About Colonial Cinema

First published in November 1942, Colonial Cinema was issued by the Colonial Film Unit (1939-1955), a government unit set up by the Ministry of Information to produce, distribute and exhibit films throughout the British Empire. In 1945 Colonial Cinema moved from a monthly magazine to a 24-page quarterly and by 1950, 1200 copies of Colonial Cinema were distributed each quarter to 35 colonial territories, 14 foreign countries and 8 American states.

Over twelve years and 62 issues, Colonial Cinema sought, as its first editorial states, 'to provide a convenient means for the exchange of views on the production, distribution and exhibition of films for specialised audiences in the colonies.' In doing this, the publication sought to standardise colonial film practice, whether theorising on the types of films suitable for African audiences or outlining the recommended structure of a mobile cinema show. As well as sharing information and practical advice, the magazine provides detailed information on more than 200 CFU films and reveals the origins of indigenous film production and exhibition in a range of territories.

Throughout this most dramatic period in British colonial history – from the height of war to the last rites of Britain's Empire – Colonial Cinema responded to, and reflected, the Government's shifting attitudes towards its colonies. While its broad goals remained the same – 'our aim is to make Colonial Cinema a really useful magazine to the men in the field; and our hope is that they will make it their forum' (March 1945, 3) – after the war the magazine increasingly focused on promoting 'welfare and development' within its colonies and, in its latter years, to paving the way towards 'gradual' self-government.

The final article, written by British film pioneer and CFU stalwart George Pearson in December 1954, acknowledges the 'ages passed' and mourns the loss not only of the magazine and unit, but more broadly of the Empire it served. It also though looks forward, suggesting that the development of personnel, equipment and networks within the colonies can provide a lasting legacy beyond political independence. 'Since 1940 over a hundred students from some thirty overseas territories have attended Soho Square for instruction in the Visual Aids', Pearson wrote, 'They have listened to Theory, have applied Theory to Practice and have returned home determined to apply that knowledge to the benefit of their peoples.' Pearson now wrote of the need to find 'new disciples', urging that 'the good work must go on.'

This emphasis on training and instruction is evident throughout the pages of Colonial Cinema. We see reports of film schools in the Gold Coast (1948), Jamaica (1950) and Cyprus (1951), acknowledging a move towards decentralised film production that mirrored the government's broader, tentative moves towards self-government. 'One of the long-range objectives of the Colonial Film Unit and perhaps its most important one', the magazine wrote in December 1948, 'is the creation of an organisation in each colony to produce its own films'. Over the next few years, Colonial Cinema would contain reports on newly established local units in Malaya, the Caribbean and throughout Africa. Further reports discussed developments in production and exhibition across the Empire from Tanganyika and Sukumuland to Fiji and Mauritius.

Colonial Cinema provides a fascinating insight into the ways in which the British government sought to use film to promote, support and manage a rapidly decomposing Empire. It remains a rich and vastly untapped resource for both colonial and film historians, not least in examining the colonial antecedents in the cinema of modern states, whether in Africa, the Caribbean or Asia.

Tom Rice, University of St Andrews

About the digitisation
Colonial Cinema was digitised by the BFI in collaboration with University of St Andrews' Cinema St Andrews project. Special thanks to Ian O'Sullivan, Librarian – Digital Collections, BFI. The Cinema St Andrews project is run by Dr Tom Rice and Dr Joshua Yumibe. For more information, visit http://cinemastandrews.org.uk. To find out more about Colonial Film, and to view a number of films produced by the Colonial Film Unit, visit Colonial Film: Moving Images of the British Empire at www.colonialfilm.org.uk.



Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

NEW FILM

















PLAINSMEN OF BAROTSELAND

A colour film taken in Northern Rhodesia

1 *Preparing food.* 2 *Pounding maize.* 3 *Drumming.* 4 *Dancing.* 5 *The royal barg* 6 *Royal boatmen.* 7 *Tribal police.* 8 *Waiting to greet the Chief.*

Editorial

APART from the first four months of 1943, when difficulties arose to prevent its appearance, *Colonial Cinema* has been published every month since the first issue in November, 1942. Its main object has been to keep workers in the field in close touch with the work of the Unit and with the development of the cinema in the Colonies as a whole; but it has sought also to provide a convenient channel for the exchange of views on the production, distribution and exhibition of films suitable for the different kinds of audience in the Colonial Empire; and to be the vehicle for circulating informative articles likely to be useful to those engaged in cinema work.

With what degree of success these objects have been achieved it is difficult, if not impossible in the virtual absence of critical comment, for us to say; but since those few who have written to us have all up to the present expressed their approval of the bulletin, we venture to admit the hope that the silence of the others at least denotes a lack of disapproval.

Be that as it may, those who may from month to month have felt moved to write in praise or condemnation will in future be less frequently disturbed; for towards the end of last year it was decided that the monthly *Colonial Cinema* should give place to a quarterly. We hope it will not thereby lose its friends, for despite its increased girth and its more fashionable garb, its features have changed very little, and its character —as we hope—only for the better.

In this number we publish an article by the African Assistant Cinema Officer of the Gold Coast, which was extremely welcome to us, and which will be of special interest to people in the Colonies. One of the greatest needs of the monthly bulletin was contributions from people working with films overseas; it is a need from which we hope the quarterly will not also suffer. Everyone is very busy, of course; and many people in the Colonies are doing at least two men's work; but if we could occasionally have a contribution from overseas it would be greatly appreciated here. Perhaps the less frequent appearance of *Colonial Cinema* will give less cause for despair of ever catching up with current topics; and more people will be encouraged to write the articles they have so long had in the back of their minds. Or the letters; for what will not make an article will often make a letter; and a letter takes less time. Besides, your experience may be the answer to some one else's problem, or your problem may already have been solved in another territory. Photographs are always useful, too; and we should like to have copies of any interesting stills that officers may have at hand.

Our aim is to make *Colonial Cinema* a really useful magazine to the men in the field; and our hope is that they will make it their forum.

Bridge-Shots

THE purpose of the bridge-shot is to link together different scenes in a film so as to maintain continuity. It is used to fill in gaps where it is undesirable to show the whole action. To show without a break the whole of a mechanical operation, for example, or all of a procession or the gathering of a crowd, would be wasting time and film, and would usually be tedious. But one cannot just leave bits out, or the continuity is broken: the work has been done by magic; the procession has leapt a hundred yards; or the crowd has appeared from nowhere. The bridge-shot fills in these gaps so that the changes seem natural: we are not surprised that changes have taken place while we have been looking at something else. The bridge-shot is thus a legitimate piece of film technique.

Unfortunately, however, the bridge-shot has been called a "cutaway" or "safety" shot, the implication being that anything will do, however remotely it may be connected with the main scenes. Maybe this is because most bridge-shots have to be made without scripting. They call for quick thinking. But the right material can be chosen, providing the director is sure of where the bridge is needed, and of what happens on each side of it. What must he look for?

Firstly, the bridge-shot must be interesting in itself. Secondly, it must make the audience eager to see what follows. Thus the perfect link is an organic part of the whole film. For example, suppose we wish to film a man working at a bench, and we wish to short-circuit the work. An obvious link would be a close shot of the man's head and shoulders, but that has nothing to commend it except that it is part of the scene. Let us have a reason for looking so closely at the man. Let his expression change to one of intense concentration, and the audience is at once interested not only in the man, but in what follows—a shot of a difficult part of the work.

What kind of bridge-shot should be used to save film and maintain interest in a long procession? This is the kind of problem a newsreel cameraman has to solve every day. A shot of the cheering crowd could be cut into short lengths and made to serve the purpose; but it is rather a bankrupt method. A good cameraman will find something better than that. A father with his small daughter would be just right. He hoists the child on to his shoulder to let her see the procession. She is excited, laughs and shouts with glee, and points. The audience is interested in her, and wants to see more of the procession.

Children writing in a classroom are of momentary interest, but the shot would be tedious if held for any length of time. But your script requires you to show the class for a considerable time. What can you do? Give a close shot of a few of the pupils at work? Perhaps, but this

will hardly relieve the monotony. It would be better to show one child in close-up. He is puzzled for a moment, thinks hard, maybe scratches his head. Then suddenly he sees daylight, and begins to write. The whole scene has been brought to life, and the audience is ready to see more of the class as a whole. In each of these three examples the bridge-shot fulfils the conditions: it belongs to the scene; it has its own interest; and it increases the interest in the sequence as a whole.

So much for bridge-shots proper; but they are not the only linking devices used in screencraft. Film narrative consists in a series of sequences separated by gaps in time or place, or both. Certain conventions such as the fade, the wipe and the mix have been invented to fill these gaps and have become familiar to cinema audiences. Where the audience's mind is unaccustomed to them they are likely to cause confusion. Under certain conditions a satisfactory visual can be devised, but it can rarely be successfully extemporised and should be scripted.

A sequence deals with the work of an African clinic for women. In the first scene, two patients leave the clinic door. The next sequence deals with the importance of a good water supply to the African village. Its first scene shows outdoor workmen busy at the waterworks. The gap between these sequences is one of place. Without a visual bridge between the clinic door and the distant waterworks, there is likely to be some confusion. Let the women patients leave the clinic and move into the setting chosen for linking, a near-by road where there is a standpipe for water. They pause, talk and walk out of the scene. As they do so, a young lad enters with a bucket and approaches the standpipe to draw water. Attention is removed from the women to the lad. He moves out of the scene with his filled bucket and enters the initial scene of the water sequence, passing the busy workmen on his way. The narrative is carried from sequence to sequence by this simple bridge. As there was a definite purpose in the lad's entrance, it would naturally form part of the shooting script. Where the gap is simple, such a formula is possible. Without using recognised conventions, it would be most difficult to bridge more complicated gaps of time and place in this way.

There are advanced conventions for linking purposes, but they demand acute screen appreciation. The lap dissolve covers a gap in time or place, or both, by a series of brief shots dissolving one into another. The boy at school, at an office desk in youth, in the army as a man; the boy and girl as playmates in childhood, as closer friends in youth, as bride and bridegroom at the altar, are cases in point.

The time-lapse device uses objects changing in aspect owing to time to illustrate the passing of the hours, days or years. Instances of this are the birthday cake with one candle mixing to the cake with twenty-one candles; the fish course at dinner dissolving to the dessert; the clock at midnight dissolving to the clock at daybreak. By constant use, these examples have become pictorial clichés; better can be found.

A place-transition device may use objects and scenes to cover a swift change of location—the drummer in the Parisian cafe orchestra dissolving to the tom-tom drummer in the African bush, takes the audience from Paris to the Congo in a matter of seconds.

It is possible that the African mind, so receptive to symbolism when it has knowledge of what is symbolised, might come to appreciate these conventions sooner than we imagine; at the moment, it is enough to keep to the wise construction of the bridge-shot proper.

A School with Ideas

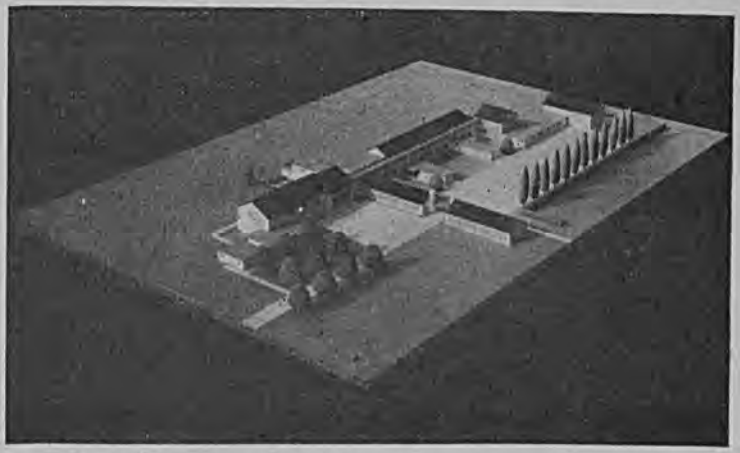
RECENT issues of the *Colonial Cinema* have recorded progress made on a film being produced under the working title of "Agricultural School": sets of photographs have shown different aspects of the school work. Readers may like to know something about the school which was chosen as the subject of this film, the purpose of which was to show in the Colonies something of the work of the English senior school in a rural area.

The Hadow report of 1926 pointed the way to the more intelligent method of organising the child's educational life. It recommended that pupils over 11 years of age should be educated together in large central schools where a curriculum suited to the tastes and tendencies of older children could be economically offered by competent staffs. It was quite impossible to give these children a well-balanced education in the large number of small schools staffed with only one or two teachers.

One of the main objects of the 1944 Education Bill was to make this recommendation compulsory. Now all education authorities must take steps at once to make special arrangements for the more liberal education of the adolescent. Many of the more enterprising authorities had not waited for the application of compulsion, but gradually introduced the new organisation advocated in the Hadow report. Yorkshire, England's largest county, with its unusual number of rural areas, was quick to recognise the urgent necessity of central schools to serve the large number of small village schools dotted about the county.

On the advice of the Ministry of Education certain schools in this county were investigated. At Northallerton in the North Riding, a school was discovered which was considered to be almost ideal for the type of film the Unit wished to make.

Built on the fringe of the township on a site of 12½ acres, the school was designed to serve about 20 small village schools within a radius of about six miles. Children are collected daily from these outlying villages by motor buses which take them to school before 9 a.m. and return them to their home villages when school closes at 4 p.m.



Model of the school. It is designed for maximum air and light.

There is accommodation for about 500 children; boys and girls attend in about equal numbers. Experience has shown this to be the most economic unit for a school of this type. The building, designed by a woman architect, has the aspect of a group of farm buildings to conform with its semi-rural project. Much thought and effort was expended to provide the best possible building for school children.

Great care was exercised in the selection of the staff. Several had already been head teachers, but reverted to gain experience in the conduct of a larger school. This was a wise move on the part of the authority, as such a school is an excellent training ground for heads of similar schools. Some are specialists in their work, while most of them have hobbies which they have introduced through groups or clubs. Thus there is a varied range of activities which include such useful handicrafts as basket work, leather work, aeroplane modelling, printing and book-binding, and the making of garments for the forces. Other useful clubs foster an interest in such things as music, folk dancing and first aid, while other groups are organised to look after poultry, rabbits, bees, pigs and calves. Every pupil is expected to show some practical interest in livestock of one kind or another; many, in fact, keep animals at home for which they are entirely responsible.

All normal children prefer occupation to idleness; the unobtrusive organisation of the children's leisure through these voluntary clubs has created an atmosphere of industry which is quite remarkable.

As the school is in a rural area, a large number of the pupils are either



School buildings with part of garden

the children of farmers or of farm workers; it is reasonable to suppose that a great many will go to work on the land when their schooling is finished. For this reason, the scheme of work has a definite agricultural bias.

There are nearly four acres of land under cultivation. The instructor is a scientific agriculturist who knows his business thoroughly. He has compiled an excellent syllabus to cover the three years which the average pupil spends at this school. Much valuable experimental work is carried out with grasses, vegetables, fruit, feeding crops, and weeds. The influences of rotation and manuring of different types are studied carefully and results recorded. The laboratory work is closely allied with the work in the gardens by means of simple but effective experiments in which a study of the soil takes a prominent place. By standard tests, a pupil is able to ascertain the nature of the soil with which he is working. The stated objective is to equip the pupil with the necessary knowledge to lay out his home plot of reasonable dimensions and, by skilful rotation and judicious use of manure, to produce the maximum crops year after year.

The importance of agriculture in the lives of the children is reflected throughout the curriculum and gives a useful practical angle to almost every subject taught. Excellent woodwork and metalwork shops work in close correlation with all other school activities. Most of the tools used on the large agricultural plots, for instance, are made in the workshops. It is always difficult to combine workshop training with utility, but here it has been reduced to a fine art. Bright ideas abound for the use of scrap material. Useful apparatus for the laboratories and classrooms is made and repairs done to school furniture and out-houses.



In the school playground



Township of Northallerton

For the girls a splendid course of domestic science training is available, and any pupil completing this three years' course should have a sound knowledge of all the branches of housecraft.

It is quite certain that boys who leave this school for land work will speedily train into efficient farm workers, while the general training for girls is certain to turn out many young women who will make most competent housewives in a farming community.

On every side one sees evidence of ingenious correlation of one subject with another, and a general endeavour to relate the education as intimately as possible to the lives of the pupils. In the mathematics room, instead of children wrestling with abstract quantities, they will more likely be seen working out problems connected with their garden produce, calculating the income and expenditure of their poultry club, working out quantities for some article to be made in the workshop or perhaps estimating the cost of foods to be prepared in the domestic science room. Both in mathematics and geography much work is done in the open air, where pupils may be found using a plane table, working out simple surveying problems, practising map reading and compass work or taking meteorological readings for their records. History is brought to life in costume playlets. There is nothing drab in the teaching of art; a real effort is made to introduce the pupil to the principles of colour rhythm and original design.

The primary object of the school is to give the children a liberal education as a basis for a fuller life. By the stress put on the craft side of the work, the pupils will acquire a sense of the dignity of manual labour as well as of brainwork. At the same time, children completing the school course will be found well equipped to take up training in a variety of employments. Boys who wish to become artisans, for instance, will find their basic training here of the greatest value to them. Those who display particular artistic talent have the opportunity of transferring to a technical school for specialised training. The staff, in fact, is ever on the look-out for special talent, and it is the business of the school to see that it is not wasted. Even late developers do not miss their chance of entering the academic stream leading to a university training, as there is provision for transferring promising pupils to the special type of senior school which deals with this kind of work.

In its organisation, the school may be unique. It was for this reason that it was chosen for the film. But it is schools of this type that will provide education for the great masses of pupils from the age of eleven years onwards. These senior schools may not all be of equal efficiency, but the objective is the same—that is, to make boys and girls more efficient in their condition of life no matter what it may be, to promote the advancement of the community as a whole, to acquaint them with the true ideals of citizenship and service, and finally to train them in the intelligent use of their leisure.

The Mobile Cinema Van in the Villages

(Contributed by an African)

IN four and a half years, four mobile cinema vans of the Department of Information have trekked round and round six areas: the Eastern, Central and Western Provinces of the Gold Coast Colony proper, Ashanti, the Northern Territories, and British Mandated Togoland. Each of these territories, though they differ in area, has a population so distributed, that one cinema unit can cover it every four or five months.

Now those of you who live in a town like Accra are accustomed to cinema shows. You pay your money, you sit down and relax, and the show begins. The operator has no more arranging to do than to fit the film into the projecting apparatus, and press a switch. But a cinema show out in the " bush " is quite a different matter.

Do you know what happens in the villages, when the van arrives? Here is an account of what happens in, shall we say, a Fanti village.

The cinema van arrives in the village, and this time it is towing a palm-nut cracking machine. It is followed by the Post Office mobile savings bank. Word is quickly sent round the village that the cinema van has come again, but this time with another van. The villagers ask each other all sorts of questions in their surprise. " What is the use of this other lorry? Red all over. Oh, is that a policeman? Has this policeman come to arrest us? " I should explain here that a policeman always travels with the Post Office savings bank van.

The operators in charge of the two units then go with one of the elders to the Ahenfie. The Chief, who has been previously informed by the District Commissioner that the cinema van will be coming to his village, is waiting to receive them. Soon the Ahenfie is overcrowded with the villagers who have come to hear what is in store for them. They are told that the red lorry has come on a savings campaign, and the cracker behind the cinema van is on a palm-kernel drive.

Although a free cinema show will be given, all will be encouraged to start practising thrift, and to help the war effort (and, of course, their own purses) by bringing along their palm nuts to be cracked.

The Chief and his elders are next asked whether they would like to inspect the mobile savings bank and the cinema van. The staff of each van makes the Chief and his elders understand that the police constable has come to watch the money that has been saved. " Is this a telephone? " the Chief whispers in awe, hardly daring to touch the instrument. " I have never seen a telephone in my life," he continues.

For some time then, the people crowd round the mobile savings bank, and many are persuaded to make investments. No less popular is the cracking machine. The next surprise for the people comes at 4.45 in the afternoon. A wireless set is placed near the cinema van.



A cinema van on a ferry

A large crowd gathers round it, waiting to see what will happen. "This is Accra calling," says a voice from the wireless set. The announcer starts to speak in Hausa. "Heh! Mama Isaaka, will you go to the Zongo and inform the people to come to this place?" The news in Twi follows. Then the news in Ewe. And, of course, when Albert, Sam and John Quansah begin their little programme, the excitement becomes intense. "That is Fanti, my mother tongue. Oh! one set speaking so many languages. What good music in Fanti! Let's learn this song, so that the Konkoma Silver Star may learn from us." "Hitler regwan ko, ko, ko, regwan ko." (Hitler is running away.) "The war news is encouraging. I wonder if we shall finish this war before December."

Gradually it becomes dark. The cinema performance will soon begin. The screen is fixed. Regimental marches are played and the amplifier makes them echo through the village. When the music stops, a speech is made by the interpreter on the urgent need for the people to practise saving. And then the cinema operator starts his part of the show. Newsreel films are seen, and there is a series of pictures about the palm-kernel drive in the Gold Coast. They were filmed by the Cinema Officer of the Gold Coast.

And no village audience is satisfied until, at the end, they see some comic film, such as *Charlie the Rascal*. I often wonder if Charlie Chaplin knows how many ardent fans he has in the Gold Coast.

The performance is over at last. The young boys and girls begin to talk about what they have seen on the screen. It is good to listen to



A typical village audience watching a film show

them. "Kofi! What did you see?" "Oh, I saw the big white man from that place—Australia—making the Japanese run." "I also liked to see the soldiers making bridges in that other place—Burma." Another boy said, "It was exciting to see what the people did in England when they thought their enemies might try and come there early in the war." A young girl joined in, saying, "Did you see Nurse Ademola?" "I wish I could go to England to be trained as a nurse. Then I could be a nursing sister in the Gold Coast one day." An elderly person talks about the picture showing farmers in the Keta district cracking palm kernels. Another says, "We must write more letters to our soldiers in Burma to show them we have not forgotten them."

Gradually the hubbub dies down, and the village becomes quiet once more as the people go back to their homes to sleep.

The next day, the Chief summons a general meeting. The meeting takes place near the mobile savings bank. The Chief opens a new account by saving a pound. The Registrar, who is literate, follows the example of the Chief, and he deposits no less than eleven pounds. Then comes an old woman, with her mite, which she has kept in an earthenware pot for years. She is a little nervous at first, and clings to her treasure for just a bit longer. With reassurances from the clerk in charge, she hands over ten shillings to open an account. The school children follow, and they buy savings stamps. The villagers promise to try to save, but make the excuse that they are too far away from a postal agency with savings bank facilities. But the clerk points out to them that a walk of

two miles is worth it, if they are able to save for the future when they get to the other end.

The next morning, in accordance with native custom, the two units go to the Ahenfie to say good-bye to the Chief of the village. The latter sends for his elders. The Chief makes a short speech. He says something like this: "I shall be thankful if you will convey my greetings to Government. My subjects have enjoyed your films, and a great lesson has been learnt. Where are the pro-Nazis in the Gold Coast? There are no pro-Nazis these days. While many extol the works of the British people, there are but a very few who are labouring to decry them. Last year, we saw a film which showed an English tailor and his wife working in their garden. Among ourselves we argued, 'How can one do such work with a necktie and dressed in woollen suits?' We came to know that it is the custom of English people. Their little daughter was helping them, and now the children in this village are helping their mothers on the farms. The English girl's name was Rose, and 'Rose,' popularly known in this village as 'Akoda Boni,' has taught the children how to help their mothers on their farms. This girl 'Rose' will never be forgotten in this village. Can you come along with that picture on your next tour? This year, we saw two important pictures—'Rubber' and 'Timber.' We shall continue helping the war effort.

"On behalf of my subjects, we shall be pleased to have two days' performances on your next tour. We hope to see you in three months' time. In conclusion, we are sorry for giving you poor accommodation, but by next year, we shall try to arrange better accommodation for you. Thank you for coming." As the Chief ends, there is applause from the rest of the people.

The interpreter of the cinema van speaks on behalf of the two units. He thanks the Chief for receiving them and for giving them hospitality. He asks the Chief and his subjects to continue working on their farms, for victory will soon be ours. He reminds the people to continue tapping the rubber and to crack more palm nuts, now that they have seen how important that work is.

The two units then prepare to leave for the next village. The children and grown-ups gather near the vans to say good-bye. Handkerchiefs are waved. "Good-bye, bye-bye!" And another village cinema show is over.

ANY QUESTIONS?

In our next issue we propose to start a question and answer column. We receive some very interesting queries from officers in the field, and many of those engaged in cinema work would benefit from the answers.

If you have any difficulty, write it in the form of a question to the Editor, *Colonial Cinema*. Besides answering the query by the earliest possible mail we shall publish any question and answer which are likely to be useful to other readers.

Cameramen at Sea

Describing difficulties encountered by the Crown Film Unit when filming "Western Approaches."

Reprint of an article sent to the U.S.S.R. in connection with publicity of British films.

IN September, 1942, the British Crown Film Unit set out to make a film tribute to the merchant seamen of Britain. Their story was of the rescue of twenty-two men adrift in mid-Atlantic after a ship was torpedoed.

They worked for six months, throughout the winter, in a small lifeboat off the rocky coast of Wales. In the boat were twenty-two seamen, the film director, three cameramen, a microphone boy, an electrician, a continuity girl; a colour camera weighing 2½ cwt., two arc lamps and a mass of sound and electric cables, ropes, batteries, spare Technicolor equipment and various props.

Their first job was to lay camera tracks along and across the lifeboat, so that they could move the camera easily in any direction. They started out with a bulky camera platform built on to the stern of a small vessel in order to get long shots, but in a few days they had to take these off as the heavy weight prevented steering and was likely to capsize the boat.

Some of their difficulties can be seen from these extracts from their daily diary: "Delays over seagulls, constantly settling on sea and flying in background. Seagulls would not be seen in mid-Atlantic and could not appear in the picture. Certain delays manipulating lifeboat round so that islands, buoys, ships and ships' smoke were not in background. The sea was extremely rough, and spray came over the lifeboat constantly, drenching the equipment. A squall came up, with heavy rain for half an hour. We then found the camera would not work because the battery connection was wet."



Seagulls stop camera work

They could not shoot much out of sequence, because the seamen in the lifeboat had to grow beards.

After sixteen days they had shot only sixteen scenes, owing mostly to never getting a clear horizon, and they decided to look for another location.

By October, shooting light was only six hours a day. Winter was coming on: "The lifeboat was so tossed about on a high sea that it was virtually impossible to keep the artistes within the scope of the set up. . . . Had worrying reports from Technicolor about recent scenes we had to shoot wide open in very poor light, complicating the exposure balance between faces and sky."

Everyone suffered from cold. A new complication came when the unit started getting seasick on account of the strong oily smell of the diesel engines of the ship that was used to tow the lifeboat.

Generator noises, and sometimes a Spitfire firing its machine-gun above the clouds, came on the sound track. A look-out was posted to spot floating mines which came in on the tide in bad weather.

One day there was a sudden rasping noise and the tow-rope broke in a heavy sea. Then a new complication—a great shortage of colour film stock. They were doled out thousand-foot rolls with exasperating slowness.

On December 5th there was a gale blowing: "On the way out one of the sound cables went, and we put in to harbour to take on a new one. The lifeboat was difficult to handle in the high sea and narrowly escaped crashing under the towing vessel's stern."

Four days later, more trouble. "The Technicolor assistant reported that three feathers had developed and spread in the prism during the day and that it was impossible to use it."

They had to sit and wait for a new one. This came, and they shot a day's work, only to find at the end that only two records out of the three necessary for colour had been running. They sighed and prepared to retake to-morrow.

To-morrow came: "About to shoot and hauling up sail when mast suddenly collapsed and nearly fell into sea. Sail came down suddenly, sending the film director sprawling. We had to return to port without shooting to get the sail repaired."

A submarine arrived for the taking of their U-boat shots. They pursued her quickly moving periscope for hours, but she was always too far away. And then, thinking her job done, she departed to her next destination, leaving a subdued and disappointed unit sitting in a lifeboat *very* far out to sea.

They made a wooden periscope, had it towed round and round in circles and got their U-boat shots at last. Spring was in the air and the sun warm on their faces.

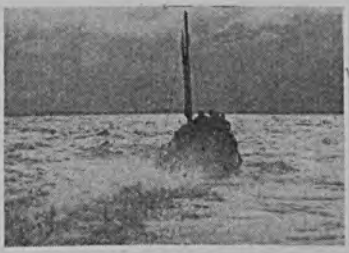
They finished the film in the first week of March, shooting scenes for a storm sequence; then they returned to their home studio to shoot the remainder of the film, for the lifeboat sequence was only one third of it.



Convoy captains in conference



The large Technicolor camera being shipped



A rough sea makes camera work difficult



A warship escorting the convoy



Attacking submarine is hit

Replacement of Prints

IT does not seem to be generally known that one of the services of this Unit is the replacement of worn-out copies of films. As it is usually the more popular films that wear out quickest, the quality of the programmes must gradually deteriorate unless they are replaced.

No definite estimate can be given as to the number of times a film may be projected before it is worn out. It depends on many factors. Conditions vary a great deal. Bad and dusty roads may cause heavy wear and tear on the films. During travel, a considerable amount of slacking off takes place on reels of film, causing the adjoining surfaces to rub against each other at every jolt on the road. One bad journey may completely spoil a film which has been carelessly packed.

There are various devices for securing films tightly on their reels to stop them from rubbing in transit. An efficient and cheap one is a thin cross section of an old motor-car inner tube. A loop of tape on this home-made elastic band will make removal easy when the film does not quite fill the reel. The photograph illustrates the working of the band and the loop.



A good projectionist who takes a pride in his work keeps his projector always in first-class condition and is most particular about the packing and storing of his films; he takes care to keep dust away from his equipment and storage box, handles his films carefully, uses caution when rewinding to prevent scratching and thus greatly reduces the wear and tear. It is possible, with care, to run a film some hundreds of times before discarding it. The careless projectionist may quite easily ruin a film in twenty projections—or even in one.

With each projection there must be a gradual reduction in the quality

of the print, no matter how much care is taken. The projectionist should never hesitate to discard an old print when he feels it is not possible for the audience to see it in comfort. At regular intervals he should go through his library and order copies to replace those which are likely to be discarded in the near future. Twice yearly he should make out a list of new copies required and send it to this Unit through the Information Officer. As we are anxious to get as much information as possible about the life of prints in different areas, the list should show how many times the old print was projected.

The projectionist should know from his records exactly how many times he has run each film. A new film label is being designed for the film cans which will make it a simple matter to keep check of the number of times the film has been run. Particulars will be circulated when the new label is ready.

A Production Parable

I KNOW two men who make films—documentary films.

The first man is very serious-minded. When he starts out to deal with a new subject, he reads every book about it that he is able to lay his hands on, and talks the subject over with everyone he can find who is able to contribute to his knowledge on the subject.

Often he will spend some time among the people about whom his film will tell a story, learning their surroundings and their point of view.

Having soaked himself in the subject he goes away and writes a treatment, not attempting to think in shots, but trying to get a grasp of what he is going to say about the subject, and some settled idea of just how he is going to say it.

When he has written, and probably several times rewritten, his treatment, he goes back to the places where the film is to be made, and with a vivid picture in his mind, carefully chooses his settings. Generally he will take with him a small camera and will record scenes and angles which he thinks can be used in his film. He also notes the time of day, and works out at what times the lighting will be at the best angles for his purpose.

Then he goes back to his workroom and after referring to his photographs prepares a scenario. In doing this he decides just what proportion of the whole film shall be given to each statement he wishes to make, basing his judgment on the relative importance of the different things he wants to say, all the time thinking in pictures.

Satisfied that he has the makings of a true pictorial exposition of his subject, he then proceeds to analyse his visual conceptions, breaking them down into actual shots; he writes his shooting script, planning the placing and movement of his subjects, deciding what is practical and what is

not, and moving backwards and forwards over his script until he is convinced that all its contents will interrelate in a satisfactory manner.

Then he gives considerable care to the choice of the people who will play in his pictures. Because they will not be professional artists, it is most important that what they lack in acting ability shall be more than made up for in suitability for their intended purposes. He does not always judge by appearances. Sometimes the most attractive looking one moves badly. Perhaps the person who combines good appearance with grace of movement is not sufficiently intelligent to carry out his desires. He generally has to compromise, but the ability to be directed is regarded by him as a most important attribute.

Having made all these careful preparations, he starts to shoot. During the shooting he compiles copious notes, for editing. He is a serious-minded fellow, and he regards the making of films as a most difficult though satisfying occupation.

The other fellow owns a camera, too. He is much more light-hearted. When he is smitten with an idea he gives it two seconds' thought and immediately writes a shooting script, with shots and everything complete. Then he goes out, finds a place that he thinks might do, and proceeds to use the people who happen to be on the site, or who can be spared from other jobs. He takes them as they are, doing what they normally do, and leaves it to chance that his various shots may fit together. You see, film making is such an easy thing.

The first man is a serious maker of successful and satisfying films. The other fellow—well, I leave you to judge.

Deterioration of Lenses in the Tropics

RECENTLY two lenses were sent here from West Africa for renovation. Kodak's research section were asked to make a report on these lenses. We feel sure readers will be interested to read what Kodak experts have to say. The photographs were taken by Kodak and are published with their permission. The report follows.

We were given the opportunity of examining two Cine-Kodak lenses (4½ in. f4.5 Telephoto and 15 mm. Anastigmat f2.7) which had been kept for several years in Southern Nigeria with no special arrangements for reducing humidity or temperature. They showed the following signs of deterioration. The aluminium mountings of both lenses were slightly corroded on the outside surfaces, and the focussing and diaphragm movements were either immovable or extremely stiff. The 4½ in. Telephoto showed a number of star-like blemishes on the back element which on closer examination proved to be due to "starting" of the cement between the component lenses (Fig. 1). As long as they occupy only a small fraction of the area of the lens, these defects should not affect the



Fig. 1



Fig. 2

resolution of the lens. They will, however, scatter light, thus adding to the lens flare and reducing image contrast, particularly in the shadows. The back surface of the front element of this lens had an oddly distributed "bloom" or tarnish, which was only visible by reflected light at certain angles. This would have no appreciable effect on the optical performance of the lens.

When examined in the hand the 15 mm. Anastigmat appeared to have a great amount of dirt on the inner glass surfaces, much of it in the form of fine threads. On closer examination (Fig. 2) these surfaces. were seen to be covered with a network of thread-like mould hyphae. There were also a number of dust specks and small drops of liquid. The condition of this lens would greatly reduce image contrast due to scattered light, and might also spoil the resolution and reduce the effective exposure.

While the manufacturers would naturally like to be able to produce apparatus completely resistant to adverse climatic conditions, deterioration can be largely prevented by certain precautions. Both the growth of moulds and the corrosion and seizing up of lens mounts are promoted by high humidity. Under such conditions, lenses and other apparatus may be safely stored either in an airtight box containing a desiccating agent (silica gel, or lightly roasted rice or tea leaves) or in a room or box maintained at a temperature a few degrees above the outside temperature.

In some cases a specially heated hut may be reserved for the storage of large quantities of equipment in humid climates, or for mobile units a large box warmed by a small electric light has been used.

If none of these precautions is possible, frequent airing of the apparatus is said to lessen the risk, while the growth of moulds on the outer surfaces of lenses can be lessened by frequent cleaning.

Excessive temperatures are likely to affect the cement used in lens construction, and under these conditions "starting" may be promoted by mechanical strains caused by jarring or by a rapid reduction of temperature. Apparatus should not, therefore, be left for any time with the sun shining directly on it. For instance, apparatus left for any time in a car, whether in a case or not, should be placed in the shade. The camera may also be fitted with a white slip cover, with non-corrodible fastening, to prevent excessive heating by the sun during use. This will also lessen the dangerous effect of excessive tenperatures on any sensitive material inside the camera.

Correspondence

THE EDITOR, *Colonial Cinema.*

I was interested to read the article on "Care in handling Raw Stock" in the December issue of the bulletin.

I have had a considerable amount of trouble with films being fogged, even after loading the camera in deep shade and allowing as much as 10 feet of film to pass through as leader before actually filming. Anything up to 10 feet of the exposed material showed signs of edge fog, thereby ruining several shots. For a while it seemed that the camera must be at fault, but then it was highly unlikely that this would cause only the first few feet to be fogged.

It occurred to me that travelling over bumpy roads would cause a considerable amount of film to loosen up on the reel, thereby fogging a fair footage when the spool was removed in daylight. I tried the following experiment.

I took several reels of unexposed film into a dark room and, removing the reels from the containers, cinched the lot and, to ensure that they would remain tightly wound on their reels, I taped the film. The rolls were then replaced in the cans and, since they were exposed to the air only for a few moments, the cans were retaped.

These rolls were then loaded into the camera in the usual way in deep shade. When the processed films were returned I was delighted to find that not one of these rolls had suffered from edge fogging. Now I always try to do this with raw film before using it, and on tour, when there is no dark room available, I find that careful cinching under cover of a blanket indoors is as good as a portable dark room.

(Signed) L. NELL,
Lusaka, Northern Rhodesia

Editorial Note

"Cinching" a film is accomplished by holding the reel and pulling on the end of the film until the slack is taken up and the bulk of the film is lying tightly wound around the core of the reel. It is an operation which must be carried out with considerable care, as it causes the adjacent layers of film to slide over one another, and if the film is pulled too roughly, too rapidly or too tightly, a crop of longitudinal scratches will result, which will finally develop out as black "stress marks."

We have, however, examined a number of unexposed reels which had travelled over a long distance over rough roads, and Mr. Nell's suggestion that bumpy travel causes the windings to become loose appears to be substantiated. In view of this we suggest that as a temporary measure camera operators should experiment with this method of avoiding fogging. Meanwhile, the attention of the manufacturers is being drawn to this problem, in the hope that they may devise some simple method of holding the film tightly wound on the spool prior to the moment of exposure.

Cameramen are reminded that, in addition to the nominal length of film provided on a spool (50 feet or 100 feet) the manufacturers also supply an additional length of 10 feet. This additional length, while it is good sensitive material, takes the place of the opaque paper or film leaders which were formerly spliced on the ends, and is intended to act as a light trap to protect the picture footage from edge fogging.

New Films

53. YAWS

This film shows how the Gold Coast medical service solves the problem of providing treatment for yaws amongst a widely scattered population. It stresses the need for patients to attend for treatment, even after all outward signs have gone, until the doctor tells them they are cured ; and it illustrates the co-operation between the chiefs and the medical department.

54. SWAZI TROOPS IN NORTH AFRICA

Pioneers from Swaziland, working on the supply lines, made no small contribution to the Allied victories in North Africa. This film is an impressive record of their training and work. Their fine physique and military bearing will command the admiration of all Africans.

55. BASUTO TROOPS ON ACTIVE SERVICE

Like their comrades-in-arms from Swaziland, Basutos did fine work in North Africa, Sicily and Italy. The first sequence shows their smartness and efficiency as firemen—very important work in any army ; and the second pictures their work as muleteers supplying mountain batteries in Italy.

66. AFRICAN TIMBER

Britain has had to rely on the Colonies to supply enormous quantities of timber required for many war-time purposes. This two-reel film shows African timber from the time it is cut in the jungle until it is made into all sorts of things needed for the war. Much African timber was used to build the large number of landing craft required for the invasion of enemy territories.

67. HOME GUARD STAND DOWN

This gives some idea of the growth of the Home Guard in Britain, and shows the valuable work they did in town and country when Britain stood in grave danger of invasion. The film finishes appropriately with the " Stand down " parade in Hyde Park, where the King inspected representatives of nearly 3,000,000 Home Guards from every corner of Britain.

68. CHARCOAL BURNING IN THE KIKUYU RESERVE, KENYA

This is a film made by the Photographic Section of the Kenya Information Office under the raw stock scheme. The story of charcoal is told from the felling of the timber to the commercial and domestic use of the finished product. Though the film will not be generally distributed, copies will be supplied on request.

69. BOY SCOUTS IN UGANDA

This film, made under the raw stock scheme, gives a glimpse of life in a Scout camp on the banks of the famous Lake Victoria. It may be found interesting in places where the Scout movement is popular. It will be supplied on request.

70. GIRL GUIDES IN UGANDA

A similar film was taken at a Girl Guide camp in this colony and shows the activities of the girls under canvas. It will make quite an interesting film for those places where Guiding is popular. Though it is not to be generally distributed, it will be supplied on request.

71. BOY SCOUTS

Made in three reels, this is the Scout film about which notes and photographs have appeared in previous numbers. The film was made with the full co-operation of the Boy Scouts Association, whose guidance has ensured that only correct Scout procedure is shown. It makes a good story which should serve to popularise the movement throughout the Empire.

NOTE. A sound track has been added to No. 55, *Springtime in an English Village*.

THE BRITISH EMPIRE AT WAR

News Film No. 3

(*a*) *Great Britain : New Club for Maltese Merchant Seamen.* This is a record of the opening in Cardiff of the George Cross Club for the ues of merchant seamen and members of the forces from Malta.

(*b*) *Italy : British Advance through the Gothic Line*—the smashing of one of the strongest German systems of defence in Italy.

News Film No. 34. Lt.-General Sir F. P. Nosworthy, G.O.C., West African Forces, inspects A.A. gunners and others of his command on active service in Burma.

News Film No. 35 deals with the Allied break through in Normandy and the pursuit of the enemy across France.

News Film No. 36 tells the story of the liberation of Paris, and includes material shot by cameramen of the F.F.I.

News Film No. 37 has three stories:

(*a*) *Great Britain : Our King and Queen visit an American Airfield.*

Their Majesties, accompanied by Princess Elisabeth, see the work of the American Air Force in Britain, and Her Royal Highness christens a new four-engined bomber.

(*b*) *Kenya : East African Army Exhibition in Nairobi.*

The camera makes a quick tour of the exhibition, stopping now and again to take a closer look at things of special interest, such as an A.A. gun and a Bailey bridge.

(*c*) *Emir of Katsina visits Nigerian Troops in India.*

The Emir is very interested in all that the African soldiers do. He looks at mortar platoons and Bren-gun drill, inspects the men on parade, and gives them a heartening talk before he leaves.

News Film No. 38 continues the story of the battle in the West.

(*a*) *Belgium : British Advance to Liberate Brussels.*

(*b*) *U.S. Troops Invade Germany.*

(*c*) *Belgium : British Capture Antwerp.*

News Film No. 39 shows events in the eastern theatres of war.

(*a*) *East Africa : Private Owori receives the British Empire Medal.*

Private Owori, of the East African Pioneers, was decorated for great bravery in a fire at a stores depot.

(*b*) *Egypt : Nigerian Emir in Cairo.*

The Emir of Katsina pays a visit to the training depot of the Corps of Military Police at Almaza, and watches the men in training, as well as demonstrations of riding and the use of guard dogs.

(*c*) *Ceylon : Admiral Mountbatten Inspects African Troops.*

African troops have been in Ceylon since the early days of the Japanese threat. The Supreme Commander S.E.A.C. inspects some of the men in training for service in Burma.

(*d*) *Burma : West African Troops Cross the Matumahari River.*

This slow-moving, unspectacular sequence gives a very clear idea of the day-to-day slogging needed in the depths of Burma, and of the endurance and fortitude of the African troops engaged there.

NOTE. A sound track has been added to the following issues of *The British Empire at War*.

No. 26, No. 29, No. 30, No. 31, No. 32, No. 34, No. 37, No. 39.

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

















AFRICANS STUDY SOCIAL WORK IN BRITAIN

1 *Trinity College where some students live.* 2 *Studying working conditions in an aircraft factory.* 3 *Africans visit a school.* 4 *Pottery work at the school.* 5 *Women help at a clinic.* 6 *Learning about child welfare.* 7 *Farmer explains cropping methods.* 8 *Examining fine cattle.*

Editorial

IT is pleasing to record that the few comments we have had on our new magazine have been quite favourable ones. "I should like to express our appreciation for this little magazine. I have heard from various sources that it is regarded as most interesting and helpful, especially to those connected with film making and film taking," says one correspondent from East Africa. From West Africa another writes as follows:—"I would like to congratulate you on the new format; I think this is quite excellent and wish you every success. These small pocket editions seem somehow to be more interesting than the old-fashioned large sheet".

The continued success of the magazine is dependent on the support we get from Overseas. We look forward to articles and photographs from every colony. Even short notes on the work being done, with pictures to illustrate it will usually make up into excellent material for publication in the journal.

* * * *

Since our last issue, victory in Europe has been celebrated. We share the relief of everyone in this country that there is now no close contact with war. The black-out and many other restrictions have come to an end. It would be foolish, however, to think that peace in Europe means the end of wartime difficulties. There is still a great war to fight in the Far East. The Services will quite rightly continue to command priority and the manpower, supply and transport problems are likely to be difficult for a long time to come. With the steady release of workers and no enemy action to retard production, there is certain to be a gradual improvement in the situation as time goes on.

* * * *

The end of the war has brought about the release of hundreds of thousands of prisoners-of-war. Among them are large numbers of men from different parts of Africa. Many of them were flown over from Germany to camps in Britain. Some were in poor condition and are receiving the best possible treatment until they are fit to travel to their homes. They will have stirring tales to tell when they get back to their villages. Our cameramen have taken pictures at these camps and have made a record of parties of visitors during sight-seeing trips to London. These films will be distributed to all colonies as soon as possible.

* * * *

The outstanding events in the European theatre of war have overshadowed the campaign in the Far East, where so many African soldiers are fighting valiantly in the Allied armies. There has been a regrettable shortage of material covering the work of these gallant men who are fighting a ruthless enemy under most trying conditions. Now there is no counter-attraction, it is to be hoped that we shall receive a constant stream of material to make the films for which Africa is anxiously waiting.

Plan your Shooting

AT one time or another, most of us have had to endure the penance of a descriptive tour through some one else's family album or book of holiday snapshots. It is very difficult to share the owner's enthusiasm over what is, to him, a most treasured possession.

It is not difficult to understand why the owner values the photographs so highly, while most other people have little interest in them. For him each picture has associations of which others are not aware; he is, in fact, seeing an entirely different set of pictures. Where, for instance, the ordinary person sees only a rather dull group of people standing under a tree, the owner remembers the day when he took his family for a most enjoyable outing in the country. His commentary shows quite clearly that for him and for those in the picture the day was a memorable one.

For those who make films, it is very easy to fall into a similar error by building up stories in their own minds instead of telling them in pictures.

When a subject is being filmed, whether it is a newsreel item or a planned production, one naturally knows more about it than it is practicable to show in the picture; but it must be kept in mind all the time that the audience will see only what is filmed.

Suppose a newsreel of a public ceremony has to be made. The inexperienced cameraman may go and shoot here and there whatever chances to present itself. The result may appear quite satisfactory to him, because his appreciation will be enhanced by his memory of the event. He recalls the warm sunshine and the brilliant hues of the banners and costumes in the procession. He remembers the eager crowd pressing forward; the accident to the water carrier and the good-natured assistance he received; the excitement of the ceremony itself and the dispersing of the crowd when it was all over. He recalls, too, the well-known and interesting people who were there. All this information will be present in his mind and will unwittingly colour what he sees on the screen. Isolated shots will seem to him to fall into place admirably merely because of his knowledge of what happened.

Unless the filming has been carefully planned, a strange audience will see much less than he does. What is to him the crowd moving down the main street towards the market place is to them merely a large number

of people going along a road they do not know to some place they cannot recognise. The cameraman may know personally many of the people in the crowd, but on the screen they are just like thousands of others. It is for the cameraman to show their personalities to the audience. Smooth forward progression of the procession may be lacking because some of the shots have been started a little too late and others ended too soon—this is a common fault with the inexperienced operator. There may be no more than a momentary glimpse of the main building or whatever it is that is associated with the ceremony, and throughout the film too much may be left to the imagination. Some of the more obvious gaps can probably be filled by the commentary, but it is always unsatisfactory to rely on words to do what should have been done by pictures.

To get a good result, the cameraman must try to put himself in the position of someone who has no knowledge whatever of the ceremony being filmed or of the people taking part. Having decided what he wants to tell, he must make up his mind what shots are necessary to build up the story.

It is best if it can be done to look round beforehand to see the general lay-out and find out what will be the direction of the light at the time of the ceremony. If there is to be a procession, he should find out from which direction it will approach. Then the camera should be placed where the best record of the procession can be linked up with the shots of the ceremony itself. The cameraman should make up his mind whether it will be better to take close-ups of the principal people during the ceremony or whether they may be staged privately later. Owing to the crowd, it may be difficult to move quickly from place to place. He may have a colleague to take these close shots with a second camera while he himself is taking the longer shots of the ceremony. If a private session is necessary, pictures should be taken fairly low down so that the heads come against the sky. Provided the relative angles are kept in mind, these close shots can usually be cut into the main film satisfactorily. In certain circumstances it may even be possible to repeat the scene later, in which case perfect close-ups may be obtained without any difficulty. The main thing to remember all the time is that the audience can see only what appears on the screen.

It is a mistake to try to say too much. Every statement should be complete and well rounded off. If the cameraman is working single-handed and finds it impossible to do full justice to both the procession and the ceremony, he should ignore one of them altogether and concentrate on the other. It is far better to say a little about a subject, and say it clearly, than to try to record everything and succeed only in obtaining a series of puzzling and possibly conflicting pictures which fail to convey any sort of meaning to an audience.

African Music

THE time must soon come when African music will be used on the sound tracks of African films as a matter of course. It is natural, therefore, that this Unit should follow the development of African music with the closest interest.

Recently the B.B.C. held an essay competition on this question. The prize winner was Mr. J. T. Kwakwa from the Gold Coast. He is to be congratulated on stating a remarkably good case with unusual brevity. It is reproduced by the courtesy of *The Listener*.

WHY AFRICAN MUSIC SHOULD BE DEVELOPED

Music in Africa has a well-established place in the life of the people and its binding strength is felt in all their activities. It has been their philosophy, literature and history. In joy and in sorrow, in peace and war, at religious functions and recreation, music has always been indispensable to the African. Indeed, it is so much interwoven with the life of the people that it is almost impossible to think of African life without thinking of its music. It is true that the African can enjoy and appreciate the music of other lands, but it is also true that no foreign music can serve the purpose for which African music stands. It is the language by which he conveys the experiences of his race, and in its vocabulary lives an immense store of unwritten words skilfully worked out into phrases, idioms and sentences which the African understands and can enjoy. It tells us history: the exploits of brave men are made real to us and they reveal in true picture our forefathers' ideas about life and its mysteries.

Notwithstanding the influence which African music has on the present generation of Africans, it is a pity to remark that the modern African is losing his art; the best of our music which we value so much is made up of the works of a civilization which has long been submerged. The advance of the white man into Africa has forced most of the treasures of African culture to lay down arms and the music of the African has been badly hampered.

But we cannot be casual spectators while the heritage of our tribes shatters into dust. If anything at all is worth retaining, it is the music of the African which binds together all the elements of our social organisation and the surest way of doing so is to link it up with the new way of life. Our fathers have already laid down the foundation which is dependent on no foreign will. It has its own characteristics which will, if carefully studied and developed, contribute at least something to the world. It is also hoped that the development of African music will in due course provide the cord for the reconstruction of our social life which the dazzling light of Western civilization has disorganised.

What is a Documentary?

BY EDGAR ANSTEY

Reprint of an article sent to the U.S.S.R. by the Ministry of Information in connection with the publicity of British Films.

THE documentary has a fifteen-year old tradition in Britain where the film of fact has always attracted a body of workers, but the pioneer whose work was an inspiration to the earliest of them was Robert Flaherty who, in making *Nanook of the North* in 1921, presented the documentary film with its first principles of simplicity and honesty. *Nanook of the North* was a one-man job. Flaherty had no tools except a camera and a cutting bench but he had something which was more of a help to film-making than a studio full of camera cranes and costumed extras; he had the imagination to see that an Eskimo's daily struggle with nature could be as dramatic as ten fictional melodramas rolled into one.

John Grierson, founder of the British documentary film movement, and nowadays Films Commissioner to the Canadian Government, persuaded Flaherty to spend a period in London passing on his ideas to younger workers. From the pre-war efforts of these two men and Alberto Cavalcanti, pioneer of fact-films from Paris, directly derives the present attempt by documentary technicians in Britain and Canada to tell the story of the war with hard, salutary facts.

The war has made documentary films much more popular than they ever were before. Let us briefly examine their origins and the basis of their appeal and see what is likely to be their post-war future.

"Fact" was and is the operative word. In his pioneering days John Grierson invented as a definition of documentary, "the creative interpretation of reality." The word itself had its origin in the French description of the travellogue, "documentaire." But Grierson had in mind something stronger, more shapely and more meaningful than the travellogue. He saw in modern life, in the complexities of communal organisations, in the social relationships of one group with another, a pattern which the film could depict and a meaning which the film could interpret in inspiring new terms.

In wartime the word "documentary" has come to be used—rightly or wrongly—to describe films of instruction as well as films which report and interpret the world struggle, but the factual basis remains and the one test which every documentary film must pass can still be summed up in the question—"is it true?"

In their origin, documentaries had no connection with vast studio budgets. With their simplicity and inexpensiveness went painstaking attention to the qualities of photography and editing. From a detailed

study of the early Russian films, documentary workers developed a craftsmanlike respect for the proper function of composition, of angle and perspective; whilst the dynamic relationship from scene to scene and sequence to sequence was seen to be part of the grammar of a new language, the grammar of the film.

In wartime the films made have sought to teach the citizen to be a good soldier, a good sailor or a good airman; or in his garden and at his factory bench to produce more efficiently the raw materials of victory.

Outside the instructional field they have kept the citizens of the United Nations informed on war strategies and tactics; they have revealed the background causes of the struggle and shown how certainly this is an international matter not to be considered apart from that World context which the screen is so well fitted to portray. Animated maps and imaginative moving diagrams have been widely used to bring a new liveliness and lucidity to geographical facts and economic and sociological statistics which formerly would have been regarded as very full movie fare.

The purposes of documentary have not changed with the years but its technique has followed two lines. Many films continue to be made by director-cameramen or directors working only with a cameraman and photographing their material at the location of the subject matter. Others, however, have utilised the facilities of the studio. Often, documentary film-makers have abandoned their early practice of using only "natural" actors and have employed professionals.

Results have shown that such studio methods may safely be employed without loss of authenticity or the blunting of the keen edge of the truth. Productions employing big studio crews and elaborate and expensive acts represent a far cry from early documentary simplicities. Yet such Crown Film Unit productions as *Target for Tonight* and *Coastal Command* show that the effect achieved on the screen need lose nothing in conviction.

At the opposite film-making extreme are the sergeant-cameramen of Britain's Eighth Army advancing boldly under fire—armed not with a rifle, but with a light service camera, focussed upon the drama lying ahead of them in the smoke. These were the men who made *Desert Victory* into a real record of battle, without the aid of lath and plaster, or the camera-crane.

Certainly such workers are closer to the original idea of documentary. Yet it does not follow that their methods are the ones which necessarily lie ahead. Truth on the screen is the objective at which to aim, employing whatever means may be most suitable, and to photograph the real thing as it occurs may not necessarily bring out the full flavour of the actual event. To reach a final effect of reality is clearly a creative process; sometimes you may prove your sociological argument better with a studio set and actors than you can with the real people in their real surroundings.

Documentary making in future will become more flexible, less rigid in its conventions and more ready to sacrifice means to ends. Time will certainly show that there is room for experiment in all possible methods. Time will also reveal increasing signs of documentary influence in feature film production. Recent British features like *Millions like Us* and *San Demetrio* have shown that the truth about a munition works (much of the former film was shot on real locations) or about a blazing oil-tanker, may not only be stranger but more exciting than fiction. The war has belatedly shown that the field of film can be as wide and varied as the whole world of literature.

As a foretaste of tomorrow we have such films as Paul Rotha's *World of Plenty* made for the British Ministry of Information and Col. Frank Capra's compilations on the causes and history of the war.

We have seen how much can be achieved under the stress of wartime needs, and the demands of peace will be no less urgent.

Any Questions?

If you have a question you wish to ask, send it to the Editor. A reply by an expert will be given by post as soon as possible. If the question is of sufficiently general interest, it will be given with the reply in the next issue of the magazine.

1. What is the best type of exposure meter for cine use?

The photoelectric exposure meter is generally considered to be the best type. The exposure calculator can only give an approximate result and depends largely on the user's personal judgment of conditions. There is the visual extinction type which is mainly dependent upon the visual accommodation of the user. The photoelectric meter has a response fairly similar to that of photographic material. There is a fourth type not very often seen. Electrically operated, the glow of a filament is matched against light intensities on the subject.

Provided the user takes the trouble to get to know his meter thoroughly by constant practice, and realises its limitations, any one of these types is capable of giving good results. A visual extinction meter intelligently used may give better results than a photoelectric meter unintelligently used.

No exposure meter does your thinking for you. You cannot just take a reading and use it without any question. This is particularly so with a photoelectric meter, which is merely an instrument for measuring the light falling on the subject or reflected from it. There is a new American meter called the "Norvic" of the high-light type, with a

hemispherical instead of a flat acceptance surface which the makers claim overcomes most existing difficulties. It has yet to be proved whether the claims made for it are justified by results.

J. W. Turner in his *Photographic Exposure* deals adequately with the whole question, while Link House Publications have issued a book dealing with the theory of the high-light meter. The main contention of the inventor of the high-light meter is that, because in reversal films high-lights are the most important things to be preserved, it is appropriate that exposure of all other parts of the film shall be related to these.

There is much to be said for the Weston 615 photoelectric meter which scans a narrow angle and is used to take separate readings from the high intensity and low intensity (shadow) portions of the subject, thus enabling the cameraman to judge whether the contrast is too great to be rendered adequately by the sensitive material available, and to place his exposure on the preferred part of the sensitivity curve of the emulsion. This is particularly valuable when using colour film.

2. Kodak give an emulsion rating of their films. Does this refer to Scheiner or is it Kodak's own rating ?

The speeds on Kodak film are Kodak ratings. They issue a booklet giving the relationship to all known speed systems for both daylight and artificial light.

3. On American made Super-X, the rating is 28° while the British stock is 27°. What difference should be made in exposure ?

The difference is negligible.

4. Can a Kodachrome 16-mm. film be blown up to 35-mm. and be printed in Technicolor giving satisfactory film quality ?

The U.S. Navy have made a number of feature films in Kodachrome which have been successfully enlarged up to 35-mm. Technicolor. Where the original quality has been good the copy has also been good. The same method is also being used professionally in Hollywood for release shorts and short features.

Though the technique has not been used sufficiently long for all considerations to be understood thoroughly, a careful cameraman may work with confidence.

5. Are commercially produced colour films good examples of technique for the amateur ? Could you name some good and bad examples ?

Not necessarily. Most professional films are primarily for entertainment. The usual American film aims at making the maximum use of colour patterns and contrasts. This would be inappropriate for an instructional or propaganda film, as it would tend to draw attention away from the main points at issue. Unless care is exercised, an audience may find the colour more interesting than the subject.

The British film *This Happy Breed* is of a type in which the colour contrast is kept low. This effect can be obtained from the same set of Technicolor matrices, printing them in different degrees of colour saturation and without much alteration in the actual sharpness of the images.

An example of the factual film in colour which will bear examination and study is *Western Approaches*, a propaganda film taken directly in Technicolor.

6. In view of the contrast already given by the colour in the films, is it permissible for the photographer to rely mainly on flat lighting and hazy lighting, or should he endeavour to get the effects of back and side lighting ?

Soft lighting is preferable provided the softness is not accompanied by a major change in the overall colour of the light. The point to be remembered is that our films are made for copying and distribution. All copying processes, whether colour or monochrome, tend to give increased contrast in the copies. An original that is just passable in contrast may give copies that are quite unusable.

On the other hand, the cameraman should not restrict himself to flat, frontal, uninteresting lighting. When serious work is being done, he should consider the possibility of using reflectors to lighten the shadow sides of the subject. One device used by cameramen when taking close-ups in sunshine is to use thin gauze stretched on a frame between the subject and the source of light.

7. I am trying some experiments with the object of making cartoon films. Can you give any advice ?

The making of cartoons is a highly skilled job. A great deal of special equipment in the way of cameras, desks and instruments is essential for good results. Expenses are heavy and the necessary materials are difficult to obtain at present.

If you have ideas for cartoons, it would be better to write your story, make sketches of your key characters and look to those who have made a special study of the technique to bring your characters to life. It may cost £3 per foot to have the cartoon made, which gives some idea of the difficulty of this work in the studio.

8. Can you supply the materials to carry out the lubrication of films suggested in the article on page 47, December 1944 issue ?

The general shortage of equipment and material is likely to continue for some time. All the earlier prints sent out by the Unit were impregnated, which is considered the ideal lubrication. Owing to enemy action, impregnation of films had to be suspended. We intend, as soon as this is possible, to have all our prints treated before dispatch.

















AFRICAN TIMBER

1 *Sawing logs in the forest.* **2** *Carting logs to the sawmill.* **3** *Cutting up the logs.* **4** *Preparing timber for use.* **5** *Making ammunition boxes.* **6** *Timber for landing barges.* **7** *Work on landing barges.* **8** *Completed barge being put in the water.*

Revised List of Films

1. **MR. ENGLISH AT HOME**
This film shows a day in the life of Mr. and Mrs. English and their family.

3. **THE ROYAL AIR FORCE**
This film shows how an aeroplane operates.

4. **ENGLISH AND AFRICAN LIFE**
This film shows some differences and similarities of life in Britain and Africa.

7. **PROGRESS IN THE COLONIES (An African Hospital)**
This film shows how fine hospitals have been built in a colony and explains the work they do.

8. **AN AFRICAN IN LONDON**
An African comes to London and is shown the sights by a friend.

9. **THIS IS A SEARCHLIGHT**
This film explains how a searchlight works and shows it in action.

10. **THIS IS A SPECIAL CONSTABLE**
The work done by a special constable in a large British city is shown in this film.

12. **THESE ARE PARATROOPS**
Paratroops are shown in training and on manœuvres.

14. **THIS IS AN ANTI-AIRCRAFT GUN**
The film shows how an anti-aircraft battery carries out its duties.

15. **OUR INDIAN SOLDIERS**
This film was made up from material sent from India.

16. **SELF-HELP IN FOOD**
A British family grows food in an allotment.

17. **THESE ARE LONDON FIREMEN**
London firemen are seen in training and in action.

22. **THESE ARE BREN-GUN CARRIERS AND TANKS**
A simple explanation is given of a Bren-gun carrier and a tank.

23. **UGANDA POLICE**
This film was shot in Uganda, and was edited by the Colonial Film Unit.

24. **A.T.S. AND W.R.N.S.**
This was made from two Ministry films to show the A.T.S. and W.R.N.S. at work.

25. **RESCUE BOATS OF THE R.A.F.**
This film shows the Air Sea Rescue Service at work.

26. **FIGHTING MEN OF THE BRITISH COMMANDOS**
Made up from material supplied by the War Office, the film shows the work of the Commandos.

27. **RETURN OF THE EMPEROR**
Made up from material from Army Film Unit material, this film shows the return of the Emperor of Abyssinia to Addis Ababa.

28. **FEEDING THE ARMY**
This film shows how the British Army is fed.

29. **GIFTS FROM THE COLONIES : Mobile Libraries**

30. **GIFTS FROM THE COLONIES : Katsina Tank**

33. **FARMING IN RUSSIA**
This film, received from the U.S.S.R., was re-edited for African audiences.

34. **HEROIC MALTA**
The film shows the wartime heroism of the people of Malta.

35. **MACHI GABA**
This film, shot in Nigeria, illustrates the increasing interest taken by tribal chiefs in their people.

37. **LAND AND WATER**
This film shows something of the evolution of ships from the simple boat to the great ocean-going vessel.

37a. **LAND AND WATER**
A sound version of No. 37; music and effects only.

38. **WE WANT RUBBER**
This film was made to stimulate the production of rubber.

39. **BLIND PEOPLE**
This film shows that blind people can learn to do a real job of work as efficiently as those who have sight.

40. **PILOT OFFICER PETER THOMAS, R.A.F.**
Pilot-Officer Thomas, first African to qualify for a commission in the R.A.F. is shown on and off duty.

41. **COLONIAL CENTRE**
This film shows the Colonial Centre in London.

42. **BARLESS INCINERATOR**
This film shows an efficient incinerator made entirely from local material. No iron bars are necessary.

43. **THESE ARE BRITISH SAILORS**
Compiled from library material, this film shows the training of the British sailor.

44. **NURSE ADEMOLA**
This film gives some idea of the many sides of a nurse's training at a great London hospital.

45. **INDIA**
A compilation from library material, this film shows something of the life and war effort of people in India.

46. **AFRICA'S FIGHTING MEN**
These sequences from newsreels show Africans in the fighting services.

46a. **AFRICA'S FIGHTING MEN**
This is a version of No. 46 with a full sound track.

47. **A BRITISH FAMILY IN PEACE AND WAR**
This is a four-reel story, about a family in peace time and how the war affected all the members.

48. **WEST AFRICAN EDITORS**
This is a pictorial record of the visit of several West African Editors to war-time Britain.

48a. **WEST AFRICAN EDITORS**
A sound track has been added to No. 48.

49. **PROGRESS IN THE COLONIES (Kenya, E. Africa)**
This is a colour film made from material taken in Kenya Colony.

49a. **PROGRESS IN THE COLONIES (Kenya, E. Africa)**
This is a sound version of No. 49.

50. **SAM THE CYCLIST**
This is a humorous film which should appeal to all audiences.

50a. **SAM THE CYCLIST**
An effective sound track has been added to No. 50.

51. **COSSACK HORSEMEN**
Our Russian allies have many expert horsemen. The trick riding should appeal to African audiences.

51a. **COSSACK HORSEMEN**
A good music and effects track has been added to No. 51.

52. **YOUR PEOPLE IN BRITAIN**
This film shows the fine spirit of the West Indians in the Services and their happy relations with the people of Britain.

52a. **YOUR PEOPLE IN BRITAIN**
A sound version has been made of this film.

53. **MR. WISE AND MR. FOOLISH GO TO TOWN**
This film shows the evils of venereal disease. Owing to its special nature it is not being given general distribution. All applications for the film should be made through Public Relations or Information Officers.

54. **THE GERMANS IN NORWAY**
This is a film which shows the courage of the Norwegian people while under German domination.

55. **SPRINGTIME IN AN ENGLISH VILLAGE**
An African girl evacuated to a small English village attends the school and is elected May Queen. It makes a pleasant film story.

55a. **SPRINGTIME IN AN ENGLISH VILLAGE**
A sound track has been added to No. 55.

56. **PLAINSMEN OF BAROTSELAND**
This colour film taken in Northern Rhodesia tells about the life of the Barotse people.

57. **WEST INDIANS WITH THE R.A.F. IN BRITAIN**
This film shows the arrival and some of the training of a large contingent from the West Indies.

57a. **WEST INDIANS WITH THE R.A.F. IN BRITAIN**
A sound track has been added to Film No. 57.

58. **R.W.A.F.F. AT WORK AND PLAY**
This film gives a picture of life at one of the training depots for West African troops.

60. **MASAI CATTLEMEN**
This film was taken in Kenya. A sound track was added from recordings made in that colony.

61. **FOOD FROM OIL NUTS**
Starting with sequences showing the production of raw materials in Africa, this four-reel film shows the manufacture of the raw material into an important food.

62. **NEW CINEMA VAN**
This film shows the cinema vans under construction and the tests made before being shipped overseas.

63. **YAWS**
This film shows how the Gold Coast medical service undertakes the treatment of yaws among a scattered population.

64. **SWAZI TROOPS IN NORTH AFRICA**
Pioneer troops from Swaziland gave splendid service on the North African supply lines. This is an impressive record of their work.

65. **BASUTO TROOPS ON ACTIVE SERVICE**
Basutos did fine work in North Africa, Sicily and Italy. Some of their work is shown in this film.

66. **AFRICAN TIMBER**
Britain during the war had to rely on colonial timber. This film shows the extraction of timber from African forests and its manufacture into things needed for the war.

67. **HOME GUARD STAND DOWN**
This film shows the valuable work done by the British Home Guard.

68. **CHARCOAL BURNING IN THE KIKUYU RESERVE, KENYA**
Made in Kenya, this film tells the story of charcoal, from felling the tree to its commercial and domestic use.

69. **BOY SCOUTS IN UGANDA**
The film gives a glimpse of life in a scout camp in Uganda on the banks of Lake Victoria.

70. **GIRL GUIDES IN UGANDA**
A similar film to No. 69 was made under the Raw Stock scheme about the Girl Guides in Uganda.

71. **BOY SCOUTS**
An interesting story has been made about Boy Scouts and should stimulate the movement in the Colonial Empire.

72. **EDUCATION IN ENGLAND: A Secondary Modern School**
This film shows the working of an English modern school where boys and girls from eleven years old are educated. The rural bias of the work should teach a valuable lesson.

NOTE. Films out of print are omitted from this list.

New Films

AFRICANS STUDY SOCIAL WORK IN BRITAIN

A number of African men and women came to England for training as social welfare workers. Some of their more important activities were filmed.

EDUCATION IN ENGLAND:
A Secondary Modern School

Made under the working title of "Agricultural School," this film shows a day's work in a Yorkshire school. It caters for the education of children over eleven, and under the new 1944 Act is known as a secondary modern school. As it serves a wide country area, the school work has a natural rural tendency. For this reason it should be valuable in Africa as time goes on.

COLONIAL CINEMAGAZINE

Number 1 of the new magazine has three short sequences:—

(*a*) *LONDON. Lord Lugard Westminster Abbey Service.*

Our cameraman went to the Abbey to film some of the many well-known people who attended the memorial service to Lord Lugard in May.

(*b*) *CAMBRIDGE. Africans gain experience at an Infant Welfare Centre.*

Some of the material obtained when shooting *Africans Study Social Work in Britain* has made an interesting story of a visit by African women to a children's clinic.

(*c*) *London Mounted Police.*

Africans should find this sequence both interesting and entertaining. Mounted police are seen at work in London, and the camera takes us to the centre where the horses go through their training.

Reports from Overseas

AN interesting report was recently received from the Education officer in charge of the Northern Territories, Gold Coast. The occasion was a vacation refresher course for teachers which included a showing of a programme of Colonial Film Unit films. The audience consisted of head and assistant teachers of Northern Territory Native Authority schools, their families and friends. Most of them after passing Standard VII had received four years' teacher training at Achimota followed by many years' practical experience in schools of different types. In consequence, the reactions of this particular audience to various pictures seem worth recording.

(*a*) SPRINGTIME IN AN ENGLISH VILLAGE

This picture was much appreciated. The choice of an African girl as May Queen made a deep impression and the comment was heard that Aggrey's motto (black and white keys of the piano) was being put into practice in Britain. There was some disappointment because there was little dancing, particularly the maypole dance. The film delighted a six year old daughter of one of the teachers. Her father explained the film to her in the vernacular. It was suggested that the film would have been more enjoyable with sound.

N.B.—A sound track has now been added to this film.

(*b*) PROGRESS IN THE COLONIES—KENYA

This film was very well received. It was a most timely piece of education from my point of view. The schools where the teachers in the audience work are agricultural boarding schools. Each has a ten to twelve acre farm growing four rotation crops plus vegetable gardens. Ploughing is done by cattle-drawn ploughs. Education is proceeding in improvement of diet by the increasing use of vegetables and milk while the importance of hygiene is emphasised. Thus few films could have been so apt. Girls' education is just getting into its stride in the area and the part of the film which deals with housewifery and mother-craft was keenly followed. The day after the film show at the refresher course there was a discussion on African family life based on this film.

(*c*) COSSACK HORSEMEN

Considerable excitement was created by this film. It was presented to the accompaniment of appropriate gramophone music. The horsemen were compared to a local chief who was noted for acrobatics on horseback. Comments like "The world is a wonderful place," "The

Russians are a great people," were overheard. Next day at discussion, difference of opinion arose as to whether illiterate people might think that horses jumping through fire was "juju." It was concluded that the producers by showing clearly the lighting of the fire had obviated that impression; it was pointed out that in any case there were local fire dances where dancers jumped through fire.

(*d*) A BRITISH FAMILY IN PEACE AND WAR

The film was followed with concentrated attention throughout and next day the teachers spontaneously raised a discussion. The main point of the film had been clearly made. Teachers wanted to know what kind of education each adult member of the family had had. At first it appeared that they wished to find out the standard of education of the average British artisan and shop assistant, but later it emerged that they found some difficulty in reconciling the well-regulated family life and general air of well-being of its members with people of the artisan and shop assistant class. The teachers seemed puzzled about the element in British education which gave rise to the grace, comfort, and virtue of family life even among working people. These peculiarities of family life lying deep in the roots of "white" civilisation are an element in British life which might be more fully explained to African people. Further films on the subject might bring out the fact that these virtues are due only in part to formal education and in the main to the nature of family life with its essential humanity, peculiar discipline and co-operation.

In choosing to treat this topic not merely in one film, the Colonial Film Unit appears to have grasped an essential need in the African colonies. I believe the Unit has in mind further films on the subject. The theme would appear to be essentially dramatic and so peculiarly suitable for film treatment, though its further exploitation might require an extension of some of the techniques already employed and the establishing of new ones so that the representation is dramatic and only incidentally educational.

It is believed this could be attained by adopting and adapting to its British counterpart the methods of the earlier "Hardy" films and their serial narrative exposition of American family life which were praised by film critics for their human interest, simplicity and sincerity. Recent films such as *Millions like Us* and other war films have scored everywhere because they showed the ordinary British family playing its part in the war effort with simplicity, sincerity and authenticity.

Several broadcasts on British family life have met with a favourable reception from African listeners. There appears to be ample evidence to suggest that the Colonial Film Unit would be justified on social and educational grounds in venturing further with the dramatic method of presentation and that their productions are not without point.

Plainsmen of Barotseland

Film No. 56, taken in 16-mm. Kodachrome by the Information Office, Northern Rhodesia.

IN Barotseland a large part of the country is sandy and infertile. The arable land is in the Barotse plain on the Zambesi River. This is where the Malozi make their homes, where they grow their crops and keep their cattle.

Like most natives in Northern Rhodesia, the Malozi live on mealie meal. The mealies grow plentifully in the fertile soil and have gradually displaced Cassava, which was the only staple food the people used to know.

For relish the people might hunt Letchwe or catch birds on the flooded plain, but as the river abounds in fish the people make good use of it.

Much of the fish is dried, some to be eaten with the mealie meal and some to be bartered for things like mats or hoes from nearby tribes. Although the Paramount Chief has given some of the fishing shallows to people as their own property the owners must summon the people to help in the fishing season and give them a share of the catch.

The Malozi have always been good cattlemen and take a great pride in their herds.

Some years ago the cattle were attacked by a disease called pleuro-pneumonia which killed so many of the beasts that most of the tribes began to ask for money instead of cattle as bride price.

But the Veterinary Department sent its officers to show the people how modern medicines will protect their cattle from disease. It is compulsory for owners to have their cattle injected with this medicine so that the interests of the whole community are protected. Even to-day, the cattle owners who cannot count the numbers know their herds so well that they can tell right away if one of their beasts is missing.

Every year, when the river floods, the people move from the summer capital of Lea-Lui to the higher ground at Limulunga. The grazing lands in the lower parts are the first to be covered by the rising water so the cattle are the first to leave. Crocodiles have sometimes snatched a calf when the animals swim across the river but this happens seldom and is a chance the people must take.

When the people want to move to or from the plains they must wait for the Chief to go first. As the time draws near for the move to the higher ground, the tribal singers remind the Chief that they have to move and urge him to go so that they may not be too late.

Then, on the great day, when Yeta has decided to move, the Kuomboka ceremony takes place. The State barge is made ready by the Chief's own paddlers who don a special headdress which only they are entitled





PLAINSMEN OF BAROTSELAND

1 *Preparing an injection.* 2 *Community fishing.*

to wear, and the war drums, silent the rest of the year, are beaten throughout the journey.

Yeta's ministers go first to clear the way of evil spirits. These important men of the Barotse State must paddle their own barge.

The Chief's crew are expert paddlers, but if they miss a stroke they are thrown overboard to be picked up by the barge behind. They are followed by smaller barges carrying Yeta's household and the commoners with their goods and chattels.

At Lea-Lui everyone turns out to welcome the Chief. But not all the people leave at the same time. Some of them must remain until all the crops have been gathered.

The Mulena Mukwae is the last to arrive with her escort. She rules a part of the country which is always ruled by a daughter of the Chief and is second in importance to Yeta only.

With her arrival, the move is complete.

At Limulunga the people celebrate the Chief's coming in dance and song. Here, the Malozi will remain about three months before the floods go down and then they will return again to the plain.

Newsreel

There will be no further issues of *The British Empire at War* after No. 39. It is the intention to supply instead, copies of *British News* issued weekly by the British Council.

In place of the newsreel, this Unit is to issue a periodic magazine containing items which are likely to be of interest to colonial people.

There will be a sound version of each issue for use with the new sound vans.

Correspondence

THE EDITOR.

Colonial Cinema.

Two articles on film titling and captioning have appeared recently in the monthly bulletin of the Colonial Film Unit. They should prove most useful to those engaged in this part of the make-up of a film; an extremely important part it is too, especially when the vast majority of the audiences is not only illiterate, but extremely ignorant of the life, actions and objects which are being projected to them. One cannot help feeling that the recommendations fail to take sufficiently into account African unfamiliarity with numbers of objects of which we unconsciously assume full cognisance in a European audience. For instance, statements describing the operation which is about to be depicted on the screen are often very necessary and are a great help to the African commentator to get away with a flying start. Nothing I found more aggravating to listen to than the commentator trying to explain a picture which had just gone off the screen. Not only, perhaps, could he not remember the sequence, but he had not too clear an understanding of an operation which possibly he had never himself seen performed. Such a common object to us as a motor ambulance requires to be labelled and described in a manner totally different from the short title such as " Rapid collection of the wounded is of primary importance," with which one might introduce the subject to a European audience. Ninety per cent. of my audiences did not know a motor ambulance from a tank.

I think this condition of ignorance both on the part of the audience and the commentator should be taken into greater account when framing titles, just as in writing the running commentaries. For this reason, I devoted some considerable space to the subject in my final report after three and a half years' touring with the mobile cinema in Kenya. This report is, I think, already in your hands.

I am, however, convinced of the fact that titles and short captions in the vernacular or Swahili are much appreciated by those Africans who have come in contact with Western civilisation. Nowadays an ever-growing number thirst for literature and read out the captions to their less sophisticated friends with an air of great superiority. Captions, if suitably framed, have a definite educational value in my opinion.

ARTHUR M. CHAMPION.

Editorial Note

As yet we have not seen a copy of Mr. Champion's report but hope to do so at an early date. His periodic reports sent during the time he was in charge of the Kenya mobile cinema van were most instructive. Mr. Champion's long experience as administrator combined with his extensive work with a sub-standard camera add considerable strength to opinions expressed by him.

Kenya Government Mobile Cinema



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Photographs by Kenya Information Office.

1 *Mr. A. M. Champion, C.M.G., Officer in Charge, Kenya Mobile Cinema, with his staff and the Cinema Van.* **2** *Mr. Champion working on a map which he uses to illustrate to Africans the different Theatres of War.* **3** *Kikuyu herd boys watch the van crossing a river in the Kikuyu native reserve.* **4** *The roads in the native reserves twist and turn, over hills, through valleys, across rivers, amidst some of the most beautiful scenery Kenya can offer.* **5** *A section of the audience which begins to collect long before dusk. When the show begins they will number anything from three to five thousand.* **6** *Officer in Charge Kenya Mobile Cinema gives a talk on the progress of the War to an interested audience.*

Kumasi Kumbungu and John English

KUMASI KUMBUNGU slipped his hand into mine. He was a small black scrap of West African humanity, just five years old, and this was part of a daily routine of many months' standing. I was on my way to the school in the Government Education area in the Northern Territories of the Gold Coast in which I then lived. The European bungalows I had just left were about three-quarters of a mile away from the school. During the dry season when fires had reduced last season's crop of elephant grass and the new season's blades were only an inch or two above ground, my coming could be seen for most part of the way. Each morning as I neared the children's houses, Kumasi, one of the youngest pupils, came out to meet me. He took my handbag from me, held my hand with his and silently toddled to school beside me. Silent companionship it had to be for quite a long time because neither of us knew more than a word or two of the other's language, but the act was a friendly one and we were happy. How like an English child I often thought, perhaps like a child anywhere in the world! There was only one difference. Kumasi transported my bag on top of his head. It was customary for him to carry packages this way.

The infant section, which Kumasi attended, was a long building divided up into three classrooms, an office and a veranda. Each classroom was open on two sides and large enough for thirty-six children. Covering all was a thatched grass roof which was vaulted and high. The end room was furnished with small tables and chairs which the little ones used and, as requirements demanded, moved to verandas or shady trees. Kumasi belonged to this class. He was always an attractive child, even in his moments of rascality. Sometimes I've wondered if he knew subconsciously that I joined in his fun. He certainly would not have gleaned it from my manner, for only from the tail of my eye did I ever dare to observe him. In lessons which from his viewpoint were boring, I believe I was a welcome sight. Life brightened at my coming for, as he saw me approaching, he examined the situation of the moment. If there was evidence of great activity of answering questions around him, then up went his hand with the others and his voice also whispered "Teacher! Teacher!" with, I'm sure, a fervent hope that the same teacher would be understanding enough to overlook such unusual demonstrations. If, however, the other pupils were observant and still, then a great and disquieting stillness pervaded Kumasi and an expression of super-earnestness filled his eye. In craftwork and dramatisation it was a different matter. I could have claimed little appreciation then. The joy of rolling wet sword grass on his little thigh, in preparation for plaiting salt bags, was entirely absorbing, and the complete abandon with which he impersonated goats

and other folk-tale animals rendered my presence quite unnoticed. How often I wished I could bring a living picture of that small boy and his companions to children at home! I was sure they had the password to all British kindergartens; indeed I felt no doubts regarding their reception anywhere.

Just recently I felt very strongly about this. I have just seen a film of the everyday life of an English working-class family projected, with running commentary in a Gold Coast vernacular, for African teachers in Accra. The film, I was told, had been made by the Ministry of Information's Colonial Film Unit specially for the purpose of bringing an English family to West Africa. It showed a day in the life of an ordinary English family, typical of a big percentage of the people of Britain. While the father, named in the film Mr. English, a carpenter by trade, made doors and window frames for a local housing scheme, his wife occupied herself with housekeeping and the care of her children, two of whom attended the elementary school near by. Points such as Mr. English's interest in his early morning paper, Mrs. English's marketing activities in the main street of the town, the care of the sitting room kept for holidays and visitors, and the detailed arrangements and preparation of family meals, were all made in turn, but the main theme centred round the children; it was a picture of sturdy childhood, rightly encouraged to fend for itself in the happy atmosphere of parental care. Remarks spontaneously expressed at the end of the show by the African teachers who had seen this glimpse of typical English family life, were illuminating.

"Do many English women have to work as hard as that?" asked one teacher.

"Do they not have servants?" asked another. These questions were not really surprising, because Gold Coast Africans see white people only in their own hot country where the climate is damp and enervating and the employment of native labour, including that of the domestic servants, is essential to all foreigners. They do not know them in their own European environment.

As we were leaving the hall a head master stopped me: "Could this film be shown to our school children, do you think?" he asked. Presumably he thought my support would strengthen his request.

"I'm sure it would be good for our geography," he added. While he was making his point I thought with some distaste of many lessons in my own schooldays, and of how I had rebelled against the memorisation of numerous useless geographical facts; how also I had looked somewhat patronisingly at pictures of life in countries far away, and misunderstood rather than understood, as I listened to the national teaching pattern:—

"They have peculiar customs"; "They wear strange costumes"; "They eat queer dishes," and many more such contrasts.

"We are the salt," I had meditated. "How different are you!"

It is an innocent enough reaction for a nation's youth, but it will not serve its age. Maturity should bring with it some knowledge of samenesses—a feeling of human kinship, to promote the growth of international co-operation essential to economic and cultural development. Kumasi and his family are friendly people, and they and their country are often very like ourselves and our country. "Mr. English" has travelled to West Africa. When, I wonder, will Kumasi Kumbungu be taken to England?

Work in Progress

RURAL SCHOOL

The object of this film is to explain the working of a small English school in a rural locality and to show what can be done with a small but enthusiastic staff, by a wise arrangement of the syllabus. There is little extravagant equipment but there is much improvised apparatus for individual work. This film should teach many lessons in skilful group working.

Shooting started early in May.

AFRICANS STUDY SOCIAL WORK IN BRITAIN

About thirty African men and women from many of the African colonies are in Britain studying various branches of social science. After a lengthy course, they will return to work among their own people. A short film has been made showing their various activities and will shortly be ready for general distribution.

AN AFRICAN IN ENGLAND

The first film in this series was shown with success in all parts of Africa. Agreement has been reached on the script of a second film. It will show an African paying a visit to an English village and seeing the many activities normal to village life in this country. Shooting will commence when work on "Rural School" is finished.

COLONIAL CINEMAGAZINE

As already announced, no further issues of *The British Empire at War* are being made. In place of the newsreel there will be a periodic issue of the new *Colonial Cinemagazine*. This will contain stories which are likely to be of particular interest to people in Africa. Several Magazines have been planned for this year.

JONATHAN BUILDS A DAM

This film in 16-mm. Kodachrome was taken by the photographic section of the Kenya Information Office. We hope permission may be given to distribute this film in colour. It may be necessary to reduce the length to make this possible.

The photography is of a high standard throughout, and the slow tempo makes the story easy to follow.

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

A KENYA VILLAGE BUILDS A DAM

















1 *Jonathan*
2 *A weary walk for water*
3 *Discussing project with Chief*
4 *Agricultural Officer helps*
5 *Work starts*
6 *The dam takes shape*
7 *Rain fills the dam*
8 *The cattle appreciate it*

Editorial

SINCE we last wrote, peace has come—more quickly than the most sanguine could have hoped—to a world stilled and sobered by the awful new power that has been put into the hand of man.

What will be the future of the Unit it is too early to say; but it is our strongest hope that we shall be able to make our proper contribution to the great work that is waiting to be done in the Colonies. That hope would be the better achieved if we could send out production units to make in the Colonies the films that are so urgently needed, and which cannot be made elsewhere. But before that can be done, firm plans must be made within a co-ordinated policy, and the teams to carry out the plans found and briefed.

In the meantime, there is an encouraging increase in the number of people asking for instruction. Two officers from the Colonies and one from the Colonial Office are working as we write; a Scottish missionary has just finished his course; and two officers from Northern Rhodesia and an African from the Gold Coast will shortly begin. As the number of people who have taken the course grows, the value of the scheme will be increasingly apparent in the material coming from the Colonies.

Production is going on steadily at the Unit despite holidays and the exciting events of August. Shooting of "An African in England" has begun. Final editing of *A Village School* (hitherto known under the working title of "Rural School") has been done, and negative cutting and the commentary will be completed before we go to press. Music for *Boy Scouts* and *Plainsmen of Barotseland* has now been recorded, and tracks are being laid. We have had some interesting material on a rehabilitation centre for African troops in Kenya, and we have been fortunate in having an officer from the centre to tell us all about it. There is no lack of subjects for the *Colonial Cinemagazine*; and some interesting sequences are already lined up for forthcoming numbers.

The end of the war in Europe brought no relief of congestion in the laboratories; indeed, things have been if anything rather worse than before. There has not yet been time for the effect of the end of the Far Eastern operations to be felt; but we hope that before very long the demands of the Services will have fallen sufficiently to have an appreciable effect. Transport, too, should slowly become easier; and when both these conditions are fulfilled the wearisome delays in distribution will disappear.

How long all this will take, of course, it is impossible to say. Nor must we be impatient, however irksome it may be to endure restrictions which are the mere lingering ghosts of their martial forms. But with the wrack of war dispersing and some of the ghosts being laid, we can look forward with confidence and good hope to a future of constructive mutual effort.

Look with a Camera Eye

IT has been stated that pictorial vision is a product of practice and experience. It is also a product of mental preparation, which can be practised by even the beginner at film making.

Suppose, for example, you come to a village and wish to record it. Forget the camera for a moment, and imagine yourself an ordinary observer. What are your reactions? As you approach the village you observe it as a whole and in relation to its surroundings.

The road into the village is busy with people going about their business. If you are new and strange they may stand and stare at you; but that is not typical of their ordinary behaviour. You must wait until such strangeness has worn off before you can hope to see people as they really are. Perhaps the next thing you notice is the buildings. Possibly some special type of roof structure or an individual type of ornament catches your eye.

Near the centre of the village you come to the houses of the more important people, which are marked from those around them by their greater size and better ornamentation or by greater evidence of property. Presently the chief himself is seen moving about with his followers, and so on. No doubt you will say, "There is nothing new in all this. We know it, and we put it in our films." But do you?

When you are looking for the first time at something new, you note its features one after another, but have you ever stopped to consider how you see them? When, for instance, you are looking at the ornaments on the huts, you will see them at approximately the same angle as that at which you saw huts as a whole. While you are looking at the ornaments your mind is momentarily excluding all other ideas, and you will go on to examine feature after feature, preserving the same general angle of view, but each time concentrating on the thing itself to the exclusion of all other things.

If your film record is to be successful, it must emulate your mind. When you look at the hut with the camera, frame your shot to include it *and nothing more*; when you look at the ornament, frame your shot to include *it and nothing more*. You can do this either by coming in much closer, but preserving as nearly as possible the same angle of approach, or, better still, by remaining in practically the same place but using a lens of considerably longer focus.

This kind of approach automatically answers those two perennial questions: "What angle shall I shoot at?" and "Shall I take a close-up?" If you do not think along those lines you will probably not realise the necessity for many shots, and your film will be practically bare of close-ups. You will see also that no shot stands by itself. It is merely one piece of the structure which goes to make a film, one sentence towards the whole statement. Every film sequence must constitute such a statement.

Even when you are not shooting or contemplating shooting, drop into the habit of analysing the subjects that pass you by. Say to yourself, "What is individual about that subject? What should I want to say about it? What special things can I see about it? What *must* be included? What could be discarded?"

Another thing which is necessarily the result of practice and experience and careful observation, is the provision of suitable backgrounds. More than one noble profile has been lost because of a bad background; or a sunlit face has been placed in front of a highlight in the background, or a dark face in front of a heavy shadow. The cameraman must train himself to observe the juxtaposition of the main subject and its background; and he must also try to make the background of one shot match in general character with the backgrounds of other shots in the same sequence. It is difficult to do this at first, but with practice it becomes almost instinctive.

One of the most useful aids in all this is the tripod; and there is hardly ever an excuse for taking a shot without a tripod. Many cameramen who have been used to "freehand" camera work will regard the tripod as a nuisance, merely because it prevents them from swinging the camera swiftly from one place to another; but actually that is its most useful attribute, and the discipline it imposes will do much to help the technical improvement of the worker. Nothing betrays the amateur sooner than an unsteady camera, and you can almost read a man's character from the way he moves his camera about. The man who does not really know what he wants to say will train his camera on one part of his subject and, while it is still running, will swing hurriedly to another part which has caught his eye. Or he will cause it to trail restlessly over the face of his subject in an attempt to "get it all in."

Even if he avoids these faults and holds his camera trained in one direction, his need to breathe will impart a slight oscillation to the camera which, while not very apparent on the screen, will be sufficient to create a sense of instability that will leave his audience uneasy, even though they may not know the reason for their uneasiness.

With his camera on a tripod the cameraman will find it easier to establish and set up a shot so that it takes in everything he wants to say, without the necessity of moving the camera. Having made his general statement with the stationary camera in long shot or mid shot, he can then proceed to take the close-ups that match with it, and once again the presence of a steady support will facilitate exact setting up so that the camera sees just sufficient of the subject from the correct angle. If it should be necessary to pan or tilt the camera (and it should hardly ever be necessary, except to follow a moving figure), the beginning and end of the movement can be established beforehand, and rehearsed before the actual shot is taken. All this is still only the A B C of making films; but a cameraman who approaches his subject in the way we have suggested will gradually acquire confidence and certainty of touch.

Freed War Prisoners Return to Africa

Film No. 74

AS the victorious Allied armies advanced into Germany, large numbers of Empire prisoners of war were freed and brought back to England. Among them were many Africans who had fallen into the hands of the enemy during the various campaigns in Africa.

These men did excellent work in a dozen different jobs for many units to which they were attached. They served as drivers, sappers and stretcher-bearers. Some drove over the long and exacting route from South Africa to Abyssinia. In the Abyssinian campaign and through the battles of the Western Desert to Tunis these men from Africa played their full part. Their enduring labours won the praise of Field-Marshal Montgomery, and the number of decorations awarded, especially to stretcher-bearers, is proof of their courage.

A large number of them were captured at Tobruk. Many of the men had worked in mines prior to the war, and before being taken prisoner, they often put their special knowledge to good use in demolishing military installations and in preparing unpleasant surprises for the Germans.

Capture did not daunt them. Many escaped and were only beaten by the terrible conditions in the no man's land of the desert. Nor did recapture damp their spirits. When the full blast of German propaganda was turned on them, they acquired a radio set to get the truth from Allied stations.

At camps in England where these men were brought by aeroplane from Germany, everything possible was done to help them over the tremendous change from imprisonment to freedom and to introduce





A popular parade



Soccer was popular in camp

them again to normal conditions of living. Those physically unfit received the best possible hospital attention. Mental unfitness was, however, more common. The welfare officers, specially chosen for their experience among Africans, could cover all vernaculars so that every man in camp had some one with whom he could talk over his difficulties. These men of experience were able to settle most of the soldiers' worries and problems. Every man on arrival in camp was given a new outfit. Rations were on a generous scale, while there were plenty of additional comforts, such as tobacco, chocolate and fruit.

There was ample occupation to prevent boredom. In the recreation rooms there were all kinds of games, while there was plenty of entertainment in the way of concerts, cinema shows and outdoor sports. It was the first duty of the men in charge to make sure that everyone was kept occupied and happy.

Although there was no drill in the camp, the men showed when marching smartly from one place to another that imprisonment had not robbed them of their soldierly bearing. This was a remarkable tribute to their spirit and training.

While they were in England the men were given the opportunity of seeing something of the country. In charge of their officers, they were taken to visit historic towns like Windsor and Arundel, to some of the great cathedral cities and, of course, to London. These excursions cost the soldiers nothing. During the whole time they were in Britain, care was taken to see that they did not waste their money, so that they would arrive home with their savings intact.

In London, where all were taken for at least one trip, they were shown places of historic interest, such as the Houses of Parliament, St. Paul's and Westminster Abbey ; they will be able to tell their families that they saw the palace of the King himself.

These men from Africa served the Allied cause faithfully in many capacities, and no less in captivity because they kept their courage so high. Their homeland and the whole Empire may well be proud of the part they played in defeating the enemy.

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Visit to Buckingham Palace



A popular parade



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"Ordinary People" Act in British Documentary Films

By a Crown Film Unit Director

DURING five years of war the British cinema public have become familiar with the crest of the Crown Film Unit. They have become used to seeing the sub-title: "All parts in this film are played by the real people . . ." and have begun to recognise and appreciate the qualities of such films and the men and women who appear in them. A type of film never imagined on the screen of Britain in the period before World War II is now taken for granted. The public have seen men and women of the Royal Air Force in *Target for To-night*, the National Fire Service in *Fires Were Started*, submariners of the Royal Navy in *Close Quarters* and now, most recently, merchant seamen in *Western Approaches*. They have seen the ordinary people of Britain acting on the screen and they recognise and like them.

Again and again I have heard the same question from people who have just seen one of these films: "Were they really the real people?" They have read the sub-title at the beginning of the film, yet at the end they still ask this question, and on being reassured, say: "But they act so well —how do they do it?" And it is then, when we who make these films try to answer this question, that we realise just how much or how little our success has really been.

The use of non-professional actors in cinema goes back more than twenty years. It originated in the 1890's when Lumiére first photographed a crowd of factory workers passing through a works entrance. But in Britain particularly it dates from the late nineteen-twenties when the documentary movement was born. A group of young men wanted to make films; not in Hollywood, not at Elstree; not about the improbable happenings of some beautiful orphaned heiress, but about the mines and the workshops and homes of ordinary people. These young men lacked money, influence, equipment and experience, in fact they were short of everything except unbounded enthusiasm. But they knew what they wanted to do. They wanted to show the people to the people—they wanted to hold a mirror up to life—an optically true mirror, not a distorting reflector.

And so whilst they worked, consciously or sub-consciously they learned their job. They learned how to write a script; where to place their camera; how to cut their exposed film; how to express an idea in

terms of vision and sound. And as they learned so they grew up, developing their craft along their own lines, uninhibited by the traditions of the commercial film studio, until there was established in Britain a branch of film-making as highly trained and skilled as that practised on the huge sound stages of America's Hollywood or Britain's Denham. Wright, Rotha, Elton, Watt, Cavalcanti, and Flaherty, the great individualist of documentary—these are names of some of those who worked under John Grierson's leadership in this period of development.

In the early stage of development little use was made of actors—professional or natural; whilst they were learning their craft, the technicians tended more towards life in the abstract than to human qualities. Then, if a man was photographed, he appeared in very much the same way as would an industrial landscape or a cloud or a tree—merely as part of the pattern on the screen. Men, if seen at all in these early films, were shadows; they had faces and bodies, but possessed neither soul nor character. They were without life. But as knowledge grew, the camera moved in closer and closer to the man or the woman; directors wanted the figures they photographed to move and to speak, to become alive.

So, in the middle nineteen-thirties, documentary developed new styles within itself. There was the exquisite lyrical quality of Basil Wright epitomising what was to become known as "pure" documentary as in *Song of Ceylon*, and on the other hand there was the "tough" human approach of Harry Watt expressed in the earliest of "story" documentaries, *The Saving of Bill Blewitt*.

In this film, for the first time ordinary people acted. They were not just being themselves in front of the camera; they had characters to portray and a story to tell. In this short film, a tale of a Cornish village, Watt discovered Bill Blewitt—a villager who was both postmaster and fisherman. He played, it is true, a part which was natural to him, that of a fisherman, but he played it with warmth and humanity. He was, in fact, a natural actor. He had such personality that, in the next three years, he appeared in two other G.P.O. Unit films, *North Sea* and *Merchant Seamen*, not because he was a fisherman or a merchant seaman, but because his presence in front of the camera would help to give the rest of the cast confidence. This man's name is not known to the public—it probably never will be—but he will be remembered by many film makers as the first of the untrained natural actors.

When war came, the documentary movement was ready to produce films. For years technicians had argued the use of the cinema as the first propaganda medium and were now equipped materially, morally and technically, to work for the country. But for almost all of the first year little use was made of the units then in being. Presently, however, the Films Division of the M.O.I. perfected its preparations. The General Post Office Film Unit was transferred to the Ministry as the Crown Film

Unit, and production started. Other units were also put to work and began to function efficiently.

In the past five years of war the documentary movement has produced the equivalent of twenty years' work. Instead of the handful of natural actors who were seen on any pre-war screen, there are now many hundreds who have been seen all over the country, and of those hundreds there are probably sixty who could become first-rate film actors.

It is not easy choosing men and women for a film. It requires weeks of patient research, talking perhaps to hundreds of men, getting to know them, sizing up their personalities, listening to their voices, looking for a spark. That spark is difficult to describe; it occurs most frequently in mature people who have a strong character, or who are extroverts.

A different quality makes young children frequently suitable, a quality of unselfconsciousness, but this is often offset by the quick tiring of the child when film-making loses its novelty. Certainly the most difficult in front of a movie camera are adolescent girls. They have all the faults that go to make up a poor actor; they are shy, nervous and self-conscious. An enormous amount of tact and reassurance from the director may give them a fleeting self-confidence, but it rapidly vanishes. They are the despair of the director, and this fact probably explains why there have been so few documentary films about women during this war.

How far can one go with untrained actors? By now we feel that we are near the limit of performance from a dramatically realistic point of view. The acting of these people is a combination of their own natural expressiveness and the tutelage of the director during long, patient rehearsal. It is found that an amateur actor, for example, a seaman, will make automatic movements and remarks which give a film the smell of reality and which will not be there if a professional actor is used. The director will be helped, therefore, in the strict reconstruction of atmosphere. He can get certain types of performance out of his real people; humour of a rough and ready sort, anger, fear and the physical emotions which they have actually lived.

But in order to bring out these emotions it is necessary to reconstruct the circumstances in which they have occurred, as, for example, a shipwreck in *Western Approaches*, a bombing raid in *Target for To-night*, a depth charge attack in *Close Quarters*. Generally speaking, then, they can re-act a part they have actually lived, and more especially if they are surrounded by other people doing the same thing. For, contrary to public belief, these actors are not just "being themselves in normal circumstances." Lights, a movie camera, microphone and a number of technicians cannot be described as normal, everyday conditions. So great care, tact and patience must be displayed by the director and unit. Then again, in rehearsal there is a psychological moment at which the scene

should be shot. Under-rehearse and the actor has not quite reached the peak of ability to give his best; try one rehearsal too many and that moment is frequently lost and the scene must be forgotten temporarily and another one tackled.

Dialogue also is one of the greatest difficulties. Certain dialects are difficult to record and understand, and unless deliberately required for effect, are best passed over. Long speeches by professional actors in commercial films are frequently made in one shot, from one camera angle. This is almost invariably impossible with an untrained actor, and the more dramatic the speech the more difficult it becomes. Usually he is unable to memorise it completely and, even if he can, he finds it difficult to render it with correct timing. So it is broken up into shots of different size and angle and intercut with shots of other people listening, so that it may be given the correct rhythmical timing in the cutting room.

Thus, then, certain performances can reasonably be expected of the natural actor; others rarely. The more intimate human emotions are the most difficult, in particular between one sex and the other. Often the actor will resolutely refuse even to attempt the scene, and so far we have yet to see in any documentary a successful representation of any sex emotion.

And now what of the future? The more mature directors know that they have neared the limitations of untrained actors; they know one or two performances they might succeed in inspiring if they are lucky, and certain others they will never achieve. And so just because they have wanted to make "story" films, so now they will wish to go on to even more difficult or ambitious subjects.

Inevitably some directors will eventually come to use actors; professional artistes who have learned the ability to portray character other than their own and to recreate emotion for dramatic reason. But the director's critical faculty will have been sharpened by his long work with natural actors. He realises that performances he has managed to urge out of untrained people have been possible because both technicians and those in front of the camera have loved the work and believed in the subject they were filming. More important still, they have held each other in mutual respect and liking. The director who is destined for the realm of fictional film may be justified in his apprehensions for the future. He cannot but be aware that many members of the theatrical profession may not be as easy to work with as were his friendly documentary actors.

But in the future the director will not be entirely dependent upon the profession. He will have a large number of natural actors from whom to draw when he wants to cast a particular part. These men and women are, in fact, a new generation of actors and actresses, people who have never known the stage. And they will bring to the fictional screen the very qualities we have striven after—atmosphere, feeling and truth.

Visual Aids

From Edinburgh House Visual Aids Bulletin

THE terms "visual education" and "visual aids to education," which are becoming quite common, include exhibitions, models, cine films, film strips and lantern slides, photographic prints, charts, maps and diagrams. In this apparently heterogeneous collection there is an underlying unity in that they are all concerned with the presentation of facts or relationships directly to the mind through the eyes or the seeing experience and not through the medium of words.

The missionary societies and the churches generally have for many years made considerable use of lantern slides, and although the terms may be new, many of the ideas and methods are not new. Nevertheless, there is a decided revival of interest in visual matters, so much so that it may be said that a completely new phase in their development has started. There are at least three causes of this : first, the amazing development of the commercial cinema, which has taught people to learn through their eyes and also has stimulated development on the technical side ; second, the development of cheap picture printing machines ; and, third, the wartime development of the documentary film.

In considering visual aids it is essential to realise that the study of pictures, or of charts, is a serious method of education which entails as much study as presentation of the same matter by means of words. It is a wrong approach to the whole question to assume either that the study of pictures is suited only to children or that it is easy and that the whole value may be gained by a first glance.

It is important to remember that the visual presentation of matter is a very effective method of teaching, and generally, too, it is a very rapid method. This last consideration is often wrongly interpreted as meaning that little preparation is involved. Actually a lesson or lecture using visual aids may entail considerably more trouble and preparation than one not using them, but the final results will be more effective provided the visual methods are appropriate and are competently handled. Visual aids constitute an additional tool in the hands of the educator, and they should be regarded as such and not as an end in themselves.

The different types of visual aids are not independent or alternative means of teaching the same fact, but each has its appropriate place, and it is becoming a fairly common practice to use two or even more forms of visual material in one lesson or lecture. Thus, for example, a cine film used for giving a general picture of a technical process may be followed by a film strip which might be in the form of recapitulation, the salient points in the argument being picked out and reinforced by comment from the lecturer. In deciding which type of visual material is best suited for any particular occasion, due regard must be given to the nature of the audience and to the matter it is desired to teach.

Non-Theatrical Films in Britain

THE showing of non-theatrical films has made enormous strides during the war. In a previous issue, we gave some facts about the growth of these shows. It was pointed out that one of the effects of the war had been the movement of quite large sections of the community from their normal centres of living. These people were left without their accustomed entertainment. It became necessary to take entertainment to them, and by far the most popular medium was through the cinema vans which toured the country with suitable programmes of films.

The Ministry's report on non-theatrical film distribution for 1944 shows how the work has expanded. More than 64,000 performances were given to over 11,000,000 people. Great organising skill was necessary to arrange over a thousand shows weekly. Nearly 27,000 of these were given to factory workers during their rest periods at mid-day. Punctuality was essential to avoid interference with factory output.

In addition to the films shown by the mobile cinemas—144 vans were engaged in this work—many thousands of other cinema performances were given by individual organisations which were able to make their own projection arrangements. Films for these shows were borrowed from the Central Film Library and its sub-libraries. During the year these libraries made 122,794 bookings and despatches. This handling of over 10,000 films of varying length was a formidable task. Every film on its return to the library had to be examined to ensure it was in good condition for its next booking. In and out, the libraries handled about 30,000 reels of film every month. During the year nearly seven million people saw the films circulated by the libraries.

The films shown were mostly of general interest. Some dealt with the progress of the fighting services; others gave stories of the efforts of the workers on the home front. Typical films were *Up Periscope*, *Naples is a Battlefield*, *Front Line Air Force* and *Clyde Built*. A special magazine, *Worker and War Front*, showed interesting features of the vast production and war effort in Britain.

Often films of a specialised nature were shown to selected audiences. Farmers, for instance, were able to see films like *Making Good Hay*, *Making Grass Silage* and *Potato Blight*. Such films as *Catering* and *Oven Bottling*, shown to housewives, helped them to use their meagre rations to the best possible advantage and to supplement them intelligently. Films like *Defeat Tuberculosis* and *Mass Radiography* were shown widely to help to maintain a healthy population.

It is clear that the use of sub-standard films in Britain is extending over a wide field. The organisation built up in wartime may easily be utilised to great advantage when good films with an educational and cultural value take the place of those of a military and propaganda nature.



A field of pyrethrum flowers

Kenya Daisies

Film No. 78

THIS film, which was made under the Raw Stock scheme, arrived here recently for re-editing. It tells the story of pyrethrum, which, though quite harmless to man and beast, makes a most deadly spray for destroying harmful and annoying insects, such as mosquitoes, flies and midges.

It is a particularly interesting story because the Kenya daisy is making a substantial contribution to the health of the Allied forces serving in the Far East. It is true to say that the onslaught of disease in these tropical countries is far more potent than that of the enemy. Countless numbers of our service men are being saved from malaria, yellow fever and other insect-borne diseases by the lavish use of the pyrethrum spray.

The powerful toxic qualities of pyrethrum were known in Persia hundreds of years ago ; but it is only since the Great War that the pyrethrum spray has been brought into general use. Formerly the commodity was almost a monopoly of Japan, which was the only big producer of pyrethrum. It was fortunate for the Allies that Kenya began commercial production in 1933. When Japan came into the war, the supply of pyrethrum ceased. Kenya was then the only source from which the Allies could be supplied. As a vital war requirement, pyrethrum became a first priority crop. Not only was the acreage under cultivation rapidly

increased, but the neighbouring territories planted crops and Kenya supplied seed to Allied lands as far apart as Russia and Brazil.

The pyrethrum of commerce is a perennial plant growing some 18 or 24 inches high and bearing a mass of daisy-like flowers. Fields are planted from seedlings or by the division of large plants. These latter start flowering after two or three months; seedlings take rather longer to mature. The economic life of the plant is from three to five years.

Great care must be taken that only fully opened flowers are picked, since the presence of overblown flowers or half-opened buds detracts from the quality of the consignment. From the very beginning, strict control has been exercised over the pyrethrum production in Kenya. All produce for the market is carefully graded, and it is on this account that the pyrethrum grown there has such a high value and reputation. The minimum pyrethrin content required for export is 1.3 per cent. as compared with the 0.9 per cent. of the Japanese flower.

After picking, the flowers are dried. They are spread evenly on trays, through which a draught of hot air is circulated at a given temperature. Then the flowers are sent to a big central grading and baling station to be examined by experts and baled under hydraulic pressure for export. Each bale is wrapped in paper and hessian cloth to prevent deterioration in transit. Samples taken from each 4 cwt. bale are sent to the agricultural laboratory for testing, and a certificate of pyrethrin content is issued.

From a tiny export of 14 tons in 1933, the Kenya trade has increased until it is the second largest in the world. From the port of Mombasa, the bales are shipped to countries in every part of the globe.

While the war was in progress, the bulk of present production was earmarked for military purposes—chiefly for malaria control in the operation areas in the Far East. In peace time pyrethrum will be in great demand for household, agricultural and horticultural use both in liquid and dust form.



Close view of daisies



A picker at work

Film Criticism

By P. L. MANNOCK

This article is taken from the British Film Institute's leaflet The Elements of Film Criticism, *and is reprinted by permission.*

IN the theatre, a play, even with a famous stage star, may prove a failure, unworthy of public support, and come off in a week. But a film that runs a week is a success. Even if unworthy, a star's name will mean at least three-days showings in at least 2,000 halls to eight million people. Such is the cinema's commercial advantage. But however profitable to the industry, it is unfair to proper discriminating recognition of the screen's best efforts that the box-office can rely on factors apart from merit or even customers' contentment.

This is where the critic comes in. There are showmen glibly prepared to cite you instances of big money taken by films with a bad Press ; and of publicly lauded films which have proved " flops." To confute this type of showman is simple enough. Muddleheadedly he confuses criticism with prophecy, which is not our job. If we were able to forecast commercial results, we should be worth a lot more money ; but as a film may coin money in Leeds but play to echoing emptiness in Bristol, we know better (most of us) than to pose as seers. Even with star-appeal, such astrology is too risky.

THE VINDICATION OF CRITICISM

In point of fact, the very reasons which, it is argued, make film criticism a waste of energy are those which most strongly vindicate its value. The public deserve better guidance than is conveyed in a star or title. The percentage of those who just " go to the pictures " is diminishing yearly ; the desire to know something about films even a day or two ahead of showing is correspondingly growing. Word-of-mouth recommendation is largely nullified by the disappearance of the film before it can be seen.

So much for the practical physical side of first-aid to the filmgoer. Far more responsible and enduring is the healthy influence that competent criticism always exerts upon art ; for films are an art, often bad art, perhaps, but frequently reaching a high plane of optical creativeness, force and ingenuity of narrative technique and the imaginative handling of many factors, including human personalities.

Criticism is only the expression of a personal opinion. Yet it is not too much to claim that the professional critic voices a mass of intelligent opinion and makes it articulate. After all, his experience and analytical habit reflects, not such a very peculiar attitude, but one shared by the intelligent cinema public ; and the critic's correspondence confirms this. He is therefore in addition a direct means of conveying judgment to those who make films, and who study him with flattering interest. Especially is this true when new ideas and methods, the lifeblood of art if it is to progress, confront him, as they happily still do from time to time.

It would be odd if by now I had not arrived at a few firm general conclusions about what one of Mr. Wells' characters called " this here progress " in films. The cinema must have faith in itself. After a quarter of a century, screen technique has developed so much in resource that it should shake itself free from the narrative methods of the theatre and the novel. Films are not a means of popularising plays and books, but a highly distinct form and medium of story-expression. The best directors " adapt " drastically, even destructively; and they are right in principle. The real effect of a good film consists in what is loosely but comprehensively called " treatment." To propound a definition, I would ask: what is all art but " treatment " ?

Camera suggestion, for example, transcends the dramatist's and the novelist's resources at times. Years ago, in *Tol'able David*, the young hero entered a shack wherein two murderous ruffians awaited him. We saw nothing of the deadly fight within. The door slightly flapped to and fro in the wind; presently a pane of glass broke; slight puffs of dust or smoke came into view. The almost complete absence of action produced astounding tension. Here was technique leaving everything to the imagination by sheer suggestion—to me one of the hallmarks of good direction. Conversely, leaving nothing to the imagination is a sign of bad direction. A bad director is apt to use the tricks of the studio for their own sake—a boring and irritating tendency. Fancy dissolves, trucking shots, eccentric angles and a hundred and one other technical devices are simply intrusive unless they are legitimately used to put over a special narrative point. I suspect that more often than not they are the cameraman's exhibitionism—a trait that often needs curbing.

A DIRECTOR'S ATTRIBUTES

One of the attributes of a first-class director is his use of restraint to gain force; camera trickery can destroy this by misguided abuse of its powers. Lately I notice, for example, a revival of the flash-back to a degree which almost amounts to a mania. Fifteen years ago and more it was over-exploited in the same way. We grew tired of it then. Now an increasing number of stories are being launched by a narrator going back into the past, resuming and reappearing. This purely mechanical dodge is even throwing dust in critical eyes; *Hold Back the Dawn*, a very bald story, acquired by this stunt technique an entirely spurious impressiveness.

Sheer beauty of setting lighting may make an otherwise indifferent picture worth watching; but somehow I never feel this to be a real compensation for other defects. Instead it seems something of a mockery, throwing into sharper prominence the other weaknesses. Gorgeous scenic grandeur, artistic theatrical spectacle and the glossing of star personality by such means always strike me as the most transparent of the many forms of hokum.

To what extent, if any, should the critic be a moralist? None—if he

is only concerned with intrinsic values; but is he? So great is the influence of the cinema, with its enormous juvenile patronage, that it is surely hard on him if, when a story has an undesirable or mischievous tone, he must always be silent. If it is not his business to point these things out, whose business is it? Must it be left to the clerics and the Public Morality Council?

It is mainly a matter of taste and manners. But then Ruskin, that penetrating old bore, maintained that taste was the only morality. One sees repeatedly, presented without the least suggestion of reprehensibility, vile-mannered children, ruffianism glorified, and couples awaking to find they have got married while drunk. Are we never to cavil at such things and thus tacitly applaud them?

The pulpit is a place to be avoided at all costs if possible. At the same time, if a critic can legitimately extol what is inspiring, must he forgo the right to protest mildly at anything degrading? The film trade, especially sensitive to this angle of comment, should not mind a gentle moral protest so long as it stops short of preaching. But the film trade distrusts us, though it likes us. Not that its professed scorn for critics prevents it from publicising a glowing notice on every occasion: This is as it should be, and is notably valuable when obvious box-office enticements are absent. We must have sent thousands of people to *Stage Coach*; I wish we could have sent more to *Our Town*; in both cases we must have encouraged the studios.

And that is what we are for. We don't expect masterpieces every week, nor do we get them. A good film need not be on a higher plane than that of a good magazine story. But it is reasonable to let the public interested (say) in Marlene Dietrich, know that in our opinion, *Destry Rides Again* was ever so much better than *Flame of New Orleans*. It does Miss Dietrich good to know it, too.

In a business which is at the same time wildly fantastic and ruthlessly matter-of-fact, our function is to encourage the good and to deplore the not-so-good. This is a very different thing from telling the public what it ought to like.

I have more than a sneaking suspicion, however, that the public are under no illusions. They read us increasingly. Shortly before the war I spent a week touring British centres in search of truth about the cinema, and visited dozens of halls. Manager after manager said to me, in effect: "By the time a picture comes to my hall, my public know all about it—far more than I do very often. They read what you fellows write perhaps weeks before, and know whether they want to see it or not." That's our case; we make people "shop" for films. If we are fallible, we reply, who isn't? If we are ponderous, may we be forgiven. If we are flippant, it is only because there are many films (as there are many books and plays) which it is difficult for the ordinarily educated person to take seriously.

A VILLAGE SCHOOL

















1 *Young friend*
2 *Milking the school goat*
3 *Self expression—infants*
4 *A knotty problem*
5 *A junior class*
6 *A senior class*
7 *Girls' sewing class*
8 *The day's work is over*

Fitness for Purpose

IT has long been realised by teachers that there is a limit to how much you can tell a class or an audience at one time and expect them to retain a reasonable proportion of it. That is true for any audience, but it applies even more to unsophisticated and illiterate people. It has even been advocated by some users of visual educational methods that an instructional film should run for not more than ten minutes at the outside, and that it should be shown once, then discussed, and then run a second time. However this may be, it is certainly true that films should be as clear and concise as possible.

But the way in which a film is built up will depend on its purpose. A simple subject, such as " Changing the Wheel of a Car," will serve to illustrate.

If we wanted to make a film of this subject for the purpose of training drivers and motor mechanics, it would be planned in considerable detail, and would include many close-ups, so that each individual move was explained. It would show each of the tools in detail, and the method of holding and handling them ; and it would include such points as how the screwdriver is used to lever off the wheel cap ; how the jack is put in position ; and the right order to put on the wheel nuts and so on.

If, however, it was merely designed to show the general operation, we should cover it in less detail, but retain all the essential parts of the operations, such as the owner observing the flat, taking off the wheel cap, fetching the tools, jacking up the car. By using two people to perform complementary parts of the operation, and cross-cutting their activities, we should save considerable time and footage while preserving a clear conception of the whole operation.

For another purpose it might only be necessary to state that a wheel had been changed. Then we should select the salient points of the operation, probably recording them in medium shot or medium close shot, and concentrate on the broader movements. For example, we should show the owner observing the flat, removing the wheel, putting on a new one, and removing the jack. If these were cut in between shots of other more important action taking place in the film they would serve to make the statement that a wheel had been changed. In some cases the requirement might be satisfied by a single shot of the owner lifting the new wheel on to the car axle.

In planning it must always be remembered that, if you take care, time can always be condensed. If a long operation is being performed, show the commencement of it, then turn momentarily to some associated activity. As an example, jacking a car is a long operation, but it can be indicated quite convincingly if you show one person starting to operate the jack, then a second one getting tools from a kit and laying them out,

then return to the former person just leaving the jack after having finished. This momentary change to another associated interest destroys the time factor which would exist in the minds of the audience if they were forced to watch the whole operation of jacking.

The secret of all this is simple. Before you shoot, decide exactly *what* you wish to say about the particular subject, and *how long* you have to say it, and then put down on paper *how* you are going to say it.

Some Miniature Camera Problems in the Tropics

This useful article is reprinted from The Miniature Camera Magazine *by permission of the Editor*

THE writer has over a long period exposed and developed hundreds of rolls of 35-mm. film in the tropics. Even now, he strikes snags and has certainly learned painfully how inadequate was his temperate climate technique for work in hot climates. Again and again he has been asked for his advice by newcomers, for it is very seldom that even an experienced photographer does not run into trouble at first if the climate is not only warm, but also moist.

Choice of Film

Without any hesitation I advise the medium-speed fine-grain films such as Ilford F.P.2 or Kodak Panatomic-X. The main reason for the choice is that these films require a shorter development time and thus temperature troubles are less, but in addition they have a contrast which is just about right for average tropical subjects. It may be fancy, but I think that the emulsions are tougher and less readily separable from the celluloid than the faster varieties.

Storage and Handling of Unexposed Film

If at all possible, film should be packed and sealed in tins in a temperate climate. Films exposed to continuous high temperature and damp air deteriorate very rapidly. They become slower, the contrast is impaired by a slight fogging on development and fungus growth is quite common. This last may be visible to the naked eye—but who sees unexposed panchromatic film? The fungus may, however, be invisible to the naked eye and only suspected by a fine mealy appearance of the developed emulsion which is readily identifiable under the microscope as a spore-bearing fungus. Much can be done by handling the film wisely. Never open a bulk roll of film if at all possible in hot, damp weather. Use cold dry nights for cutting and loading into cassettes and be sure that your hands are dry. The best way to free the hands from sweat is to

wash them thoroughly in soap and water followed by soaking for a few minutes in 10 per cent. potash alum. Finally, dip the hands in methylated spirit and dry them gently. The remaining bulk film must be immediately sealed up again in its tin.

The method of storage in dehydrating tins, using calcium chloride soaked blotting paper, always messy and troublesome, has been superseded by the use of silica gel. This is a blue colour when moisture free and turns pink on absorbing water. A small quantity of the gel, about a tablespoonful, is dried in an oven until blue. It is then put in a small perforated container—I use one of the old aluminium cassette boxes—and quickly placed inside the tin containing the film. The tin is at once sealed. The gel will absorb all free moisture in the tin.

There is one certain result of touching the emulsion with a sweaty finger in loading—a fine fingerprint is developed on the best exposure of the roll.

Exposure

Invariably the newcomer under-exposes his first roll or two. The light appears very strong, but the illumination of the subjects is very deceptive. If the sun is very bright and blinding in a dry atmosphere it is essential to give a reasonably full exposure, otherwise shadows in the print will always be imperfectly illuminated. This applies not only to the shadow, say, of an archway, but to the smaller shadows, which give texture to the picture. On the other hand, if there is a high atmospheric relative humidity, the actual illumination of an object even in bright sunshine rarely reaches that on a summer's day in Britain. When there is a haze in such a hot, damp atmosphere the exposures shown as necessary by photoelectric meters and verified by development are really surprisingly long. In my present station, where the average daily shade temperature just now is about 95° F. with a relative humidity of 90, I seldom even at mid-day give less than a 1/60th at f/4.5 with Panatomic-X film developed in D.K.20.

The old advice about only taking photographs when the sun is low certainly holds in dry climates with strong light such as on the plains in India, in the Sudan or in the Western Desert; but where there is the softer light diffused by atmospheric moisture, I have never had trouble in getting good modelling at high noon.

Care of Camera and Equipment

Exposure to the direct rays of the sun must of course be avoided. That will heat up film in the camera, harden the balsam in the lens, and by different expansion rates in finely fitted miniatures, jam up shutter and winding mechanisms. Exposure inside a leather case is only one degree better.

However, damp heat is the real enemy and storage "in the dry"

when not in use is the only real answer. First, all leatherwork becomes mouldy from fungus growth if it is not constantly treated with an antiseptic wax. The ordinary shoe polishes are sufficiently antiseptic for the purpose. Similarly, fungus grows into the gum attaching the velvet linings to cases. This is more difficult to avoid because any water soluble antiseptics remove the gum, while spirit or ether removes all the polish from the leather. Probably the most effective treatment is to daub the velvet from time to time with formaldehyde or pure Dettol and then dry thoroughly.

The shutter comes next on the list. Not even the Contax all-metal shutter escapes, as I have seen them go rusty. On the whole the ordinary roller blind shutter stands up very well, and the only cases of trouble I have known have been where cameras were seldom used, and were stored in hot places. In two instances, the fabric became hard and the opaque material cracked and flaked.

Much more serious is the trouble with fungus on lenses. There is evidence that the more expensive lenses are less liable to trouble than others, presumably because more care has been taken to make construction air-tight; yet even they grow fungus at times.

There are two forms of damage to the glass which eventually impair or even completely ruin the definition of the lens. There is the ordinary bloom, that bluish-red reflection from the front and back surfaces of the lenses which is quite commonly seen on lenses at home. This bloom progresses much more rapidly in moist heat. As is well known, slight degrees of bloom do not obviously affect the definition of lenses, but once a thick film spreads over the surface of a lens its definition is never again sufficiently high for miniature work.

Bloom once started is almost impossible to stop, therefore prevention is all important when a camera is to be taken to a tropical climate. I think it can be prevented by swabbing the lens once a fortnight with formalin (which is 40 per cent. formaldehyde) 10 per cent. solution or with pure Dettol.

The second fungus affliction of lenses is much more serious. This is a patchy growth of relatively opaque fungus between cell elements. There is a growth of one of several varieties of fungus in the balsam used to seal the lenses in their mounts and the lens elements to each other. I have seen some cameras and field-glass lenses after storage in the damp for six months. It was impossible to see daylight through some of these lenses. It is, of course, a job for skilled optical workers in a dry, dust-free atmosphere to take such lenses to pieces, but nothing can be done even then as the glass is etched by acid products of the fungus growth. There is no treatment for etching, except regrinding, and this alters the optical formula of the lens. Prevention is clearly all important.

Before advocating a method of keeping cameras and lenses when not in use, I would like to mention that photoelectric meters require similar

care. Here the trouble arises at movable electric contacts where corrosion soon makes a cushion of verdigris. In my own model, a Helios, a brass spring making contact on a soldered point requires scraping about every two months.

To keep cameras, optical view-finders, lenses, etc., free from this dangerous fungus they require, first, periodic treatment with formalin or pure Dettol and, secondly, storage in dehydrated boxes when not in use. The antiseptic should be swabbed carefully all over glass surfaces and then gently removed before the equipment is put away after use. Thereafter the equipment should be stored in tins containing silica gel. Such tins are sealed by two layers of adhesive tape.

The remainder of the article deals with the processing of film. As far as we know, all workers under the Raw Stock scheme either send their film by air to London for processing or have it processed locally when there are experts to do it.

New Films

In the June issue the number was omitted from the following film :—

73. AFRICANS STUDY SOCIAL WORK IN BRITAIN

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74. FREED WAR PRISONERS RETURN TO AFRICA

African prisoners of war freed from German camps by the advancing Allies were brought to transit camps in England. The film shows their life in such a camp, from the moment of arrival to their departure for home.

75. WEST INDIANS' CHURCH PARADE

When an appeal for money to help the work of the West Indian Churches was made in London, West Indian men and women in the Services attended the inaugural service in St Paul's Cathedral. The parade was filmed primarily for the Caribbean Colonies ; but copies are being sent to the P.I.O., Kenya, and the resident representative of the Ministry in the Gold Coast.

76. A KENYA VILLAGE BUILDS A DAM

This 16 mm. Kodachrome film was made in two reels by the Kenya Information Office under the title "Jonathan Builds a Dam", and has been re-edited into one reel for general distribution. It is very well photographed, and shows how Kenya villagers built a dam to ensure an adequate water supply through the dry season.

77. EDUCATION IN ENGLAND
A Village School

The purpose of this film is to show, by the example of a village school in England, what can be achieved with a small staff and little equipment in a small school for children of all ages. Good organisation, the skilful employment of the teachers, and the right attitude towards the children produce self-reliant, adaptable pupils with some skill in handicrafts and the care of livestock, but above all with enquiring minds and a sense of responsibility.

78. KENYA DAISIES

The preparation and use of pyrethrum insecticide is shown from the gathering of the ripe flower heads to the use of pyrethrum spray in battle conditions. The content of the film is given fully elsewhere in this issue. It was shot on 16 mm. by the Kenya Information Office under the Raw Stock Scheme.

COLONIAL CINEMAGAZINE

Number 2 has three sequences :

(*a*) *LONDON: West Indians' Church Parade*
A short version of No. 75.

(*b*) *BURMA : Elephants Help the Engineers*
Elephants are brought into service to help Army engineers in building a bridge.

(*c*) *BURMA : African Troops in Action*
A forward unit of Africans is seen in action in Burma. Supplies and mail are dropped by parachute.

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

WAR PORTRAITS



The artist Honor Earl at work



The portrait is finished (Adewale, Nigeria)

Editorial Notes

A SUBSTANTIAL increase in the number of overseas visitors recently is a sure sign that conditions are tending towards normal. The staff here is always delighted to meet colonial people who are interested in the work of the Unit, and to discuss any problems they may have about films or equipment.

We are glad to announce that Mr. G. H. Sewell, A.R.P.S., has been appointed to the staff at Soho Square. Mr. Sewell is no stranger to the work here, as he has been assisting us for a long time during his leisure hours at week-ends and in the evenings. He is a recognised authority on 16 mm. work.

One immediate result will be an improvement in the 16 mm. service, which hitherto has not received the detailed attention it requires. Now that there is a special staff to look after it, there will be fewer annoying delays in dealing with the material sent from overseas. Queries about films will be cleared up by cable or through the rapidly improving air service. Those working in the field will receive every possible help to enable them to improve the quality of the films they are making.

The increased attention to 16 mm. work is also shown in the unusual amount of space given to it in this issue. Although we have touched on the question of local newsreels from time to time, it has been thought advisable to cover the whole subject as completely as possible in this issue, as it is rightly regarded as the base of local filming activity. Most colonies have at one time or another emphasised the urgent necessity for developing their local newsreels and at least three are producing them fairly regularly.

It is encouraging to receive an increased number of applications for courses of instruction. During the last few months six trainees have attended here for long or short courses connected with the making or exhibition of films. There are several more applications for a winter course. Each one trained means an increase of filming activity overseas. We hope to have the first African applicant for training in a few months' time.

There is every possibility that before this issue of the magazine is in the hands of its readers, our first camera unit will be at work overseas. As it has always been agreed that not less than eighty per cent. of the films used for colonial audiences should be made in the Colonies themselves, it is good news indeed that there is an early prospect of our being able to make a start on this important work, using 35 mm. film.

The proposal is to send this first unit to work in West Africa. We hope to record some of its activities in our next issue.

The Raw Stock Scheme

RETROSPECT AND PROSPECT

As the Colonial Film Unit actually grew out of film-making activity in Africa, it has always strongly supported the principle that the major portion of the material it uses should be photographed in the Colonies.

It will be appreciated that the activities of an organisation supplying films for the whole of the Colonial Empire must necessarily cover a wide field. In considering its production, it will be well to divide these activities into two separate categories. The first will deal with films which cover the more important issues and policies which are likely to be common to all the colonies; the second will be concerned with the production of films on local subjects which may assist in the solution of local problems. It should be realised that the word "local" may cover quite a vast territory and a large population. It was rather to assist the second of these objectives that the Raw Stock Scheme was started.

The Raw Stock Scheme came into being in 1941 when agreement was reached about the appointment of 16 mm. cameramen in a number of areas. As a result of correspondence with information officers, certain people, chiefly colonial officials associated with information or education, were chosen to help. Early in 1942 the first outfits were sent out to Gambia, the Gold Coast, Kenya, Sierra Leone, Tanganyika, and later to Uganda. This equipment consisted of a magazine Cine-Kodak with 1-inch f/1.9 lens, a Vinten light friction-head tripod and a supply of 16 mm. film in magazines. Since that time a constant stream of material has come back to this country, to be dealt with in London.

The importance of the Raw Stock Scheme lies in its ability to deal with the local film-making problem. Incidentally it will help the central organisation to build up a useful library much more quickly than would otherwise be possible. When making his newsreels and useful local pictures the substandard cameraman may at the same time provide excellent material which can be usefully employed in other areas to convey information and to compare methods and ideas.

It was known from the start that a number of problems such as war-time difficulties with regard to transport, laboratory finishing and the effects of climatic conditions on the film stock and equipment were bound to arise. Again, most of the cameramen were lacking in experience. To help on the work of the scheme, courses of instruction were started by the Unit for officers on leave in this country. In the *Colonial Cinema* of May 1943, the first of these officers reported on his experience while taking the course. Since then several others have taken advantage of the facilities offered.

The *Colonial Cinema* has played a part in the scheme by printing in each issue informative articles from expert sources on the technique of

film making, with particular reference to the problems of the 16 mm. worker, and this series of articles will be continued and extended in future issues.

Field workers have also been encouraged to submit queries to the Unit, and as a result, a considerable volume of information has been conveyed to them.

Usually the exposed material is sent to this country and processed here. Each film is then seen by a 16 mm. specialist and lengthy criticisms prepared and sent to the maker of the film. The material is edited and titled, and either returned for showing in the colony where it was made or sometimes incorporated with other material in a newsreel or interest film for more general distribution.

It is becoming more common for local film-making committees to consult the Unit at an earlier stage. Scripts are now being submitted to the Unit for consideration. Many of the suggestions made are being incorporated, and some very good films are being produced. With some re-editing, these films can often be made suitable for wide distribution. Two such films have been of sufficient merit and interest to be selected by the Ministry for non-theatrical use in Britain. This is a tribute to the progress which the Raw Stock Scheme has made.

Considerable experience has now been gained in the particular problems associated with the operation of the Raw Stock Scheme, and certain improvements have been made. As an example, it was decided to replace the original cameras with more complete equipment, and in March 1945 the magazine Cine-Kodak cameras were withdrawn, and new equipment was issued to Gambia, Gold Coast, Fiji, Kenya, Nigeria, Northern Rhodesia, Sierra Leone, Tanganyika, and Uganda. This equipment consisted of the Bell & Howell "Filmo" 70 D.A. 16 mm. camera, with a range of speeds from 8 to 64 pictures per second, a set of several lenses, a rotating turret head holding three lenses so that they can instantly be swung into position, and a variable viewfinder to match the lens in use. The original lightweight tripods were retained as they were suitable for the new cameras. The film for these new cameras is supplied on daylight loading spools, which provide a great measure of protection to the film under adverse climatic conditions.

One of the most vexed questions and one which has seriously affected the efficient working of the scheme is deterioration of film stock owing to tropical and sometimes sub-tropical conditions of climate. It is the subject of a scientific investigation being carried out by the Unit in conjunction with Dr. Batley of Kodak research laboratories. Special packings have been sent out to cameramen in the areas where the trouble is most prevalent. The whole history of the packages, from the moment when they left the Kodak factory until they arrived back for processing, has been carefully recorded; it is hoped in this way to evolve improved emulsions which are less prone to attack, and also to find convenient methods of film handling and transport which will assist the workers in

the field, while at the same time giving the maximum of protection to the film itself.

When a film is returned to London for completion, it is first processed and a duplicate is immediately made from it. The precious original is stored away and all editing operations are carried out on the dupe. When it is certain that the best possible use has been made of the available material, titles are prepared, the original is matched to the edited dupe, and the requisite number of copies taken from this edited original, which is retained for further use as either master for additional prints, or for library material to be incorporated later on in newer films.

When the material is unlikely to be of general interest and only one copy is required for local use, the original is edited and titled. It is then returned for use as it stands or for incorporation in local newsreels. Defective material is also returned with information as to why it has been discarded. In this way instruction on film technique reaches the cameraman.

During the war this work was carried out under somewhat difficult conditions by an officer who was able to devote only part of his time to it, and in not a few cases films were edited in the evenings to the sound of dropping bombs. Now that he is employed as a full-time officer of the Unit, and is devoting the whole of his time to the Raw Stock Scheme, those who participate in this important side of the work should benefit as a result.

In view of this new arrangement, it is proposed to extend considerably the system of individual criticism of film material submitted, and to arrange for a much more condensed course of instruction for those who attend here for that purpose. The officer is also available to answer promptly, by cable if need be, the immediate problems and queries of cameramen in the field, and to give direct attention to the editing and titling of the material sent in.

Already the Raw Stock Scheme has accomplished a great deal. An impressive number of subjects have been presented and completed. The number should grow as the organisation improves and far more of the films made should be suitable for wide distribution. What we plan to produce from the scheme is not only local newsreel items and records of subjects of local interest, but also films of an instructional character and of a more technical nature, which are likely to be of considerable assistance to colonial people generally. In this plan all the resources of the Unit as to choice of subjects, assistance in preparing scripts, technical advice on shooting and camera work generally, editing and titling and so on are at the disposal of the worker in the field, who is invited to make every possible use of them. By our schemes of training we hope to put the cameramen in possession of all the technical knowledge necessary to build up a coherent story in pictures as well as to master the mechanics of successful photographic exposure.

There is considerable interest among our cameramen about the possi-

bilities of using colour film. We are fully aware of these possibilities and their importance in preparing films for colonial showing. Colour filming, to be successful, requires a higher standard of technical accomplishment than black-and-white work. Exposure has to be much more exact; the nature and type of subjects available are more limited. The actual colour content of subjects and its composition within the picture have to be considered, and also the overall colour balance of individual pictures as they relate to the whole subject. For this reason, most of our work will at first be done in black and white, but as individual workers attain the necessary technical standards in camera work, it is our intention to make colour film available for them and to give them the necessary additional information and training. Colour film of good quality in 16 mm. can be enlarged up to 35 mm. for general distribution; first-class black-and-white copies can be prepared from 16 mm. colour originals. This gives a tremendous advantage to the worker who has the ability to make high-class pictures economically in colour on 16 mm. film. For this reason we are anxious to see the majority of our 16 mm. workers turn over to colour filming at the earliest possible moment after they attain the necessary technical standards and *when colour film is no longer in short supply.*

As a final word to cameramen, we wish to point out that there is no need for them to be niggardly in their use of film stock. In such a scheme as this, the cost of film stock is the least important expense, and the worker should never lose significant material because of any worthy but mistaken desire to be economical. We do not of course wish to encourage haphazard shooting in the hope that material will emerge which is worthy of use, but we do urge that, having carefully planned the film to be made and the shots to be taken, the cameraman should spare no effort until he is satisfied that he has done everything possible to secure the desired result.

Extract from Hansard, 24th October, 1945

MR. REEVES asked the Secretary of State for the Colonies whether it is proposed continuing the Colonial Film Unit now that the war has terminated, and if so, what are its functions to be.

MR. GEORGE HALL: Yes, sir. Present arrangements for the supply of films to the Colonies include films made by the Colonial Film Unit of the Ministry of Information, British Council documentary films and a special newsreel sent weekly by air to Colonial Territories. These films include a substantial proportion of material illustrating the British way of life. The Colonial Film Unit also produces films on educational and social subjects. It is my intention to maintain and expand these arrangements to ensure a vigorous presentation of the British case in the Colonies. Precise details of administration and finance are under consideration at present in connection with the future of Government publicity as a whole.

Films for Overseas Libraries

IN the *Colonial Cinema* of September 1943 we gave an account of the progress made in the survey of educational and instructional films which had been undertaken in order to discover whether there existed any suitable for colonial audiences.

Now that the war is over and people in the Colonies are thinking of compiling film libraries, it seems opportune once again to report progress.

About a thousand films have been seen and the work continues as new ones appear. Of those viewed, about half have been totally rejected; of those approved, some are wholly suitable for audiences of one kind or another, while others can be adapted.

Complete records have been made of all approved films with notes of their suitability for different types of audience and their value as teaching or background films. For ease of reference they are indexed; a summary shows at a glance what is available in each subject. During the past two years, we have been asked for information about films on agriculture, forestry, physical training, veterinary work, engineering, chemistry, physics and hygiene. There have also been inquiries for background and general interest films.

Most people overseas interested in the cinema and anxious to order supplies of films have obtained catalogues from different libraries, and many of their requests include films selected from these catalogues. Unfortunately the title and catalogue description are by no means reliable guides to the content and value of a film. What may seem on paper to be just what is required may in fact be photographically poor or lacking in continuity or be badly planned or perhaps have every possible fault. Occasionally it is found that the film is out of print. All these troubles, and others, have been met with in the course of our research, and we know from bitter experience that ordering films from a catalogue can be very disappointing.

When we are asked to supply films or to advise on films required, it is essential that the fullest information should be given about the purpose for which they are required and the type of audience to which they are to be shown. It is unlikely, for instance, that the same film will be suitable for illiterates and secondary school pupils. Again, there is a wide division between the teaching film which gives specific instruction and the background film which increases general knowledge. When sending requests for films it would be well to make this distinction. It is important, too, to say whether sound or silent films are required.

When supplying information about the content of films, we are generally able to give the approximate cost of prints, packing and freight. It should be possible from the information sent by this Unit to prepare the usual indent required by the Crown Agents for the Colonies, through whom arrangements may be made for payment. It will be advisable in a

covering letter to ask the Crown Agents to contact the Colonial Film Unit so that the quality of the prints may be checked.

If this method is followed, disappointment will be avoided and the films acquired should be suitable and of good quality.

New Labels for Film Cans

SOME time ago we mentioned that a new label was being designed for film cans. A picture of the label appears on this page and a second picture gives a closer view of the outer section. This ring is numbered from 1 to 50. Each time the film is projected, a number is marked off. After 50 projections the single line is crossed with a line from left to right. After 100 projections, if the print is still good, further projections may be shown by a horizontal line across the centre. At any time, one is able to see how often the print has been projected.

There is a tendency to run prints that are really not fit for projection. Occasionally projectionists should compare old prints with a new one just received. When the same film has been seen constantly, it is often difficult to recognise the lack of quality because the deterioration has been very gradual. Comparison with a new print will show clearly the quality of the old one. There should be no hesitation in applying for a new print when the old one is worn out.





Effective Propaganda

By CAPTAIN A. G. DICKSON

Reprinted by permission of the Crown Colonist

IT was Aggrey who declared, " It is not what is said or how it is said that counts with Africans, but who says it." In the belief that the most effective way of educating Africans about the war, the Army, and their obligations to the serving soldier would be by employing askari trained for the purpose, East Africa Command gave authority some three years ago for the creation of a mobile propaganda unit.

Why should the Army interest itself in what might be considered more properly the sphere of the civil administrations? In the first days, when we started the work, the demand was quite simply for recruits. In Tanganyika, where our first safari was made, there were the fearful memories of the East African campaign of 1914–18 to contend with—of men impressed by the thousand for service as carriers, and dying by the thousand of disease, starvation and fatigue. If the mountain would not come to Mahomet, then Mahomet must go to the mountain. By taking round the territories, out into the bush as well as to the larger towns, a cross-section of the East African Forces—a potted edition of the Aldermenfolk in the Army lived, trained and fought.

Educational work among primitive people is seldom straightforward; indeed, it requires on the whole more sympathy, persistence and imagination than with advanced, sophisticated people. In their excitement at the tug-o'-war which we would stage to illustrate the strength of the trained soldier (which we did by employing a block and tackle!) the Masai and Samburu would frequently throw fits and have to be forcibly removed. Sorcery was often suspected, not only in our demonstrations of mine-detecting, for example, but in the exhibition of a military bully-beef tin (which in several districts of Uganda was assumed to contain human flesh); and our versatile boy bugler was more often than not thought to be an adult dwarf, since no boy could be regarded as capable of doing what he did. It was seldom that we did not encounter an undercurrent of fear that we had come to recruit forcibly, or at least to conscript for estate labour. Yet seeing was believing: the old men might exclaim, after our askaris' demonstration of physical training, " Surely the Europeans have bewitched our sons—these askaris will be strangers to us, they have learnt so much," but the women would be heard to express the hope that the war might continue long enough for their children to become soldiers!

THE WAR AND THE AFRICAN

As Africans all over the Command progressively became more aware of the advantages of military service, we shifted our emphasis to the more purely educational side. Ironically, it was now the suspicion of the civil

administration and settlers that we had to overcome—that it was not our intention to seduce into the Army any of their civilian labour!

Relieved of any necessity to attract recruits, we could now develop on much more interesting lines. We endeavoured to show, as graphically as possible, how the askari in the field was dependent upon the work of the African employed on civil labour, whether it was the production of food or copper or sisal or pyrethrum. On the less material but infinitely more important side, there was always the task of endeavouring to present the war to the African, not as something in which he might engage as a mercenary, but as something which vitally affected his life.

Audiences differed from day to day in a manner quite impossible to conceive in Europe. On our Uganda tour, for example, we would one day be showing to the little timid natives, fur-clad, from the Mountains of the Moon, who started back in fright when during the film show at night a spear was seen to be hurled on the screen; another day we would be showing among the Acholi, men of splendid physique, who would bombard us with technical questions on gun-calibres and rates of fire, for they have been the mainstay of the Uganda police and K.A.R. for the last fifty years. On another day we would be at Bombo or Jinja, headquarters of the K.A.R., where our drill display had to run the gauntlet of criticism of old Sudanese N.C.O.s. Then we had to contend with the students of Makerere College: sophisticated audiences are always the most difficult, but even we, hardened to the show business were a little taken aback by the question, "What, no tea or cakes?" asked by one youthful student, who assumed that refreshments were an inevitable adjunct of all afternoon shows organised by Europeans. A week later, however, amongst the naked Karamojong on the Uganda-Sudan frontier, the necessity for trying to avoid generalisations was brought home even more forcibly when a young chief asked whether Spain's neutrality was favourable to ourselves or the enemy!

CAPACITIES OF THE AFRICAN

Such a cross-section was encountered in every territory. In Northern Rhodesia and Kenya this was further complicated by the presence of large numbers of Europeans at our shows, particularly in the compounds of the copper mines of Northern Rhodesia and at places like the Prince of Wales School near Nairobi. It soon became apparent that our unit had a function to perform here no less important than with natives—namely, to show what the African soldier was capable of doing, given proper training and discipline. It was, of course, just as vital that European opinion should appreciate what Africans were doing to help the war as it was for African opinion to realise how the European war really affected them. Were it possible for the unit to make a tour of schools at home in Britain, we might help to stimulate an interest in the Colonial people, not as producers of sisal, tea and copper, but as human beings as friendly and eager as the students themselves.

From the very first we somewhat resented being described as a circus, though it was perhaps only natural that we should earn this name. Our men were, however, very much more than circus artists. Sergeant-Major Bamuta had been a prefect at an English public school—and one of our more delightfully ironic experiences was encountering a young subaltern just out from home who had been beaten by him at school. Sergeant-Major Luka, from Northern Rhodesia, had been training for the priesthood in a mission seminary. With their standard of education, these N.C.O.s were, however, exceptional. Not the least encouraging feature of this work (and, indeed, of all training in the East Africa Command) has been the amazing adaptability shown by the askari. One of our finest men, a young Tanganyika Masai, who enlisted only at the beginning of 1942, is now our mortar detachment commander, drill sergeant, physical training instructor, quartermaster, is one of the finest wrestlers in the Command, and has learnt to read, write and speak a little English. This man is, of course, an outstanding soldier, and he has received opportunities that would not come the way of most askari; but he is an encouragement to those who think that mass education in Africa after the war will make an appreciable difference in raising the general standard of enlightenment.

The work that has been done in bringing to the people of East Africa an awareness of the war and of their obligations to the Army might be considered to have fulfilled its purpose now that demobilisation is in progress. Yet the writer hopes that it will be developed for peace-time purposes. There would obviously be scope for the employment of this same technique of display in publicising the work and policy of technical departments like the Agricultural, Veterinary and Medical Departments. Of course, nothing that one can convey in a one-day—or even one-week—visit can really be graced by the name of instruction. We do not suppose for a moment that more than 5 per cent., if that, of our audiences leave our show with any real understanding of warfare or the technicalities of any single Army trade. But they do very definitely carry away with them an impression of a body of men, their own kith and kin, who are not only superbly fit, but have acquired a sense of purpose in life; who are living a more abundant life in every respect—and surely this, and not just literacy, is the real intention of mass education? Indeed, our aim must be not so much to instruct as to endeavour to inspire and awaken interest. We have seen how whole villages have been led, after our visit, to try our songs, to emulate our physical training. "Your men have brought colour and enjoyment to lives otherwise terribly sordid and dreary," wrote one administrative officer from a rather desolate district in Kenya. Government has hitherto regarded its duty to the African as being to indicate how village life may be ordered more efficiently and more hygienically—salvation, in fact, through ablutions and disinfectants. Perhaps in the future we may think it worth while to show how African village life may be not only just cleaner and healthier, but fuller and happier.

The "circus" technique is necessary in this work, as the sugar of entertainment on the pill of propaganda, in order to bring in large crowds; for when our programme allows of perhaps only two days in one area, we naturally aim to attract as many as possible. Certainly, the work has shown how inherent in human nature is a love of pageantry.

Yet, as one safari followed another, we learnt that the real effectiveness of this work lay not in displays in vast arenas or the spectacular firing of weapons, but in the individual character of our askari. Latterly, on the day following our display, we would send out our N.C.O.s to schools, missions, farms, police posts, dispensaries, to supplement and develop the necessarily rather sketchy instruction of the previous day. Our sergeant-major would, for example, spend the day with the local police, and leave them not only with the technical knowledge of a new "come-along" grip for taking recalcitrant prisoners in charge, but with the assurance that their war effort, however humdrum, was appreciated by the fighting askari. Our Army Education Corps instructor would visit the local school and impress upon the boys (and on the teachers no less) the fact that the educated African should regard this as *his* war. A team of qualified physical training instructors would visit the local mission and leave behind a new idea of the enjoyment and adventure of gymnastics. "We never knew that askari could be gentlemen," one African teacher told his provincial commissioner, after our visit, and a district officer in Kenya wrote that a propaganda unit should strive to be composed of men "with the body of Apollo and the mind of Christ."

Wireless, the printed word, and the cinema will all have an increasing role to play in informing and influencing African opinion. But the day is not yet past when the most important factor with the African is personal contact and example. And I, for one, hope that that day will never pass.

Faulty Prints

THE UNIT always tries to maintain a high standard of quality in the prints distributed to the Colonies. Every laboratory has to submit a specimen print which must be approved before the rest of the copies are struck; and in ideal conditions, each copy would be scrutinised to see that it was equally good. In practice, however, we have neither the time nor the staff to do this; and if half a dozen copies taken at random are up to standard, we assume that the others are also. This assumption should normally be safe enough; but occasionally it may be false. If, therefore, a bad print should by chance be received, we hope you will understand why.

We wish we could promise immediately to replace bad prints; but that is not possible just now. What we can do, and will do if any faulty prints are returned to us, is to take the matter up with the offending laboratory and have the copies replaced as soon as we can.

Reports from Overseas

1. GOLD COAST

Mobile Cinema Van No. 1

THIS cinema van was put on the road in June 1940, since when, except for occasional maintenance overhauls, it has been in constant operation in the colony and Ashanti for six days each week. In this five years of work it has given nearly fifteen hundred performances to an aggregate audience of just over a million people.

The African driver, Mr. E. A. D. Newman, who has been in charge of the van since its arrival, is reported as extremely proficient. Breakdowns can almost be counted on the fingers of one hand. This is a proud record considering that expert supervision of the vehicle and equipment has generally been limited to a few days each three months.

Mr. A. K. Hanu, the assistant operator on the van for four years, is also deserving of high praise. The cinema officer reports that these two men are capable of putting on without pauses as slick a show as anyone could desire.

The vehicle has stood up very well indeed to the difficult road and climatic conditions and has only required new piston rings and minor repairs. Naturally, the bodywork was more difficult to maintain in the damp climate, which rotted the frame.

The equipment has given complete satisfaction, and it was not until 1945 that it was necessary to have the petrol alternator rebored. Both the original amplifier and the microphone are still going strong, and no praise is too high for the projector supplied with the van. It has behaved splendidly without undue overheating in spite of the constant work under torrid conditions.

The record of this cinema van is certainly noteworthy.



The van with its crew



Equipment at the ready

2. MAKING FILMS IN KENYA

From East Africa Standard, *September 1945*

STUMBLING along a gloomy passage and up a flight of stone stairs, I found myself amongst a maze of one-time dressing rooms. I was back stage of one of Nairobi's theatres. On my left was a small room about eight feet by six, lit only by a single lamp.

This was the editing, titling and projection room all in one, and here was the cameraman, titler and editor of the films, working in the cine side of the Kenya Information Office's Photographic Section.

In that little room I saw some of the films that had been made. One was on training police; another, in colour, told the story of some Wakamba who had built a dam, and the benefits they had got from it. I saw a film of the fishing industry on Lake Victoria and one in black and white on pyrethrum. This last had been taken especially for the Pyrethrum Board and had been sent to America.

The young man explained he was now editing two films, one designed to show Africans what their local district rates brought them in the way of social services, the other, in colour, illustrating various farming wrinkles taught to young Africans at one of the Government schools. The Information Office, I learned, first inquired of Government departments what subjects they particularly wanted "put across" to the Africans, and then thrashed out a treatment with the experts on the subject of the film. The next job was to prepare a shooting script from the treatment and then the film had to be taken.

Slap-Stick Comedy Too

"This month," he told me, "we're trying something new—a slap-stick comedy. It won't have much of a plot, and will need a good deal of trick photography. We're short of amusing material which we must have to mix in with our more educative films. Once the film is completed, that is photographed, edited and captioned, to everybody's satisfaction —and you've no idea how many cooks have to be consulted—it's sent to the Colonial Film Unit in London, who copy it and send us out our copies, keeping the original for making others which may be needed in Britain or another colony. Shortage of film stock, particularly colour, unfortunately often holds up the copy work, sometimes for some months."

Privately Run Shows

The films, I discovered, are shown to Africans in Kenya, by means of a mobile cinema van and some fifty private projector owners, mostly farmers, school principals, or missionaries, who are kept regularly supplied with film programmes. About 6,000 natives a month see these privately run shows and 600,000 saw the mobile cinema films last year.

"Come along next month," said the young man as we parted, "and you can see the first edition of our next picture. It's going to show what a help a wife can be to an African, if she's educated and puts her

knowledge into practice. We haven't got a title for it yet. Can you think of one? Not too Hollywood, you know."

But I'm not worrying. If my green-sweatered friend can produce films as good as the ones I saw under the conditions I found him working in, and with war-time shortages to contend with, choosing a title won't present him with much of a problem.

3. NIGERIA, 1944

EARLY in the year, we started a cinema programme for all Lagos and Yaba schools for the first time. This was to make the children familiar with the cinema—more especially with the documentary films, since they are connected with mass and general education. Simultaneously with the starting of the programme, we introduced a schools' monthly essay competition to train the children in film appreciation and to test their grasp of the contents of the films exhibited. As an incentive we offered two "flat" cash prizes of ten shillings each for the best essay entry of a boy and a girl. This cash prize has stimulated the spirit of healthy open competition among the children. This programme, which operates for four days in a week, has become most popular with schools. The average class attendance is 250, and explanation is brought as near as possible to classroom instruction.

Until September, when a new camera van arrived, we possessed only two fully equipped mobile vans plus equipment for a portable unit. Owing to breakdown of the vans, occasioned by extended tours coupled with the lack of facilities for servicing engines during the tours, both vans remained immobile for the first quarter of the year. The tours had to be very extended on account of the large area of country to be covered. The portable unit was built up only when the need for it arose; and this, owing to its portable nature, reached very remote parts of the country, some for the first time. Roads were in most cases very bad.

During the year under review, we received twenty-eight 16 mm. silent films from the Colonial Film Unit, and fifty-nine 16 mm. sound films (war pictorials) from the Ministry of Information Film Section, Cairo. Excepting continuity and tempo as far as African audiences are concerned, the films of the Colonial Film Unit are excellent for the purpose intended. There is, however, a pressing need for purely educational and entertainment films. The films so far received in Nigeria cannot be claimed as expressly satisfying educational needs.

It has been noticed that Africans thoroughly enjoy, easily understand and like films carrying African background and featuring African characters, more especially if the characters are persons already known, as in the cases of *West African Editors* and *Nurse Ademola*.

As it is impossible to serve the whole country with only two mobile cinema vans and a schools' theatre located at Lagos, we investigated the question of private ownership of 16 mm. projectors. We thereupon opened a film loan library, from which films were lent to owners of 16 mm.

projectors to be shown free of charge. The system soon became popular and we found ready and willing workers who were prepared to work on a voluntary basis. Mention may be made in passing of Mr. A. E. Orme, a European agent of Messrs. W. E. Griffiths & Co., Ltd., Nwanaiba, Calabar Province, who ever since the introduction of the library has been showing over a very wide area in his province. The loan library is also a direct benefit to the Church of Scotland Mission Leper Colony, Itu, Calabar Province. The colony is inhabited by some 2,500 lepers.

The number of people recorded as directly served by our units is 366,547 children and 903,925 adults—a total of 1,270,472. It is estimated that a further 500,000 people were served under the loan scheme. This produces a total of 1,770,472 for 1944. It will be readily seen that this number is a negligible percentage of the total population of 21,000,000.

The subject of reactions is a difficult one to discuss over a wide range of films. The majority of the audiences under review are not sufficiently qualified to represent an accepted standard of opinion, in so far as film appraisal is almost unknown among native audiences. The position is that even people in the educated group lack real ability to appraise films, and films as such naturally fall into two categories—good and unacceptable films according to individual tastes. Still, with some people, interest is produced by the mere appearance on the screen of their favourite film characters.

Colonial Film Unit films are on the whole popular and easily understood. Films on agriculture have a ready acceptance and produce enquiries on methods and machinery, whilst films like *Mr. English at Home*, which has specific lessons of domestic responsibilities to teach, are in constant demand.

Rambling Notes on the Mobile Cinema

A district officer, Igala Division, Kabba Province, writes : The visit of the mobile cinema van to Igala Division has been an outstanding success and everywhere attracted large crowds. Enthusiasm has been most noticeable, many people walking six or eight miles to be present at the performances. On behalf of the Igala Council, I wish to express my thanks for the visit with the hope that it will be repeated in under six months from now.

The Africans in charge of the van were throughout most courteous and helpful, and I should like to express my appreciation of their work.

Another district officer, Obudu District, writes : I wish to inform you that the visit of the mobile cinema to this district was a great success and well attended, and a desire was expressed that it could pay more frequent and prolonged visits.

While I am aware of the limited number of these vans and the extended tours they make already, I would be glad if you would consider this district especially. It has been until quite recently unapproachable by lorry. Consequently the people are extraordinarily unsophisticated, and

the visit of your mobile cinema van last year and this form major events in their lives.

Still another correspondent writes : The mobile cinema plays no mean part in educating a rural community, such as we have on the mainland. Although there are many cinema theatres in Lagos and on the mainland, yet the mobile cinema is unique in being the only one that exhibits films which educate the community in health matters.

It is no exaggeration that the Massey Maternity Home in Lagos owes its increasing popularity to the various films exhibited on the treatment of pregnant mothers and the care of babies. Anti-plague and sanitary campaigns also owe their success to the mobile cinema.

4. TANGANYIKA TERRITORY

THE following are extracts from district reports on film shows which have been given :—

The children all enjoyed the novelty of going to the cinema, and though some were not understood they thoroughly enjoyed the films. The cartoon was appreciated, as was the coronation ceremony (Kabaka of Uganda). The short section of the film showing a football match raised applause. The sports film in colour was much appreciated. The film *Mr. Wise and Mr. Foolish Go to Town* left an impression on the minds of the adult audience.

My audiences have always been pleased to see pictures of their fellow Africans on active service. They also very much liked *Progress in the Colonies* and *Africans Study Social Work in Britain.*

These informative films are very much appreciated by the Africans and screening the right kind of film is the very best kind of propaganda there is. I consider that Government would not be wasting money if it decided to purchase projectors with sound adaptors for the large centres and to arrange to have films made in the Swahili language ; also instructional films in English, *i.e.* teaching the African to speak English.

British News was particularly appreciated by Europeans and Asiatics. Generally speaking, the African seems to prefer pictures of African life, pictures with a military background and those showing large buildings, ships, etc.

Sheep Dog was enjoyed by the boys, but some shots were very dark and there was some poor photography. *Boy Scouts* was very much appreciated and is a very suitable and well-produced film. More films showing the activities of young folk would be valuable.

The reception of *Fitness Wins the Game* was the best we have experienced and we feel this was because practically no explanations were needed. Inclusion of Swahili titles and captions is much appreciated, and those who can read in every instance read aloud what is written. *With our African Troops* and *An African in London* were particularly well received and future films are awaited with especial enthusiasm.

Extracts from essays from pupils in vocational schools :—

Could we have pictures of farming or, say, a trip round London? I liked best *Sam the Cyclist* and *Cossack Horsemen*. Apart from the funny pictures and the horses, the show was dull. The war is over; we want more interesting films. We should have more amusing films. Couldn't we have films of football matches, native concerts and dances?

Useful Films on Basic Woodwork

IN the course of our survey of films we have come across an unusually interesting series of sixteen films on basic woodwork made by the Topical Film Company.

The series presents woodworking practice as a basic course and its content has been arrived at after a close examination of the whole field of woodwork. Each reel runs about ten minutes, and in this period it is possible to cover far more ground than can ever be done by an instructor demonstrating and talking to a class. The films should be invaluable to the instructor who uses them with intelligence.

The tools used in normal woodworking practice must be mastered and skill in their use and manipulation acquired before good craftsmanship is possible. The technique and skill of the young worker always lags behind the keen desire to make things. One can remember the impatience with which one listened to the lengthy explanations and tedious demonstrations of the instructor when fingers were itching to get on with the job. Such films serve their purpose by reducing the time essential for demonstration and explanation and increasing the period of practical work. This is a point of great importance when the curriculum is crowded.

The 16 mm. prints which have been seen are of excellent quality. Photography is clear, direction good and the English commentary well spoken and easy to follow. Silent versions are obtainable, and with these teacher's notes will be available. The cost is about £8 a print.

In the limited space available here, it is not possible to give details of each film, but fuller information will be supplied on request.

The full list of the films is as follows :—

1 From Forest to Timber-yard
2 Saws
3 Care of Saws
4 Planes
5 Chisels and Gouges
6 Boring Tools
7 Sharpening, Grinding and Conditioning Tools
8 Fixings (Nails and Screws)
9 Preparing the Wood
10 Edge Jointing
11 Setting Out
12 Framed Constructions
13 Mortise and Tenon Joints
14 Carcase Construction
15 Built-up Materials
16 Wood Finishes

A Van with a History

WE have just received this photograph of a mobile cinema van from Nigeria and we think its history will interest most people who read *Colonial Cinema*.

When it was first decided to use films in health propaganda work in Nigeria, two vehicles were adapted locally for the purpose in 1928 and 1929. After lengthy road experience, a specification for a special mobile cinema van was prepared and one was built in England in 1931. It was found admirable for the purpose. When war broke out in 1939 and the Ministry of Information required vans for the Colonies for war propaganda work, it was not found necessary to make any change in the design of the model built for the Nigerian Government in 1931.

Those who have used these vans know their sterling qualities and how well they stood up to tropical heat and the bad road conditions.

This van, which is still serving Nigerian audiences, is the actual prototype built in 1931. As the average life of such a vehicle on African roads doing commercial transport is about two years, those who have kept this van in service for fourteen years deserve the highest possible praise.

The driver Ade, seen in the photograph wearing a sun helmet, has been in charge of the vehicle practically the whole of this time.



Local Newsreels

THE making of local newsreels can form an important part of the Raw Stock Scheme. It is always interesting to show people familiar places, and a steady flow of such items will help to make the cinema more real.

Making successful newsreel items is not easy, but it helps to create a high standard of work.

The photographic problems will often be greater than in more ambitious productions because you have to take conditions as they come. The most important moment may occur when the sun is obscured; your principal person may move from brilliant sunshine into shadow; a ceremony may go on all day, from the moderate light of morning, through the brilliant midday periods to low evening light. To cope with this wide range of conditions, you must study exposure and learn how to vary the lens aperture correctly for different light values. You must learn also how the film can best record the details of a subject which contains both brilliantly sunlit light-coloured clothes and dark faces and how control of exposure will secure the desired result.

It is important to plan your newsreel work with care. When you know that an event is to take place, go to the site, learn from somebody concerned what is going to happen—in what direction a procession will proceed, for example; where the principals will move, and so on. Find out also in what direction the sun is likely to shine at the more important periods of the ceremony. Get in touch with the person in control and secure his co-operation to the extent of allowing you to move about freely while it is proceeding. See that the persons concerned are well acquainted with your intentions. They can probably be invited to see the finished film later, and will be all the more ready to help you on subsequent occasions.

Having obtained all the necessary information, go away and plan the general treatment. You may not be able to decide all the shots, but at any rate put down the MUSTS, which are essential to secure the full story. Other shots can be added as opportunity offers; but if you have planned beforehand you will be better able to assess their importance and probable value when those opportunities occur.

Remember always that you are not merely going to take a number of disconnected pictures, but that you are setting out to *say something* in pictures.

Try to think in terms of the screen. Remember, for instance, that a series of shots of the successive parts of a procession is inadequate to tell the story. The place, the crowd and its reactions are of equal importance, and you must be sure of getting good close-ups of the more important persons. Such details are frequently forgotten because of insufficient planning.

Work out your camera positions beforehand. It is not always the most forward position that is the best. For example, a position high up behind the crowd, so that some of the crowd itself can be included in the shots of a procession, is often more interesting than pictures of the units of the procession only. You will repeatedly see this technique used in professional newsreels. On the other hand, learn not to be afraid to go close to your subject. The beginner is often reluctant to take those very close shots which are so useful.

Often better results are obtained with two cameras; one can be set up in a stationary position to take general shots, while the other is moved about to get individual coverage.

Good close-ups may be difficult to get during the actual ceremony, but it is often possible to arrange with the principals to be photographed either before or after under similar conditions. You may have some difficulty the first few times in securing this co-operation, but once people come to realise the importance and significance of newsreels you will find them ready to go to considerable trouble to help you.

Failing all other means, it is sometimes possible to secure close-ups and detail shots from a distance by using a long-focus lens, but this method has limitations. Firstly, a firm tripod is essential, as any movement of the camera is greatly exaggerated on the screen. Secondly, the fact that the subject is far away often means that the tone values are greatly flattened and it may not match well with other shots. Thirdly, there may be distortion, an effect which is often seen in newsreel shots of cricket matches, where the pitch seems to be only a few feet long.

If you use a long-focus lens on a camera turret, an image of the end of it may be recorded when you are using the shorter-focus lenses on the same turret. Either the long-focus lens should be removed, or its hood temporarily unscrewed. It is worth while making a test film to check this point.

It is more important to take a carefully planned and adequate record of the principal part of a ceremony or function than it is to waste footage on surrounding subjects that have no immediate bearing on the occasion. Part of your planning should be to secure complete details of the ceremony, its purpose, the styles and titles of the principal persons concerned, their significance and importance in connection with the event, and all the other details which will be necessary for the information of the editor and title maker.

The material you send to London will receive expert treatment, and will be edited and titled. It will be returned to you either in original or duplicate form for use locally.

You can join together a number of such items to make complete newsreels, and in so doing learn how to build up a reel with sufficient variety of content and mood to retain the interest of your audiences.

REHABILITATION OF AFRICAN TROOPS

















1 *Light exercise keeps muscles supple*
2 *Healing limbs are carefully watched*
3 *Rope swinging gives confidenee*
4 *Vigorous P.T. helps to fitness*
5 *Basket ball and cycling are popular*
6 *Football is always appreciated*
7 *Boxing amuses the men*
8 *An occasional parade keeps them smart*

Visitors

Among recent visitors to the Unit are the following :—

B. A. Astley, Esq.	*Chief Inspector of Schools, Kenya.*
H. C. Baxter, Esq.	*Information Office, Tanganyika.*
Sir Hilary Blood	*Governor of Gambia.*
J. H. Clive, Esq.	*Deputy Provincial Commissioner, Kenya.*
H. Franklin, Esq.	*Information Office, N. Rhodesia.*
P. Kelly, Esq.	*Administration, Kenya.*
D. S. Miller, Esq.	*Director of Education, Basutoland.*
C. J. Opper, Esq.	*Director of Education, Mauritius.*
Hon. Miss Strickland	*Malta.*

New Films

NOTE.—All Unit films are now normally being made with sound tracks. Silent prints will be available as usual. Any films made without sound will be marked with an asterisk.

56. PLAINSMEN OF BAROTSELAND

(16 mm. only ; 330 ft.)

A sound track has now been added, the music having been adapted by the Musical Director of the Unit from recordings made in Northern Rhodesia. As an experiment, the commentary has been dubbed in two African vernaculars.

79. *KADUNA CHIEFS' CONFERENCE

(35 mm. 300 ft. ; 16 mm. 120 ft.)

This film was made specially for the Nigerian Government from material taken by John Page. It is of purely local interest and is not being generally distributed.

80. RIDER !

(35 mm. 425 ft. ; 16 mm. 170 ft.)

This second comedy cycling film is likely to be more popular than the first one as the rider uses a variety of machines.

81. LEARIE CONSTANTINE : Welfare Worker and Cricketer

(35 mm. 870 ft.)

Famous all over the world as a cricketer, Learie Constantine has done valuable work for the Ministry of Labour as welfare officer looking after the interests of the large number of West Indians who came to assist this country in war production.

The film shows him at work and also playing in one of the many cricket matches he arranged in the course of his welfare work. It is made for special distribution in the West Indies ; but as usual copies will be supplied for the East and West African libraries.

82. LONDON CHILDREN CELEBRATE VICTORY

(35 mm. 900 ft. ; 16 mm. 360 ft.)

Many parties were arranged for children when peace celebrations were held. This film was taken at one of these parties in London.

COLONIAL CINEMAGAZINE

No. 3 has three sequences :—

(*a*) *LONDON: War Portraits*

A British war artist draws a portrait of a Nigerian member of the R.A.F.

(*b*) *EAST AFRICA: Rehabilitation of African Soldiers*

For East African soldiers wounded in the war there is a hospital where they are given treatment designed to restore them to full bodily and mental vigour.

(*c*) *EAST AFRICA: Victory Parade in Nairobi*

V.J. day was celebrated in Nairobi with a grand march past of all arms of the East African services, including nurses and police. The salute was taken by H.E. the Governor of Kenya, Sir Philip Mitchell.

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

PRODUCTION UNIT LEAVES FOR WEST AFRICA

















1 *Camera truck*
2 *Assembling equipment*
3 *Choosing camp kit*
4 *Good-bye to Director, Films Division*

5 *Embarking at Hurn Airport*
6 *W. Sellers, in charge of Unit*
7 *Aeroplane ready to leave*
8 *Airborne*

Editorial

THE hope expressed in the last issue of *Colonial Cinema* that the first production unit would shortly be at work overseas has been realised. On 3rd January four members of the Colonial Film Unit left the United Kingdom by air for Africa, arriving in Accra in the Gold Coast two days later. They took with them just sufficient equipment to start work immediately; all the heavier equipment, including two camera-trucks, followed by sea.

Unfortunately the unit suffered a severe handicap at the outset. The director-cameraman contracted some obscure tropical skin disease before camera tests could be completed and was sent to hospital, where he completely shed his skin and had to rest for nearly a month. Fortunately the assistant cameraman was able to step into the breach and camera tests were completed and despatched to London within the week. Before the end of January the test negatives with black and white copies were back in Accra with the fullest possible reports.

During this visit to West Africa it is planned to make three two-reel films on "Tuberculosis," "Mixed Farming" and "A Day in the Life of a Nurse," and a single-reel film on "Co-operation." In addition, a constant look-out is to be kept for items of interest which will be suitable for inclusion in the *Colonial Cinemagazine*. It is also proposed to shoot library material to be used later for "contrast" films, for which there has been a consistent demand.

If present arrangements are adhered to, two of the four films will be made in the Gold Coast, after which the unit will go on to Nigeria to complete the programme. Judging by the large number of filming requests made so far, it seems quite certain that one production unit will be inadequate to meet even what are considered urgent requirements.

The first progress report for January is full of hope for the future. For a long time all colonies have emphasised the urgent necessity of providing films with colonial background. That this demand is genuine is obvious from the enthusiasm with which this first production unit is being received. In a letter covering the report, the writer points out that he may have failed to convey the tremendous spirit of co-operation on the part of all those he had met in connection with his investigations and the general feeling of great importance which is attached to this visit. It has been extremely gratifying to find this confidence overseas in the work of the Colonial Film Unit, and all those at work are quite determined to justify it by the production of really useful films.

Filters

TO understand the action of photographic filters you must know something about light. Many years ago Sir Isaac Newton showed by passing white light through a glass wedge (a prism) that it can be broken up into a band of colours—violet, indigo, blue, green, yellow, orange and red—called the spectrum, and that those colours can be brought together again to form white light. White light, therefore, is a mixture of light of all known colours. A light filter has the power of stopping some of the colours and letting the rest through, and the mixture which passes is known as the "colour" of the filter.

Cameramen use this property to control the result which their camera gives them. Film is, for example, very sensitive to blue light. It is more sensitive to blue than is the eye. The result is that, compared with the rest of the picture, the blue is over-exposed and appears white or nearly white on the picture. Green, yellow, and red filters will stop the passage of blue light to a lesser or greater degree according to their actual colour, and so the sky and all other blues in the picture receive less exposure and come out darker. If there are white clouds in the sky they continue to send a considerable amount of light through the yellow filter, and so show up much lighter against the surrounding sky.

A neutral density filter is so called because it is an even grey and possesses the property of stopping some of the light of all the colours present in the subject, and so gives less exposure to the film without altering the relationships of the colours in the subject. To secure an exposure the same as would be obtained without a filter, one of two things must be done. Either the light must be allowed to pass for a longer time by increasing the exposure time (as in ordinary photography), or where the exposure time (1/32 second) is fixed as in cinematography, the aperture of the lens must be made larger, by altering the opening of the stop, to permit more light to reach the filter and lens during the exposure time and pass the sufficient quantity to the film.

If a colour filter is used, the same necessity exists for increasing the exposure because, besides altering the relationship between the colours in the picture, the filter also reduces the quantity of light reaching the film, and this must be allowed for as with the N.D. filter by increasing the opening in the lens.

For this reason filters have what is known as a "factor," generally expressed by a figure such as $\times \frac{1}{2}$, meaning that with the filter in use the cameraman must give an exposure $1\frac{1}{2}$ times that which would be given if the filter were not in use.

The cameraman should clearly realise, however, that this multiplication factor is not the same for all conditions or all films. For example, a yellow filter which requires twice the normal exposure when used in

daylight, may necessitate no increase in exposure when used in artificial light. The reason for this is that artificial light is very much yellower than daylight and therefore the filter stops hardly any of it. If you doubt the yellowness of even so bright a light as a Photoflood lamp, try burning it in full daylight and note its colour.

Sixteen mm. cine film is available in orthochromatic and panchromatic forms. The main difference between them is that while panchromatic film is sensitive to all colours, orthochromatic film is " blind " to the red and orange-red portion of the spectrum, and is thus unable to make use of light from objects of those colours. A yellow filter which requires twice the normal exposure on panchromatic film may need as much as four times normal exposure on orthochromatic film. The reason is that, in the latter case, the amount of light stopped by the filter represents a higher proportion of the total amount of light which the film is able to make use of, and the exposure has to be increased correspondingly to overcome this loss.

There is no necessity to work all this out in detail every time you use a filter provided you have a list of the factors for each of your filters for both kinds of film in both daylight and artificial light.

One final point. Film does not " see " light in the same way as the human eye. To normal vision yellow is the brightest colour with light of ordinary brightness. When light becomes low, as in the evening, the eye becomes less sensitive to yellow and most sensitive to green. You can observe this by watching the flowers in a garden as the light fades. When the light gets lower still, the eye ceases to be able to see differences in colour, and observes the subject in terms of grey only.

But film always " sees " blue very strongly, and what is more it records even more strongly ultra-violet vibrations beyond the blue end of the spectrum, although the human eye cannot see ultra-violet at all. For certain reasons which we need not examine here in greater detail, rays which are at the ultra-violet and blue end of the spectrum are more easily scattered and turned aside than are the rays at the red end of the spectrum. In heavily moisture-laden atmospheres you will be able to observe at night time that a light which appears quite white from a point close to it, becomes yellow as you walk away from it. That is because the small amount of blue light contained in it becomes more and more scattered as a greater amount of atmosphere is interposed between the observer and the light source.

The same thing happens in daylight to a greater degree, because the daylight contains so much more blue and ultra-violet light, and the scattered light falls as a veil all over the picture in the form of a haze. It is this which gives the effect of recession of planes, in which the detail of the subject becomes more and more obscured as it recedes into the distance.

Colourless haze filters have the power of stopping this ultra-violet light from reaching the film, as do green, yellow, and red filters, and are

therefore used for this purpose and for controlling the degree of softening of the various planes of the picture. The nearer to the red end of the spectrum the filter used, the greater the effect in cutting out haze. There are, in fact, infra-red filters which pass only light right out beyond the red end of the visible spectrum, which can penetrate mist so strong that it will obscure the subject from normal vision. But specially sensitised film has to be used for this purpose, and the rendering of the natural colours in the subject has no relation to their normal appearance.

What is Reversal?

WORKERS in the Raw Stock Scheme are supplied with what is generally known as "reversal" 16 mm. film, and some of them are not clear in what way this differs from ordinary negative film.

When a subject is photographed and the film developed in the usual way the result is a negative. This term was coined by Fox Talbot, one of the pioneers of photography, to indicate a picture in which the light tones were rendered dark and the dark tones rendered light; in which, in short, the record was in negative ratio to the original. The typical example of this is the piece of transparent negative which you receive back with your "snaps" from the developing station. The paper "snaps" or prints are positives. The lantern slides or films which you project on to a screen are also positives, with the special name of "diapositives."

Briefly, the reversal process is one which treats the original material you expose in vour camera in such a way that, instead of turning out as a negative, it becomes a diapositive. The film you use in your camera gives you the picture you see on the screen. In professional filming the camera film is developed as a negative, and another picture is printed from it by means of light and developed to give you the diapositive you project on the screen.

To understand the reversal process let us examine what happens when a photographic exposure is made, and how the film is treated afterwards. A film is coated with a layer of emulsion consisting of gelatine or other suitable media holding in suspension a sensitive halide consisting of certain silver salts. When light strikes the halide, a change takes place which is not visible to the human eye, and which is supposed to be largely electrical in character. The effect varies in proportion to the amount of light reaching the halide, a factor which is controlled by the lens and the total exposure given.

The effect, when the film is placed in a suitable developing solution, is that the light-struck portions are chemically reduced to tiny coke-like masses of solid silver which replace the original crystals of the emulsion; the unaffected halide retains its original form.

It is at this point that the two processes diverge. To obtain a negative

the film is placed in sodium thiosulphate, commonly called hypo, and the creamy residual halide is dissolved away, the film washed free from chemicals and dried. The process is known as fixing. It is then ready to be used for printing off the positive.

To prepare a reversal positive the film is not fixed in this way. Instead the film strip is immersed in a so-called bleaching solution which has the property of dissolving away the coke-like silver grains and leaving the residual halide untouched.

Now, if you first form a negative image in an even layer of halide and then dissolve it away, what is left behind is a positive image; and by proper balancing of the properties of the sensitive film material, this positive image can be made to give a true representation of the original.

The positive image which is left behind after bleaching is still in the form of creamy halide. This is not only impermanent, but is also too light to give a satisfactory picture if projected on a screen. White light is therefore allowed to fall upon it; it is placed in a developing bath, and the halide crystals are transformed into permanent coke-like silver grains. This is the "reversal" diapositive which you receive back from processing for use in your projector. The whites of the original subject are represented by clear or nearly clear film, the shadows by dense deposits of silver, the intervening tones being in varying deposits of silver.

Each method requires its own photographic technique, and each has its own advantages and disadvantages. The old photographic slogan was always, "Exposure for the shadows and let the highlights take care of themselves." The reason was that insufficient exposure failed to record the details and nuances of the shadow portions of the actual subject, a factor which no existing printing method could correct. On the other hand a negative could be over-exposed to a considerable extent, but by increasing the printing time this could be adjusted and a good print obtained.

In reversal photography the limiting exposure factor is reversed. That is to say, while adequate exposure is still necessary if shadow detail is to be secured, the effect of over-exposure is much more serious than under-exposure. The reason is simple. If you under-expose, you create a very thin negative image, using up only a tiny proportion of the total sensitive material and leaving plenty for the formation of the final positive image. This situation can be controlled in printing. If, however, you over-expose, you use up so much of the sensitive material in creating the negative image that insufficient is left to form a satisfactory positive image, and no printing method can restore the material which has been destroyed in this way.

Workers are sometimes puzzled because in ordinary photography under-exposure gives you a thin result and over-exposure gives you a dense result; while in reversal, under-exposure gives you a dense result and over-exposure a thin result. But it is easy to understand if you

remember that in ordinary photography the camera gives only the first negative stage towards the final picture, whereas in reversal you have the final positive stage. In both cases under-exposure gives a thin *negative* and over-exposure gives a dense *negative*.

The outstanding advantage of the reversal process from the point of view of the cine worker is that the graininess is much less in the projected picture. That is because the sensitive crystals in the silver halide are not all of the same size. It is rather like a pile of coal which contains lumps, kitchen nuts and dust. And it is the largest grains which are most sensitive to light. If your camera film is processed as a negative it contains the largest grains transformed into correspondingly large silver grains. If your camera film is processed by the reversal method these large grains are destroyed and the final image is formed in terms of the finest grains. In a general way the graininess resulting from reversal processing is two-and-a-half times smaller than from negative processing.

There is also another advantage enjoyed by the reversal user which is not inherent in the method, but which is due to technical control methods of Kodak Limited. By photo-electric scanning of the film with infra-red light, the amount of second exposure which is given to the film is controlled to offset errors in exposure, and thus a much higher percentage of usable results is obtained than if processing were done without such control.

Another outstanding advantage of the reversal method is that it makes possible the supply to the amateur of colour film. The reasons are too complex to be dealt with in the limited space at our disposal here. We hope to go further into the matter in a future issue.

As a final point, processed reversal film has black edges, while processed negative and positive film have clear edges. If you will bear in mind that the edges are held between the opaque portions of the gate of the cine camera, and therefore receive no light when the picture areas are receiving their exposure, you should be able to work out the reason for the difference yourself.

Reports from Overseas

KENYA

Interesting Experiment in Co-operation

AS the Nandi country has a high rainfall, poorish roads and a sparse population, the mobile cinema van of the Kenya Information Office is able to visit it once a year only. The staff of the African School in Nandi therefore wondered what they could do in order to have more frequent film shows. As they already had a co-operative shop, they thought that their best plan would be to apply the methods of co-operation to their desire to get films.

They accordingly formed a co-operative society for the purpose of showing films. They were able to hire a 16 mm. projector from their principal for a shilling a time, and paid the same amount for the use of the school hall. A 6-volt battery was bought by means of a loan from their co-operative shop and films were supplied gratis from the Information Office. Admission to shows was ten cents (a fraction more than a penny). Any one was admitted to a show for this sum, but in order to enrol regular members it was decided that they should pay one shilling, which entitled them to participate in the affairs of the society and also to attend twelve shows without further payment. A chairman and secretary-treasurer were elected from those who made this advance payment. The rules of the society state that surplus funds (if any) shall be used for general welfare work in the village, probably for buying books for the information room.

Attendances have brought in from ten to twenty shillings per show. One show (of *Desert Victory*) was given at a neighbouring mission school and was most popular.

The same showing of films could of course have been done by the Principal himself using his own machine, but by forming a co-operative society the Africans themselves are learning not only how to work the projector, but also how to organise their own affairs, while the small payment for admission makes them more critical of the quality of what they are shown.

MAURITIUS

The mobile cinema has been put to very good use and has shown to many thousands of people monthly since its arrival.

It is difficult to report on the reaction of the people who flock to see the programmes. Sheer curiosity brings large numbers long distances; and many of them are attending a picture show for the first time. Audiences like this can scarcely be expected to criticise.

In the more sophisticated urban areas, criticism has been heard, and audiences are not slow to say if a film is too technical or a programme too serious. Other remarks heard indicate that some of the pictures are driving home their lesson. Until trained observers can make regular reports it will be difficult to assess the real value of the programmes.

With the grave petrol shortage it is not possible to comply with all the requests made for film shows. It speaks well for the keenness of several communities which have offered sufficient petrol to bring the van to them for a performance. Such offers are usually accepted. When the petrol shortage ends, the van should be able to give greatly increased service and provide entertainment for thousands more people monthly.

The visits of the van with its loud speaker and screen are beginning to arouse much more than idle curiosity, and may soon become a necessary part of the social life of the people.

STUDI

In filming out of doors it sometimes happens that
Such missing scenes, if not too involved, can be ta
possible to distinguish from those that might ha

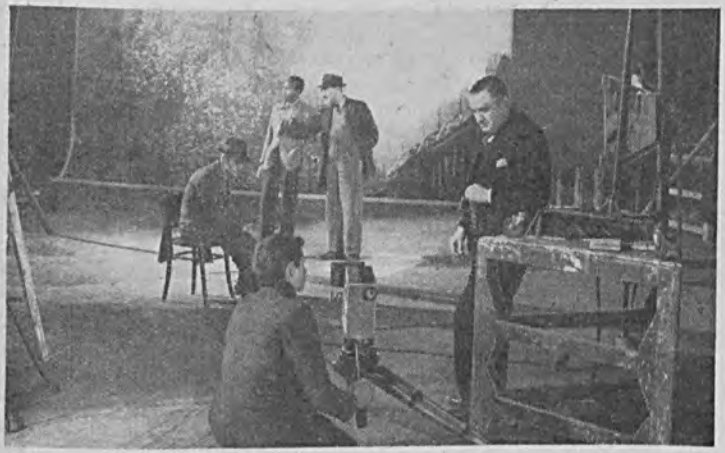




Bad weather prevented the filming of this scene of two men talking near a farm building. A few lengths of weather boarding, a ladder, a few tree branches, some sacks of corn, a suspended photographic enlargement of trees and sky, all lit by powerful lamps, gave the result shown in the bottom picture. This is what the camera saw and what will appear on the screen.

WORK

d weather prevents the shooting of a necessary scene.
in a studio. Ingenuity and skill will give results im-
een taken under good weather conditions outside.





Here again, the two men had to be filmed in a close shot as they looked at an incident some distance beyond them. Lack of sunshine prevented the shooting and the studio had to supply the vital scene. An enlarged photograph of trees and sky lit by strong lamps was all that was necessary. The lower picture shows what the camera saw and what the screen will show.

TANGANYIKA

The mobile cinema van has had a very busy time. Since 1st October it has travelled over 1,200 miles in the Kilosa, Morogoro, and Uzaramo districts and has been entertaining large audiences—up to 5,000 in number on two occasions. It has also provided entertainment for the inmates of one of His Majesty's prisons.

Certain problems had to be faced: the van had to be measured for carriage on certain river ferries and upon the Tanganyika Railway. For the latter service it was found to be four inches higher than is generally accepted for regulation traffic—indeed it may have to go down on its knees to negotiate five of our railway bridges in any case; the final answer is that it is ready now to travel some 1,200 miles by rail and a considerable mileage by road in the first quarter of 1946, when the Central, Western and Lake Provinces will be visited.

Over and above regular performances to military units and dispersal camps in Dar-es-Salaam and Saturday evening entertainments to all and sundry in the open space of this township, the van has visited nine representative village centres in Uzaramo—four main centres in the Morogoro district 100 miles west and three centres in the Kilosa area 200 miles west of Dar-es-Salaam. It also showed films taken in Dar-es-Salaam (Dar-es-Salaam football, military parades, and social functions) to audiences of all sorts varying from a European club to a gaol for Africans. The van ended the quarter showing films on "How to Play Football" under the auspices of the local Football Association to Europeans, Asians, and Africans playing for the various teams in the township.

SIERRA LEONE

Freetown School Cinema

THE school cinema in Freetown, Sierra Leone, was brought into being in September, 1945, as the best way of using the one G.B. 16 mm. sound projector owned by the Public Relations Office. It was decided that this equipment could best be used by showing films to school children.

In conjunction with the Education Department and the principals of the secondary schools in Freetown, a scheme was drawn up. Since the numbers of secondary school children in Freetown were more than adequate for the space available, the scheme provided for three cinema shows a week for secondary school children only. It was arranged that the girls' schools should attend on Tuesdays, the boys' schools on Thursdays, and that the C.M.S. Grammar School should have a special show once a fortnight on a Wednesday.

By the courtesy of the C.M.S. Grammar School, a building which had been formerly adapted and used by the Missions to Seamen as a cinema, and which was complete with screen and projection box, was made available rent free. Without this generous gesture it would have been

impossible, with the shortage of suitable buildings in Freetown, to start the scheme. There is seating accommodation for a hundred and fifty.

On the opening day, 11th September, 1945, nearly three hundred children saw the first programme, and by the end of the winter term, which came to a close early in December, no less than 3,000 children had visited the cinema.

Programmes consist of British newsreels and documentary films provided by the Ministry of Information and the British Council. Each programme lasts forty-five minutes. At the end of each period the blackout curtains are raised and the building is allowed to air before the next performance, which takes place fifteen or twenty minutes later.

The charge for admission is one penny. Books of tickets are issued to the schools and are sold in advance to the children. When a book is exhausted, the counterfoils are returned with the takings and a new book issued. This obviates the necessity for the collection of money by the cinema operator.

The children are accompanied by teachers, and a Public Relations Office messenger collects tickets at the door. The children have proved extremely well behaved and appreciative. So successful has the cinema been, that as soon as more equipment is available it is proposed to start a Monday night film club for adults in the same building and to provide a Friday night performance for the various Freetown youth organisations.

One of the most popular films was *The Tree of Wealth*, an Ezra Mir film, which, incidentally, received a good write-up in the local Press. A Mickey Mouse film—the first ever seen by many of the children—was, needless to say, most popular. It would be very helpful if films of this type could be supplied as light relief.

It is hoped that by constantly seeing British documentary films the children of Freetown will acquire an affinity for British life and culture and thereby learn more fully the advantages of belonging to the British Commonwealth. Above all, the realisation that British men and women do manual labour will serve to disabuse their minds of the idea that the British are a race of rulers and overlords who, lily-like, neither toil nor spin.

N.B. Owing to the increased demand for *Colonial Cinema*, it has become necessary to prune the mailing list. With this issue we are sending out a receipt form which must be returned with the information asked for.

Many service organisations which are dissolving probably have no further use for the magazine; the non-receipt of the form, therefore, will be taken as an indication that no further copies are required.

Learning to Film

This article will be of interest to those who contemplate taking the course of instruction offered by the Unit. It has been contributed by a man from overseas who has just completed his course.

TO tell something of my time at Soho Square is to tell the story of one surprise after another. It began with surprise that such a course should be possible at all, for one who was nothing but the most amateur of amateurs. It is a surprising fact, and one well worth considering, that for those of us who are interested there is a means provided by which we can put ourselves under the guidance of experts. We can learn something of the many pitfalls there are in film making. We may even learn to avoid some of them.

I remember the rather puzzled surprise with which I found myself roaming the streets of London with a cine-camera (the first time I had handled one) with instructions to "go out and take something"; my dismayed surprise, when I had decided what to take, to find the camera had the bad manners to run down and stop, when the shot was only half through. "Now, what can I do about that?" Then the further surprise to find that there really are quite a lot of things one can do about it, and at Soho Square they were ready to tell me what those things are—having first carefully let me get into the difficulty for myself. Later there came the very queer surprise when one morning the projector began to chatter, and there on the screen was the thing I had tried to photograph! Somehow, that didn't seem possible. I felt rather like the old woman at the Zoo, who, faced with a giraffe, stared at it for a bit and then said, "I don't believe it."

I remember in my first week or so being told I should find it very surprising how a length of film can twist itself round, if it is allowed to. I have found it much more surprising how an editor can twist it round if he's allowed to, and make it say something quite different. The possibilities of editing have proved remarkable. I have come almost to feel that whatever mistakes I may make in the field, all will be well if only I have the right kind of editor to fall back on. This is heresy, I know, but when one has made a bad mistake in shooting, the thought of Soho Square must be like Bovril; it stops that sinking feeling.

I have found it surprising, too, how difficult it is to look at films and not miss all the things one is supposed to be looking for, through being too interested in the picture itself. However, a few weeks with constant opportunities for viewing help wonderfully in this, especially when they are coupled with the constant injunction: "Now don't turn your head away from the screen to look at me the moment I speak, because you will

miss the very thing I'm telling you about." I'm surprised, too (I think), at what a good time I've had, and how fascinating it has been, and how helpful; and how much I wish it could last longer. Most of all I'm surprised as I look back, at how much more I have learned than I ever thought there was to learn, both of theory and practice. I am learning to be quite a "twister" in the editing sense suggested above.

I have learned very definitely that to grab a camera is not the first step in making a film. It will, I am sure, be of the utmost value to me that I have been so well drilled in the elements of building a script in such a way as to ensure both clearness and continuity. To know what to try for is the first step in anything, and harder perhaps than knowing how to try for it. That is the last surprise I will record: not, perhaps, only surprise at being taught so much, but surprise at the possibilities that have been opened up. Each new thing that I have learned has opened up some other thing equally worth learning. I have learned that there can be no feeling of having arrived; instead, there have been opened up to me the unfolding possibilities that make the whole thing so well worth while. That, perhaps, is the hallmark of good tuition.

Finally—and this is not one of the surprises—there is the feeling of friendships made. The helpful friendliness of every one at the Square is one of my outstanding impressions; the one thing which has made all the other things possible. In addition to all else that I shall take back with me, is a very happy memory of the training course at Soho Square.

Remember the Audience

IN reviewing the work that has been submitted under the Raw Stock Scheme, one is beginning to recognise a definite pattern in certain types of film. Whether the subject is local education, veterinary, police, or other training, the treatment tends to follow certain conventional lines. Recruits arrive at the training centre, are issued with kit, are introduced to their new companions, attend indoor and outdoor classes and indulge in a certain amount of physical training and games. Usually at some point in the film there is a newsreel record of an inspection by some prominent person, generally on strictly regimental lines.

It often happens that those responsible for making these films are intimately associated with the enterprises and have a wide knowledge of what is being done. They sincerely believe that a picture record of these activities will enlighten those who see the film and they hope to convey through it some of the enthusiasm they feel themselves. The fact that they are primarily interested in the organisation places this in the fore-front, and thereby much of the good purpose of the film may be lost. Their own point of view is considered more than that of people who will

see the film. Certain aspects shown may actually be distasteful to the audience unless the implications are made clear; sequences dealing with things that are entirely unknown and strange to the onlookers may appear to have very little connection with the story unfolded on the screen. Sometimes a sequence is added at the end showing one of the more successful trainees carrying out the lessons he has learned and reaping personal benefit from them, but as a rule the incident is an episode tacked on to the main story through the commentary.

If the film is to be successful, the point of view of the audience must be constantly kept in mind. Human nature being what it is, they will look at these films and say to themselves, "What benefit shall I gain from all this?" The most efficient way is to tell them from their own point of view and not from the point of view of the one who is making the film.

The student at an establishment will receive information, advice and instruction. To convey this to an audience, it is not sufficient to show impersonal pictures of instructors drilling squads, or teachers working on blackboards while the class looks on, or agricultural classes digging allotments or even individual students using hypodermic syringes. Every effort should be made to show instructors as helpful individuals giving personal assistance to different pupils. A particularly interesting sequence in a film recently received comes to mind as a suitable illustration. A number of trainees were shown mending bicycles. Its interest lay in the fact that the instructor was shown going from man to man and being really helpful in little problems which arose here and there. Such intimate things as an instructor showing a trainee how to handle and use a spade or hoe will convey the true idea of instruction.

Care should be taken to show during the course of the film that the students gradually gain in knowledge and confidence. This cannot be done merely by showing them engaged in more and more complicated work, but by endeavouring to use close-ups, medium shots and general handling to build them up in the minds of the audience as individuals rather than unknown trainees and by showing their personal reactions to their experiences. The use of facial expression can help greatly and is by no means as difficult to obtain as may be imagined.

One of the secrets of success in such films is to tackle simple and less complicated subjects. A film of the whole of the activities of a school can, in the hands of the average amateur, give only a superficial picture. It is better and easier to take one aspect of the work and deal with that thoroughly. Several suggestions have been put forward to make a film on "Better Water Supplies." While it is an admirable subject, it is a vast one which presents many difficulties. It would more likely be successful and be of much more immediate value to take one small section of the subject. The need for the proper storage of household water

supplies, for instance, is one on which an excellent short film could be made and which might have an immediate effect on large numbers of those seeing the film.

The important question of point of view is one of the most difficult for the film maker. He must never forget that what impresses him may totally fail to have meaning for his audience. He must constantly search for the things that will have some meaning for them, and then deal with them in the way that will best convey that meaning. Self-interest is a strong force in human existence. Show a member of your audience that by doing a certain thing he will get benefit from it, and he is likely to become interested. If you fail to do this, much of your film activity will be wasted.

Care of Projector Lamps

PROJECTOR lamps are expensive and—what is more important—are extremely difficult to replace. The position is not likely to improve because the Services, the greatest consumers, are increasing rather than decreasing their demands.

One main factor in this shortage is that projection lamps of high light output efficiency have necessarily a restricted working life, approximately one-tenth that of an ordinary domestic electric lamp. Because they are of specialised filament construction to obtain a highly concentrated light source, projection lamps are much more liable to accidental damage than domestic lamps. It may be taken as a principle that the higher the rated wattage of a lamp at a given voltage, the shorter its life, and the higher its price; the price range varies from £3 to £4 plus all the incidental charges for getting it to the user.

Three main causes of early failure of lamps are lack of care in general handling, lack of correct ventilation in the lamp house, and running at incorrect voltage.

Care of the lamps starts with storage. The usual precautions should be taken to avoid the possibility of corrosion of the metal parts of the lamp cap, and spares carried with the projection outfit should be examined periodically.

As regards ventilation, one is largely in the hands of the projector designer, but ventilation blower systems themselves collect dirt and also in some cases cause dirt to collect on the lamp itself and on the reflectors and condensers. These should be frequently cleaned, and the service engineer will attend periodically to the blower system. Among other things, he should see that the belt drive of the fan is not slipping.

Undue heating of the lamp will manifest itself in one of two ways;

the filament will melt and run, or the glass envelope will develop a blister at the side of the lamp facing the projection lens. It should be realised that the lamp normally runs at a temperature only a little below the melting point of the metal, and it is the melting and sometimes actual boiling of the metal which occurs immediately before a blow-out.

Sometimes, undue heating may be caused by careless adjustment of the reflector, causing the light and heat rays to be brought to a focus at the filament or at the surface of the glass envelope. The rays should be focussed on to the condenser, and the reflected filaments thus reinforce the light from the direct filaments. This can be checked by putting a simple hand magnifier in front of the projection lens and throwing an image of the filaments on to the projection screen. The ideal position is when the images of the reflected filaments are interposed equally between the images of the direct filament light.

Avoid running lamps on a higher voltage than that for which they are rated. There is sometimes a temptation to do this when one is trying to show a picture larger than that for which the projector is designed. Increasing the voltage 10 per cent. will increase the light output approximately 35 per cent., but by increasing the actual temperature of the filament and aggravating the ventilation problems at the same time, the life of the lamp will be cut down to less than one-fifth normal. An increase of only 5 per cent. in voltage may halve the useful life of the lamp. On the other hand, the normal 110-volt projector lamp, if run at only 105 volts, will give 85 per cent. of its normal light output, but will give a 60 per cent. increase in its working life.

If you wish to undervolt your lamp for increased life, it can best be done by appropriate adjustment of the resistance or the variable transformer to give a lower output, and practical experiments should be conducted under your normal projection conditions.

It is well known that main voltages constantly fluctuate. Undervolting your projection lamp will protect it from upsurges of current in the supply which might be caused by the switching off of heavy installations near by. It is a convenience to have a voltmeter in your input circuit so that this point can be checked before and during running.

One of the greatest sources of damage is undue handling of the projector while the lamp is alight. First of all, never plug in a lamp while the current is on. Apart from possible shocks to the operator, there may be arcing of the contacts at the cap, which may even cause it to become welded to the holder. Sudden switching in of full current causes a surge through the filaments at the moment when their resistance is low; additional protection can be obtained with added resistance in circuit which can be taken out by means of the slider. A stop should be fitted to limit the travel of the slider. This can easily be fitted on the index bar so that it can be adjusted along its length for varying conditions of supply voltage, and then locked into place by a grub screw or other suitable means. It

LONDON CHILDREN CELEBRATE VICTORY







1 *Slides* 2 *Watching Punch and Judy* 3 *Pony Riders*

should have an insulated knob. Once the lamp is alight, the filament is in a semi-plastic state, and if it receives a sharp jerk, will spring over much more easily than in the cold state, and may not recover its position. Sooner or later one of the coils will make contact with an adjacent coil, the overall resistance will be lower, the filament will be burning at a much higher temperature, and if there is not an instant blow-out, there will be considerable shortening of life. It should therefore be an unalterable rule that, except for tilting slowly by the mechanism provided for that purpose on the projector, the machine should never be moved with the lamp alight.

Statistics compiled by one of the largest projection lamp organisations in the world have shown that more than 95 per cent. of premature lamp failures are due to the causes we have mentioned.

Visitors

Among recent visitors to the Unit are the following :—

G. H. CHAUNDY, ESQ., Kenya Education Department.

HUGH COPLEY, ESQ., Agricultural Department, Kenya.

E. R. DAVIES, ESQ., Kenya Information Office.

LORD FAIRFAX OF CAMERON.

C. W. W. GREENIDGE, ESQ., late Solicitor-General, Gold Coast.

CAPT. G. H. HYSLOP, East African Forces, M.E.F.

CAPTAIN SLEUTER, British Somaliland Information Office.

New Films

NOTE.—All Unit films are now normally being made with sound tracks. Silent prints will be available as usual. Any films made without sound will be marked with an asterisk.

71. BOY SCOUTS.

(35 mm. 2,936 ft.; 16 mm. 1,175 ft.) After many delays the sound version has now been completed. The music was specially composed for this film. As there is likely to be a general demand for this film outside our usual distribution, an English commentary has been added. A sound version without commentary will, of course, be available for the new vans.

83. *KEEPERS OF THE PEACE

(16 mm. 480 ft.) This film, made in Northern Rhodesia and re-edited by the Unit, shows the training of the African Police in that territory. It has been recommended for general distribution.

84. *ON PATROL

(16 mm. 300 ft.) Also made in Northern Rhodesia and re-edited here, this film tells the story of the capture of a thief by one of the police. The pictorial continuity is so good that little or no commentary is necessary. It has been given general distribution.

85. *LOCAL NATIVE COUNCILS

(16 mm. 360 ft.) This film was shot in Kenya by the Information Office cameraman. It shows how the tax collected from the people is used to finance social services such as schools, hospitals and public works. In its re-edited form, it has been approved for general distribution.

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Colonial Cinema

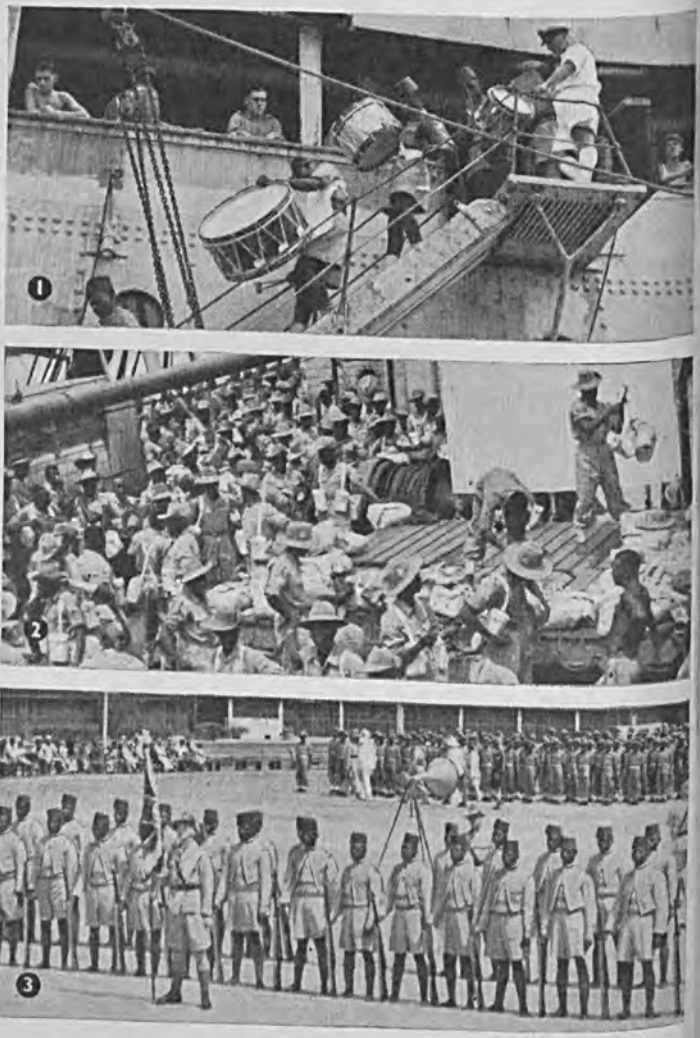
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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

WELCOME HOME

West African Troops come Home from Burma



1. *The band disembarks* 2. *Getting ready for shore* 3. *Inspection*

Editorial

AS we go to press the West African production unit has just arrived home, looking very well, and eager to see screened the results of four months' hard work. They have many tales to tell of their adventures and the inevitable difficulties they encountered; but what has undoubtedly made the greatest impression on them all is the warm welcome and the ready and unstinting help they were offered wherever they went. The people of Avatime endured without complaint hours of filming in the hot sunshine, and bade good-bye with real regret on both sides; and without the excellent co-operation of the Medical Department in making the tuberculosis film, and of the Public Works Department on many occasions, the tour could never have had anything approaching the measure of success it achieved. Such an encouraging beginning augurs very well for the success of future tours. There is a prodigious amount of filming to be done in the Colonies. Requests for films come from many sources; and so far more than fifty films have been asked for, one by six different bodies, and many more by two or three.

At home, the arrival of the colonial contingents for the victory celebrations has caused great pressure of work. The Colonial Office has asked that all the activities of these parties be given full coverage, as well as their appearance in the great parade itself; and as parties have been arriving in succession at Portsmouth, Southampton, Tilbury and Liverpool, and have many social engagements, our camera personnel looks like being pretty mobile for some time.

The question of the suitability of cartoon films for illiterate audiences has been raised more than once. We were therefore particularly glad to see recently a series of Disney cartoons designed to give instruction in health and hygiene to illiterate audiences in South America. They showed a great understanding of the technique required for this type of audience, as well as of the necessity for a very clear treatment of the subject itself; and they should be very useful in all our Colonies, not only for their intrinsic worth, but also as an indication of how other subjects might be handled. Unfortunately it may be a considerable time before we are able to obtain copies.

We are beginning to get some response to our oft-repeated cry for material from overseas for *Colonial Cinema*, and we print a stimulating article on exposure and deterioration by H. Lironi, Cinema Officer for the Gold Coast. We are very glad to have this kind of thing, and look forward to the day when our only difficulty will be to know which of the many overseas contributions can be left till next time.

Camera Unit in Africa

IN the March issue we announced that the first camera unit had gone to West Africa to carry out the first programme of overseas filming. This is by far the most significant development which has taken place in the short history of the Unit. The principle has been agreed that the majority of the films to be made for showing to colonial people must necessarily have a colonial background. On account of war difficulties we have hitherto had to rely for colonial material on that faithful band of overseas workers who gave up a great deal of their very limited leisure to the production of 16 mm. films under conditions which might well have depressed the most enthusiastic worker.

Our first camera unit left England by air for Accra on 5th January. It consisted of a director-cameraman, an assistant cameraman and an editor-manager, with Mr. W. Sellers as producer in charge. They were supplied with two cameras, recording gear and essential transport and equipment to ensure their mobility. The cameras and a minimum amount of equipment were taken with them by air, while the heavier material and camera trucks followed by sea.

The party arrived in Accra, Gold Coast, on 7th January and lost no time in settling in and preparing for early operations. It was essential to carry out first a complete range of camera tests, as no member of the unit had yet worked with a 35 mm. camera under tropical conditions. These first tests despatched to London by air were received in good time, processed and screened at Soho Square on 16th January. It was dis-

Shooting a weaving scene





A new experience for the village

appointing to find that the quality of the majority of the tests was veiled and flat. It was obvious that the important problem of exposures and suitable filters was not yet solved.

Meantime, the camera unit received its first setback, for with the initial camera tests still incomplete, Mr. P. Sargent, the director-cameraman, had to be admitted to hospital. With the limited time at their disposal before the breaking of the rains, this was a particularly unfortunate incident. The assistant cameraman struggled along manfully with three short *Cinemagazine* items which it was proposed to take as further tests for the two cameras. The first item was taken at a Scout camp which happened to be in progress in Accra. Some days later, one of the Gold Coast regiments returned from the Far East for demobilisation, and it was thought advisable to cover this. Before the end of January, the Secretary of State for the Colonies arrived in Accra, an event which was well worth recording.

Meantime Mr. Sellers was busy investigating what was considered to be the most important film in the programme, on the subject of tuberculosis, a disease which has long been a scourge in the West African colonies. Unfortunately, the Medical Department's specialist on the disease was at work up-country and it meant a long, trying journey of over 400 miles by road. It was well worth the effort for, with his assistance, a satisfactory treatment was knocked into shape. Just as it was finished, news came through of the arrival of the Secretary of State. The return journey to the coast was done in a single day, a remarkable feat of driving under such difficult road and climate conditions.

The first rushes from London were screened in Accra on 30th January. They were accompanied by the fullest possible report, offering a

variety of suggestions for the improvement of the quality. It was a great disappointment to the unit to find there was so much veiling and flatness, and this was particularly noticeable with the material taken with the No. 1 camera. The suspicion was growing that the lenses in this camera were too soft for the strong tropical light. Rushes now continued to arrive in a steady stream, but, in varying degrees, they showed evidence of the same flatness and veiling. Each batch of material received was carefully reported on by air mail.

It transpired that over a period of nearly six weeks there was a complete hold-up of airmail correspondence, which, of course, meant that the unit was working completely in the dark. Fortunately, Mr. Sargent was discharged from hospital after the fifth week and quickly got down to the problem of exposures. By making a series of hand tests he arrived at the conclusion that No. 1 camera was unsuitable for tropical work and discarded it completely.

In late March news was received that fourteen airmail letters sent from London between 30th January and 7th March, most of them containing detailed reports on material received, were delivered to the unit together on 15th March. This was the second serious setback for, with the approach of the rains, every day was valuable. By this time the unit was hard at work at a village in Avatime near the Togoland border, making a film on weaving. Previously a very primitive method of spinning and weaving existed in this village. A pupil from the village school who worked his way to Achimota College introduced into his village the more modern methods of spinning and weaving which he had been taught at the college. The result was a thriving village industry which

Making recordings



has completely revolutionised the life of the people. It should make a most interesting film story.

When things appeared to be going admirably, the No. 2 camera broke down completely and work came to a standstill. The Film Officer of the Gold Coast happened to be with the unit at the time. He and the cameraman started to strip the camera and motor completely at 3 o'clock in the afternoon. They discovered that two of the cog wheels were rubbing. A delicate washer was made to separate the wheels, and by 2.30 the following morning they had successfully reassembled the camera. There were, of course, a few exciting moments before the camera was given a trial run, and naturally, sighs of relief when it was found to be working perfectly. Shooting was resumed without the loss of any valuable days.

It became obvious to everyone that the risk of relying on one camera was too great; approval was given to send out by air another technician with a more suitable camera. He left Hurn airport on 11th April, arriving in Accra on 13th April, which was about the date when shooting was scheduled to begin on the tuberculosis film. A personal contact with the unit at work was of particular value at this stage. The technician taking the camera had seen the West African material screened several times and had taken part in the lengthy discussions. He was thus able to give much detailed information which it is often quite impossible to set out satisfactorily in the most careful report. Furthermore, as the unit had been working at high pressure for several weeks, often ignoring meals to finish important sequences, the arrival of an additional worker was a welcome relief and improved the prospects of completing the programme before the rains set in.

Judging by the quality of the later sets of rushes received, it would appear that the difficult problem of exposures has been solved. The material of the arrival of the West African troops in Accra has cut well and should be available for theatrical showing quite soon. Now that the unit has returned from West Africa, final editing of the other material can begin.

There is a tremendous amount of work waiting to be done. The Gold Coast alone estimate that, dealing only with urgent subjects, one camera unit can be kept fully occupied for at least five years. Nigeria has many problems which the film can help to solve and is anxious for a unit to start work there as early as possible. It was originally intended that half of the first tour should be spent in Nigeria and half in the Gold Coast. On account of the late start and the various delays in production, it was realised that neither colony would benefit much by a divided effort; it was decided after consultation with Nigeria to complete the whole of the short tour in the Gold Coast. Efforts are being made to organise two units to start work in Africa next October.

Even though the time at the disposal of the camera unit on this occasion has been so short, many valuable lessons have been learnt which will certainly result in a great saving of effort and time in all subsequent trips.

Exposure and Deterioration Problems

AFTER some four years of making 16 mm. films in the Gold Coast I have at last succeeded in achieving results that are fairly satisfactory. But the road has been long and hard; and it is in the hope that my experiences may help others to find a somewhat shorter route to success that I set out some of the difficulties and obstacles that were met on the way.

The more irritating setbacks will not be experienced again, for they came through war conditions. The long delays in transit and processing made the assessing and correlation of results extremely difficult. Tests had to be made under conditions that varied widely in such factors as the length of time stock had been in the tropics, the time of year, the time taken in transit after exposure, and so on. In addition, Kodak's were so much occupied with Service demands that they had very little time to give to the investigation of complaints from the bush.

Most of my technical troubles came from deterioration of the emulsion and from under-exposure due to loss of emulsion speed. When deterioration was avoided, the film appeared to retain its speed and good exposures were possible; but if any deterioration appeared, then the result was a greyish mottled mass, fit only for the junk bin.

Clearly something had to be done to prevent deterioration. The first step was the construction of a dry box. This consisted of a metal-lined box made of 1 in. hardwood and measuring 3 ft. cube. The lid was fitted with a rubber bead as a seal, and the top, reinforced with two heavy battens, was clamped into place with a 2 in. by $\frac{1}{8}$ in. steel bar, held down by a bolt at each end. Butterfly nuts were fitted to the bolts for ease of opening and closing. The drying agent was 10 lb. of silica gel, and was provided by the Colonial Film Unit. This was regenerated once every week and on test gave a relative humidity of 17 after the recording instrument had been inside the box for one hour. This obviated any chance of deterioration from high humidity during storage. A similar travelling dry box was made for carrying the film on tour by adapting a wood-lined metal 35 mm. film carrying case. The case adapted was one capable of taking about eight standard 35 mm. film cans, and the adaptation consisted in soldering the seams of the metal sheets and providing a rubber seal between the box and the lid. The stock was transferred to this travelling case before going on location, and was out of it only so long as it was in the camera.

Still the deterioration appeared intermittently. The next step was to ensure, if possible, that no deterioration took place before the stock went into the dry box. Film was therefore packed in airtight soldered tins, and in small quantities, so that only the minimum was exposed to the air at any time.

By means of these precautions deterioration was prevented; but still

under-exposure persisted, showing that I had been wrong in supposing that the one was the sole cause of the other.

Before leaving England, I had obtained a brand new Weston photo-electric exposure meter and had ascertained from Kodak the emulsion speed of Super-X reversal film—*i.e.* 32 Weston. This I checked against the information contained in an up-to-date General Electric photographic data book, and went gaily ahead; but the material was under-exposed by more than a whole aperture. A new exposure meter (which I had ordered some two years before) arrived and was checked against my other meter. I made some tests locally and had them developed to negative. The results were very satisfactory.

I then had a cable from London saying that according to the makers of the Weston meter the Weston speed of Super-X should be 24. Material shot at this speed showed some improvement over earlier results.

About this time it was agreed between the Colonial Film Unit and Kodak that special tests should be carried out in co-operation with field workers, to find the most satisfactory emulsion for the tropics. Fourteen hundred feet of film were sent to me for exposure under strict control, different procedure being adopted for different parts of the consignment and each test covering a separate possibility. The results of these tests have yet to be published.*

On continuing the search, I came across some comparative figures in the photographic data book which solved the problem. Kodak give the speed of Super-X as 27 Scheiner; this is printed on every film carton. The comparative speeds for all forms of published film values are as under. The experts will tell you that one film speed valuation system cannot be compared with another, but these are figures published by the General Electric Company of America and proved to be effective in practice.

General Electric	*Weston*	*H. & D.*	*American Scheiner*	*European Scheiner*	*Din*
24	16	400	21	27	14–10
8	5	125	16	22	9–10
75	50	1,250	26	32	19–10

The first row of figures applies to Super-X. The second row of figures applies to Kodachrome. The speed of Kodachrome is given by Kodak as 22 Scheiner—I therefore shot at 8 General Electric. The results have been consistent and excellent. The third row of figures applies to Super-XX, the film speed being given by the Colonial Film Unit on a

* The results were not intended for publication; but the tests have been most useful in providing information for the production of new emulsions.—[ED.]

test I am at present making at 48 Weston. I made some tests at 16 Weston which gave me the most satisfactory and consistent results I had had to that date. But they were still under-exposed to the extent of half a stop. Further tests were made at 12 Weston to compensate for this slight under-exposure, and the results are excellent.

My own conclusion is that the correct speed of Super-X reversal is 16 Weston, but that the film loses some of its speed owing to the heat of the tropics and that the most satisfactory average speed should be taken as 12 Weston, or 16 General Electric.

I exposed some Super-XX at this speed for Kodak in the tests carried out last year and have had one reel returned to me here. The results were on the side of over-exposure, so I shall film tight up to this reading and allow nothing for loss of speed, as the test film had been nearly three months in the Colony before exposure.

In using a photo-electric meter in the tropics, without which it is difficult to obtain consistent results, there is little or no change in the procedure recommended in temperate climates.

Three points I would mention: the first, that in direct sunlight one is liable to get a false reading for long shots on open light-coloured ground owing to the reflection of light; a tendency towards slight under-exposure is the result. Secondly, the meter should be held not more than 12 in. away from an African's skin, if a close-up of a head or part of the body is to be filmed. Thirdly, when shooting with a long-focus lens to obtain close-ups in newsreel work, an extra stop on a general light reading should be allowed.

In the September 1944 issue of *Colonial Cinema* there appeared an article on "How to Get the Best out of your Exposure Meter." In his summing up of the Smethurst highlight system, the author, in my opinion, made too little of the drawbacks in the use of this system for filming in Africa, where the principal subjects to be filmed are "near dark objects." He writes: "In any case the shadow portion of the record is left very much to look after itself." This system, I think, is best left alone until one has had considerable experience in the tropics. If a meter is used intelligently, and the exposures made for the principal object in the shot at the speeds mentioned earlier, I think that consistently good results will be obtained.

Films for East African Soldiers

EARLY in 1944 two military Mobile Home News units were formed under the Directorate of Education and Welfare, East Africa Command, with the object of keeping African soldiers in better contact with their homes, which the majority of them had left for the first time when they enlisted into the Army.

Each unit consisted of one officer and one British N.C.O., personal



Nandi warriors at Kapsabet

servants and drivers. Their function was to tour the countryside, interview chiefs and other prominent persons, to encourage them to send regular newsletters for publication in the Army periodical *Askari*, to make recordings of songs, dances and speeches, and to take still photographs and 16 mm. silent cine films.

This short article is concerned solely with the cine films, the primary object of which was to show as many scenes as possible of typical home life, to remind the African soldier in Burma or the Middle East of his home. This resulted in rather a monotonous succession of pictures of dances, cattle and village scenes along the route followed by the units while on tour.

The results on showing to African audiences were a definite success. They saw once again the dances in which they had formerly taken part, they recognised their own or adjoining villages, and in many cases they recognised the faces of their own relations and friends.

When the same films were shown to African civilians there was a very pronounced falling off of interest in the habits of tribes other than their own. But with askari (service-men) who had travelled through and lived among people of other tribes inevitably in the course of their Army career, the interest in pictures of other tribes almost equalled that of seeing their own people. Comparisons were drawn, and strange dances were often jokingly jeered at as P.T.

By attempting to depict the typical African life, the Directorate incurred criticism from the more vocal part of the askari that the African was being shown as a primitive being; they declared that these pictures were bad, in so far as they gave other races a bad opinion of the African, and that pictures should be taken instead of African progress in the form of good houses and good clothes and so on. It was felt at that time that there was not nearly enough progress in Africa to justify the making of films on these lines, if the object was still to remind the average

askari of his home; moreover, there might be a tendency to make the African complacent with the small degree of progress that had so far been effected, or to think that progress consisted in outward forms of dress, etc. Finally, there was never any intention that these films should be shown to other races. This criticism was, in any case, received too late for much to be done to meet it, as by then most of the East African territories had been covered.

It is unfortunate that filming was not started earlier in the war, as the haste with which the work had to be executed did not allow sufficient time for criticism and comments or the rectification of earlier mistakes. Minor changes in presentation were made, but they cannot be regarded as more than purely experimental.

Early reels were titled only with the names of the districts shown; in a later batch titles were omitted altogether. In this same batch, partly again for the sake of speed, no editing was done, and even the white spaces between the 100-ft. lengths were retained with the object of giving the commentator a chance to get a word in edgeways by way of explanation. The noise made by an African audience during the showing of a film is enormous—cheering, recognition of persons, discussion and criticism. In fact, the audience provides half the entertainment, and it would seem to be a mistake to try to keep them quiet in order to give a running commentary, as has been done in the past. These blanks which were an experiment to get over this difficulty were a failure, as even so the chatter never flagged.

Subsequent reels have been titled fairly fully. With the exception of six reels (the first of those that were fully titled) a summary in English and Swahili or Chinyanja has been issued with each reel, for reading to the audience before the reel is shown. In the case of the fully titled

On the coast at Bagamoyo





The bad askari asks his father for money

reels this was thought to be unnecessary, but there was a demand for the summary, and so the system was resumed.

At first reels were issued covering only one territory, following the route taken by the photographer. Later on, an experiment was made with giving short scenes from different places in Kenya, Uganda and Tanganyika all on the same reel. Subsequently this practice was discontinued, in order to curtail the time spent in editing.

Fifty-four reels (400 ft.) of these documentary films, known as *African Home Life*, were issued; and in taking them the Home News units travelled more than 30,000 miles.

In addition to these documentary films, a few one- or two-reel comedies were made. The first of these was based on the new one-shilling notes which were introduced in East Africa in 1944; another was about an askari who brought a trinket for his girl friend when he went on leave and had it stolen, with the subsequent detection and chase. One was a moral tale about the behaviour of two soldiers on leave. The bad askari wears clothes to which he is not entitled, is disrespectful to his parents and the Elders, accosts a girl and otherwise misconducts himself. The good askari helps his father on the farm and pays due deference to the Elders, and when his village is visited by an official of the Health Department, he pays careful attention and takes copious notes, and afterwards makes a proper well-head for the benefit of his village. The bad askari takes no notice of the advice on drinking water, and allows his mother to draw dirty water which makes her ill, with the result that the bad soldier is himself obliged to work in the fields. It was feared at first that the bad askari would arouse the audience's sympathy, while the good askari would be considered a prig, as he must appear from this short synopsis. In fact, there was never the slightest suspicion of this; the good askari was always admired and the bad askari viewed with disgust.

At Bagamoyo, a little old coast town in Tanganyika, there was an excellent company of native actors called the Bagamoyo Players and they made three comedies. One of these, called *Fumanizi*, was their own production based on a traditional tale of the paramour discovered, pursued and ultimately caught and punished by the husband. Another comedy called *The Fortunes of Ali the Fool*, acted by the same company, with the photographer's " boy " as the hero, had a more complicated plot. Ali is an askari coming home on leave with a full purse. Two rogues, seeing his money, invite him to a beer-hall, where he is robbed of his money. When the landlord, who is in league with the two rogues, asks for payment, Ali discovers his loss and in panic runs away and hides in a dhow which is lying off the coast. The scene then changes to the house of a wealthy Arab merchant. His son is kidnapped and carried off to the dhow in which Ali is concealed. Thanks to Ali, the boy is recovered and the kidnappers arrested. At the banquet given by the wealthy Arab in his honour, entertainment is provided by the landlord of the beer hall. He is recognised by Ali, who, by threatening him with exposure, makes him repay the money stolen from him.

As a sequel to this, *Ali the Fool gets his Discharge* shows the same hero (whose name has now become a cliché) investing all his gratuity in a shop, although he has no knowledge or experience of shop-keeping. After he has been systematically cheated right and left, and his goods taken by his creditors, he decides that he would do better to return to farming, which is a job he understands.

This is the last film to be produced. The Directorate would have

A scene from Fumanizi



wished to produce more of this type of comedy with a moral; but the delay of processing and copying—not less than four months—made this impracticable. Instead, fuller use was made of the film strip, which has many advantages over the cine for African audiences. Film strips can be manufactured in 48 hours from start to finish; pictures can be held on the screen for as long as is required for individual audiences, which vary considerably, and the commentary can be adapted to each audience. Undoubtedly an African audience misses a great deal of the cine picture, though their understanding of it has developed remarkably quickly. At first they understood very little; now one can be certain that the gist of the story and a considerable amount of the detail and by-play will be fully comprehended.

Any Questions?

If you have any question you wish to ask, send it to the Editor. A reply by an expert will be given by post as soon as possible. If the question is of sufficient general interest, it will be given with the reply in the next issue of the magazine.

1. What do the terms S.M.P.E. and D.I.N. mean?

The terms refer to the two standards generally accepted for the manufacture of 16 mm. sound film projectors, and are applied to the prints made for them. We supply both D.I.N. and S.M.P.E. 16 mm. sound prints of films for use with the sound vans, and it may be that some users are not quite clear about the differences between the two types.

S.M.P.E., which is the American standard, is also the standard used in Britain, while D.I.N. is the Continental standard. In all respects they are identical except for the position of the sound track.

For all practical purposes, what the user needs to know is that for front projection, *i.e.* when the projector is in front of the screen, the S.M.P.E. print is used. In rear projection, when the picture is thrown on to a translucent screen from a point behind it, a D.I.N. print is used.

To identify the type of print, the film should be held up in the hand so that the title can be read right way up and the correct way round. If it is a S.M.P.E. print, the sound track will be seen on the right-hand side, while in the case of a D.I.N. print the track will be on the left-hand side.

In making this test one should not be confused by the position of the emulsion (dull) side of the film, as this will vary according to whether the film is an original or a duplicate from an original. The only certain indication is the picture on the film itself. If there is no titling to help, there may be signs or lettering in the subject. Failing this, the film may be run through the projector to check whether the figures on the screen are right-handed or left-handed; in this way one is able to tell whether the film is intended for front or rear projection.

It should be remembered that these standards apply to sound track only on 16 mm. films.

2. The old silent films were presumably shot at 16 frames per second. In a re-issue of Charles Chaplin's *The Gold Rush* a sound track was added and the film was presumably projected at 24 f.p.s., yet the action seemed quite natural and unhurried. How can this be explained? Is it possible to convert projection speed from 16 to 24 f.p.s. by re-photographing the original at 24 f.p.s.?

Silent films were shot at 16 f.p.s. and sound films are shot at 24 f.p.s. There is a process known as "stretching" by means of which films shot at 16 f.p.s. can be made suitable for running at 24 f.p.s. It consists of printing each alternative frame from the negative twice on to the positive, *i.e.*, if the successive frames on a negative are A, B, C, D, E, etc., they are printed on to the positive as A, B, B, C, D, D, E, F, F, G, H, H, and so on. The doubling of the alternate frames has been found not to impart any feeling of jerking or unsteadiness to the movement, and gives the 50 per cent. increase in footage necessary to match a sound track to be run at the higher speed.

It is an interesting point that this duplication of individual frames is often practised in cartoon work as a means of cutting down the art work necessary. In some forms of movement an individual drawing is sometimes exposed for three frames before moving on to the next stage in the drawing sequence.

3. Is frequent "panning" considered advisable in the production of colour films showing scenery? It was observed that this effect seemed to be used far too frequently in the Technicolor films *Garden of England* and *Green Girdle*.

In films which are to be presented to inexperienced audiences, panning and tilting on static subjects are undesirable. The normal sophisticated audience, used to the conventions of the cinema, interprets the movement correctly to mean a scanning of the subject by the observer. To the less experienced observer the impression may be that the subject is moving about in a bewildering and unnatural manner: buildings may appear to be sliding along or coming up out of the ground.

In any case, though it cannot always be avoided, camera movement is rarely if ever a satisfactory alternative to movement of the subject itself. If panning and tilting are adopted, they should be deliberately planned. Any haphazard panning or tilting merely to take in a greater area than the lens can normally embrace is a mistake.

Moving a camera about on a landscape is doubtful technique. To move a camera from a landscape shot to concentrate on a lane or a farmhouse building, followed by further closer shots of the lane or building would be quite legitimate if this were planned to direct the attention of the audience from the general to the particular.

4. What type of filter may be used with Kodachrome to correct reflection from glossy and highly polished surfaces?

The type of filter which is used to suppress unwanted reflections is the polarising filter, better known as the Polaroid filter. This differs from the less convenient and more cumbersome Nicol prism type of polariser in that it consists of a thin plate covered with tiny crystals of herapathite so orientated in structure that they all behave in the same way.

The filter of this type attains its most efficient operation only at angles approximately 30 degrees to the surface of the reflecting medium, and falls off progressively either side of this angle. It is also most efficient in controlling sky density at certain angles relative to the sun's direction, and is particularly useful with colour photography as it attains its effect in darkening the sky without altering the colour balance of the foreground.

The reason for its effect is that light reflected at or about 30 degrees from the subject, or refracted or reflected from water droplets or particles in the sky at appropriate angles, is plane polarised, and by rotating the polaroid filter to cross this plane the light can be cut right out and prevented from reaching the camera lens.

One useful employment is to record vegetation and fish below the surface of water in lakes and streams.

The Polaroid filter is equally efficient with both monochrome and colour film.

5. What objection is there to using the Kodachrome haze filter for all Kodachrome filming even when no haze is present? Does the filter improve ordinary panchromatic film when shooting under hazy conditions?

The so-called " haze " filter is one which has the property of absorbing and suppressing ultra-violet rays entirely, and the far blue rays to a considerable extent. It does not upset the colour balance of the subject, but because these rays are the most easily scattered, their elimination removes the undesirable haze effect.

The filter is equally suitable for both Kodachrome and black and white film, and there is no objection to its use for all filming, except when yellow, red or green filters used for particular purposes make the use of the haze filter redundant.

6. Can anything be done to film that has become hard and brittle so that it can be projected without breaking?

There are so-called " humidifying " solutions available which claim to resuscitate film which has been dried out, but they must be used with some caution. There is considerable danger: the film may be adversely affected if the actual fluid comes in contact with it, particularly so in the case of colour film. Storing film with water pads, which was once advocated, is undesirable as it causes fungus troubles. If nothing else is available, pads can be used sparingly provided there is a small admixture

of antiseptic to combat fungus. The method of storage is to place in the can an absorbent pad, which is covered with a disc of metal gauze to keep the pad away from the film.

What happens when the film dries out is that the somewhat volatile plasticisers in the base evaporate. Simple moisture cannot replace these, although it will help to restore some flexibility to the gelatine coating which supports the actual image.

The following is a formula for a humidifying solution which was published in the *British Journal of Photography* almanac and which came from an American source :

Glycerol	1½ oz.
Distilled water	7 oz.
Camphor	1 oz.
Menthol	½ oz.
Ethyl alcohol or other spirit	2 oz.
Oil of eucalyptus	1 oz.
Oil of gaultheria (wintergreen)	¼ oz.
Oil of thyme	¼ oz.
Oil of baptisia	¼ oz.
Oil of mint (garden mint or peppermint)	¼ oz.

Though these ingredients may not all be essential the camphor and menthol, plus glycerol, distilled water and spirit are the most important. You may be able to experiment.

7. What is a Cinex ?

When a cine-cameraman photographs a scene, whatever its nature, he hopes for two things—that he has exposed correctly, and that the resulting print will be the best his negative can give, whatever the exposure. The Cinex is a length of printed positive film that will give him the needed information.

A short strip of about eleven frames of the negative scene is printed on to positive film by a printing light that increases in strength as each successive frame is reached. Thus each frame of printed scene increases in density, owing to increased printing light.

One of these pictures will have the best quality. Since each frame has an identifying number, the best printing light for the negative can be recorded and used ultimately when the whole negative is printed. That is the vital information that the Cinex establishes.

The other piece of vital information that the cameraman will get by reference to the printing light necessary to give the best print, is how much his negative exposure varies from absolute correctness.

If his negative needs a strong printing light he has over-exposed, and if it needs a weak printing light, he has under-exposed. If it needs a printing light about midway along the Cinex strip, he has exposed approximately correctly.

Latitude and Lighting

THE term "latitude" is one which is frequently used with reference to the behaviour of photographic material. A particular type of film is said to possess greater or less latitude. This term refers to the ability of the material to render faithfully the range of brightness present in a particular subject. The greater the colour tone differences, the greater the task the film has to perform. "A bridegroom in a black morning coat and a bride in a white wedding dress on a summer's day" has long been known as an example of a most difficult subject to photograph. When working in the tropics, many difficulties comparable with this one are encountered.

The human eye has great powers of latitude in that it can perceive differences of illumination as widely separated in brightness as a million is to one, but it cannot appreciate the full range at the same time. The eye possesses the power to accommodate itself to the prevailing light conditions, and the person who can see all the details of a brilliantly lit subject in midday sunshine can go into a cinema and see all the details present in the very low light conditions prevailing there. But, as is known from personal experience, there is a short period during which the eye must adapt itself from one set of conditions to the other. The person going from sunshine into the cinema, or from the cinema into the sunshine, is momentarily blinded, but the eyes soon become conditioned to the change. At any one moment the eye is capable of perceiving a range of brightness of 1,000 to 1. The brightness perception of the eye travels up and down the total range of brightness rather in the same way as the hand span of the pianist ranges up and down the full compass of the keyboard. This accommodation is going on all the time without the person concerned being aware of it except in the case of abrupt and extreme changes. It is this continual accommodation which makes the eye such an unsatisfactory instrument for judging exposure unaided, as its basis of judgment is constantly changing.

The changes in light response in the eye are accomplished in two ways: first of all the pupil of the eye contracts in the presence of great brightness and dilates when less light is available; secondly, the chemistry of the retina is modified to accord with the general level of the light reaching it. The eye is like a camera with a lens whose aperture can be varied and in which plates or films of varying sensitivity are being used from moment to moment.

But the camera is limited because, even though you can close down or open up the lens aperture, you are unable instantaneously to change the sensitive material in it. You can, and do, choose a "fast" film if you know that you are going to work entirely in low lighting conditions, and a "slow" film if you are going to work entirely in bright lighting conditions.

That, then, is one aspect of the latitude problem as applied to sensitive material. You must choose a film stock which is appropriate to the general conditions under which you are going to work. If, however, your film is not fast enough and there is still not enough light with the lens wide open, your picture will still be under-exposed. If, on the other hand, you have very fast film, such as Super-XX, in your camera in bright sunshine, you will probably not be able to close the lens down small enough to avoid over-exposure. In the latter case you can, however, bring the light range within the range of the sensitive material by placing a neutral density filter in front of your lens. As its name implies, such a filter prevents a large proportion of the light from passing it, but without altering the balance of the colours in the picture. It is as if your camera saw the subject through a dark grey window.

The second aspect of latitude as it concerns film is due to the fact already stated that the subject in front of the lens is not all of the same brightness, but contains a range of lights. If this range is too great, it is possible that the highlights of the subject will be intense enough to over-expose the film at the points where they are recorded, while the shadow portions of the same subject are weak enough to underexpose the parts of the film on which they fall. In such a case you will secure a picture that shows white areas without detail in the highlight passages and black areas without detail in the shadow passages. This effect is colloquially known as "soot and whitewash."

On the other hand, the range of brightness of the subject may not be as large as the range of acceptance of the film. Most normal film material will accept and record a range of brightness of 100 to 1. Most normal subjects will reflect a range of brightness of only about 40 to 1. To revert to the simile already used, if you give correct exposure, your hand span does not extend beyond either end of your piano keyboard.

Very often you can help the film by your selection of subject. For example, by eliminating the sky from your picture or by the use of appropriate filters to cut down the brightness of the sky, you can bring the range of the subject well within the capacity of the film.

But sometimes this form of adjustment is not possible, and the conditions must be modified in another way. A typical example is the average African face in the sunshine, sometimes with a helmet throwing a shadow on part of it. The intense reflected light on the sunlit portions gives a very full exposure. By contrast the shadow portions may be so dark that they are recorded as a full black on the picture. This results in a complete absence of detail and tonal nuances. The only thing to do in such a case is to reduce the range of brightness. This is most satisfactorily accomplished by lighting up the shadows and bringing them up the scale closer to the brilliance of the highlight portions of the subject.

When working in artificial light, this is done by balancing the quantity of light shining on the subject from the various lamps. In daylight work

it is done by catching some of the light which is available from the main source (the sun) on a flat surface outside the picture area and reflecting it back on to the shadow side of the subject.

You can test the efficacy of the method without using the camera. Place your subject with a hat on so that the light falls upon him from a point behind you and about 45 degrees to the left or right. Observe the deep shadows below the hat brim and the underside of the nose and chin. Then get your subject to hold a piece of newspaper or notepaper as if he were reading it, below his face and at such an angle that it reflects light upward underneath the chin, nose and hat brim. The improvement in quality and modelling will immediately be apparent. This simple principle, applied by means of reflectors of varying size, can be used to control the lighting of a wide range of subjects.

The light rays coming down from the sun are for all practical purposes parallel. If these rays are caught on a flat reflecting surface a more or less parallel beam of the size and shape of the reflecting surface can be directed in the desired direction. The nature of the reflected beam depends on the type of reflecting surface used.

Reflectors are of two types, "hard" and "soft." A piece of silver paper pasted on a flat surface will project a hard parallel beam: a matt white flat surface will reflect a more diffused, less parallel beam. The former will give hard lighting with well-defined shadows; the latter will throw a softer glow of light that will help the shadow quality and assist the "modelling" of the picture, but the shadows will be soft-edged.

The hard reflector can best be used to project beams of light from a comparatively long distance, and should rarely be used close to a human subject. The intense hard beam of light is very painful to look into. The softer kind of reflector can be used close to the subject.

It must not be forgotten, also, that brilliantly illuminated ground constitutes a large reflecting surface of the diffuse or soft type, and sometimes by placing your action on such ground you can get the desired lighting of the shadows.

The professional type of reflector generally consists of a simple wooden frame of strips on to which is nailed a thin panel coated with the reflecting surface. Opposite sides can be made respectively into hard and soft reflectors, but it has been found that such double-sided reflectors are much more prone to surface damage than those in which the single reflecting side is protected by the wooden framework around its edge. A convenient size is 2 ft. by 1 ft. 6 in., and two of these can be hinged together so that when opened they make a reflecting surface of 3 ft. by 2 ft. It is desirable that the reflector should be fitted with some simple form of folding strut so that it can be propped up at the desired angle, leaving the cameraman free. In windy seasons some provision should be made to enable the reflector to be anchored down with pegs or rocks.

Microfilms

By DAVID CARSON

Reprinted from *Educational Film Bulletin*

IN pre-war days the name " microfilm " was often used instead of the more correct but clumsier name, "photomicrograph." These were made on 35 mm. film using microscope and camera in conjunction. Of late the word " microfilm " has had its connotation widened to include what we have for so long called still films. The old name emphasised the fact that the film was at rest in the projector while the image was thrown on the screen; the new name, that the record on the film is usually very small compared with the original. The war has given a fresh impetus to developments in the use of standard cine film helped on by the invention of new copying devices and more sensitive photographic materials. Indeed, enough has already been disclosed to show that the whole complexion of photography has undergone some remarkable changes.

Bankers in former days, using what was called the Photostat machine, often had their more valuable documents copied. With the war the need became more urgent, particularly with such things as records of cheques, life policies held as security, and Letters of Guarantee. Observe that copies of these made on film were free from such errors as might arise from the inaccuracy of a typist, and could be stored in a very small space. One leading manufacturer of photographic material advertises thus— " Duplicates of 800–4,000 documents safe in a 4-inch tin." This is possible as the new copying camera can take up to 100 feet of 35 mm. film.

Much secret information passed between the Allies during the past six years. The method of transmission is still closely guarded and we have not yet reached the stage when " It can now be revealed." It is a safe guess that many plans and specifications and such manuscript material were sent as microfilms. Being small in bulk, they could more easily escape the spy and saboteur. Our guess that large-scale drawings were sent in this way is confirmed by recent " thrillers." Microfilms are now part of the stock-in-trade of the authors of such books.

I have seen a cutting from an American newspaper of the year 1937 which states " Tons of history are being swept up daily from the floors of American libraries because of the absence of an economical preservative to prevent ruin of newspaper files. . . . Wood pulp paper with which most of the presses are fed serves the historian badly because it cracks, tears and crumbles, threatening destruction of a primary source of material for future interpreters of modern life." Since 1937 this state of affairs has been remedied in the more important American libraries. Film records of newspapers are made and the permanence of their matter secured. Something along these lines has also been done in this country

during the war. It seems likely that the only possible way for us to get records of magazines, scientific and technical journals, and newspapers, published in foreign countries while they were under Nazi domination, will be by the film method.

To those of us familiar with still films, the viewing device used with the above seems fairly obvious. It looks at first glance rather like a vertical enlarger. The projector stands on the top of a pyramidal box and projects a picture downwards. One side of the box is open for viewing purposes and the lower inside end of the box, silvered or white, forms the screen. The film is moved from frame to frame in the same way as in the common still film lantern.

The new copying device is a highly efficient piece of apparatus. It is said that a book can be copied as quickly as one can turn the pages. The fact that books have been put into microfilm form raises the intriguing question. Is it likely that in the future our libraries will have some of their printed matter in film form? Some of the more precious volumes would then be available for the general reader. It might well be that in the library, by dialling the appropriate number, the film book would be automatically delivered, and viewing devices would be a commonplace equipment of our reading rooms. Certainly space would be saved, costs reduced, and preservation secured.

Enough has perhaps been said to show that micro (still) films are likely to play an even more important part in the discovery, recording and spread of knowledge.

Supplies of Films to the Colonies

THE closing of the Ministry of Information and the opening of the Central Office of Information have brought certain changes which affect the Unit in its dealings with Colonial governments; and one of the principal effects is in the ordering of films.

Under the war organisation, the Ministry were able to purchase and supply through the Unit both raw materials and finished prints, which according to the particular circumstances were paid for either by the Ministry or by the colonial territory concerned. Now, however, although the Raw Stock Scheme will continue as before, the only other materials we can normally supply are release copies of our own films.

There have in the past been instances in which we have supplied prints of films other than our own; but under the new regime prints of any films not controlled by the Unit must be ordered through the normal colonial channels.

This does not mean, of course, that our lists of recommended films can not be used. On the contrary, we shall always be most willing to give

any information or advice for which any one cares to ask. When sending such advice we shall include all the particulars necessary for the completion of the usual indent required by the Crown Agents for the Colonies before they are able to place an order. The Crown Agents have been informed that we are quite willing to check prints before they are despatched to the purchasers.

New Films

86. WELCOME HOME!

(630 ft. 35 mm.; 252 ft. 16 mm. Sound and silent.)

This is the first complete film made by our camera unit in West Africa. Originally intended as a *Cinemagazine* item, it was considered by the Committee of sufficient interest to make a film in itself. It shows the arrival home of the 8th Battalion, the Gold Coast Regiment after active service in Burma. Naturally it will be popular in West Africa, but it should have a much wider appeal.

87. SILVER JUBILEE OF THE ALAKE OF ABEOKUTA, 1945

(675 ft. 35 mm.; 270 ft. 16 mm. Sound and silent.)

While in Nigeria last year, John Page covered the jubilee celebrations of the Alake of Abeokuta. From the material which was placed at the disposal of this Unit, a film has been made which should be of interest to many African audiences. As it is undoubtedly a film which requires African music and effects, there may be some slight delay in the issue of the sound version. It is hoped to use some of the recordings which have been brought back recently by our camera unit from West Africa.

88. DECK CHAIR

(348 ft. 35 mm.; 139 ft. 16 mm. Sound and silent.)

Constant inquiries for comedy films urged us to try an experiment. Deck chairs may be found in most unexpected places throughout the Colonies, so it was decided to make one the subject of the first comedy. It will be interesting to have reports on this film.

89. HOME TO WEST AFRICA

(550 ft. 35 mm.; 220 ft. 16 mm. Sound and silent.)

Army Film Unit cameramen covered the arrival of contingents of Nigerian and Gold Coast servicemen at Lagos and Takoradi on their return from overseas. This film should be of interest in the two colonies concerned.

COLONIAL CINEMAGAZINE

(994 ft. 35 mm.; 398 ft. 16 mm. Sound and silent.)

Number 4 has three sequences.

(*a*) *LONDON: University Football Match.*

The annual Association football match between the universities of Oxford and Cambridge was filmed. The Oxford team was captained by A. I. Osakwe, who comes from Nigeria.

(*b*) *LONDON: Our Camera Unit leaves for West Africa.*

This sequence shows the preparations and the departure of the first camera unit sent by the Colonial Film Unit for filming work overseas.

(*c*) *Leather Workers in Accra.*

On their arrival in Accra the camera unit soon found an interesting subject on which to try out their cameras. These workers in leather produce a great variety of useful articles, many of which are shown in this short sequence.

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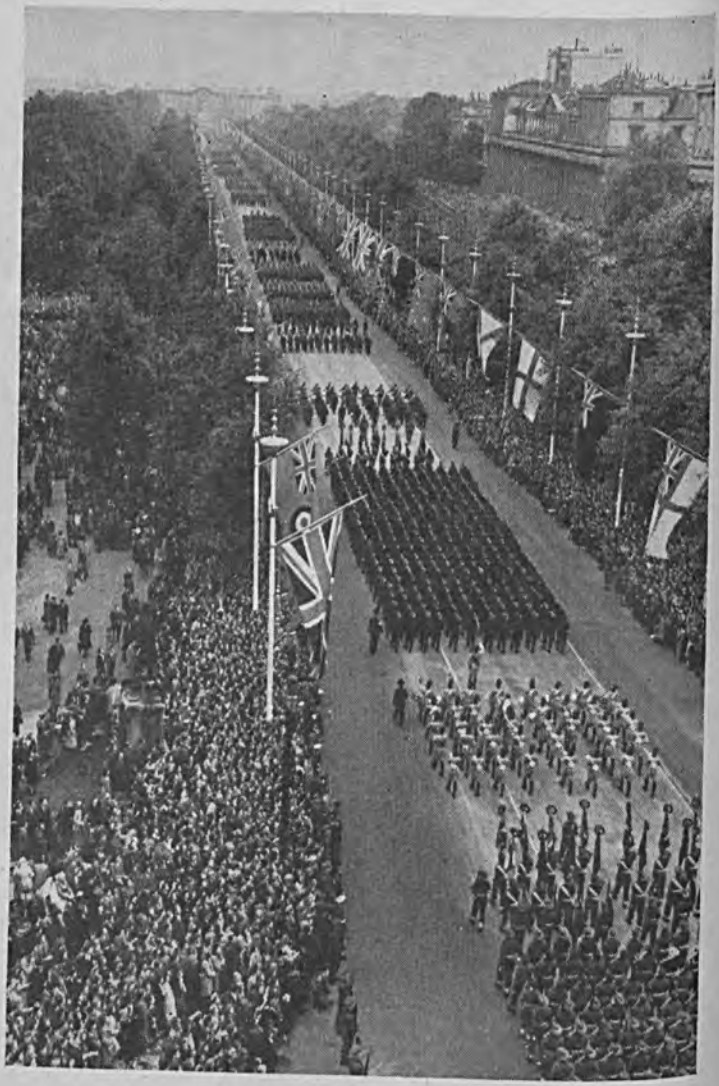
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VICTORY PARADE



Editorial Notes

ALL the reports we have received from overseas about *Victory Parade* confirm the opinion of those who saw it in London before its distribution. Colonial audiences were delighted to see their compatriots so well covered, and there are calls for many additional copies for wider showing. The film will remain a valuable documentary of the historic parade. There is little doubt that the supplementary films dealing in more detail with the activities of the contingents in each area will prove equally popular.

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As we write the Unit is diligently employed assembling equipment and recruiting personnel for further overseas filming. Two camera units will be leaving shortly—one to work in Nigeria and the other in East Africa. Script writers will precede the production units to prepare the ground and finally arrange the filming programmes in consultation with experts on the spot. The lessons learnt during the first tour in the Gold Coast have suggested some revision of the organisation, and much valuable time should be saved in consequence. It is still by no means simple to acquire the necessary equipment nor, in face of the keen competition of the rapidly developing film industry at home, is it an easy matter to recruit the type of technician necessary for colonial work. But there is no reason to doubt that the two units being formed will give a good account of themselves and produce a programme of useful films. If there is anything like the enthusiastic co-operation which was received during the recent visit to the Gold Coast, the success of this second venture should be a foregone conclusion.

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We are proud of the well-deserved honour bestowed on Mr. George Pearson by the Royal Photographic Society. Only those who have personal contact with him can fully appreciate his kindly nature and sterling qualities. His long and varied experience in films has been invaluable to our work, and many young men who come to Soho Square for training have reason to be grateful to him for his patient handling of their problems and his wise advice.

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At different times we have made appeals for material for publication in *Colonial Cinema*. Unfortunately there has not been a great deal of response. If the magazine is to remain a live journal of real use to workers overseas, we must have more contributions. One short article quarterly from each colony would give an ample supply of copy for the magazine. We hope, therefore, that every colony will try to make a regular contribution. Photographs likely to be of general interest will always be considered for publication.

Some Impressions

AS a member of the production unit which recently completed a filming tour in the Gold Coast, I feel it might be of interest to record some impressions of the colony and its people.

The translation in little more than thirty-six hours from the wintry conditions of a cold January day to tropical heat was an experience to be remembered. Touching down in the middle of the Sahara at Port Ettiennes in early afternoon provided the first real taste of intense heat. Although the stop was a brief one—merely long enough to refuel the aircraft and partake of a refreshing dish of tea—it was sufficient to let us appreciate the immense relief of being airborne once more.

That night was spent at Bathurst, where we landed at 7 o'clock on a sultry evening. After a shower and a meal there came the serious business of bedding down for the first time under a mosquito net. As the night advanced, so the chorus of the insect life seemed to increase in volume. Had the net been adjusted with sufficient skill to keep out the mosquitoes, about which we had been warned ? Surely that buzzing must be inside and not outside the net ! I found my torch and satisfied myself that all was tight shut. The din of the African night rose to such volume that I wondered if anyone ever slept in peace in this continent. I know better now : after a time the cricket's harsh chirp, the frog's croak and all the multitude of strange noises become part and parcel of life and are not even consciously heard after a hard day's work. Likewise many sins of omission will not be committed another time. How much additional comfort the seasoned traveller contrives with a thoughtfully selected " night stop " bag ! This can make all the difference between a pleasant and a miserable air journey.

It was a long hop from Bathurst to Accra, our destination in the Gold Coast. Here we arrived in darkness at seven in the evening. Those first impressions from the air of the town with its myriad twinkling lights from compound fires, lamps and candles will dim slowly. More intriguing still was the walk down a street so lit with its hundreds of traders selling an extraordinary variety of goods. Crowds of people buying and selling, the good-humoured bargaining, with cheerful banter—surely this was a fitting introduction to the Africa we had heard and read so much about.

The first few days were spent settling into entirely new surroundings, and it is really quite remarkable how quickly one manages to fit in. After six years of rationing the amount of food was an eye-opener. There seemed little austerity here, though much of the food was strange to the newcomer. Dishes with a palm-nut or ground-nut base were found appetising and satisfying, but the luscious variety of fruit was by far the most attractive feature of the menu. The almost forgotten

experience of buying as much as one wished as often as one liked caused an overloaded larder in the early stages, and it was difficult to control the urge to buy.

We never ceased to marvel at the ability and versatility of the African cook, and the appetising meals he served up, often in very difficult circumstances, were a revelation. In more remote places, where the only meat available was chicken, monotony was avoided by the extraordinary variety in its preparation. Food there always was in ample quantity : the fact that I added seven pounds to my weight in the first week seems a fair indication of its quality.

As week passed week in these pleasant surroundings, I found it necessary to readjust many of my conceptions of Africa. Filming brought me into the closest possible contact with hundreds of the people, whom I found to be capable and always cheerful and helpful. I had not realised there were in Africa so many highly skilled people. But I found large numbers working contentedly in many different trades and professions, each making a steady contribution to the community's progress.

One highly satisfactory feature of Gold Coast economy is the development of local industries in many areas. A film was made on the weaving industry in the Avatime district of Togoland. Here a primitive industry producing tiny strips of cloth by laborious methods has been reorganised, and the introduction of modern methods of both spinning and weaving by a particularly progressive chief has entirely revolutionised the life of the people. Through co-operative working, prosperity has come to stay ; the people's nutrition has benefited from a varied diet, and the conditions under which they live have improved immeasurably. Meantime improvements are being made in the social life, education, medical facilities and housing conditions ; and child clinics not only provide attention for babies, but also give expert ante-natal advice. In this way a healthier and more virile population is growing up, and the heavy infant mortality is being steadily reduced.

Travelling from location to location was done by car, and on the whole it was less uncomfortable than expected. With the growth of traffic more attention is being paid to the roads, and they are no longer the traveller's nightmare that they used to be. Modern methods of transport are on the increase, although there is still a considerable amount of head-loading. What transport lorries there are usually run grossly overloaded with passengers and freight. It is a miracle that the fast-moving swaying vehicles manage to retain any of the human load that perches on top of the freight or clings precariously to the sides. Meantime sheep, goats and chickens wander aimlessly across the roads, scattering only just in time to avoid destruction.

During the very busy time we had in this short period of filming, our contacts with European social life were few. Almost all the friends

we made were among the Africans, with whom we were constantly at work. We entertained them with film shows, the wireless and the gramophone; they returned the compliment with singing, music and dancing. During the tour we made over a hundred recordings, and on special occasions, at our request, villagers flocked in from the whole area with chiefs and their retinues in full regalia to stage special performances of drumming and music. It seemed a major miracle to them when a selection of these recordings was played back to them. They were extremely critical of some of their performances, and made a request to repeat recordings until they were satisfied with the quality.

It is very easy to understand the real regret we experienced in leaving these good people on the completion of our programme. Their kindly welcome, simple hospitality and unfailing co-operation left a mark which will be long in fading.

VILLAGE SCHOOL

IT is essential for the success of our overseas production units that they should have the whole-hearted co-operation of the people; and to this end they will adopt the plan which was followed on the first tour in West Africa. Whenever it is possible, arrangements will be made with the Information Officer for a cinema van to accompany a unit to each new location. Film shows will help the people to understand what is wanted of them and will enable them to see the kind of film that is being made for them.

Shows of this kind are useful to the members of the production unit also, for they enable them to see for themselves the reactions of the audience. This will help them to appreciate in greater detail the picture given by Information Officers in their periodical reports, and should be a great help in scripting.

During the tour in West Africa, *Village School* was shown to pupils from senior schools.

Some information has already been given in *Colonial Cinema* about this film, the purpose of which was to explain the working of a small English school in a rural locality in order to show what can be achieved with a small staff by a wise arrangement of the school syllabus. It shows that with comparatively small expenditure on equipment, such a school provides an education for scholars which can really help them to adapt themselves to their environment. There are many lessons to be learned from the film, such as the value of training the hands as well as the brain and the importance of including subjects like agriculture in the curriculum—points which are both vital to educational progress in the Colonies. It was expected that the film would be an object lesson to colonial teachers, while parents

seeing the film would have a better understanding of what school can do for their children.

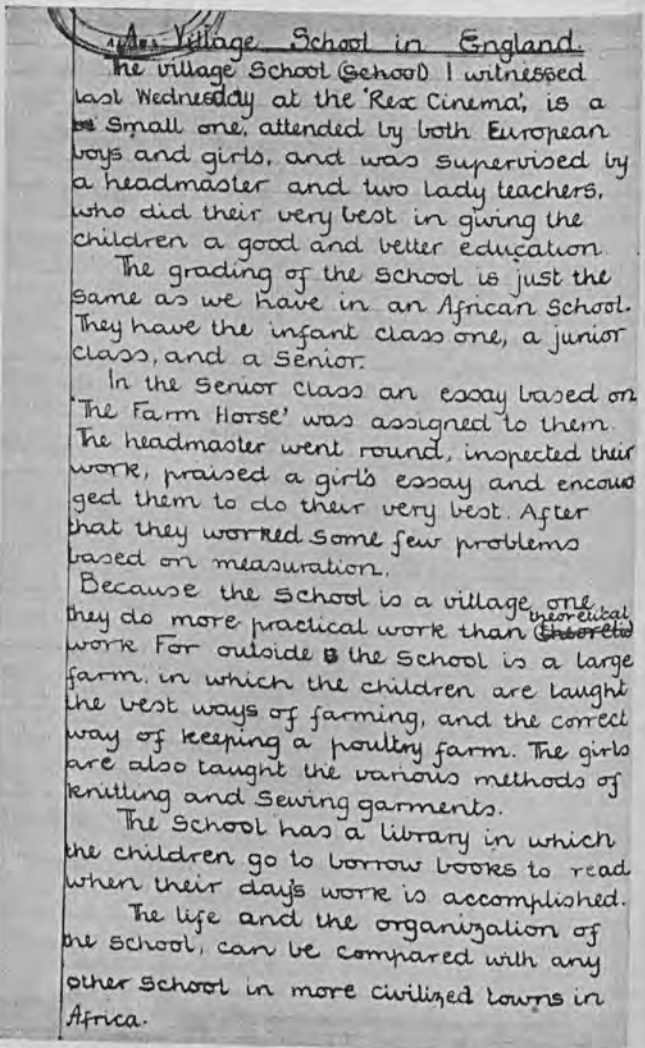
After the showing of the film, the pupils were invited to write an essay on their impressions. The Public Relations Department offered prizes for the three best essays by boys and girls. There were about 500 essays submitted, and it has been a most interesting experience going through them to select the prize-winners. The essays have afforded a great deal of information which will be of considerable assistance to those who plan our films.

The fact that the film was shown with a recorded commentary in English probably accounts for a certain amount of confusion in the interpretation of a few of the sequences. In some cases, for example, the farm was confused with the school plot, and the farmer identified as one of the school teachers.

Perhaps the most astonishing feature was the large amount of information which the majority of the writers were able to give about the film. *Village School* contains much more matter than it is customary to include in a single film. It would appear from the essays that the film education of the colonial audience may not be such a slow process as many imagine. This was, of course, an audience much above the average ; but to offset this, the commentary was not given in their own language.

The incident which impressed most of the writers was the sequence showing the two girls preventing the boy from robbing the bird's nest of its eggs ; very few omitted a reference to it. Several of the girl writers considered that the incident showed without any doubt that girls had much more intelligence than boys. A large number appreciated the reason for its inclusion and remarked that this as well as other incidents in the film showed that the children at this school were kind to animals. As the last important incident, and one that was excellently acted by the young children, it was, of course, almost certain to leave an impression on the minds of any audience.

The next point that was generally stressed—and one the director had deliberately emphasised—was the happy atmosphere of the school. It was, in fact, this happy atmosphere which finally decided the selection of this school for the filming. It was indicated by the writers in many ways. The teachers looked pleased ; the children looked happy in school ; several spoke of the use of flowers in the school as being happy ; others remarked on the good feeling that existed amongst the children and between the children and the teachers. It did not pass without considerable comment that the teacher did not get angry because one of the boys did not answer quickly. Nor was the boy beaten when he did untidy work. The unexpected amount of comment on the question of corporal punishment suggested that moral 'suasion is not the invariable rule in the schools attended by the writers.



A Village School in England.

The village School (school I witnessed last Wednesday at the 'Rex Cinema', is a small one, attended by both European boys and girls, and was supervised by a headmaster and two lady teachers, who did their very best in giving the children a good and better education.

The grading of the School is just the same as we have in an African School. They have the infant class one, a junior class, and a senior.

In the Senior class an essay based on 'The Farm Horse' was assigned to them. The headmaster went round, inspected their work, praised a girl's essay and encouraged them to do their very best. After that they worked some few problems based on measuration.

Because the School is a village one they do more practical work than theoretical work For outside the School is a large farm, in which the children are taught the best ways of farming, and the correct way of keeping a poultry farm. The girls are also taught the various methods of knitting and Sewing garments.

The School has a library in which the children go to borrow books to read when their days work is accomplished.

The life and the organization of the School, can be compared with any other School in more civilized towns in Africa.

Photographic copy of one of the essays written by a school pupil in Accra after seeing the film "Village School." It was not the best essay, but was one of the very few that could be photographed effectively.

It may be more interesting to have similar written comments by teachers after seeing this film. Pupils could hardly be expected, for instance, to understand the psychological implications of using sand trays for teaching writing. The general feeling seemed to be that this was a measure of wartime economy. Teachers' reactions, too, with regard to left-handed children may be different from those of one writer, who said he turned pale to see children in the film writing with the left hand, because in his school this would never be allowed.

Much appreciation was expressed about the variety of the curriculum, which must make going to school interesting. Many pointed out that there was really not a great deal of difference between this English school and their own African school, a comparison which suggests that the choice of this particular school was appropriate.

Remarks on the livestock were fairly general, and the majority praised the careful attention given to the animals by the pupils. Here and there one found mild criticism, chiefly on the grounds that children might get germs with the over-affectionate handling of the livestock. One matter for curiosity was the lack of comment on the two magnificent horses drawing the farmer's plough. Only twice were they mentioned at all; the large numbers who spoke of the plough said it was drawn by oxen—probably a case of associating the beast with the job. There was no question of lack of appreciation of fine livestock, evidenced by the host of compliments about the farmer's remarkable herd of cattle and also the excellent condition of the poultry belonging to the school.

A multitude of remarks made here and there supported the decision to include various shots that the unthinking might have regarded as unnecessary in this film. Nothing was included without some definite purpose, and it was gratifying to find each of those incidents remarked on here and there. Comments to the effect that children do not bend over their work; pupils always seem to work even when their teacher isn't there; the boys are handy and do all sorts of jobs; it is a pity we cannot have a library at our school, justify the inclusion of certain sequences which might well have been omitted to reduce the length of the film.

There were many comments on the dress of the pupils attending the school. Judging by their variety, the subject would form an admirable one for any school debating societies that might exist. While many were shocked at the absence of uniformity in dress, others thought it preferable to allow pupils to dress as they liked as long as they were neat and clean. Two expressed very strong views on the question of compulsory uniform, one maintaining it was an injustice to expect poor parents to incur unnecessary expenditure, while the other thought it was degrading to force children into uniform as a condition to receiving education.

Generally the handwork of one kind or another was a subject of remark. The boys' essays showed almost as much interest as the girls' in the sewing and knitting, although in most cases they referred to the garments as night clothes. Garden work was not allowed to pass unnoticed, and some thought the method of planting out was not above criticism. It is highly satisfactory to find these sections of the picture receiving favourable comment in the essays, as all too frequently colonial children have little appreciation of why such subjects are included in their schooling. With the knowledge that these things are taught with thoroughness in more progressive countries, they will be quick to realise that what they are learning is not specially invented for colonial schools. This was one of the main objects in mind when the picture was made.

Some queried the wisdom of the small children being allowed to choose their own work. This question of individuality seemed to be a bone of contention throughout and may point a moral to those interested. The boy marking his own work constantly raised the question of whether pupils would be honest about it. Children working without a teacher raised a doubt in many minds as to whether this would be practicable. The monitor was obviously understood, but it raised the question immediately whether the other pupils would take any notice of his authority. All these points arose too often in the essays to pass over them without remark, and they cannot be without significance to those who control educational policy overseas.

As was fully expected, there was considerable reference to the



Shooting what has been voted the most popular scene in "Village School." The two girls prevent the boy from robbing the bird's nest.

boy who drew the house in chalk. His quiet deliberation and determination certainly impressed a large number of the audience, and only one failed to recognise what he was trying to draw.

In the absence of trained observers able to send regular reports on the films shown to colonial audiences, further experiments along these lines will be of the greatest value. Educational authorities will greatly assist the Unit's work by arranging for comments to be recorded as soon as possible after a film has been shown.

Mr. George Pearson

Extract from the "British Journal of Photography"

R.P.S. HONOUR TO FILM PIONEER. We learn with great pleasure that the Royal Photographic Society has honoured Mr. George Pearson by awarding him the Honorary Fellowship of the Society. Mr. George Pearson, who joined the film industry as long ago as 1912, was before that time a schoolteacher and headmaster, and has always evinced great interest in the educational work of the film. To-day he is still practically engaged in demonstrating that interest as the Director-in-Chief of the Colonial Film Unit, a Government body which exists to make films for the cultural betterment and general welfare of the inhabitants of the Colonial Empire. Mr. Pearson has directed over 300 pictures in Great Britain, New York, Hollywood, Paris, Nice, Rome and Berlin. He has been writer of over 100 film scenarios, author of 38 screened stories, producer of 25 films, and among the films he has directed have been included nearly thirty sound films. He has directed more than 130 notable screen and stage artistes. On the cultural side of films Mr. Pearson has contributed many articles to the lay and professional Press, has broadcast on cinema art, and has lectured to the R.P.S., R.A.D.A., students and undergraduates of Oxford and Cambridge Universities, and of the British Film Institute Summer Schools, and many other bodies. He is an Honorary Life Member of the Film Producers' and Technicians' Committee of the Association of Cine Technicians. Among his well-known entertainment films have been the "Squibs" series, starring Betty Balfour, *The Better 'Ole*, based on the First World War character created by Bruce Bairnsfather, Sherriff's *Journey's End*, John Buchan's *Huntingtower*, W. W. Jacobs's *The Third String*, and he produced Priestley's *The Good Companions*. Eminent critics have stated that "Pearson was ten years ahead of his time," that he used all the techniques of montage "before anyone even heard of Pudovkin and Eisenstein," and have compared him in stature with D. W. Griffith, Murnau and Pudovkin. Mr. Pearson was one of the pioneers in the use of non-professional actors in films of a documentary character.

Editor's Note: Mr. George Pearson has been Senior Director in the Colonial Film Unit since April 1940.







1—*The Secretary of State for the Colonies with the Prime Minister of Buganda*

2—*The Prime Minister talks to colonial troops*

3—*Waiting to go ashore at Liverpool*

THE GREAT PARADE







4—Men from Fiji and Tonga aboard Nelson's "Victory"

5—West Africans pass the saluting base

6—The band of the King's African Rifles at Edinburgh Castle

Common Faults in 16 mm. Work

WE have by this time had a considerable experience of the work done under the Raw Stock Scheme; and it may be helpful at this point to mention some of the troubles most frequently met, and to suggest how they may be avoided.

Fogging

Many excellent shots have been ruined by fogging at the edges. The most recent example was in a film of troops leaving to march in the Victory Parade in London, when a really good effort was made practically useless because of bad fogging on the most important shot—that of the troops entering their aircraft.

We have often urged the need for great care in loading and unloading the camera, so that no light shall get into the roll; but some people still do not realise how very vulnerable to light film is, even on day-light loading spools. In the camera, film receives only the light that comes through the tiny lens aperture, and the glass of the lens stops a great deal of the ultra-violet light, to which the film is extremely sensitive. Outside the camera, light can reach it from all round, and with nothing to stop the ultra-violet. The tightly fitting sides of the spool give some protection; but unless the roll is handled in as little light as possible, and as quickly as may be, light will strike down between spool and film and ruin several feet at the outer part of the roll. The rule, then, for both loading and unloading, is to keep the film uncovered for the shortest possible time; keep it in the shade while handling; and hold the roll so that it remains tightly wound.

Flat Pictures with Long-Focus Lens

The long-focus lens is useful, but shots taken with it tend to be flat for two reasons. Perspective is shortened owing to the distance from which the shot is taken: a cricket pitch seen from one end, for example, will appear to be only a few feet in length. In addition, the contrast will be very much flattened. You will see why if you consider an ordinary photograph of a landscape. Things in the foreground are clear and sharp and of good contrast. Those in the middle distance are softer and flatter, and those in the distance are little more than plain grey shapes. This is due to the varying depths of atmosphere between camera and subject, and the consequent loss of reflected light. Our eyes are accustomed to this range of tone; but if we pick out a fairly distant object, as we do with a long-focus lens, it is bound to show the loss of contrast. Better results may be got by using a filter to cut down some of the haze. It is

impossible to give precise information, because conditions are bound to vary so widely; but it may be said in general that if no filter (or only a haze filter) is used for foreground shots, then a medium yellow filter will improve the long-focus shots. If a yellow filter is used for the foreground, a deeper one—even orange or red—may help the long-focus shots.

Camera Movement

Too much shooting is done with the camera held in the hand. It is extremely difficult to hold it rock-steady, and usually the picture moves about erratically. Many of those who achieve comparative steadiness tilt the camera to right or left when panning, so that buildings and doors lean sideways.

The remedy is to use the tripod whenever possible. Even in newsreel work it can often be used as a unipod if its legs are tied together; and this will give some stability without sacrificing freedom of movement.

Lens in Picture

Recently we have had some material that has a blurred image of a section of a circle in one corner. This is the image of part of the lens hood of the long-focus lens which was in the turret head while the 17 mm. lens was being used and encroached on its field of view. It can be avoided by removing either the hood or the whole lens. If the lens is removed, the aperture should always be covered with the lens aperture cap, so that dirt cannot enter the camera.

Fixed-Point Shooting

One of the great advantages of the cinema is the mobility of the camera, which makes it possible to use variation of distance and angle to give emphasis and atmosphere and to act as an eye which looks now at this and now at that. A good cameraman realises the value of this freedom, and his use of it makes all the difference between monotony and interest.

Not a little of the material we have had records such events as reviews and parades; and in more than one case the cameraman has shot all the time from a fixed point. There is no change of angle, and no variation of distance. This makes a very monotonous film, and makes editing impossible: there is nothing to suggest lapse of time, and if anything is cut out of a procession, for example, the impression is that some people have suddenly vanished while others have been magically whisked into their places.

By varying the distance and angle of shooting it is possible to show both the general view and a particular aspect—sometimes a whole column of men, and sometimes the heads and shoulders of a few. The skilful use of close-ups will show the chief participants and can

emphasise some point of human interest in the crowd. For no record of an event such as a parade is complete if all we have is the parade itself. We must see the crowd, too, and get the atmosphere of the occasion by watching their reaction to it.

Finally, the camera should not be too near, and should be sited so that movement across it is oblique. Otherwise the figures that pass will be reduced to a series of almost unrecognisable blurs. If one cannot get far enough back in the crowd, it is better to go behind it and shoot above head level.

Reports from Overseas

1945–1946

BECHUANALAND

THE value of our cinema unit is restricted by the lack of a cinema van and staff with the time and ability to look after this side of information work. As a result, the outfit has to travel by rail and lorry and, for operating, we have had to rely on local talent.

As the mammoth engine has to remain stationary, we have to rely on a light generator, the property of the Medical Department and used for their epidiascope. It must be said that the equipment has stood up very well to the conditions.

The mobile unit was also borrowed for European shows held in connection with entertainments for various war funds and other charities, when films supplied by the Ministry have been used with feature films hired for the occasion. If a proper van could be supplied it would be possible to extend the unit's scope.

It is suggested that film cans should be more durably labelled as they are sometimes missing when the cans of film arrive, or come off shortly afterwards. One does not know the contents until the film is run.

KENYA

In spite of the numerous restrictions quite a number of new films were produced during the year.

Probably our most successful achievements were in colour, as for most of the year we were having difficulty with our monochrome raw stock. This deterioration seems to have been fairly universal, and we shared in a series of tests arranged by Messrs. Kodak and the Colonial Film Unit. These tests must have been effective as our latest batches of film have been of very much better quality.

Quite early in the year we completed our colour film about dam building which had been begun in 1944. This film, originally called *Jonathan Builds a Dam*, has been distributed by the Colonial Film Unit in shorter form under a new title. We often find that films as

originally conceived by us are far too long for general distribution. This is because we have to stress technical details which would be unimportant outside the Colony. Also, the African audience reacts much more slowly than would a European one, and a certain slowness in tempo is often desirable.

Our film *Kenya Daisies*, which was made at the request of the Pyrethrum Board for showing in America, has also had quite a favourable reception. We found everyone concerned in the production of this film extremely helpful, and one pyrethrum farmer even went so far as to pull down the wall of his drying plant to give us enough light to shoot our interiors.

Other films produced were *Local Native Council* and *An African School Farm*, the latter in Kodachrome.

In addition to our production of short feature films and documentaries, we also shot quite a lot of newsreel and topical subjects, some of it on 35 mm. A case in point was V.J. Day in Nairobi, which was included in *Colonial Cinemagazine* No. 3.

A shipment of animals for the London Zoo, and the Jubilee of the Kenya-Uganda Railways and Harbours, were also covered, the latter being enlarged from 16 mm. to 35 mm. and included in the local edition of the *African Mirror* with sound track added.

MAURITIUS

The new cinema van supplied late in the year is very much appreciated. Thousands of people have attended the public showings, and special performances were given to children and old people. It is particularly popular in the rural districts ; the crowds always welcome its arrival, and perhaps owing to its novelty there is a complete absence of criticism.

Whenever a show is given in a village it is equivalent to a festival for the inhabitants and the people in the neighbourhood. They gather at the appointed place and time wearing their best clothes, and their wives and children accompany them even though the journey to the site is long and difficult. This seems to be a definite proof of the interest they take in the mobile cinema unit.

The crowds seem to be very grateful, and when the big van moves away, its departure is generally accompanied by shouts of "Thank you. Come again as soon as you can." They are keen on music and always ask for more of it before and after the shows. Unfortunately this request can seldom be complied with because of the scarcity of petrol, which does not allow the van to give more than ten minutes of music before the films are shown.

This scarcity of petrol has been remedied to a certain extent by people offering to give some to the unit if it will pay a visit to them. Several cases like this have occurred, so that many more performances have been given than the normal petrol allowance would have permitted.

NIGERIA

During last year nearly two and a half million people attended Nigerian Public Relations cinema shows. This was achieved with only four mobile vans, two silent vans more than eight years old, and two newer models fitted for sound. Apart from the van sound projectors, we have only one portable projector, a delicate machine which will not stand the knocking about of the rough roads.

In spite of overheating, heavy rainfall and mud roads, the units managed to travel many thousands of miles, visiting eighteen different provinces during the first half of the year. In the early fall, apart from two short tours, all the units were held at headquarters to meet the emergency during the labour crisis.

Special emphasis has been put on mass education, and though the unit which toured the Eastern Provinces during the latter part of the year suffered through the lack of suitable films, a good job was made of the material in hand.

The school programmes continue to be immensely popular with the children here in Nigeria. In 1945 we operated at 150 schools and arranged 612 public programmes, with a registered attendance of 727,744 children in the audience.

It is quite a common sight to find tiny children between the ages of three and five arriving at the school theatres well in advance of the school children themselves. These infants quietly take the front rows and wait patiently for the performance to begin. Any attempt to remove them would soon convert the theatre into a "wailing hall." To protect them from the older children, who naturally resent their intrusion, mothers follow and also see the programme.

The Senior Education Officer here is very interested in films as a medium for education, and a new cinema for the benefit of children has been opened in Yaba some five miles from the Lagos Schools' theatre.

Apart from provincial tours and school theatres, programmes for young urchins, juvenile clubs and homes, colleges, seamen's homes, and rehabilitation centres have been maintained.

Last year units also toured the Western Provinces under a special commission for the Ministry of Information film on the operation of native administration in Nigeria. Recordings of speeches and native music were made during a three months' tour.

TANGANYIKA

We are a country of amateurs, and most of us during the war have had to give up our camera work for lack of film. I have, for instance, in my many and various moves to every corner of the territory found many excellent films of game taken by amateurs before September 1939, and meant for the family film library (the enthusiasts are mainly

owners of their own projectors) and intended to entertain their friends and relations for all time.

During the war the Ministry has given me one still and one cine-camera, and I have been able to obtain a certain amount of film from a stock pool in Nairobi. In the absence of any permanent professional, I have called on amateurs to operate these cameras; in 1945, for instance, a woman education officer, with the help of friends, took stills to illustrate her book on the "Healthy Child"; a mines officer and a veterinary officer took stills to illustrate official brochures in the making; a district commissioner photographed important ruins, of which permanent record was required; a military officer took cine-films of Western Province activities; whilst, in Dar-es-Salaam, Mr. Ballard of the Labour Office and Mr. Strickland, the Wireless Officer, with assistance from certain officers of the Post and Telegraphs, took cine-pictures of various ceremonials of interest and also started an amateur film on the theme "Communications."

Films actually sent to London in 1945 for processing were :—

(*a*) The Opening of the Admadiyya Mosque at Tabora.
(*b*) The African Soldiers' Sports Meeting at Tabora.
(*c*) Tabora Town scenes.
(*d*) VE Day at Kigoma.
(*e*) Janmohamed Six-a-Side Football Final, Dar-es-Salaam.
(*f*) Higginson Football Cup Final, Dar-es-Salaam.
(*g*) Presentation of Drums to the 6th K.A.R. by the Dar-es-Salaam Club.
(*h*) Visit to Dar-es-Salaam of the Royal Indian Navy Training ship *Investigator*.
(*i*) Fête in aid of the British Legion Appeal Fund.
(*j*) Armistice Day Ceremony, Dar-es-Salaam.
(*k*) "Driving in" by Golf Captain, Gymkhana Club.
(*l*) St. John Ambulance Display, Dar-es-Salaam.
(*m*) Opening of the Legislative Council, Dar-es-Salaam.

A film showing the departure of Greek refugees from Tanganyika on their return to Greece was taken for U.N.R.R.A. and sent direct to the Principal Information Officer, Nairobi.

Professional photography on behalf of the Ministry was undertaken in 1945 by Captain Kingston-Davies and Mr. Deaking. Kingston-Davies took a projector and films round with him and created immense enthusiasm wherever he went by showing films, with commentary by loudspeaker, to the villagers who helped him in his photography.

The story of the screening side of our work is perhaps more romantic still. Our library of some 160 16 mm. films circulates programmes to serve 24 private owners of projectors and four projectors on charge to the department. But the most extensive entertainment has been given by our mobile cinema van, which already can boast an exciting



A welcome for the first mobile cinema van which recently arrived in Northern Rhodesia

career. This van has crossed crocodile-infested rivers on ferries made up of planks resting on native canoes. It has travelled hundreds of miles by railway, and at the moment of writing is taking a three-day trip by lake steamer southward from the rail terminus of Kogoma down Lake Tanganyika to the out-of the-way station of Sumbawanga in Ufipa, which borders with Northern Rhodesia. When it reaches the little fishing village of Kipili, it will be slung over the side of the *Liemba* on to a raft made of petrol tins, and the raft will be towed to shallow water by the *Liemba's* motor-boat. Our driver, after manœuvring the van off the raft into shallow water on to dry land, has a hundred-mile road journey ahead of him with very few villages on the way, climbing 3,000 feet in the first twenty-five miles.

I wish the driver himself could tell you the story of the van's wanderings in the past six months—always headed for villages where the cinema has seldom or never been seen before, and showing to audiences varying from one hundred to three thousand. Our commentator, an African from Bagomoyo (where Stanley first landed), hath a pretty wit, and keeps his audience in fits of laughter, tempering his commentary to suit here an audience of sophisticated townees and there a crowd of naked bushmen. Many administrative officers have complimented the crew of three on their performances and upon the van's entertainment.

We could do with eight of these cinema vans.

NORTHERN RHODESIA, MAY 1946

When the new mobile cinema arrived at Lusaka no time was wasted in trying it out. Everything worked perfectly and it was such a superior-looking outfit that the Information Officer thought it might be used as an information unit to give instruction to the people by the use of additional media.

An experiment was carried out in a near-by village. After the operator had attracted a crowd of people by playing gramophone records through the powerful loudspeakers, he gave a lecture in a near-by classroom on malarial control. The talk was illustrated with pictures shown on a film-strip projector. Propaganda pictures and leaflets were handed out, and the people were given the opportunity of buying newspapers and books. A medical orderly then took those interested to a near-by stream and gave a practical demonstration on mosquito control.

After this, the wireless was tuned-in to Lusaka and the people listened to the local news, broadcast in the vernacular, with intervals of Bantu music. When it was dark enough, the people gathered round the screen and were treated to a programme of entertainment and educational films. Once again the people were shown how to combat malaria. The ever popular *Sam the Cyclist* was included in the programme, and when the show ended, there were cries of " What a pity ! " and " So soon ! " for African audiences can never have enough. Needless to say, we were all very pleased with the van, and are most grateful for this generous gift. We will continue to put it to the best possible use.

Any Questions ?

1. What is the reason for the apparent backward revolution of a wheel whilst the vehicle it supports is moving forward ?

The motion picture camera takes 24 *still* pictures per second. After each exposure the film is moved forward in the camera gate to bring fresh unexposed film into position for the next picture. During the time needed for this film movement, the camera gate is covered by a shutter to prevent exposure of the film.

Hence in one second a revolving wheel will have been filmed 24 times and 24 pictures will have been obtained of its movement, but there will have been 23 fractions of a second during which its revolution will not have been filmed.

Apply this knowledge to the filming of a small portion of a wheel's rim during revolution, and bear in mind that all the spokes *look alike*.

Diagram 1

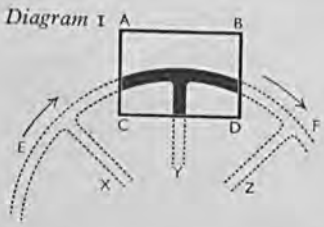
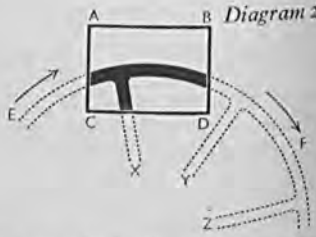


Diagram 2



A.B.C.D. represents a single frame of film capturing a picture of a portion of the rim of a wheel and one spoke.

E.F. represents the wheel rim, part in picture and part outside.

X.Y.Z. represents spokes, one seen in picture, two unseen outside.

Imagine the camera has filmed the picture of the rim portion and one spoke Y as in Diagram 1.

The film then moves forward behind the closed shutter to bring fresh film into place for the next picture.

During this time, the wheel has continued its revolution without being photographed, and spoke Y may have moved forward out of camera vision, and spoke X have come forward into camera vision as in Diagram 2.

If the speed of the revolving wheel is such that spoke X has not reached the position previously held by spoke Y, then since it cannot be distinguished in appearance from that spoke, an illusion will have been created that spoke Y has fallen back instead of forward.

A little thought will reveal that if the wheel is revolving at a speed that brings spoke X into the exact position previously held by spoke Y, it will seem to have ceased revolving and appear to be gliding along. If the wheel revolves at a speed that brings spoke X into a position ahead of that previously held by spoke Y, it will appear to be moving forward normally.

2. What are lavenders and dupe negs, and how are they made?

The original negative of a film is obviously a precious possession, and it is customary to ensure against its loss or damage by making a duplicate negative, shortly termed a "dupe neg." The lavender is a specially made positive print from which a dupe neg can be struck. It is a first-class print from the original negative and is made on special positive, known as duplicating positive film, and tinted a pale lavender because the tinting is believed to give a softer print with less contrast than ordinary film. It is known by the trade as a "lavender" (or less often, a "blue"), because of its colour. From the lavender the dupe neg is made by contact printing. It

is always somewhat inferior to the original, because of an unavoidable increase in grain.

Nowadays the lavender has been superseded by a positive of specially fine grain. This fine-grain duplicating positive—to give it its full title—is untinted ; but it gives a better print from the original negative, and therefore a better dupe neg can be made from it. Prints from a dupe neg made in this way are consequently better than those taken from a lavender.

A dupe neg is very useful in instances where odd bits from several films have to be compiled into another one ; or when one long and several short films have to be made from the same material. The original negative can be used for the long film, and a dupe neg for the shorter ones, so that it is not necessary to spoil the long one for them.

Sometimes a negative may be lost or destroyed and no dupe exists. In that case the only thing to do is to get as good a print as possible, if any can be found, and make a dupe neg from that ; but the quality of any dupe prints made from this negative will clearly suffer in proportion to the quality of the print used to make it.

Beware of Deterioration

FROM time to time we still receive from the colonial territories exposed film which has suffered badly from tropical deterioration of the emulsion. The record of the victory celebrations in one colony, for example, was practically useless because of this. It seems a great pity that all the efforts of the cameramen and the work and expense of transport and processing should be wasted, to say nothing of the disappointment of those who looked forward to seeing the film.

The problem of deterioration has exercised us a good deal, and readers will no doubt remember the exhaustive series of tests that were devised in collaboration with Kodak and carried out with the co-operation of colonial officers. The tests yielded valuable information, and emulsions more suitable to tropical conditions have been introduced ; but there is no emulsion proof against wide temperature variations and excessively humid or arid conditions if it is not protected. Protection involves foresight and care, and some additional work ; but it is quite possible, and very well worth while.

Let us briefly repeat the essentials, and urge everyone concerned with the use of 16 mm. film stock to take every possible care.

The film should be stored in temperate atmospheric conditions—that is, the humidity should be fairly low, and the temperature not too high. Humidity may be pretty well controlled by storing the film in an air-tight box containing indicator silica gel, which can be restored by heating when its colour shows that it is approaching saturation. Temperature is not so easy to control, but if the storage box is insulated and is kept in a

reasonably cool place, the film should not suffer. Storage in a refrigerator is not recommended, because of the danger of condensation when the film is brought out into a warm atmosphere. This tends to make the emulsion tacky and may cause it to stick in the gate of the camera. Film kept in cold storage would have to be acclimatised very gradually; and at the best the process would be hazardous. An insulated air-tight box should also be used for keeping both exposed and unexposed film on location and in transit. During shooting, the camera should be shielded from the direct rays of the sun and kept as cool as possible.

Care should be taken to use up stock in proper order. The longer it is kept, the more likely it is to deteriorate. As it arrives, therefore, emulsion number and expiry date should be noted, and it should be stored in such a way that the oldest rolls are always used first. Otherwise there is the danger that a residue of outdated stock, which no one wants to use, will be built up; and either the cameraman has to take a chance on it—and maybe ruin his film in the process—or expensive material is wasted.

Work in Progress

IN addition to *Victory Parade* four films of Colonial troops in England for Victory Day are being made for different areas—East Africa, West Africa, the Middle East and the Far East. These will give the maximum possible coverage to the contingents from the territories. At the same time it should be realised that with the best will in the world it is not possible to cover everything, nor, it may be, to give as much as one would like to any particular territory. The technical exigencies of cutting, especially in dealing with material of this kind, which is shot " off the cuff," may make this impossible. So if the coverage should seem meagre in certain respects, it is not by design, but because circumstances prevent its being as full as we should like.

Work on the West African material proceeds, and its results will be seen in films on tuberculosis prevention, weaving, and infant welfare, as well as in contrast items for the *English and African Life* series.

New Films

(Starred films are silent)

90. VICTORY PARADE
(2 reels. 1,982 ft. 35 mm.; 793 ft. 16 mm.)
Colonial troops arrive and are seen in camp; at a tea party in the Colonial Office; at the Derby; in Edinburgh; in London; and in the march past in the Mall.

***91. SWOLLEN SHOOT**
(930 ft. 16 mm. Colour)
This film was made in the Gold Coast, where swollen shoot is a serious menace to the cocoa industry. It explains in simple terms what the disease is, why it should be fought, and how it may be eradicated.

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Colonial Cinema

DECEMBER 1946 VOL. IV NO.4

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial Notes

ONE camera unit consisting of five technicians sailed for Lagos, Nigeria, towards the end of October. Unfortunately it was not possible to obtain air passages so that investigators could prepare some of the work before the arrival of the camera crew. There were also delays at the ports en route so that it was not until towards the end of November that any serious filming could be attempted. Agreement was soon reached with the authorities locally about the full programme of films to be made. First camera tests which arrived some time ago are highly satisfactory and work seems to be proceeding smoothly.

* * *

A second camera unit sailed for East Africa early in November. We were more fortunate in this case as an investigator was able to leave by air at the end of October and a writer in the middle of November. As the camera crew arrived in Mombasa in late November, it was possible to commence operations early in December. Reports indicate that local authorities are co-operating enthusiastically, though, as we write, the division of films between the various territories has not been finally decided.

* * *

Mr. W. Sellers, the Producer, went by ship with the party to West Africa. Locations having been decided and treatments prepared, he left West Africa for London on December 16th. As the trans-continental service had been abolished, it was necessary for him to come to U.K. in order to get an air passage to East Africa. He will leave for Nairobi early in January.

* * *

We offer congratulations to Mr. Hal Morey, cameraman of this Unit who has been granted an Associateship of the Royal Photographic Society. It has not been customary for technicians working for this Unit to receive the *credits* which are always seen at the beginning of commercial films. In consequence, few of the people who see our films know anything of the technicians who work so hard to maintain a high standard. Mr. Morey has done much of the camera work on our films taken in this country.

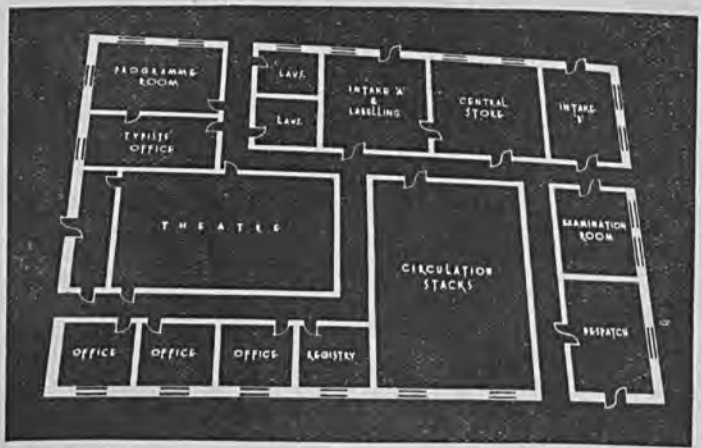
A Film Library

THE Colonies to-day are entering a period of unprecedented development in the educational field and it is to be expected that this expansion will be accompanied by an ever-increasing demand for educational films of all kinds. As the supply of 16 mm. projectors increases, the responsibility for efficient distribution of films will fall mainly on film libraries which must, in consequence, occupy an important place in any scheme for the development of Colonial film services. Existing libraries will need to expand and new ones will be required to serve territories which up to the present have remained outside the sphere of educational film work in the Colonies.

Although Colonial film libraries will have their own particular problems to solve, a study of the routine and planning of a well-established organisation such as the Central Film Library in London will be of the greatest value to Colonial authorities who sooner or later will be called upon to plan an efficient service for film-users in their territories.

An analysis of film library methods based on the experience of the Central Film Library is given in a new documentary film *Celluloid Circus* which is to be issued by the Central Office of Information. The layout of a specially designed library is first shown by means of a model; there is an intake room for new films arriving from the laboratories, a cinema for previews, a store room for reserve prints, a room for the circulation

Ground plan of library.





Circulation stacks.

stacks, a despatch room, an intake room for films returned from borrowers, an examination room for returned prints, various administrative offices and lastly, a vault for stocks of inflammable films built at some distance from the main block.

The camera follows a newly arrived batch of prints through the various sections of the Library. All new films are first viewed by the library staff who are then in a position to discuss and advise borrowers about their programme requirements. The prints are next labelled, given a code and print number and each one is placed in its own indexed fibre case. Two prints are lodged in the store room as reserves and the remainder placed in the circulation stacks to await customers.

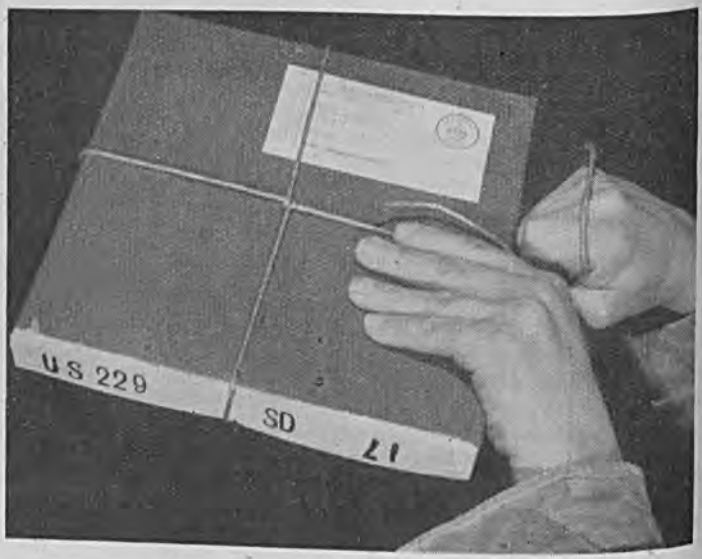
In the booking room a history chart is prepared for every print of each new film. When a request is received from a borrower, the booking is made on the history chart, a ten day *spread* being allocated for each booking; it has been found by experience that this allows ample time for outward and inward transit. The booking is confirmed on a yellow form with two carbon copies, one for the borrower, one for the correspondence file, and the third for a dated advance-booking file. This third copy is filed under the date scheduled for the despatch of the film from the Library and not the actual date of showing.

When the despatch date arrives, a franked label bearing the file number of the booking, the code number of the film and the date of showing is addressed to the borrower. This label with its carbon copy is used as a despatch note and the film is removed from the circulation stack and taken to the despatch room. As each film is already in its own strong fibre case, the business of despatch involves only labelling and tying with string. As soon as the film is returned to the Library it is checked in, examined for damage, repaired if necessary and cleaned up before being replaced in the circulation stacks.

Naturally the size of the staff employed will depend on the extent of the library's activities. For such an extensive organisation as the Central Film Library which loans about 100,000 films in the course of a year, a staff of about 30 people is necessary. In smaller libraries, some of the stages may readily be grouped for economical running. Staff planning, too, is likely to vary in many Colonial libraries. Much more work, for instance, will be thrown on the examining staff for so long as there is danger of corrosion of containers and spools there is much more chance of damage to the films through scratching by metal particles ; other factors such as the prevalence of dust, the soiling of films by perspiration when being handled and exposure to excessively humid air will mean a proportionately greater maintenance staff than would be necessary in a temperate climate. Then the many transport difficulties over greater

Examination and renovation of films.





Despatch. Code numbers on fibre case.

distances will, in most Colonies, necessitate a much longer spread than the ten days allowed by the Central Film Library. Such matters can be regulated in the light of local experience.

The two main problems in most Colonies will be the provision of suitable buildings which will reduce the effects of heat and humidity to a minimum and the use of good containers which will prevent unnecessary wear and tear of the film. Undoubtedly the answer to the first problem is the installation of an air conditioning plant. Though the capital cost may be high, the recurrent saving will make its provision well worth while. Optionally, protection can be given with specially thick exterior walls and a good tiled roof. Positioning of the various rooms and offices will help ; the storage room and circulation stack might with advantage lie along the centre of the building in the position allocated to the cinema in the model library shown on Page 47. Those responsible for the erection of buildings in the Colonies are only too familiar with the difficulties of ventilation and will regard the free circulation of air throughout the building as an essential when they design it.

With regard to the second problem, manufacturers in Britain have already given much time to the investigation of a film container that will

give protection against damp and dust and will not corrode. A stainless steel film can has been produced but the cost is prohibitive ; no doubt an efficient container at a reasonable price will appear on the market before very long.

No library can function well without a good catalogue and those responsible should see that it gives the information which borrowers require to know. Film titles can be very misleading ; on many occasions we have had complaints that films ordered from a catalogue had little relation to what may have reasonably been inferred from the title. In addition to the title, a synopsis of the film should be given stating in brief the content and purpose of the film. A good catalogue will save much correspondence and a little extra trouble given to it will be repaid later.

It will help in the formulation of a practical plan if those who have already started some method of distribution will send along their suggestions and comments for the benefit of those who wish to start an organisation.

The Progress of Sub-Standard

By I. D. WRATTEN

(With acknowledgements to The Penguin Film Review)

THERE are three sizes of sub-standard motion picture film in general use to-day, the respective film widths being 16 mm., 9.5 mm. and 8 mm. The most important of these three types, in the sense that it is the most widely used, is the 16 mm. size.

The 16 mm. film was introduced in 1923 by the Eastman Kodak Co. for the purpose of encouraging the making of "home movies" by the amateur. Certain basic principles which were laid down at the outset have exerted a powerful influence in the subsequent increase in use of the 16 mm. film throughout the world. Perhaps the most important of these principles is that of safety. Unlike the 35 mm. motion picture film, the film base used for making the sub-standard film has always been of the slow-burning type, made from cellulose acetate, and consequently there has never been a risk that a user of 16 mm. apparatus could by chance obtain a cellulose nitrate film to run through his camera or projector.

Another principle adopted was the use of the reversal process for all 16 mm. film, except in the case of reduction prints from 35 mm. negatives. It must be remembered that the original purpose behind the introduction of the 16 mm. film was to encourage the amateur to make motion pictures, and the use of a process in which the original film is available for use on the projector means a considerable reduction in the

cost of the hobby, particularly since the average amateur does not require a number of copies. A further reason for the adoption of the reversal process was that this system gave a much lower order of graininess than a print from a negative in the 16 mm. size.

One of the factors which assisted in the development of the 16 mm. reversal film is the considerable camera exposure latitude, obtained by the use of equipment in the processing machines which automatically applies an exposure correction to film which has been under- or over-exposed.

From original films taken in the camera, duplicate copies were shortly made available. These duplicates, for the processing of which the reversal process is again used, are made on a special fine-grain film, and are of good quality. In fact, the excellent results obtained with the reversal system have in the past tended to discourage the use of negative-positive processes in the 16 mm. amateur field.

Motion pictures in colour on 16 mm. made an early appearance with the introduction in 1928 of Kodacolor film. This lenticular additive process had considerable success and excellent results were obtained, but the necessary use of filters during the projection of the film cut down rather severely the amount of light available for the screen. Sixteen millimetre Kodacolor was eventually discontinued after the introduction of Kodachrome, a subtractive process which does not require any additions or modifications to the camera or projector. Very remarkable results have been obtained with Kodachrome, and before the war its use had to a considerable extent replaced 16 mm. reversal black and white film for amateur use. Another additive colour process which gave good-quality results and was available to the 16 mm. film user before the war was Dufaycolor, while the subtractive Agfacolor process was also well known.

It may be a source of astonishment that the 16 mm. user is apparently ahead of the 35 mm. professional practice in the number of colour processes available in the sub-standard size. The reason for this is, however, quite simple, and it is that the amateur does not necessarily have to have copies of his film.

Considerable work has been and is being done to solve the many problems involved in making satisfactory duplicates in Kodachrome. At the present time colour duplicates of 16 mm. Kodachrome are being made which, although appearing slightly inferior when directly compared with the original film, are nevertheless of a satisfactory quality. I must also mention that for the last year or so Technicolor Ltd. have been making 16 mm. colour prints from 35 mm. Technicolor negatives, using the imbibition process so successfully used by them in 35 mm. theatrical productions.

The first cameras made for use with 16 mm. films were somewhat heavy and awkward to handle, but it was soon realised that the type of camera required by the amateur must be simple to use and readily portable, and there shortly appeared several makes of camera which complied with these

requirements and were, in fact, little larger than the ordinary folding hand camera used for still pictures.

For a number of years the requirements of the amateur were satisfied with a relatively simple apparatus for taking and projecting the pictures he made, but as the possibilities of the 16 mm. film became more obvious, a trend developed towards greater refinement and increased flexibility, until at the present time there is very little that the 16 mm. motion picture cannot accomplish. In 1939, cameras were available with interchangeable lenses of various focal lengths, with a range of speeds from eight to sixty-four frames per second, and with provision for making various effects by means of built-in devices, or additions which could be attached to the camera.

Projectors made by various manufacturers now exist in a wide variety of types, and range from low-powered models suitable for showing pictures in the small home, to sound projectors with arc lamps made for the purpose of projecting 16 mm. films to large audiences.

Concurrently with the increased use of 16 mm. film came various ancillary equipments, such as rewinders, splicing and editing outfits, title boards and so forth.

The making of 16 mm. prints from 35 mm. negatives has been, as I have indicated, a well-established practice for a number of years. The entry of sound into the 35 mm. field quite naturally led in due course to the availability of sound in 16 mm. form. At first, the requirements for sound were met by the use of the gramophone record, in which the turntable was driven in synchrony with the projector. This system still possesses advantages for the amateur who wishes to add a sound accompaniment to his 16 mm. pictures at a relatively low cost, but there are many disadvantages from the point of view of the film library, which must handle two commodities, the film and the disc-record.

Consequently, in 1931 there appeared the now familiar 16 mm. sound reduction print, in which both sound and picture were on the same film. In order to accommodate the sound track it was necessary to omit the perforations from one side of the film, while to match the increase in film speed of 35 mm. sound film, the 16 mm. film speed was also raised to twenty-four frames per second. In reducing the sound track the longitudinal reduction is greater than the lateral reduction, so that although of necessity the length of the sound track is reduced by sixty per cent, the decrease in width is only fifteen per cent.

In 1939, two methods were in use for transferring the 35 mm. sound track to 16 mm. film, namely, electrical re-recording and optical reduction, but the great majority of 16 mm. sound prints were made by optical reduction. During the war, because of the enormously increased output requirements, it became a common practice, particularly in the U.S.A., to make 16 mm. fine-grain duplicate negatives (by optical reduction from a 35 mm. fine-grain master positive), and from these duplicate negatives to make 16 mm. contact prints. The final development has been to make

a special re-recorded 35 mm. sound track with a compressed frequency range, particularly for reduction to the 16 mm. size film.

Vast quantities of 16 mm. sound reduction prints have been made during the war, for instructional and entertainment purposes, and the best one can say of the sound quality is that it is usually adequate. Very much better quality could be obtained on 16 mm. sound prints, but there are numerous additional factors which have an important bearing on 16 mm. sound quality. For instance, the sound track is susceptible to abrasions, and abrasions can readily be caused by injudicious handling. Sound projectors of various makes differ in their ability to give good sound reproduction. Also, the conditions under which 16 mm. films are often projected are not conducive to the best results. However, it is certain that the war has given an enormous impetus both to the 16 mm. sound film and to the sound projector, and this impetus will unquestionably result in the greater use of 16 mm. sound in the immediate post-war years.

No review of 16 mm. motion picture practice would be complete if consideration were not given to the professional producer. Direct production of 16 mm. films is in a fairly advanced stage in the U.S.A., where there are a number of concerns dealing solely in the production of 16 mm. pictures of good quality, while in this country a similar development is taking place. It is in this field that 16 mm. practice most closely approaches that of the 35 mm. professional film.

The technique of the professional 16 mm. film producer is at present similar to that followed by the advanced amateur. The making of fades and dissolves in the camera, however, is not always a satisfactory procedure, and recently a change towards 35 mm. practice is noticeable, in that such effects as are necessary are sometimes made on the printer.

Although it is possible to make 16 mm. productions of good technical quality with apparatus designed originally for amateur use, such as is possessed by many industrial concerns interested in making films for their own purposes, the professional 16 mm. producer must possess a far more elaborate equipment of the greatest flexibility and of a similar order of precision to the equivalent 35 mm. apparatus. Such apparatus is necessarily expensive, and in this connection it can be said that the closer 16 mm. technique approaches the 35 mm. theatrical standards, the higher will be the cost of the equipment.

It is known that certain manufacturers of 35 mm. sound equipment and other companies making 35 mm. motion picture cameras are interesting themselves in the 16 mm. field, and, the war over, I expect professional direct 16 mm. production will make a certain amount of headway. However, it is, in my opinion, a mistake to assume that set lighting and sound problems are automatically simplified by the use of 16 mm. film. Further, the use of 16 mm. film will not simplify the work of the trade laboratory. Consequently, professionally produced 16 mm. films are going to be quite expensive.

Future progress will depend as much upon the user as upon the film and equipment manufacturers, and for industrial, entertainment and educational use the standards of quality must inevitably be compared with those of the 35 mm. film. The advantages possessed by the sub-standard film, namely, portability, safety and comparatively low cost, need to be augmented by first-class sound and picture quality if the full potentialities of the sub-standard motion picture are to be realised.

Shooting in Northern Rhodesia

RECENTLY officers of the Information and Public Relations Office, Northern Rhodesia, went out into one of the rural areas to film a buffalo hunt. The Baila, in whose location the hunt took place, are reputed to be among the most fearless tribes in Africa and are wonderful hunters.

For them the camera (*picture bokkis*) was quite a new implement in the hunter's outfit and was examined with considerable interest; many wanted to know what sort of rifle it was.

The explanation that it took pictures did not impress them a great deal; they preferred the type of shooting the fruits of which it was possible to consume with exceeding relish.



REVISED LIST OF FILMS

(Starred films are silent)

★

1. MR. ENGLISH AT HOME

(1,040 *ft.* 16 *mm.*)

Shows something of life in England by following the members of an artisan's family—father, mother, and three children—through the activities of an ordinary day.

★

4. ENGLISH AND AFRICAN LIFE

(535 *ft.* 35 *mm.*; 214 *ft.* 16 *mm.*)

By using a series of familiar African subjects as pictorial captions to their English counterparts, this film imparts elementary knowledge of some features of life in England.

★

7. PROGRESS IN THE COLONIES
An African Hospital.

(346 *ft.* 16 *mm.*)

This film covers the reception and treatment of a street accident case, with a glance at the X-ray and outpatients departments, in a Lagos hospital.

★

8. AN AFRICAN IN LONDON

(1,170 *ft.* 35 *mm.*; 480 *ft.* 16 *mm.*)

An African visitor is conducted round London by a friend and shown some of the chief places of interest.

★

10. THIS IS A SPECIAL CONSTABLE

(810 *ft.* 35 *mm.*; 326 *ft.* 16 *mm.*)

The work of the special constable in a large city in Britain is shown in this film.

★

17. THESE ARE LONDON FIREMEN

(990 *ft.* 35 *mm.*; 388 *ft.* 16 *mm.*)

This is a film which gives some idea of the training of firemen in London.

★

23. UGANDA POLICE

(255 *ft.* 16 *mm.*)

Taken in Uganda, this film tells of the training and work of the African police in that territory.

★

27. RETURN OF THE EMPEROR

(854 *ft.* 35 *mm.*; 341 *ft.* 16 *mm.*)

This film is a record of the return to his country of the Emperor of Abyssinia.

★

33. FARMING IN RUSSIA

(524 *ft.* 35 *mm.*; 220 *ft.* 16 *mm.*)

Some of the farming methods on the grain lands of the U.S.S.R. are shown in this film.

★

35. MACHI GABA

(492 *ft.* 16 *mm.*)

Made to encourage Nigerian tribal chiefs to take a closer interest in their peoples' welfare, this film shows how, even in primitive conditions, simple measures for safeguarding health may successfully be put into effect.

37. LAND AND WATER

(1,015 *ft.* 35 *mm.*; 400 *ft.* 16 *mm.*
Music and effects track)

This film sketches the course of a tidal river, and indicates broadly the evolution of the ship from the simple boat to the ocean-going vessel.

★

39. BLIND PEOPLE

(1,176 *ft.* 35 *mm.*; 469 *ft* 16 *mm.*)

This film shows that blind people can learn to do manual work well enough to earn their living and be useful members of the community.

★

44. NURSE ADEMOLA

(810 *ft.* 35 *mm.*; 315 *ft.* 16 *mm.*)

An African nurse is seen in various phases of training at one of the great London hospitals.

★

47. A BRITISH FAMILY IN PEACE AND WAR

(4,400 *ft.* 35 *mm.*; 1,751 *ft.* 16 *mm.*)

An ordinary family in Britain—father, mother, two sons and a daughter—is seen in peace time and under the stress of wartime conditions. Every member of the family makes a contribution to the war effort; and the family spirit persists through all the difficulties.

49. PROGRESS IN THE COLONIES
Kenya, East Africa.

(353 *ft.* 16 *mm.*)

Ranging through hospitals and dispensaries to schools and a smallholding, this film shows something of the progress in conditions of living, of hygiene, of agriculture, and so on that has been achieved in Kenya.

50. **SAM THE CYCLIST**
(580 *ft.* 35 *mm.* ; 220 *ft.* 16 *mm.*)
This is a comedy film showing an old-style comic performing tricks on a bicycle.

51. **COSSACK HORSEMEN**
(664 *ft.* 35 *mm.* ; 262 *ft.* 16 *mm.*)
Cossacks from the plains of Russia give a display of expert horsemanship.

★

53. **MR. WISE AND MR. FOOLISH GO TO TOWN**
(2,062 *ft.* 35 *mm.* ; 825 *ft.* 16 *mm.*)
By showing the obvious effects of neglected venereal disease, side by side with its cure under proper treatment, this film seeks to encourage people to put themselves under skilled medical care as soon as they are infected.
It has not been generally distributed, but is obtainable on application through Public Relations or Information Officers.

55. **SPRINGTIME IN AN ENGLISH VILLAGE**
(675 *ft.* 35 *mm.* ; 265 *ft.* 16 *mm.*)
This film of the election and crowning of the May Queen in an English village has special appeal for Africans because the Queen is herself an African child.

56. **PLAINSMEN OF BAROTSELAND**
(350 *ft.* 16 *mm. Colour*)
This film gives an interesting picture of the life of the Malozi tribesmen of Northern Rhodesia.

61. **FOOD FROM OIL NUTS**
(2,785 *ft.* 35 *mm.* ; 1,114 *ft.* 16 *mm.*)
The making of margarine is depicted from the gathering of palm kernels and groundnuts to the finished product. In order to make clear what goes on in the manufacture, each factory process is preceded by a sequence showing the same work being done by hand.
Reels 2-4, showing the manufacture only, may be had separately from the first reel, and in 35 mm.

★

63. **YAWS**
(968 *ft.* 35 *mm.* ; 363 *ft.* 16 *mm.*)
Shows how the treatment of yaws may effectively be undertaken amongst a scattered population.

★

66. **AFRICAN TIMBER**
(1,970 *ft.* 35 *mm.* ; 788 *ft.* 16 *mm.*)
Timber felled in African forests is brought to England and made into various articles for use in commerce and the home.

★

68. **CHARCOAL BURNING IN THE KIKUYU RESERVE**
(460 *ft.* 16 *mm.*)
Made in Kenya, this film tells the story of charcoal from the felling of the tree to its commercial and domestic use.

★

69. **BOY SCOUTS IN UGANDA**
(360 *ft.* 16 *mm.*)
This film gives a glimpse of life in a Scout camp in Uganda on the banks of Lake Victoria Nyanza.

★

70. **GIRL GUIDES IN UGANDA**
(212 *ft.* 16 *mm.*)
This is a record of a camp for Girl Guides held in Uganda.

71. **BOY SCOUTS**
(2,891 *ft.* 35 *mm.* ; 1,180 *ft.* 16 *mm.*)
Through an encounter in saving a boy from drowning, a lad becomes interested in the Scout movement, joins a local troop, and spends his holiday at the annual camp. By this device the objects of Scouting are explained and many Scout activities covered in some detail.

72. **EDUCATION IN ENGLAND**
A Secondary Modern School.
(3,922 *ft.* 35 *mm.* ; 1,582 *ft.* 16 *mm.*)
This film shows the working of a modern school for boys and girls of eleven years old and over. This particular school does a good deal of work on farm and in the garden, and should have especial interest for people in agricultural communities.

73. **AFRICANS STUDY SOCIAL WORK IN BRITAIN**
(1,065 *ft.* 35 *mm.* ; 425 *ft.* 16 *mm.*)
African men and women came to England to be trained in social welfare work. They are seen at a factory, a children's clinic, a school and a farm, and in their studies in the evening.

76. **A KENYA VILLAGE BUILDS A DAM**
(435 *ft.* 16 *mm. Colour*)
Through the initiative of one of them, villagers in Kenya who are suffering under a shortage of water in the dry season, combine to build a dam which stores enough for all their needs between the rains.

77. **EDUCATION IN ENGLAND**
A Village School
(2,637 *ft.* 35 *mm.* ; 1,062 *ft.* 16 *mm.*)
The purpose of this film is to show, by the example of a village school in England, what can be achieved with a

small staff and little equipment in a small school for children of all ages. Good organisation, the skilful employment of the teachers, and the right attidude towards the children produce self-reliant, adaptable pupils with some skill in handicrafts and the care of livestock, but above all with enquiring minds and sense of responsibility.

★

78. **KENYA DAISIES**

(364 *ft.* 16 *mm.*)

The preparation of pyrethrum insecticide from the heads of the ripe flowers is shown in its various stages. From the powder a liquid is made which, used as a spray, is most effective in killing insect pests. It was taken in Kenya, one of the largest producers of pyrethrum.

80. **RIDER !**

(425 *ft.* 35 *mm.* ; 170 *ft.* 16 *mm.*)

This is a comedy cycling act in which the rider uses several different machines.

81. **LEARIE CONSTANTINE**

(870 *ft.* 35 *mm.* ; 342 *ft.* 16 *mm.*)

Famous all over the world as a cricketer, Learie Constantine does valuable work for the Ministry of Labour as welfare officer looking after the interests of West Indians in England. He is seen at work, and playing in a cricket match arranged in the course of his welfare work.

★

83. **KEEPERS OF THE PEACE**

(480 *ft.* 16 *mm.*)

Made in Northern Rhodesia, this film shows the training of African police there.

★

84. **ON PATROL**

(300 *ft.* 16 *mm.*)

This is an interesting Northern Rhodesian story of the capture of a thief by a local African policeman.

★

85. **LOCAL NATIVE COUNCIL**

(360 *ft.* 16 *mm.*)

By showing the public services provided by the Local Native Council, the film explains the significance and work of the councils and how tax money is spent.

87. **SILVER JUBILEE OF THE ALAKE OF ABEOKUTA, 1945**

(675 *ft.* 35 *mm.* ; 270 *ft.* 16 *mm.*)

The Alake's jubilee celebrations in Abeokuta, Nigeria, are shown in this film.

88. **DECK CHAIR**

(348 *ft.* 35 *mm.* ; 139 *ft.* 16 *mm.*)

A man bent on an hour's quiet reading in the garden is foiled by a recalcitrant deck chair.

90. **VICTORY PARADE**

(1,982 *ft.* 35 *mm.* ; 793 *ft.* 16 *mm.*)

Colonial troops arrive for the Victory celebrations and are seen in camp ; at a tea party in the Colonial Office ; at the Derby ; in Edinburgh ; in London ; and in the march past in the Mall.

92. **AN AFRICAN IN ENGLAND**
An English Village.

(2,592 *ft.* 35 *mm.* ; 1,037 *ft.* 16 *mm.*)

An African is taken round an English village by a retired farmer. During his tour he comes into contact with various village workers and is able to see a great deal of village life.

93. **RURAL INDUSTRIES**
Weaving in Togoland.

(1,930 *ft.* 35 *mm.* ; 772 *ft.* 16 *mm.*)

Taken in Togoland during the camera unit's first visit to West Africa, this film shows how a progressive chief, by the introduction of more modern methods of spinning and weaving, brought prosperity to his community.

94. **FIGHT TUBERCULOSIS IN THE HOME**

(2,700 *ft.* 35 *mm.* ; 1,080 *ft.* 16 *mm.*)

This is a simple film to show how, by sensible conduct and precautionary measures in the home this dread disease can be prevented from spreading. The film was produced in West Africa.

95. **TEDDY BEARS**

(284 *ft.* 35 *mm.* ; 114 *ft.* 16 *mm.*)

Showing young bears at play this natural history film makes a pleasant short entertainment reel. The material was shot in Australia and re-edited by the unit.

96. **VICTORY MARCH ; WEST AFRICA**

(1,866 *ft.* 35 *mm.* ; 746 *ft.* 16 *mm.*)

This is a version of the Victory Parade film giving the activities of West Africans in more detail.

97. **VICTORY MARCH ; EAST AFRICA**

(998 *ft.* 35 *mm.* ; 399 *ft.* 16 *mm.*)

This film lays special stress on the personnel who came to the United Kingdom from Eastern Africa for the Victory Parade.

98. **VICTORY MARCH; MIDDLE EAST**
(985 *ft.* 35 *mm.*; 394 *ft.* 16 *mm.*)
Featuring more especially the activities of the people from the Middle East territories, this film is more suitable for wide distribution in that area.

99. **VICTORY MARCH; FAR EAST**
(990 *ft.* 35 *mm.*; 396 *ft.* 16 *mm.*)
Activities of the detachments from the Far East who came for the Victory Parade are shown in more detail in this film.

CINEMAGAZINES

NUMBER 1
(919 *ft.* 35 *mm.*; 367 *ft.* 16 *mm.*)
(a) London: Lord Lugard. Westminster Abbey Service.
(b) Cambridge: Africans gain experience at an Infant Welfare Centre.
(c) London: Mounted Police.

NUMBER 2
(1,166 *ft.* 35 *mm.*; 463 *ft.* 16 *mm.*)
(a) London: West Indians' Church Parade.
(b) Burma: Elephants help the Engineers.
(c) Burma: African Troops in Action.

NUMBER 3
(1,030 *ft.* 35 *mm.*; 412 *ft.* 16 *mm.*)
(a) London: War Portraits.
(b) East Africa: Rehabilitation of African Soldiers.
(c) East Africa: Victory Parade in Nairobi.

NUMBER 4
(994 *ft.* 35 *mm.*; 398 *ft.* 16 *mm.*)
(a) London: University Football Match.
(b) London: Our Camera Unit leaves for West Africa.
(c) Leather Workers in Accra.

NUMBER 5
(930 *ft* 35 *mm.*; 372 *ft.* 16 *mm.*)
(a) London: Colonial Athletes.
(b) London: Model Engineering.
(c) Gold Coast: Infant Welfare Clinic.

Any Questions?

WHAT IS GAMMA?

PEOPLE who hear that a negative has been developed to a certain Gamma are often puzzled by the expression. It is the Greek letter G which has been adopted by the photographic scientist to express a particular characteristic related to the development necessary to obtain a desired degree of contrast in the negative result.

If sensitive photographic material is exposed in the camera, we obtain a negative which records the highlights and the shadows of the subject as a series of varying densities. With increased exposure the densities will become darker; with decreased exposure the densities will become lighter. In other words, with varying exposure there will result varying overall density. Hence the photographer speaks of *Exposure giving Density*.

Ideally, if your subject has a range of varying tones, with correct exposure you should obtain a negative with the range of densities varying in exact relationship as in the subject.

But if you watch the development you will find that at first there is

Fight Tuberculosis in the Home

THE first camera unit working overseas for the Colonial Film Unit visited the Gold Coast in the early part of 1946. One of the most important films in the programme was on Tuberculosis, a subject which was given priority by the local medical authorities. It was regarded as essential that everything possible should be done to bring home to the people, through this film, the dangers of this dread disease.

Throughout the lengthy investigation, the closest possible liaison was maintained with the Medical Department, the members of which co-operated splendidly to ensure the success of the film ; the Medical Officer who specialised in T.B. was relieved of all other duties to assist and advise those responsible during the preparation of the script and the shooting of the film.

It was the main purpose of the film to illustrate in the simplest possible way the preventive measures which may be taken to combat the disease and the steps that may be taken to avoid infection. The main points to be emphasised in the film were the highly infectious nature of the disease, the necessity of cleanliness and ventilation in the home, the importance of avoiding overcrowding and the urgency of receiving medical attention in the early stages of the disease.

Examining a specimen.





The son sees the doctor.

The setting of the film was a house in an urban compound, the home of a man who was a builder's foreman ; the other members of the family were the wife, one son, and two daughters. Although the house had two rooms available for the family, one was let to accommodate six labourers for a few shillings a month, while the whole family crowded into the one remaining room.

Coughing from the labourers' room disturbs the family constantly during the night and in the morning one of the men is seen to be very ill ; he is assisted to the veranda by two of his friends. Later they help him to get to the hospital to see the doctor. When starting off, he spits on the sandy ground of the compound near where the mother is scouring dishes with sand which may well be contaminated with the sputum. It is clearly seen that the compound is dirty and untidy.

The father of the family is anxious and worried, because his son, usually so bright and cheerful, seems listless and lethargic and has spasmodic fits of coughing. Realising the boy is ill, he asks his wife to take him to see the doctor.

Next the labourer and the son with his mother are seen waiting outside the doctor's surgery. Examining the labourer first, he takes down particulars and gives him some medicine. Then the son is examined and a specimen of his sputum is taken ; examined under the microscope, it is seen to contain bacilli of tuberculosis.

In taking the boy's particulars, the doctor notices the address given is the same as that given by the sick labourer. Considering the matter requires further investigation, he rings up the Health Department.



A bad case of T.B.

An African health inspector is sent to visit the house and finds it is overcrowded and unhygienic, while the compound is dirty and untidy. The window louvres are stuffed up with rags and paper, making ventilation impossible. He tells the labourers to remove their belongings and that he will find them accommodation elsewhere.

There follows a general clean-up of the house and compound. All refuse and rubbish is collected and burned and the house is thoroughly ventilated and disinfected. The labourers are taken to their new home where there is ample accommodation and clean living conditions.

Returning to the compound which has now been cleaned up, the health visitor advises the mother about her son. His bed is made up on the veranda where he can get plenty of fresh air ; a set of crockery is set aside for his sole use and a bowl with disinfectant is provided for expectoration.

Later the doctor pays a visit to the compound to make sure that everything possible has been done. The father has arrived home in the meantime and the doctor reiterates all the points which must be attended to if his son is to get well. When he leaves, both father and son are happy and confident in their belief that recovery will be rapid.

This simple story in pictures should help those who are striving to check the progress of a disease which is becoming a real menace in many crowded urban areas in the Colonies.

Films We Have Seen

THE HOUSE-FLY — HYGIENE

Owners of Negative : Army Kinematograph Unit.
2 *reels*—20 *mins.* *Sound.* 16 *mm. and* 35 *mm.*

Synopsis : Reel 1 shows a dirty Army camp, with uncovered refuse, filthy latrines, manure heap, etc. Flies are everywhere. The men are listless and the sick parade is large. The life cycle of the house-fly is then shown.

Reel 2 shows how flies transmit disease from filth to food, and illustrates control measures under temperate and tropical conditions.

Preventive measures are taken in the Army camp and the men become fit.

Appraisal : A clear and forceful film.

Suitability : For audiences with some education. The Army background limits its value.

NANOOK OF THE NORTH (Robert Flaherty) — GENERAL INTEREST

Owners of Negative : British Film Institute.
6 *reels*—86 *mins.* *Silent (titles).* 16 *mm. and* 35 *mm.*

Synopsis : This outstanding documentary has for its theme the unrelenting harshness of the Arctic environment. Nanook is an Eskimo hunter and chief, who, with his family, lives a nomadic life on the shores of the Hudson Bay. The film shows their annual summer journey by kayak to the trading post ; their meeting with the white fur-trader ; salmon fishing ; hunting the walrus, fox and seal ; building an igloo ; training the children in the arts of hunting ; breaking camp and finally, during a wild storm, taking shelter for the night in a deserted igloo, while outside the sledge dogs sleep in the snow drifts of an Arctic blizzard.

Appraisal : These episodes from the everyday life of an Eskimo family provide an abundance of humour and dramatic incident as well as a wealth of vivid detail of life in the Arctic. Its fine photography, integrity and simplicity also help to make it an excellent entertainment and background film.

Suitability : All audiences.

LIFE STORY OF THE TAWNY OWL — NATURAL HISTORY

Owners of Negative : G.B.I.
1 *reel*—10 *mins.* *Sound and Silent.* 16 *mm. and* 35 *mm.*

Synopsis : A pair of tawny owls nest in an old hollow tree. The eggs hatch and the chicks are taken for safety to a rabbit burrow. Later, alarmed by a badger, the parent birds bring their brood back to the hollow tree.

The owlets leave the nest and begin to learn to take care of themselves. By the summer they can hunt for their own food and by the autumn they are fully grown

Appraisal : A film of very good quality with excellent close-ups and a well-told story.
Suitability : All audiences.

THE CROFTERS — GT. BRITAIN
Owners of Negative : C.O.I. — Agriculture
3 *reels*—25 *mins. Sound.* 16 *mm. and* 35 *mm.*

Synopsis : This film (the second in the " Pattern of Britain " series) gives a picture of life among the crofters of Sutherlandshire.

A mail-van delivers stores and mail at isolated crofts, and at length arrives at Achriesgill, a typical Highland village.

Early one morning all the men set off to round up and bring down the sheep from the hills for shearing ; the whole community takes part in the round-up. The crofters are also seen carrying out household duties, peat-cutting, gillying, road-making, fishing and sheep-dipping. The film ends with hay-making—yet another instance of communal work.
Appraisal : A well-planned film of excellent quality which emphasises the spirit of co-operation without which the crofters could not exist. Little is seen of their personal lives, because this is subordinated to the life of the community. The rounding-up, shearing and dipping of the sheep are particularly good. The peat-cutting sequence is also outstanding, though its use as fuel is not seen.
Suitability : Suitable for Secondary Schools and selected general audiences.

COLOUR IN CLAY — ARTS AND CRAFTS
Owners of Negative : British Council
1 *reel*—10 *mins. Sound.* 16 *mm. and* 35 *mm.*

Photographed in Technicolor.
Synopsis : The film opens with shots of forests and gardens. Nature's colours have given inspiration to pottery designers. Various methods of manufacture in a large pottery are shown ; girls make cups shaped by a mould, bowls are shaped on the potter's wheel, and large pieces are made by the casting method. Other processes are then shown, for example, stacking pottery in racks ready for firing, glazing, hand painting and the designing of new patterns. Examples of modern pottery of the highest quality are followed by final shots of the flowers and trees shown in the opening sequence.
Appraisal : All the processes are shown very clearly, and the quality and colour are good.
Suitability : Special showings in schools.

TREE OF WEALTH — INDIA
Owners of Negative : C.O.I.
1 *reel*—12 *mins. Sound.* 16 *mm. and* 35 *mm.*

Synopsis : The film shows the many uses which are made of the coconut

palm in Tranvancore, South India, where it is the staple crop and provides the basis of many cottage industries. Every part of the tree from the trunk to the flower is fully used ; for example, oil is produced from the fruit, coir is spun from the prepared fibres of the husk and is then woven into bags and mats. Houses are thatched with leaves woven into mats ; brooms are made from the stiff leaf-rib, and the trunk is used for building. Coconut oil, the chief product of the palm, is used in soap-making, for cooking and for lamps.

Appraisal : This is a pleasant film of good quality, needing little explanation. It provides a good deal of information about the lives of the people and there are some excellent exterior shots. The background of cottage industries is a useful feature.

Suitability : Schools and general showing.

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Editorial Notes

THE two camera units which went overseas towards the end of 1946 have been working at high pressure. The West African unit is operating in Nigeria while the programme of filming in East Africa is being shared between Kenya, Uganda and Tanganyika. In the latter territory a convenient location has been found among the Wachagga in the foothills of Kilimanjaro. This will curtail travelling, as it is only a day's journey by road from Nairobi, the Unit's headquarters.

* * *

The Colonial Film Unit had made comprehensive arrangements to cover the departure of the Royal Family for their South African tour in January, but the weather was so appalling that all ceremonial was abandoned. We managed to take some pictures of the departure of H.M.S. Vanguard from Portsmouth, but in the heavy snow-storm the great ship looked like a ghost, and 16 mm. prints would have been unsatisfactory. The unusually severe winter has curtailed all filming activity.

* * *

Mr. C. Treadaway, Chief Technical Officer, C.O.I., has promised to keep *Colonial Cinema* informed of the latest developments in equipment, with special reference to 16 mm. work. His first contribution, dealing with 16 mm. projectors, appears in this issue. Supplies of good equipment are essential to the well-being of the cinema in the Colonial Empire, and readers should make a point of following these articles.

* * *

The use of the cartoon technique for colonial audiences has been the subject of much debate; in an effort to provide an informed basis for argument, the C.O.I. has sent two experts out to West Africa. Mr. and Mrs. H. G. Johnson, both cartoon artists, are conducting an investigation and will prepare sketches and background material for the preparation of one or more experimental films. These films will deal with themes which would be difficult of treatment by direct photography.

* * *

A representative of this Unit recently gave an address to the Film Section of the National Council of Women on the subject of films for Colonial people. The talk was followed with the keenest possible interest by all present, and the audience seemed to appreciate the effort being made to help to solve, through this medium, social and economic problems in the colonies.

Progress in the Gold Coast

THE systematic growth of the Cinema Branch of the Gold Coast Department of Information during the past six years has produced an organisation well equipped to play an important part in dealing with the problems of peace, and the reorientation of policy to meet these needs is reflected in several new developments in its work.

Mobile Cinema Units

The planning of the activities of the mobile cinema vans which are to be increased from five to six this year, is to be directed towards the development of campaign work. When the subject of any campaign has been decided, one main film dealing with it is chosen and a suitable programme of films built round it. Live demonstrations arranged by specialist officers loaned by the department concerned will form an integral part of the scheme.

An important part is being played, for instance, by the vans in the present drive against *swollen shoot*, the disease which is threatening the whole future of cocoa-growing in the Colony. In the campaign, the special film round which the programme is arranged is *Swollen Shoot*, a Kodachrome film made in the Gold Coast in 1946. When this campaign is completed, another will be undertaken for the same or another department, a concentration of effort which should prove not only an economic method of utilising relatively limited equipment, but also a useful means of co-ordinating distribution and specialised film production.

Production Unit

Meantime to make these plans possible an efficient production unit is being built up. It will be under the control of the Director Cameraman, and will be separate from the Cinema Branch. The cameraman has already been appointed, and is expected to arrive in the Colony shortly. A well-educated African has been selected as camera assistant, and is now undergoing training. The script writer will be the former principal interpreter of the branch, Mr. J. Odunton, who went to the United Kingdom in 1943 to broaden his education and has taken a degree at Oxford. On the completion of his post-graduate training with the Colonial Film Unit in London, he will return to the Colony to join the production staff.

The unit has two Bell and Howell 70 D.A. cameras, each with a good selection of lenses and filters. Lighting equipment consists of six floods and two baby spots. Power will be supplied from a 3 kw. generator, driven by the main engine of a Ford one-ton lorry chassis, fitted with a power take-off. This chassis will carry a station wagon body in which

will be installed a battery-operated disc recording equipment. An open-air and a closed studio are available, and funds have been provided for the building of sets.

The policy of the local production unit is to film only those subjects which are more or less particular to the Gold Coast Colony ; very close co-operation will continue to be maintained with the Colonial Film Unit.

Static Cinemas

An interesting contrast with the work of the mobile units is provided by a new scheme for the establishment of static cinemas, to be run by Native Administrations. The first experimental cinema was started at Odumase in January 1947, under the Manyu Krobo Native Administration. The equipment and operator are on loan from the Department, and the part-time interpreter, a teacher from the local secondary school, receives overtime pay from departmental funds. It is hoped that conclusive figures regarding the result of the experiment will be available by the middle of April. If the experiment is a success, more suitable equipment will then be installed, and it is probable that the Native Administration will be required to pay rental for the equipment and to be responsible for the payment of the salaries of the operator and interpreter. The present equipment would then be used to break fresh ground.

The success or failure of the static cinemas will, as in the case of the mobile units, depend in no small measure on the efficiency of servicing and maintenance. The systematic building up of this section of the staff during the past few years now provides a service so organised that, if a

The first static cinema.





Mechanic rewinding a transformer.



Using a power drill.

breakdown does occur, a motor or sound mechanic can immediately be dispatched with the necessary spares, so that repairs can be made without delay. A complete stock of spares for all equipment has been built up, thus expediting emergency repairs, routine van overhauls, and now, it is hoped, the efficient servicing of static cinemas.

Supply of Films

These cinemas will obviously require a steady and increasing supply of new films in order to meet the needs of recurrent programme changes. Great care has been taken of all films used during the war years, and the branch has now a comparatively extensive library. In view of the needs of the static cinemas, the library will have to be extended, and must include numbers of interest and " relief " films. Accordingly, £1,000 is to be made available in the current financial year for the purchase of additional films. Arrangements for the first purchases are already in hand.

Film Strips

The film library, too, will handle film-strips in increasing numbers. Many film-strip projectors have already been put into operation, principally in schools, and teachers have been trained as operators. It is also proposed to use film-strips in connection with the specialised campaign work, to cover areas at present inaccessible to cinema vans. A camera is to be purchased so that the necessary photographs for the preparation of the film-strips can be taken during the shooting of any film.

Staff Arrangements

In the coming financial year a large proportion of the Cinema Branch personnel, including the crews of the six mobile vans, is to be placed

on the permanent establishment. The two skilled Africans on maintenance, the station mechanic, and the sound and lighting mechanic are to be upgraded and placed on the permanent establishment, together with the senior driver-operator who will then act as technical supervisor of the static cinemas. The department's staff also includes a second-division clerk, a storekeeper, a projectionist, two carpenters, and a wireless operator.

Projection Theatre

Finally, plans are in hand to improve the accommodation and equipment of the projection theatre. The building is to be sound-proofed, equipped with ventilating fans and provided with comfortable seating accommodation. Present equipment consists of one de Vry portable 35 mm. sound projector and one Bell and Howell 16 mm. Filmo sound projector, and, as soon as arrangements can be made, an additional 35 mm. projector will be installed. When this is done, the Department will take over the projection of all films for censorship by the Gold Coast Cinematograph Exhibition Board of Control.

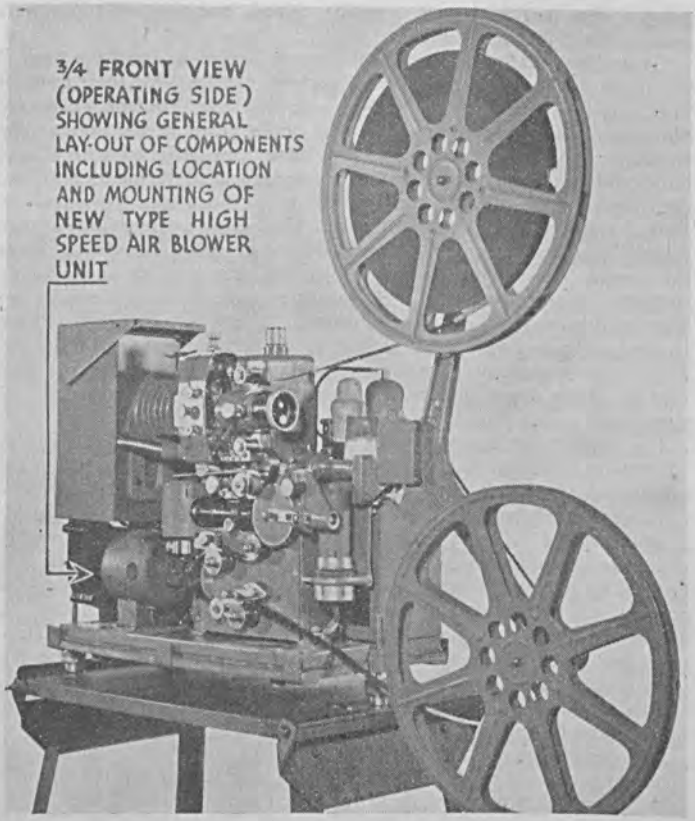
It is significant that the work of the Branch, whether through campaigns and static cinemas or in film production, is becoming progressively more closely linked with the life of the community in the Colony. On this sound basis, its future progress and its contribution to the Colony's fight against disease, superstition and lack of knowledge can confidently be assessed.

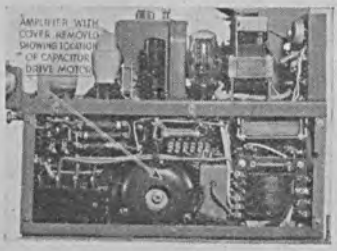
16 mm. Projectors

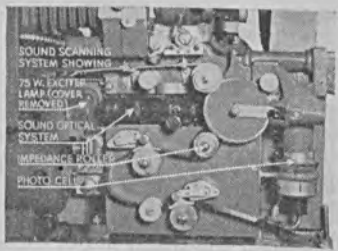
AN excellent article by J. W. Wratten in the last issue of *Colonial Cinema* gave a good idea of the progress made in sub-standard film through two decades. Modern 16 mm. cameras and improved methods of processing exposed film provide photographic quality which compares very favourably with 35 mm. results, while with regard to sound, latest equipment gives a quality which is impressive.

Parallel developments have taken place in 16 mm. projectors. From the comparative toy designed for showing pictures at home, it has developed into a piece of precision equipment which can be relied on to give years of satisfactory service.

Thousands of 16 mm. projectors were successfully used during the war for the training of personnel in almost every branch of the services; many more were used overseas to entertain the forces in all the theatres of war; there was also an astonishing increase in non-theatrical shows to civilians. This enormous increase in the use of sub-standard films was not without its effect on observant business men, and long before the war was over plans were made to cater for this growing market. During


3/4 FRONT VIEW
(OPERATING SIDE)
SHOWING GENERAL
LAY-OUT OF COMPONENTS
INCLUDING LOCATION
AND MOUNTING OF
NEW TYPE HIGH
SPEED AIR BLOWER
UNIT


AMPLIFIER WITH
COVER REMOVED
SHOWING LOCATION
OF CAPACITOR
DRIVE MOTOR


SOUND SCANNING
SYSTEM SHOWING
75 W. EXCITER
LAMP (COVER
REMOVED)
SOUND OPTICAL
SYSTEM
IMPEDANCE ROLLERS
PHOTO CELL

the war few new projectors were developed, but existing types were manufactured in large numbers.

Generally speaking, 16 mm. projectors of British design have been of the small classroom type. Though perhaps excellent for their purpose they were inadequate for use in large halls where the audiences expected film shows that were comparable with those given in the commercial cinemas. The new British projectors have been designed with this in mind, and there is no doubt that the experience gained during the war, and the research done since has been turned to good account. New features such as coated lenses, constant speed alternating current motors and greatly improved optical and sound systems are being introduced, while the general construction of the projectors aims at easy and efficient servicing. An important factor as far as colonial requirements are concerned is the weight of the equipment. It will be found that for such sturdy machines a substantial reduction has been possible and there will be little to complain of in this respect; other features are the high wattage of the lamp and the provision of "snap over" optics for the showing of colour films.

The illustrations accompanying this article are of the B.T.H. (British Thompson Houston) 16 mm. projector which is at present in use in the production theatre of the Colonial Film Unit. It was the projector considered most suitable for an experiment in conversion. Originally supplied with a 300 watt lamp, it was adapted to take one of 750 watts, while the amplifier, which produced approximately five watts, was boosted to produce about ten watts. With a lamp of such increased power it was essential to find some method of cooling the equipment. It was found possible to remove the switch block from under the lamp-house and to fit a high-speed blower in its place. To prevent the gate from becoming hot, a branch pipe was fitted to the main blower. By adding a midget six-volt transformer, it was found possible to raise the sound output from five to about ten watts.

The performance of this converted projector is very good indeed. An excellent picture is thrown on to a 35 mm. size screen and the sound is satisfactory. A number of these converted projectors have been giving ten shows a week on Government mobile film units in the United Kingdom for some months with complete success. The manufacturers are at present engaged on the production of a model of similar specification.

Unfortunately it will be some months before projectors can be produced in quantity, but sufficient has been said to justify the opinion that before very long thoroughly reliable 16 mm. sound projectors which will satisfy the requirements of overseas users will be on the market. It is probable that the weight of the projector will be between 30 and 40 lbs, and that the price will be less than £200.

Information about developments of projectors and other sub-standard equipment will appear in this journal from time to time.

Reports from Overseas

TANGANYIKA

Wanderings of the Cinema Van

THE last news of the Tanganyika Mobile Cinema published in *Colonial Cinema* was in September 1946, when a report written from Dar es Salaam in March was given in full.

The van at the time was 600 miles away from the capital (Dar es Salaam) in the Kigoma area, and it is interesting to note that one of the performances given then was at Ujiji, close to the side of the mango tree (now dead and gone) where Stanley met Livingstone in 1871, and where in November 1946 a new memorial to that famous meeting ("Dr. Livingstone, I presume") was unveiled by His Excellency the Governor, in the presence of a Guard of Honour of Tanganyika Police, and an audience of over 2,000 Europeans, Asians, and Africans.

Since the days of March 1946 the van with its crew of three Africans has covered some 1,500 miles on the railway and some 6,000 miles by road. By the time it returned to Dar es Salaam in May it had completed four months and ten days on the move and had dealt with the Central, Western and Lake Provinces (the last named area is as large as Britain and has a population of over 1½ million Africans).

The crew spent June in Dar es Salaam enjoying the company of their families and giving shows in the open spaces of the township. Twice a week they moved out to villages within a radius of ten miles, gave a show and returned to town before midnight. Then in July began their next great adventure. After a 20-hour trip in the train with the van in an open truck next to the guard's van and looking much more important (it sometimes negotiates railway bridges with only inches to spare), they detrucked on 1st July at Dodoma, and motored 164 miles to Iringa, the home of the Wahehe who led the Germans a dance from 1891 to 1894. The then warrior chief of the Wahehe, the famous Mkwawa, after defeat, was not found until July 1898, and committed suicide as the German Patrol approached his hideout; he was decapitated and the Wahehe to this day believe that his skull was sent to a Berlin museum. His grandson Adam s/o Sapi s/o Mkwawa rules in his stead. After several days in the Iringa District, which included a tour to entertain African labour on the Mufindi tea estates 90 miles south, the van proceeded to Provincial Headquarters at Mbeya (noted for its aerodrome), the home of the Wasokile. But on the way a two-day halt was called at Malangali, where all the African agricultural instructors of this Southern Highlands

Province had congregated for an annual course of instruction under the senior agriculture officer. Two shows were given.

After Mbeya came Tukuyu District and the gold-mining area of Chunya—the van operating between 4,000 and 8,000 feet above sea level. From Chunya the van went to Njombe District and thereafter crossed the border into the Songea District of the Southern Province. Here are the Wangoni, descendants of an impi of the Zulu chief Chaka, whose leader had led them against the Chief in 1833, believing that he was getting old and could be pushed off the royal stool. Chaka won the day and the impi fled in disorder.

After ten days in this area, the van travelled 400 miles through the Yao country of Tunduru and Masasi, stopping at villages for one night here and one night there, to the coast areas of Lindi, Mikindani and Kilwa. On this journey it was travelling close to and parallel with the borders of Portuguese East Africa. At Newala, headquarters of that district south of Masasi, shows were given in full view of Portuguese territory. From Kilwa, first colonised by Persians in A.D. 975, and noted now for its ruins, the van crossed yet another provincial boundary northwards into the Eastern Province, and after a tour of the Rufiji District, crossed the river of that name, one of the largest rivers in Tanganyika, the head waters of which had been crossed in the first day of the road journey between Dodoma and Iringa in July. The final lap of this 4½ months' tour was through the land of the Uzaramo to Dar es Salaam which was reached on 19th November.

The Dar es Salaam Information Officer who controls the van's movements cherishes many amusing memories of the tour. There was, for instance, the very dignified and quite spontaneous letter of thanks received from Chief Adam Sapi of Uhehe, but perhaps the best of a whole pile of correspondence was a letter written by the senior pupil of an African Girls' School in Tukuyu. It was so charming that we decided to publish it in our monthly magazine, *Mambo Leo*, and sent a message to the British headmistress congratulating the girls. Incidentally, we have just heard that this school staged " Snow White and the Seven Dwarfs " last month.

The crew, of course, have many stories to tell—of adventure on the road, of river ferries and hills washed out by cloud-bursts. But here they are back again and eager for more " Join the Mobile Cinema and see Darkest Africa."

NIGERIA

First Impressions

To say that a task is both stimulating and depressing seems to be a contradiction. Let me explain. This is my first experience of an African Colony. My past experience of Africa has been confined to

brief visits to Egypt, travelling through the Union of South Africa by train, and three years' residence in Southern Rhodesia ; by good fortune, two of these three years were spent travelling its length and breadth with a mobile cinema van. This presented a unique opportunity of seeing the country and getting to know some of the customs of its people.

Nigeria seems vastly different in its objects and ideals. As I have been out there such a short time, I have little else but impressions. These will crystallise into opinions, and I hope before my tour is ended these opinions may, in some small degree, become real knowledge. This challenge I find stimulating. It does not make things easier to sense the impression at times that one's intentions are not regarded as perfectly honest.

I have already acquired a healthy respect for the African staff who have been running the mobile cinema vans, for a considerable time without any expert assistance. There may be room for improvement, but on the whole there is a keenness and sense of responsibility among the workers which is most encouraging. The commentators have a real grasp of the basis of propaganda. Until such time as we are able to get sound-tracks in the vernacular (if this proves ultimately to be desirable) the commentator will continue to be the key man of the crew. I am looking forward to sharing what I know about films with these men and carrying out experiments with them. Fortunately, the Cinema section of the Public Relations Office is housed in almost palatial quarters which, although temporary, should be adequate for some time to come.

So far I haven't been beyond the borders of Lagos, but this I hope to remedy in the near future. To me, with its huddle of streets and its many dilapidated buildings, it looks something like a movie reproduction of a frontier town—a town set down somewhere in the Middle East, for at sunrise and sunset one hears the voice from the Mosque calling the Faithful to prayer. This impression is enriched—I use the word purposely—by those odours euphemistically known as perfumes of the Orient. A new-town plan has been offered, but has not yet found general favour.

However, one thing I did not expect is the almost complete absence of flies. There must be a reason; perhaps at this time of the year they are not in season. One other thing is worthy of record if only for the fact that it seems to have escaped the notice of many old-timers. Lagos is the only port I know of where the canoes which come crowding round a vessel as it enters port are manned by women. Their backchat, though more feminine in character, lags not one little bit behind their male counterparts in its pungency and primitive wit.

So much for the stimulation. When delving beneath the surface of things it is quite apparent that the task of propaganda by films is tremendous and responsible, and one must confess to a feeling of depression when one realises the qualities necessary to carry out such a formidable undertaking with success.

Observations by a Mission Field Worker.

Extracts from Edinburgh House Visual Aids Bulletin

ONE of the purposes of a mobile projection unit is to take films into places which are too small to maintain permanent equipment. From this it follows that a large part of its work on the mission field will be done in places where no current is available. This is one of the main problems in equipping such a unit. Weight is an important factor. The heavier the load the more trouble one strikes on bad roads or makeshift bridges. On the other hand, reliability is of supreme value. Among unmechanically minded people it is easy to wreck one's reputation by turning up at the appointed time but failing to give a show. Possibly this would give a worse impression than not turning up at all.

First, then, the current, the life-blood of the whole business. One has to weigh up the relative importance of the two points mentioned above in the light of local conditions. Good roads and bridges make weight less important. An understanding mind in the audience would smooth over a failure of the apparatus. It has always seemed to me that a power unit designed to run at high speeds is likely to be less reliable under exacting conditions if it is too lightly built. Generators specially designed for this kind of work, giving an output of from one to one and a half kvw., are offered by several firms.

Whatever machine is chosen it must be able to stand up to unfavourable conditions. Dust, damp, and lack of servicing are hard tests for any machinery. It should have a low centre of gravity in anticipation of the times when you will have to show in the midst of crowds, each member of which is determined to get a close look at the machine. Well-cased-in machines are preferable to more open models.

In view of the unfavourable conditions under which projection will often have to be undertaken, a margin of performance should be allowed on all equipment. The generator should give a little more current than the projector calls for. It is not good to run machinery continuously at maximum capacity and with few servicing facilities it is almost impossible to ensure 100 per cent efficiency. Illumination should allow a margin over what is strictly necessary for the size of the picture it is wished to show. Blacking-out facilities may not always be ideal, and an inadequately lighted screen gives a poor impression. It may not always be possible to use your own screen, and a makeshift screen often fails in reflecting power.

For road work a matt white screen has advantages over either silver or beaded ; beaded screens need more careful handling than can always be given on the road, as well as calling for more attention to the angle of vision. While those of the audience who are suitably placed may gain a good deal of advantage from the use of the bead screen, those who are wrongly placed may get a very poor view indeed. Matt screens give more

evenly distributed pictures of reasonably good quality, stand up to reasonably rough wear, and may, with care, be washed when they become soiled.

Finally, be sure your vehicle will carry a little more than you plan to load into it. An extra bump may be disastrous when your vehicle is loaded to capacity. In some places, no truck is regarded as properly loaded so long as any inch of space remains empty, and one always has to allow for the would-be passenger with the very persuasive tongue. Extra fitments in the van, especially a small bench (just a plank across) for splicing and rewinding, reduce considerably the inconvenience of working under difficulties.

FILMS IN MALAYA

Article from the Documentary News Letter

ALONGSIDE other Governments the newly formed Malayan Union has set up its own Film Production Unit under the control of the Department of Public Relations. The event is an important one in documentary film history, particularly because of the wide geographical and racial coverage which the unit can achieve.

The Malayan population is admittedly a mere eight million, but it is divided into three main racial groups: Malay, Indian and Chinese. Other races are represented, including European, and the population is therefore widely representative of the whole of South-East Asia. It is not too much to conclude that films appealing to any particular race in Malaya will also appeal to the country of origin, e.g., China, India, Indonesia, and if they appeal to all three main divisions then they will be assured a showing throughout South-East Asia. In fact, although the Malayan Film Production Unit may be known as such, it will really have the status of the South-East Asian Unit, and potentially it is capable of exercising a wide influence.

A short time ago Information Films of India led the field in the area and their production output was very considerable. Unfortunately the Indian Government has not been able to see its way to continue film-making and so IFI has to all intents and purposes closed shop. It is more than probable that the unit will be set up again when the mistake has been fully realised, but for the time being M.F.P.U. is left as the only unit capable of serving South-East Asia.

Even with IFI in full production its output did not satisfy the demand and by far the greater bulk of films shown in the area were made through European motive. Although the commentaries were adapted to the various languages, the Asiatic still lost a certain amount in that he had perforce to look at foreigners on the screen. Although the films certainly got a showing and were appreciated, the occasional film made from

the Asiatic point of view and dealing with Asiatics got an appreciation one thousand per cent greater, even if it was technically not so good.

Added to this, of course, there are a vast number of subjects that have never been and can never be dealt with by European units, either because the European cannot appreciate the Oriental outlook and make full use of film as a medium, or because there are not units enough to cover the subjects waiting.

The Malayan Film Unit should answer both these problems in part. The formation of the unit opens up a new vista of film material, and the fact that the staff will be chiefly Asiatic means that films will be made from their point of view. A small number of British film technicians have been taken in to ensure that the Asiatic staff gets the best possible grounding in documentary film production, but it is hoped that in the course of a few years they will take over and run their own unit.

In Malaya, the idea of a documentary film unit is a new one and it is difficult to find trained personnel because very few films of any description had been made here before the war. The output of finished films for the first year will be small, but as the technical skill of the staff improves, teething troubles are overcome and the idea is proved, the volume of production will increase accordingly. A nucleus of equipment has been purchased from the American Army Film and Photo Section, and may be classed among the finest. In time, the unit will be entirely self-contained with its own processing plant, recording channels, stage and animation studio.

Most films will be made in Malay, Chinese, Tamil and English, and additional language versions will be recorded for other countries in the area so that showing will not be reserved for Malaya alone. Films will also be made to cater for individual races in Malaya, but usually they should have a general appeal. It is important that the idea of the three races living in harmony together should be preserved and fostered.

The unit will be run as a public service and its aim will be to improve the standard of living and education in the area. Literacy in Malaya stands at 40 per cent and it is lower still in adjoining countries. The circulation of printed matter is restricted to a fraction of the population; radio is hampered by the scarcity of receiving sets. It will therefore largely be through films that knowledge and information will reach the people.

Side by side with the formation of the film production unit in Malaya, the development of non-theatrical showing is going ahead even faster. Shortly there should be a number of sixteen and thirty-five millimetre projectors on the road daily, giving shows all over the Union. It is hoped that they will achieve a yearly audience figure to compare favourably with those obtaining in the United Kingdom, and there is reason to suppose that they may even prove more successful, because they are not hampered by the size of a village hall or by rival attractions in the same

way that we are in Europe. Showings will be made chiefly in the *kampongs* (villages) and out of doors where the size of the audience is limited only by the output of the speakers and the size of the screen. If the non-theatrical development in neighbouring countries keeps pace with Malaya's, the field open to the Malayan Film Production Unit will be very considerable.

No mention has yet been made of theatrical showing and here we can expect a very large addition to the yearly audience figure. Although there is no intention to rival commercial interests in film production and films will never be made for direct monetary profit, there will be a definite programme of films made with a view to getting theatrical distribution. Every co-operation from the distributors can be expected. In this way the townsman will see the unit's productions in the public theatres as well as in the schools, the lecture halls and the market-place, while the country folk will be served with non-theatrical showings.

Besides making films specially for distribution in South-East Asia, productions will be put in hand for distribution in countries outside the area. It is time that the people of the East were better understood by the rest of the world, and the idea—so tenaciously held by the Western mind—that the Far East is a savage place full of Dorothy Lamours in sarongs, venomous snakes draped over every branch, and jungles made of red-spotted fungus and aspidistras, be finally and for ever shattered. The Malayan Film Unit's function will largely be to help the population of South-East Asia to fit more securely into the pattern of modern world economy and to bring about a better understanding between East and West. In Malaya it has been proved over the last century that four races can live in harmony together. Here is a perfect background for a documentary film unit.

Swollen Shoot

SWOLLEN Shoot is a disease of the cocoa tree which some time ago became a serious threat to the whole of the West African cocoa crop. In an effort to eradicate the disease, a campaign was started by the Agricultural Department. Its object was to impress on cocoa-growers the gravity of the disease and the steps they should take to prevent it spreading.

The Cinema Officer of the Gold Coast was asked to make a film which would help in the campaign. It would be necessary in such a film to show farmers how to recognise the swollen shoot disease in their crops, to encourage them to seek the advice of the agricultural officers when its presence was suspected, and to take drastic action when it was found that trees had been attacked.

After a thorough investigation, a good script was compiled in co-operation with the Colonial Film Unit in London. Special permission was

granted to shoot the film in Kodachrome, as the peculiarities of the disease could be shown much better through colour photography.

The film was made in story form, as it was considered human interest would add to its effectiveness. It opens with a cocoa farmer walking about among his cocoa trees, stopping here and there to admire an unusually fine pod. Suddenly his attention is drawn to one tree which he examines closely; he has obviously seen something which disturbs him. He handles a pod which is wrinkled, small and round. It is quite unlike his healthy pods. The leaves, too, are peculiar, the veins being streaked with light marks.

Another farmer who joins him at this moment refuses to share his alarm; many of his trees are like that. He doesn't get many large cocoa pods, but why worry about it? There are sufficient cocoa beans to keep him and his family, and he can sell them even if they are only low grade. This is not good enough for the first farmer, who has always produced cocoa of the highest grade. He is determined to see the agricultural officer about it. He cuts off one of the poor pods and an unhealthy looking leaf and they both go off to the agricultural office.

It does not take the agricultural officer long to find out what is wrong. He compares the poor pod and leaf with healthy specimens. They then go together to look at the trees of the first farmer. There is no doubt at all that the disease is attacking his crop and the farmers are shown all the indications. First there is the undersized round pod, the leaves streaked with white, and, surest sign of all, the actual swollen shoot. The agricultural officer points out the swellings which occur at intervals along the shoots. Several trees are suffering. There is only one cure: every tree with the disease must be cut down as close as possible to the roots.

The farmer agrees to take the advice given and calls his labourers to bring machetes and axes. This gives an opportunity of showing the correct method of cutting out the diseased trees.

A visit is next paid to the plantation of the second farmer. It is found to be in a sorry state, the disease not only being found general in the fully grown trees, but in the young plants growing near the infected ones. The agricultural officer urges the second farmer to take drastic action at once, but he is still doubtful and extremely reluctant to cut down his bad trees. He goes off to have a further talk to the first farmer, who meanwhile had made great progress cutting out his infected trees.

While they are still discussing the matter a third farmer joins them. This man suffered severely from the disease in the past, but fortunately carried out the advice of the agricultural officer. He cut out every tree with any sign of disease, planted a new lot of young trees, and has now a large and heavily bearing plantation. He asks the other two farmers to come and see it. They walk round the prosperous farm, examining the fine cocoa pods and the healthy condition of all the trees. Young plants



Small round diseased pod.



Diseased leaf.



The swollen shoot.

are in excellent shape. He shows them the great heap of old tree-stumps the evidence of the disease which attacked his crop the previous year.

The second farmer has obviously absorbed what he has seen. He has made up his mind to do the wise thing. He returns to his farm, calls his assistant to bring machetes and axes, and proceeds to cut down all his infected trees.

The film has been so helpful in the campaign against the swollen shoot disease that a request has been made for a follow-up film called *Cut to Cure* for use in an intensified campaign. This will also be made in Kodachrome.

Meantime the film has been found useful outside the cocoa-growing areas. In late 1946 an International Cocoa Conference was held in London. A request was made to the Central Office of Information to arrange for the film to be shown to a distinguished audience of delegates. No doubt was left at the end of the show that everyone thoroughly appreciated the film.

Soon after the London Conference, Rowntree & Co. Ltd., the famous cocoa and chocolate manufacturers, asked permission to borrow the film as they thought it advisable to give all their workers the opportunity of seeing it. A similar request was received from Cadbury Brothers Ltd. The film is also to be shown at a cocoa and chocolate conference to be held in Brussels during 1947.

Recently a letter was received from the York Education Committee, asking if the film could be sent for a showing to the students of the sugar and confectionery classes being held at the York Technical School.

In view of these many requests, copies of the film are being supplied to the Central Film Library.

The British Film Institute

Reprinted from "Monthly Review," Central Office of Information

THE British Film Institute is unique throughout the world, though there are organisations in other countries which perform one or other of its functions.

Its primary purpose is to be impartial in all its work. It is not dependent on the cinematograph industry. It is not beholden to wealthy backers. Unlike propagandist organisations, it has no large body of enthusiastic supporters urging a particular policy upon the Government of the day.

Its finances, indeed, are found in a peculiarly English fashion, out of what is known as the Sunday Cinematograph Fund. This is a percentage of the sums paid to charity of which cinemas are mulcted if they open on Sunday. The Fund amounts to about £20,000 a year and from it, by permission of the Lord President of the Council, the Institute is allowed a subvention, over the expenditure of which the Government has no direct control.

The Institute is rightly, therefore, able to claim to be both independent and impartial.

The work of the British Film Institute falls into three main categories: first, information; second, the development of the educational use of films both for direct instruction and for the training of taste; and third, the establishment of a Film Archive under the name of the National Film Library.

The Institute Information Service is acknowledged to be the best in Europe, if not in the world. Its files and card indices can supply the answer to almost any question of fact relating to the cinema. It may be that an enquirer wants to know where to find details of the curious types of colour process; it may be that a teacher wants to have a selection of films dealing with a certain subject or subjects; it may be that a producer wants to check up if a film version of a play or novel has ever been made

before ; or it may be that an earnest student of the cinema wants a list of the films which have been directed by men like Alfred Hitchcock or Paul Rotha.

On the educational side the Institute is the force that has now caused the Ministry of Education and the Local Government Education Authorities to take Visual Education seriously. The Ministry is commissioning educational films and the local authorities are organising themselves so that films and other visual aids become a normal part of school equipment and school teaching practice. On the question of Film Appreciation more remains to be done. Many schools are now starting to teach Film Appreciation in the same manner as they teach Art, Drama or Music Appreciation.

In adult education the Film Society Movement, fostered by the Institute, is making rapid headway again after the set-back of the war period. The lead in organising and directing this Movement has been taken by the Institute.

The National Film Library, in the opinion of many people, is the most vital of all the Institute's activities. From every point of view it is important that film records of the life of the present day should be kept, and also that there should be a collection illustrating the development of this new art of the cinema over its short history of fifty years. Until the Institute was founded in 1934, nobody in Britain had considered establishing such a collection.

The Library has now nearly 13,000,000 feet of film in its care. They are kept in specially constructed vaults and are subjected to regular tests to see that they are not deteriorating. Other countries have similar collections. Through the International Federation of Film Archives, of which the Institute is a Founder Member, it will soon be possible, it is hoped, by exchange of copies to make up the few gaps which remain, if the collection is to be a complete record.

Much as the Institute has been able to accomplish, it could have done more, and would have done more, if adequate funds had been put at its disposal. How to obtain these will be the preoccupation of its directing governing body in the immediate months to come.

From the Director's Note-book

Directing Characters

Self-consciousness on the part of the characters in any filmed scene is the greatest difficulty that faces the director. It is hopeless to attempt to suggest that what the characters are doing is real if by their very action they show themselves conscious of direction and that they are performing some pre-arranged incident. One fleeting glance at the

camera will tell the audience the camera is recording the scene; one unnatural turn of the head may destroy an otherwise perfect moment.

With certain quite inexperienced persons whose self-consciousness is apparent, it may be a good thing for the director to talk quietly to them from a position well away from the camera. Especially when dealing with children, if he talks in a conversational tone, from a position quite near them but out of camera range, he will find they will give him their confidence and forget that the camera may be working.

Meeting the Unexpected

In some respects the work of the director of a film is like that of a general or a surgeon. Each knows what he may expect but he cannot tell what difficulties he may meet and at what moment he may be confronted with some complication no human provision could have foreseen.

When that moment comes, everything depends on the general, the surgeon, or the director. The whole flood of his knowledge and experience must rush instantly, but with order, to his brain. In a second he has to decide. His mind must be perfectly under control at that critical moment. Napoleon said that he adapted himself to the demand of the moment—the demand he had not foreseen. Yet he never lost sight of the goal.

And thus with the director; he must plan and plan minutely, but be prepared to act outside his plan when circumstances demand it of him.

What Makes a Picture?

How often the sight of a noble landscape makes us long for a camera and how very disappointing is the usual result if we snap just that which the eye sees broadly. No, we must strive to tell of the *impression* the view made on the mind through the eye. Was it grandeur or dignity or immensity or beauty?

Find out what it was and then you may find your picture-answer by looking at small things about you, those small things that the camera *can* show. The grandeur or immensity of the vast landscape may be conveyed by concentrating on that nearby boulder. The close picture of that boulder backed by a distant high horizon will render the idea you wish to convey. See your mountains, but ask your boulder to tell the sense impression you experienced.

The Cinema and You

Talk by an African commentator before a film show

FRIENDS and countrymen, to-night I am going to tell you something about the cinema, what it is and what it means to you. I expect by this time that most of you are familiar with the mobile cinema vans. I suppose you can recall your early experience. That is almost unforgettable. You remember the large gathering in your village, their

rousing cheers and their loud applause. Surely you won't forget the trouble you had in bringing Kofi back to the house after the show! In fact you were one of the many people who stood and gazed at the cinema van long after the performance was over. The cinema was then a novelty; it was revolutionary and it is little wonder you called it *magic*.

I hope in these talks to explain to you how the cinema works. I ask you to listen carefully, for if you do, you will find at the end that there is nothing *magic* about the cinema but that it is one of the many things man has invented for his entertainment and instruction.

You may well ask that if the cinema is not magic, what then is it? I shall tell you in a moment. Many of you have seen photographs. Well, the cinema is a kind of photography. They are both alike in that they are concerned with making pictures of objects, whether these be human beings, plants or animals. But there is an important difference, and it is this difference which easily induces us to think that the cinema is magic. In ordinary photography we see still objects; in cinematography these images move and behave exactly as we see them in everyday life. We see leaves tremble to the breath of the wind; the child smiles to a caress. In fact, we can sometimes hear the sounds and noises they make.

Why do pictures move in the cinema? The answer is briefly this. Our human eyes see one thing at a time. Before seeing the next thing our eyes must be given the time to move from the first to the second object, during which time it gets rid of the first image. The time required is very short; indeed, so short that we take it as a matter of course. Now if by chance we are to see many things, one after the other in a very short time, we get a hazy image and the objects appear to move. See what happens when you look through the window of a train or lorry on which you travel. The mountains, trees and everything you see appear to move along. This illusion we are so often accustomed to see is based on a property of the human eye known by the big words "PERSISTENCE OF VISION." People who make cinema pictures know this, so they make pictures which run before our eyes, which we see moving exactly as we see things from a train or lorry.

Let us see how this is done. Series of pictures are taken on a thin strip of substance called film. Each separate picture tells part of the story. There are hundreds and hundreds of pictures, each showing a tiny portion of this story. These pictures are made to appear on the screen, the white piece of cloth you see behind the van. These pictures are run by means of a machine called the PROJECTOR. As each image slightly differs from the preceding one, our eyes translate these slight differences into an appearance of motion. So you see in this way we have the cinema picture. It is no magic but a series of photographs that are made to run before our eyes.

This, Elders and Friends, is all I have to tell you for to-day. Next time, I shall give you the history of the cinema.

Overseas Commercial Distribution

Reprinted from " Monthly Review " of the C.O.I.

IT is the aim of the Central Office of Information, in conjunction with the Foreign Office, Colonial Office and Dominions Office, to arrange for the widest possible distribution of Government-sponsored films throughout the world. This can be achieved in either or both of two forms :

1. Theatrically through the medium of commercial cinemas.
2. Non-theatrically to non-paying audiences in clubs, institutes and societies, or through the agency of education authorities to schools.

The kind of distribution to be attempted depends on the type of film to be handled ; a purely educational film, for instance, will be expected to reach non-theatrical audiences only, whereas a general interest film will normally be sent out first for theatrical distribution and after a reasonable time be put into circulation non-theatrically, thereby securing the widest possible showing, first to general audiences in cinemas and then to specialised sections of the population.

It is always advisable to think seriously about the theatrical possibilities of every film which is not purely scientific or educational.

Often some revenue to offset the costs of production can be secured from theatrical distribution. Conditions vary considerably, and it is realised that in many countries the local trade cannot afford to pay much or anything at all for shorts. Nevertheless, theatrical distribution can still offer a channel for showing films to the masses, as an adjunct to non-theatrical showing. On the other hand, in countries where shorts have a market value, every effort should be made to secure adequate, i.e., not merely token, payment. As a class film distributors are no exception to the general rule that people appreciate things for which they have to pay, and a distributor can be expected to make intensive efforts with a film in which he has a financial interest.

Experience has confirmed that it is worth while endeavouring to make financial arrangements which match those obtained by the commercial producers in any country.

Most countries, with the exception perhaps of some in the Far East, are no longer interested in war films, and the call for the future is for films of post-war interest. With such films, provided they contain a reasonable flavour of entertainment, it should be possible to offer them for cinema showing on their merits.

Copies of films for cinema use are normally in 35 mm. size, but quite a number of cinemas, especially in certain European countries, are fitted with 16 mm. projectors, and this form of commercial showing is tending to develop. Inclusion of 16 mm. commercial rights should therefore be considered when disposing of any of our films overseas. Alternatively

the 16 mm. commercial rights can be disposed of separately. Such rights should always be " non-exclusive " in order not to prejudice the ordinary non-theatrical distribution.

Commercial arrangements, covering a number of territories overseas, have been made by the Central Office of Information direct with a distributing company in London. For some other countries it is through the agency of the Films Officer or Press Attaché abroad that films are disposed of on commercial terms. In most of the British colonies and certain foreign countries it is the custom for exhibitors to book complete programmes from renters, and such bookings would mean the regular supply of features, shorts and often newsreels as well. It would therefore not be a commercial proposition for such exhibitors to pay for shorts offered independently. In these cases every effort should be made to get exhibitors to include officially sponsored films in their programmes without being asked to pay for them.

Officially sponsored newsreels are dispatched each week with appropriate language commentaries to Latin America, the Middle East, the Balkans, the Iberian Peninsula, certain parts of Africa and the Far East. In addition, 80 copies of British News in 35 mm. or 16 mm. are dispatched each week to 35 British colonies and 3 British Missions abroad.

Post-war distribution of British Government films is steadily developing. We now send films to over 100 territories, and many of the commentaries are in the native tongues. With this already achieved, we can play an important part in making Britain better understood abroad.

Films We Have Seen

INSTRUMENTS OF THE ORCHESTRA

Owners of Negative : C.O.I.

2 *reels*—20 *mins. Sound.* 35 *mm. and* 16 *mm.*

Synopsis : This is a film for children, made for the Ministry of Education by the Crown Film Unit, in which the London Symphony Orchestra, conducted by Dr. Malcolm Sargent, plays Benjamin Britten's fugue on a melody by Purcell. At the beginning of the film Dr. Sargent briefly describes the main groups of instruments in a symphony orchestra—" those you blow, those you scrape and those you bang." The orchestra begins to play, and the camera focuses on each instrument in turn, the wood-wind and brass, the strings and the various percussion instruments; meanwhile the music continues without interruption. Finally, as the music draws to its close, the orchestra is seen in its entirety.

Appraisal : An excellent film, planned on simple, straightforward lines, with good photography and recording. The commentary, written and spoken by Dr. Malcolm Sargent, is clear, unhurried, and well suited for juvenile audiences, while Britten's music, though not an obvious choice for children, is admirably suited to the treatment of the film. There is no " showmanship " on the part of the musicians, attention being focused primarily on the instruments themselves. Sufficient time is devoted to each to leave a clear impression, both visual and audial, of its main characteristics. The film fully achieves its purpose and is completely satisfying from both aesthetic and instructional viewpoints.
Suitability : Secondary schools and colleges, especially as an introduction for musical appreciation lessons, and educated adult audiences.

ASSOCIATION FOOTBALL

The following are two films in a series of seven, made by Gaumont-British Instructional in collaboration with the Football Association.
Each film one reel (10 *mins.*). 35 *mm. Sound.* 16 *mm. Sound and Silent.*

No. 1. KICKING

Synopsis : Arsenal football players demonstrate penalty and free kicks, the corner kick and goal kick, to show what can be done with a stationary ball. The film also shows how to kick a moving ball, on the ground, the half-volley, the volley and the overhead kick, emphasising the importance of " keeping your eye on the ball."

No. 2. BALL CONTROL

Synopsis : Arsenal and Albion players demonstrate trapping, dribbling, heading, short passing, and methods of deceiving an opponent.
Appraisal : Both films concentrate on individual players, and all points are analysed in slow motion, while effective use is made of stopping the action to show the exact position at the time of impact. The quality is adequate.
Suitability : Secondary schools, either as a teaching film or for general interest.

AMONG THE HARDWOODS

AUSTRALIA

Made by the Government of Australia.
Owners of Negative : C.O.I.
One reel—10 *mins.* 35 *mm. and* 16 *mm. Sound.* 16 *mm. Silent.*
Synopsis : The film deals with lumbering in the jarrah and kauri forests of Western Australia. After the trees are felled, portable motor saws cut them into logs. Different methods of hauling to the railways are shown, also the journey to the sawmills, where the logs are sawn into blocks and planks of various sizes.
Appraisal : A simply constructed film of good quality. The sound-track consists of effects only, and adds considerably to the realism of the film.
Suitability : Geography background film for schools.

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial

THE Colonial Film Unit has now been in operation for eight years. There must be many officers in the Colonial service, particularly since the release of the armed forces, who are not fully aware of its origins and purpose. For their benefit we include in this issue of *Colonial Cinema* an abridged version of a feature-article on the Unit, written at the request of the Reference Division of the Central Office of Information, who are receiving an increasing number of queries from abroad concerning its work.

* * *

The work of the C.F.U. is, in fact, receiving more and more attention now that the energies of mankind can be diverted from the necessities of war to the more fundamental needs of, among other things, education. *See and Hear*, a new magazine with an international circulation, has published a long article on our activities, and that admirable book *The Factual Film*, recently published by the Oxford University Press, also contains many references to our productions.

* * *

The use of African music in our sound-tracks has been the subject of a great deal of argument of late. As will be seen from the article on the C.F.U. mentioned in the first paragraph, we are taking the matter seriously. The last word has by no means been spoken, however, for even musicians are divided on the subject. In this issue we reproduce three articles, all differing in their point of view. The first is by a non-musical member of the C.F.U. staff, who spent some four years in Africa during the war. The second is by an African teacher in Nigeria, and the third by an ex-welfare officer who is now studying music at Oxford. None of these contributions necessarily represents the official view of the C.F.U., and we would welcome further additions to the argument.

* * *

The two camera units now working in East and West Africa have almost finished their present tour. Both have been cursed by ill-fortune in varying degrees, the East African unit by appalling weather, the rains having behaved in the most unpredictable manner, and the West African unit chiefly by sickness.

* * *

The first session of the Nigerian Legislative Council under the new constitution was very fully covered by our cameras. The results were of sufficient interest to warrant the film being used in news films, apart from our own version. The importance of this event will have been recognised by any serious student of colonial affairs, and we were privileged to have had the opportunity to record it.

The Colonial Film Unit

THE impact of war and the mobilisation of the Empire created the necessity for the closest understanding between the allied nations. Of equal importance was the dissemination on the widest possible scale of such information and news as would facilitate the clear grasp of what has best been termed the " British Way and Purpose." The Ministry of Information was brought into being for this task.

All publicity presents difficulties, particularly if it has any claims to accuracy. The task is doubly difficult when the majority of those at whom publicity is directed are illiterate and when among an overall audience there is no common element of language. The people of the Colonial Empire had been told that King George was at war and they responded nobly, but the vast majority were completely ignorant of what war meant to the Empire and in what ways they could assist. It became clear that the most effective way of contacting them was through the medium of films. Such films would have to be self-explanatory, for owing to the multitude of different vernaculars neither commentary nor sub-titles could be used. They would have to be simple in technique and continuity, for the unsophisticated mind could not grasp a sudden change of scene and action. In fact, they would have to be nursery films, and all the more difficult to make for the lack of the normal film conventions, which so often provide a convenient escape from the necessity to maintain a strict continuity.

The Colonial Film Unit was created to tackle these problems. Mr. W. Sellers, an officer from the Nigerian Service, was on leave in the U.K. at the time of the outbreak of war. For twelve years he had been conducting health and welfare campaigns throughout the colony, and by patient experiment he had discovered the particular appeal of moving pictures to the Africans. He had produced thirty-odd films which had been shown with highly successful results, and was full of confidence concerning their value as propaganda. Mr. Sellers was asked by the Ministry of Information to study the problems faced by the Colonial Film Unit and to plan out a suitable programme of films for showing to the colonial people from travelling cinema vans, which were to be supplied by the Ministry.

In the early stages, the unit had no technicians of its own. It was, however, given access to those of the G.P.O. Film Unit, which, as the Crown Film Unit, had been taken over by the Ministry of Information. Mr. Sellers was fortunate in his colleague, for in 1940 he was joined by Mr. George Pearson, a well-known film director since silent days. Mr. Pearson was quick to grasp the significance of this important experiment, and his vast experience of silent films became of inestimable value. In 1940 seven films were made, and another adapted for colonial

audiences. One of the first made, the story of an English carpenter, his wife and his three children, is a classic of its type and has never to this day lost its popularity with the unsophisticated film-goer. It is slow in tempo and almost perfect in pictorial continuity.

Production in 1941 was concentrated on a series of films which were intended as a preliminary to the issue of newsreels. They set out to explain in simple visual language the function of such items of war equipment as would be most likely to recur in news-reports, such as tanks, aircraft, barrage-balloons and the like. The production of fortnightly newsreels started in 1942, and fourteen issues were distributed in that year.

At the same time it was realised not only that an excellent opportunity was being provided to exhibit films of a generally educational and instructional nature, but that such films were in fact a necessity, to form a relief from the somewhat severe type of film which was the basis of the programmes. The result was such films as *Land and Water*, which explained the evolution of the modern ship in simple terms, and which undoubtedly added to the effectiveness of those with a purely propaganda angle.

In the meantime, the Unit was expanding rapidly. The Crown Film Unit moved to Pinewood Studios in 1942, and the Colonial Film Unit took over their premises in Soho Square. It was supplied with its own equipment and began to recruit its own technical staff. Most of the younger technicians, however, had been absorbed into the Services, and the consequent shortage of skilled men, together with the war-time difficulties of transport and supplies, made it impossible for the Unit to make any films overseas with an authentic background.

As an alternative to this, however, the Raw Stock Scheme was started. Sixteen mm. camera equipment was sent out to Information Officers at overseas posts, and film stock supplied at regular intervals. Exposed film was returned to the Unit headquarters in London for processing, editing, and constructive criticism by the staff. The quality of material thus obtained would obviously be extremely variable, as the operators might be experts or, on the other hand, and far more probably, they might never have used a cine-camera in their lives before. But whatever the degree of experience, there was a uniformly high level of enthusiasm, and occasionally a film would turn up at Soho Square which displayed a sufficiently high standard to warrant wide distribution. The closest liaison was maintained between the office in London and these scattered enthusiasts, and some indication of their interest is provided by the fact that several of them devoted a large proportion of their precious home leave to voluntary courses of instruction at Soho Square.

In addition to these individual contacts, a more general channel of communication was opened up in the form of a monthly pamphlet entitled *Colonial Cinema*, which later became a more ambitious quarterly

magazine of twenty-four pages. It was planned to provide an open forum for the exchange of ideas about films and film-making, to be a source of information and guidance concerning technical matters, and to keep the remotest Information Officer up to date with the activities and future plans of the Colonial Film Unit. Judging from the continual requests for bigger supplies, the magazine has succeeded in its purpose.

The demand for films from all quarters increased steadily to such an extent that the Unit with its limited staff and relatively small output could not hope to maintain an adequate supply from its own productions. It was therefore decided to institute a Research Section, with the duty of carrying out an exhaustive and continual survey of all educational and instructional films. Every conceivable source was explored, including commercial educational libraries, industrial libraries, commercial shorts, amateur film societies and so on. Particulars of those which were considered suitable or which could easily be adapted for different types of audience were indexed and filed, so that there now exists a mass of invaluable information which is available to any colony which requires films to supplement its programmes.

After the end of the war in Europe, it was decided to revise the nature of the newsreel by converting its contents from items of purely war interest to those of particular domestic interest to Colonial audiences. It was renamed the *Colonial Cinemagazine* and provision was made to produce eight issues each year.

It had always been recognised that the majority of films for colonial exhibition should be made in the Colonies, the actual proportion desirable being estimated at eighty per cent. As soon as the war in Europe was over, plans were put in hand to send a camera unit to Africa, where the demand for films seemed to be the greatest. In January 1946 the first production unit of four technicians left by air for the Gold Coast. They received the warmest possible welcome and all the co-operation they could desire wherever they went, and in spite of the enormous difficulties inseparable from filming in the tropics, this first visit was an undoubted success. Although, as a pioneer unit, it was bound in many respects to be experimental, and in spite of additional difficulties in the shape of sickness and defective equipment, two good films—one a much-needed propaganda film on tuberculosis, and one based on the spinning and weaving industry of Togoland—and several shorts were produced.

Towards the end of 1946, two further camera units were sent out, one to Nigeria and the other to East Africa. The West African programme includes films on cocoa co-operatives, mixed farming, the village school and the development of transport, supplemented by a number of shorts for inclusion in the *Colonial Cinemagazine*. Films to be produced in East Africa deal with such subjects as animal husbandry, soil conservation, village water supplies and local government.

Such is the history of the Colonial Film Unit to the present moment. Its future policy is one of continual expansion, not only as regards output itself, but also its diversity. Efforts are constantly being made to improve the quality of the films without detracting from their essential simplicity, and experiments are being made in several directions. The cartoon technique, for instance, immediately comes to mind as a possible method of dealing with subjects which might be difficult to explain by direct photography. In order to investigate thoroughly the possibility of using such a technique in the Colonies, the C.O.I. has sent two cartoon experts, Mr. and Mrs. Johnson, to visit West Africa on behalf of the Colonial Film Unit, and the results of their research are awaited with the keenest interest.

Although, as has been already stated, it is impracticable to make use of spoken commentary in Colonial Film Unit productions, at the same time it is highly desirable to have some form of sound-track. This represents another direction in which experiments are being made. The use of African music on a sound-track presents peculiar difficulties, principally because the great bulk of such music is either vocal or purely rhythmic, and also traditional and territorial. As such, it has a very limited use as a background to film, particularly if misuse of such music, as being out of its particular context, is to be avoided. Fela Sowande, the well-known Nigerian composer and musician, has been on the staff of the Colonial Film Unit since 1943 as Musical Director, and is carrying out valuable research in this sphere. Each unit at work in the field has been supplied with recording equipment, and a number of experimental recordings have been made, not only musical but of all manner of sound effects; it is the policy of the Unit to avoid as far as possible the haphazard application of "suitable music," which is so often completely unsatisfactory, and to make the sound-track, in spite of the difficulties inherent in their films, play as much an active part in the overall production as possible.

It has already been described how the war-time news films were at first supplemented and eventually replaced by films of a more instructional and educational nature. As Colonial audiences become more used to the experience of witnessing cinema shows and less liable to be enthralled by them irrespective of what is being exhibited, so the necessity creeps in for films of a still lighter vein—in fact for real "entertainment" films in the European sense. Here, too, the Colonial Film Unit has been experimenting. A first attempt at a simple comedy for the colonies, entitled *Deck Chair*, was completed in 1946; audience reactions on any large scale have yet to be received, but those of which there is knowledge are very favourable.

Thus it will be seen that the Unit has an ambitious programme before it. It has a part of capital importance to play in the Government's plans for the Colonies—plans which are best exemplified by the recent

session of the Nigerian Legislative Council under its new constitution, and the tremendous groundnut scheme in East Africa. The Unit might be said to have been initiated as a weapon for war : from such beginnings it has a far more important future before it as a weapon for peace, for the constant education and teaching of the Colonial people towards a higher standard of life and a better knowledge of the world.

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The Use of African Music in Films

By a member of the C.F.U. Staff

WHEN Eisenstein's *Ivan the Terrible* came to London recently, it was stated by some critics to contain the highest attainment in synthesis between sound and vision. Although Eisenstein's technique, once so advanced, is now commonplace, and those who remain his disciples tend to remind one of those balletomanes who regard all Russian ballet, good, bad, or indifferent, as phenomenal, nevertheless one can still learn a great deal from the study of his films. The particular principle of synthesis between sound and vision is set out at great length in his well-known book *The Film Sense*. Simply stated, it is an attempt to fit melodic line and rhythm to the action and composition of the visual sequence. One of the fundamental principles of ballet is that there should emerge a perfect synthesis of the three basic elements of music, choreography and décor. If we substitute the visual sequence of the film for the choreography and décor of the ballet, we find an identical problem. In fact, Eisenstein's theory, as practised in *Ivan the Terrible*, is precisely that explored in reverse order in parts of Disney's *Fantasia*, where the cartoonist presents on the screen his visual interpretation of classical music : Eisenstein presented in his sound-track a musical interpretation of the visual sequence.

These theories are, of course, the most advanced concerning a very old problem. Everyone remembers the pianos pumping away a feverish accompaniment to the early silent cowboy films. Noise is, in fact, of primary importance in film-making. The films of the C.F.U., which have as an inherent and necessary characteristic an emphasised simplicity of technique to such an extent that the normal film conventions such as dissolves and wipes are ruled out, can still be enhanced or ruined by the quality of the sound-track. That the C.F.U. has recognised this is amply proved by the fact that for some time now Fela Sowande, the well-known Nigerian musician, has been a full-time member of the staff here, as Musical Director.

But the particular musical problems faced by a unit whose purpose is to make films for African audiences are unique and difficult. In selecting music for a C.F.U. sound-track, we have three broad alternatives :

(1) The use of " suitable " Western music.
(2) The use of pure African music.
(3) The use of orchestrated or developed African music.

Before considering these three alternatives, it should be well and truly grasped that European and African music are as poles part. African music is essentially traditional. It is akin to the stories and legends which are cherished by every family and tribe. It is never recorded or written down. It is simply handed down from generation to generation. Not only has African music merely a local and never a universal or even a territorial meaning, but also each song and each melody has its own particular meaning and its own particular occasions for use. Thus it becomes abundantly clear that it is quite useless to plant " African Music " which sounds vaguely suitable on to a sound-track, as one might legitimately consider Purcell's Trumpet Voluntary or the Water Music suitable for such and such a sequence. In actual fact we may well be using a funeral dirge where we intended a spring-song, and not only is this kind of error liable to be made by Europeans, but even by Africans, for African music, as has already been stated, is local in meaning, and Africa is an enormous continent.

It is essential to grasp the fact that there is practically no ordinary " entertainment " or " concert " African music. The askari driver on safari who crouches over the camp-fire at dusk and croons over his primitive instrument for hours on end is playing music which is either only intelligible to his own particular countrymen or which emerges astonishingly as a garbled version of Yellow Dog Blues, or, alternatively, Abide with Me.

" Westernised " African music is a parody. It will be remembered that in Thorold Dickinson's film *Men of Two Worlds* there was performed a work called " Baraza," written by Arthur Bliss in the African idiom and played by a fair-sized orchestra. The result was neither Western nor African and extremely controversial. The quality of African music is bound up with its peculiarly African instruments. If it develops at all it will develop in its own way, and no amount of streamlining will make it develop any faster. In a recent article, a visitor to East Africa who is something of a musical authority recounts a conversation he had with a Buganda chief about the Madinda, a native instrument of Uganda. The chief was emphatic to point out that the instrument was heard to the best advantage when played at dusk, when the sound drifted across the valleys. This is the essence of African music.

In the interests of accuracy, then, the broad musical policy of the C.F.U. should be one of caution. If a film is being shot on the Gold Coast, and music can be recorded on the spot which careful investigation has proved to be genuinely in keeping with the film, then African music should be used. If there is the slightest doubt as to its suitability, then Western music should be used.

Why I think African Music should be Developed

By an African teacher at a C.S.M. School in Nigeria

"THE man that hath no music in himself, nor is moved with concord of sweet sound, is fit for treason and stratagem; let him not be trusted"—Shakespeare. As with individuals so with nations. Education must take into account the whole man, and aim at enriching his personality. Such personality must spring from his life, and in no art is it more capable of fulfilment than in the art of music, the most sociable of all arts.

Music has a very important part to play in the cultural development of a nation. If this is true of European music, it is no less true of African music. Music enters into, and has to do with, every detail in the life of the African, socially and religiously. Hence delight in music and dance has, from time immemorial, characterised the African national life. With songs he recalls the past heroes of the tribe and the deeds that have immortalised their names in tribal history. Whether chewing his corn or cracking his kernels, the African is always humming a tune. Tribal festival comes; it is greeted with songs and dances. All the chiefs and their retinues come with native airs: and groups of men and women, boys and girls rejoice and dance about with beautiful and attractive songs ringing in the air. So it will be seen that music is the life-blood of the African society, and the more music prevails in any African society, the happier and brighter the people. When heroic deeds are done, the heroes and heroines are greeted with music.

Music does not only exert a refining influence on the African community but it is also a powerful link between villages and towns, thus promoting good union and happy co-operation. The religious life of the African is closely linked with music. Many of the songs connected with religion are remembered and sung again and again from time to time. In making his music, the African is telling all that he sees and feels in his life to the world around him. And he can only tell this best in his own musical language.

All this considered, the development of African music must be given the encouragement it deserves. Today, owing to the impact of Western civilisation, this very important side of African culture is woefully melting away, like ice in summer. Nowadays, visitors come, the African sets his gramophone to music and entertains them, caring little or nothing for the music of his mother tongue. This neglect is indeed a great pity. The African should be able to develop his great musical gifts along his own lines. He must certainly study European music, but real development can only come by linking the new to the old, and not by throwing away the old as worthless. African music has a great future, if old forms are

developed along new lines and associated with religious worship as well as with recreation. Therefore the new should help to perfect the old, so that the African can turn to European music and enjoy it, and to the music of his own country and enjoy that as well.

This, then, is a great challenge to our schools. Native songs can be correlated with subjects taught in school. Music transforms the teaching of history. If pupils are taught to sing about the heroes of the tribe, the good qualities of such heroes will appeal to them in addition to the music itself. Knowledge of Nature Study could be made richer through the medium of music. Let children sing about all things bright and beautiful in their own mother tongue.

Thus African music, well developed, will exert a refining influence on the character of the younger generation; and when school days are over, they are left in possession of a sure means of happiness.

East African Musical Instruments

By CAPT. G. H. HYSLOP
Late Welfare Officer, East Africa Command

ONE of the most fascinating of East African musical instruments is the Madinda of Uganda. It consists of a set of twelve heavy wooden notes ranging from 18 in. to 2 ft. 6 in. in length, which are laid across two banana trees placed on the ground. It is usually played by two musicians who squat facing each other on either side of the instrument, but it is not unknown for yet a third player to add a little theme on the top two notes of the instrument. In order to complete the effect of Madinda music, it is necessary that there should be an African drum accompaniment, for it is in this way that the rhythm of the combined melodies of the two or three musicians is best established. The nearest equivalent to the Madinda among Western musical instruments is the Xylophone, but such a comparison gives a very inadequate impression of the sound of Madinda music, which is of a much fuller tone than that of the Xylophone. The Madinda of Uganda is in no way a mere rough and ready imitation of the Western Xylophone, as can be shown by the fact that it is constructed in the old African scale. This scale is most easily described, though not quite accurately, as consisting simply of the black notes only of a keyboard instrument.

There is a boisterous stringed instrument which is made by the Luo people, a Nilotic tribe living in Kenya on the shores of Lake Victoria. It consists of a large, gaily painted round sound-box to which is fitted a frame for the strings. The Luo are a sturdy people and the music produced on this instrument of theirs is likewise sturdy and substantial, for the strings are fairly coarse. As the minstrel sits playing this rather powerful harp or guitar he chants as he does so, singing at



African Drummer

the top of his voice. The music is embellished by the jingle of metal bells attached to the musician's ankles, and as he beats time with his feet, the bells emphasise the rhythm of the music made. There will no doubt be a small trap-door at the back of the sound-box, for the musician will probably like to store away his ankle bells inside the sound-box when the instrument is not in use. Incidentally these bells are of the same kind as those which African dancers very often wear on their ankles, and when a large troop of dancers stamp their feet as they dance, the effect is most impressive.

During the war I had an East African driver from Kenya who was a member of the Kipsigis tribe and he was never separated from a small African harp which he played extremely well. It was about two feet long and quite narrow, being only five or six inches wide at one end,

tapering down, wish-bone fashion, to almost a point at the other. It was played placed flat on a table or stool, both hands being used to pluck the four or five fine strings. Having no sound-box it is an attractive, quiet instrument and during the evening this driver would play away to his heart's content, singing almost in a whisper as he did so. Occasionally during broadcasts to the troops, the sound of the harp was amplified by resting the instrument on the box of a guitar. On the road the driver always kept his harp tucked at the back of the driving cabin of his three-tonner truck.

A corporal of another tribe, the Kawango, played a small African one-string violin. This instrument the Baganda call the "ndigide." This will be best described by explaining how troops away from their home country made themselves makeshift instruments. They would take a 2 lb. empty jam-tin with one end cut out and then fix a stick some 15 inches long through this tin, just under the closed end of the tin. This stick would become the main stem of the instrument, the tin acting as the sound-box. The string ran across the length of the stem and was secured by a rough tuning key. The real instrument as made at home in East Africa consists of a wooden sound-box covered with hide at one end and in all probability the end of the stem of the violin will be decorated above the tuning key with a wisp of goat's tail to add a touch of glamour. This instrument, like many others in Africa, is used to accompany the minstrel as he sings. A Muganda whom I met in Cambridge and with whom I was discussing African musical instruments told me how he had lost any appreciation of the "ndigide" as he felt that the tune which the minstrel sang seemed to bear no relation to the melody he played on the violin. I think this judgment is a little harsh, but I shouldn't like to say what principle the minstrel works on.

The future of African musical instruments is unfortunately uncertain, for there is a tendency among certain sections of African society today to feel that these old instruments have had their day and must now give way to Western substitutes. This attitude towards the old African culture is due to a number of reasons, some of which are justified. The scope of African music is very limited, but it would be a very great pity if it were discarded, instead of being used as a basis for further development. Surely it is in this way only that Africa will be able to make its own contribution to the music of the world. Modern composers of the first rank have shown the possibility of building up magnificent music around very primitive melodies from North and South America and from East Africa. Delius wrote the Appalachia, Constant Lambert "Rio Grande," and Arthur Bliss composed "Baraza" for the film *Men of Two Worlds*. Is not the best plan for the future of African music, that it should learn all that is possible from Western music, but develop along its own lines, keeping its own instruments and improving them to keep pace with the fuller use to which they can be put.

The Editor

(Reprinted from the Central Office of Information booklet "Monthly Review")

EDITING is the extension of direction by other means. The editor in his fashion advances the story just as the director develops creatively from the script. Creation is always stimulating and the chief fun of an editor's life is assessing the balance of mood and tempo of a sequence, series of sequences, and eventually the whole film. There is pleasure in knowing how a scene can be helped by a close-up being put in just at that point and how a piece of long shot will give the audience opportunity to spread its elbows when the two-shot begins to be irksome.

The editor's life is made easy to the extent that a film is well directed. Editing a film directed by King Vidor, Alfred Hitchcock or David Lean presents no difficulty. The director in these cases knows so well what he wants and his imagination is so well balanced by technical mastery that he shoots exactly what he wants—and usually no more.

The main function of the editor is to select what is the right film, and piece it together in such a way that movement is maintained with the minimum footage.

Each picture brings its new problems and contributes its own experience. An open mind and a capacity for fresh approach are the editor's methods of meeting the various demands of different kinds of film. This is especially true in his relation to the writer and director.

In commercial entertainment film-making a good director likes to work on his script and in the cutting-rooms; but the functions of writer, director and editor have a clearer definition than in the documentary world.

In many documentary films which have a large proportion of exterior shooting, conditions are necessarily so much less controlled than those in the studio. The script has to be more fluid than is usual, the director must be in fact re-writing and—in anticipation—re-editing as some unexpected weather condition forces him to change his plan. In this case it is clear that there can be no definite lines of demarcation between the three functions and that in fact they merge to a very great extent.

Military campaign films carried this process to the furthest extent possible. The existence of certain definite film and the demands of historical and military accuracy meant that the writer was automatically directing and editing as he evolved his pattern. In fact he was only able to write after he had seen a rough assembly of the available material. With a clearly defined framework the writer-director-editor had to use considerable imagination to give the film fresh treatment.

In view of the creative evolution of the film, as it goes through its various stages, it is only natural that writing and editing are the normal

approaches to direction. In the case of the editor, there will of course be many things he does not know; but after years of comparing scripts with finished films, of comparing different takes of the same scene, of comparing methods of different directors and how successfully their ends are achieved, he has an unrivalled training for being able to translate what he reads into what will be seen on film.

Film Plan for East Africa

(Reprinted from the Central Office of Information booklet "Monthly Review")

AMONG the film projects sponsored by the Colonial Office is a new programme of documentaries about East Africa. Its purpose is to acquaint people in Britain and elsewhere with East African life, and with some of the problems of colonial development facing the colonial powers of UNO.

The scheme is more ambitious than any that have preceded it. Starting ten years ago, a series of geographical films was produced, chiefly for use in British schools. During the war background films were made as part of the Army welfare and educational scheme; but these, too, were limited in purpose, being intended to keep East African troops overseas in touch with their own people.

The new programme is being produced by the Crown Film Unit, which recently sent two of its members to East Africa. Their work is scheduled for a period of three years. During this time they will enlarge their unit by training local talent: one of the aims of the scheme is to teach Africans to make their own pictures.

The British men are well qualified for this work. R. Kingston Davis, who is in charge, has several years' experience of filming in Africa and speaks Swahili. S. McAllister is an expert on documentary, having collaborated on several of the most important war films.

It is planned to make a number of survey films giving a general view of the tremendous variety of the six territories concerned: Kenya, Uganda, Tanganyika, Nyasaland, N. Rhodesia and Zanzibar. Within this large area are mountains and swamps, cool uplands, tropical greenery and rolling dry bush. The population is not dense and, irrespective of the influence of European civilisation, the people are in various stages of development. They speak different languages and possess distinctive customs and tribal organisation.

A greater number of films, however, will be story documentaries on particular subjects. They will epitomise a current problem or depict a specific task as seen by the person who performs it. "Our aim," says Kingston Davis, "is to do the job which only films can do: to bring out in human terms the detail of everyday life and the effect upon it of the

transition from African to Western civilisation. We hope our films will show that Africans have much the same interests and ambitions as the people of other countries."

Education will be the subject of at least two films. One will deal with an elementary school in a village, showing through the day-to-day life of one or two families its effect on the community. Children are generally enthusiastic to learn, but there are problems. In certain communities, for instance, parents are reluctant to send their girls to school. A film dealing with higher education will take the form of a career story. It will depict the life of an African student in college, his contacts with the staff, his problems and aspirations as an educated man.

The question of administration will be approached from the viewpoint of a tribal chief who has to resolve various conflicts among his own people. This is a complex subject, touching on the question of the source of tribal authority.

A separate film will be devoted to the subject of frontier administration. It will introduce some of the scattered nomadic tribes, originally organised for inter-tribal warfare, and will show their gradual adjustment to life in peaceful conditions.

The economic development of East Africa will be surveyed in a film showing the country's natural wealth and how it is being utilised. It will give a comprehensive idea of the biggest mines and plantations, of the industries created in the towns, and the problems of reconversion from intensive war-time production for export to the smaller local requirements of peace-time.

The work of the co-operative movement will be described from the viewpoint of a community. This film will also show what the movement means to small producers as well as the opposition with which it meets from vested interests.

Building in the East African climate presents special difficulties because of the tropical rains. A film on transport will give a good idea of the problems involved and of the special methods adopted in constructing roads, bridges and railways.

The story of the fight against sleeping sickness was fully covered in Thorold Dickinson's colour film *Men of Two Worlds*. The film about the medical work in East Africa will deal with one of the other local problems, probably a parasitic disease. Here again the tale will be told in personal terms, through one man's job.

A film on culture will be concerned mostly with the survival of ancient traditions. This subject touches on one of the deepest conflicts in African life, because the educated African is seldom in favour of encouraging any old customs, even if they are harmless.

The film will show something of the arrangements for passing on laws from generation to generation; the songs and dances of the various

tribes and the African's amazingly highly developed sense of rhythm and syncopation. There will be depicted the African's age-old desire for a supreme power able to control the uncontrollable—floods, famine and other calamities—and how this desire led to his faith in witchcraft.

Conservation of the land is one of the most urgent problems in East Africa. One film, covering this subject scientifically, will explain the dangers of soil erosion. Primitive methods of agriculture result in the impoverishment of the land. Now that the population is growing, the only way to prosperity and security lies in a change-over to modern methods of agriculture.

A separate picture will be devoted to the Europeans in East Africa. It will trace the story of those who settled there early and show their share in the development of the various territories.

This programme is complementary to that of the Colonial Film Unit, which is concerned with making films for African audiences. As the work develops, new subjects will be added and more ambitious films will be undertaken. The plan of the new documentaries is an important advance in an endeavour to increase the range of film subjects. It will bring the peoples of the British Empire to closer understanding among themselves and with the peoples of other lands.

On Location in Africa

By One of the Directors

THE life of a visiting film production unit in Africa is one of many changes and vicissitudes. One's visits vary from the dignified residences of governors and senior officials to the humble village homes of native farmers and workers. Some of the time is necessarily spent in hotels, but once filming operations start it is desirable that all members of the unit and all the expensive and almost irreplaceable equipment, with the supplies of film stock, should be stationed "on the job." To travel long distances morning and evening to the location is to lose valuable hours of sunshine. When, to show that events are occurring early or late in the day, it is necessary to secure results with long shadows, the point becomes a very important one indeed.

So we go into camp in a tent acquired for the purpose; it is the usual rectangular type and provides accommodation for three. The fourth member of the party prefers the African-built rest-house close by, which is ample for his needs.

Life in a tent is rather reminiscent of living on board ship, where an astonishing amount of stuff is packed into a small space; yet everything is neatly arranged and get-at-able. It is essential to have a place for everything when living under such cramped conditions, and unless



The Director has an Audience

everyone applies this simple rule strictly, camping can become onerous and distinctly uncomfortable.

Our cameraman is particularly ingenious in creating from odd pieces of wood and old packing-cases all sorts of useful things which add to the camp amenities. As filming necessitates for the technicians long periods in the hot African sun, often when the actors and helpers can " stand easy " in the grateful shade of a tree or under the eaves of a nearby hut, such little additional comforts are very much appreciated after a hard day's work.

The equipment and accessories are our especial care. Our three cameras are packed into a large wooden case with a lock. In addition there are several tripods, large dry boxes containing the main supply of film ; the camera batteries, boxes of reflectors and a varied assortment of curious gadgets which all help to produce work of the highest possible quality. This valuable equipment when not in use is carefully swathed in a specially made waterproof cover. Each morning this assortment is loaded into the camera trucks for the day's work and in the evening is packed away once more with the greatest care. As the unit have experienced a most unseasonable period of wet weather, all the pre-

cautions taken to protect the equipment from damp have proved well worth while. Even though we have had to retire at night with water seeping into the tent, we have known that the tools of our trade would not come to any harm.

In the centre of the back end of the tent is a folding table which, as I write, is being laid by one of the personal servants for the evening meal. Just beyond the doorway are our wash-basins ready for pre-prandial ablutions. Through the walls one can hear the cheerful conversation of the other servants and the cook who is working over his fire in the improvised stove about ten yards behind the tent. We are indeed fortunate, for our cook learned in a hard school providing meals for an officers' mess during the Burma campaign. He is gifted with imagination, has a nice sense of seasoning and a very light hand with puddings and pastry. He does not know how much our art depends on his, which perhaps is just as well. He appears to cope quite successfully with the horde of diminutive African children who come along at all hours to sell us fruit, eggs and other produce from surrounding farms.

We are camped in the middle of an African reserve not far from the residence of the local chief. He is a shrewd old man, humorous, intelligent and quick-witted, and is a considerable help to us in all our affairs, for he reigns as a benevolent despot over many square miles of country inhabited by people who all seem to be more or less distantly related to him. If we require a squad of labourers they are immediately forthcoming on a word from him; he is able rapidly to smooth out any slight misunderstanding that may occur among the Africans who work for us. Some miles away employed in Government service is his son, who talks perfect English and is highly regarded by his superiors.

Our little camp has been accepted most enthusiastically by the inhabitants. The older ones drift around in the hope of a stray cigarette, and as our truck goes by we get smart military salutes from tiny infants who do not wear a single stitch of clothing. I provide many quiet hours' amusement for the younger members of the populace when I work in the open with my typewriter.

Often in the evening when darkness has fallen we can hear sounds of music coming softly from a nearby village. Often the drums beat monotonously in the distance for hours on end. A few nights ago they rose to great crescendo when there was a dusk to daylight celebration of the funeral rites of a local farmer. Two of our party attended the ceremony and, with the characteristic courtesy of these people, were accorded a place of honour. The ceremony, though crude in its performance, contained much in its symbolism that was impressive in character. Neighbours and relatives of the dead man came in groups from every point of the compass. Approaching the scene each party broke into a trot with the cattle in front and the women in the rear waving green branches and expressing their sorrow in song. A band of

warriors performed ceremonial dances and ever and anon either a single warrior or the whole line went through the action of routing the evil spirits that might hover over the dead man's grave.

One could tell many interesting stories of these simple people. In a very short time we have come to know them well and we all like them quite a lot; we all feel we are among smiling friends. As they are very good actors, we hope that the film we have taken among them may be a highly successful one.

"The Film and You"

By the Director, working in Uganda

WE were most interested to receive recently the March issue of the *Colonial Cinema*, and particularly to read, under the above title, the description by an African commentator on how the cinematograph works. It called to mind a scene that was enacted about a week ago here in the Busoga District of Uganda, thousands of miles away from where the commentator does his work.

As you know, Mr. Editor, we are stationed in this district making a film on *The Teacher and The Village*, and our main location is the local school. It is a fairly remote place to which the Mobile Cinema has not yet penetrated, but we thought that the 200 or so very bright young pupils would like to know something about our work and what it meant. So the whole school was called together, with the Headmaster and the local Gombololo Chief in attendance, together with the African Assistant Education Officer who acted as our interpreter and who, incidentally, is playing the leading part in the film.

Through his lips I told the school about the work of the Colonial Film Unit in many parts of the world, and that their own pictures would be seen by many hundreds of thousands of people, helping them to understand better ways of life.

Then the cameraman came forward and essayed the difficult task of explaining how moving pictures move. He was helped by a number of little drawings of "pin men" on the school blackboard, and the questioning of the children afterwards showed that the brightest ones at least had understood. They were very proud at being able to explain the idea to their less agile-minded fellow pupils.

Then, to the great delight of everyone, the cameraman brought out his very fine modern cine-camera, and part by part explained its functions. Then one or two of the leading pupils, who were themselves playing parts in the film, were allowed to look through the viewfinder.

The Headmaster then gave some very enthusiastic words of thanks which were endorsed by the school in a storm of applause. Then the Gombololo Chief followed with some dignified words of appreciation

of our work, and of the fact that we had chosen a school in his district for the honour of representation on the moving-picture screen as an example to other Africans. He also told us that he had reported on our good work to the Kipizinga (King) of Busoga, who had expressed considerable interest. Finally, he most gracefully stated the pleasure of everybody that we had come to live among them, but regret that our stay would be only a limited one.

When the occasion was over and the pupils dispersed outside the building, groups could be seen around the more privileged students, who were busily explaining things amid a buzz like that of a hive of bees.

In two days time I hope to round off their contact with the cinema because, by the kind offices of the Director of Public Relations and Social Welfare of Uganda, a mobile cinema is visiting the district and giving an exhibition to the school and the local inhabitants. Excitement is at fever heat.

I cannot help but think that this incident and that indicated by the article in the March *Colonial Cinema* exemplify the nature, scope and importance of the work that is being done by the Colonial Film Unit. In many places, hundreds and thousands of miles apart, primitive populations are being brought into contact with one of the most potent instruments of modern education, used in such a way that whole vast populations will benefit by new ideas which will raise the whole status of their everyday life, and open to them the possibilities of the vast world of which they are a potentially important part.

A Good African Team

OUR chief producer and one of his directors were recently on an investigation tour in Uganda. Seeing activity some distance from the road, they pulled up the car and went over to see what was happening. It was a party of Africans at work on a boring plant.

In Uganda, the Geological Department are responsible for the making of bore-holes all over the country to supply water to the local people. When completed, the holes are fitted with hand-pumps.

This particular team was at work in a populous area between the Kenya border and Jinja. Under an African foreman, the work was being carried out efficiently. For the benefit of the visitors, the whole of the routine was gone through. The boring tool was withdrawn from the hole; the scoop was emptied and the cutting end made red-hot for reshaping and sharpening.

No doubt was left that these African workmen were thoroughly at home on this job and were well able to maintain this fairly complicated plant.



The Boring Tool



Reshaping and Sharpening

Films We Have Seen

SCHOOL FOR FARMERS INDIA

Owners of Negative: C.O.I.
1 *reel.* 11 *mins.* 35 *and* 16 *mm. Sound.*

Synopsis. This film shows life in an Indian School with an agriculture bias. Lessons include the making of model and then full scale farm implements, practical farm work, botany and geography. The pupils study growing crops, record their progress, and learn about irrigation. After gathering in the harvest they thresh and winnow the grain.

Appraisal. A useful parallel to similar schools in Africa is afforded by this film, which is simply constructed and of good quality. More emphasis on general education would have been an advantage, as little of this side of the school's curriculum is seen.

Suitability. Schools.

Some New Film Publications

SINCE the summer of 1946 there have been several interesting new additions to the ranks of film periodicals. All are independent publications, differing substantially in scope and outlook.

Among the monthly publications, 16 *Mil Film User*, which first appeared in November last, covers a particularly wide field, and its forty pages provide a wealth of news, information and comment on current topics in the 16 mm. film world. The May issue, for example, contains articles discussing screen efficiency, plans for the making of classroom films, the future ahead of the 16 mm. commercial exhibitor, a new type of projector, and a detailed report of a symposium of talks on the requirements for good projection given at a recent meeting of the Substandard Division of the British Kinematograph Society. Among the regular features, a " Digest of New Films " and a review of forthcoming 16 mm. productions are of especial interest. In the Digest, the grading of documentary films according to their informational, educational (i.e. suitability for classroom use) and entertainment value has proved a useful and welcome innovation.

Look and Listen is a paper intended for a more specialised public. It was first issued, in January 1947, as *Instructional Screen*, but as an independent journal it has since been renamed to avoid possible confusion with film companies who use Instructional as part of their name. It is concerned primarily with the significance of the cinema in education, and especially with the use of films in the classroom. Its

function is criticism and it has assigned to itself the role of link between the users and the producers of educational films. It is of great importance that classroom films shall be made in strict accordance with the requirements of teachers, and their views will consequently be freely expressed in these columns. It is also important that the haphazard use of films in schools shall be avoided, and therefore an equally important function of *Look and Listen* will be to help teachers make the best use of the instructional film.

Contributions to the first numbers have included such articles as "The Importance of Films in Teaching Civics," "How Canada uses the Teaching Film," "The use of Film Strip in Discussion Groups," etc., etc., while a current series of articles on "Principles and Methods of Visual Education" is contributed by Patrick Meredith. Reviews of classroom films are included each month.

Published quarterly, *Mini-Cinema* is a trade paper for the professional 16 mm. user. Its aim is "to serve the professional, to give accurate, topical information on 16 mm. work, and to encourage rational progressive activity." Its scope is not, however, restricted to the field of the entertainment film, and though much space is naturally devoted to articles on technical and trade subjects and to reviews of current releases of feature films in 16 mm., the importance of the educational, cultural, industrial and welfare aspects of 16 mm. work is not overlooked. *Mini-Cinema* also contains useful summaries of 16 mm. library and hire services, and an Equipment Buyers' Guide. The publishers are Cinema Press Ltd., who are also proprietors of the well-known trade paper *Cinema*.

Contemporary Cinema, a monthly journal published in association with the Church of England Films Commission and the *Film World*, is slighter in content than any of the papers mentioned in the preceding paragraphs, and is described as a "Christian review of the film and a critical miscellany of the film world." The editorial board consists of the Bishop of Blackburn, Michael Balcon and Edgar Anstey (both of whom have contributed to the early numbers), Roger Manvell (who contributes reviews of new "significant" films), and the Editor, the Rev. G. L. Wheeler. Reviews of books on films are a regular feature, while a four-page inset deals with activities of the Church of England Films Commission.

The usual high standard of the Penguin magazines is well maintained by *Penguin Film Review*, of which two numbers have so far appeared. Its intention is to cover the field of the cinema on an international scale, not only as regards contents but also contributors. Broadly, its approach is æsthetic and critical. As the Review is at present published only occasionally, it does not profess to provide up-to-the-minute reviews and statistics. The editors hope, however, that the material they publish, whether critical or statistical, will have a sufficiently

long-term value to interest their readers. This quality should find particular favour among overseas readers.

The illustrated section, comprising two insets of sixteen pages of photogravure, deals with a wide range of subjects, covering both historical and current aspects of the cinema.

16 *Mil Film User*. Published monthly, price 1s. (Annual subscription, 10s. post free), by Current Affairs Ltd., 19, Charing Cross Road, London, W.C.2.

Look and Listen. Published monthly, price 1s. 6d. (Annual subscription, £1, post free). Address: 30, Fleet Street, London, E.C.4.

Mini-Cinema. Published quarterly, price 2s. 6d., by Cinema Press, Ltd., 93-95, Wardour Street, London, W.1.

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New Films

91. SWOLLEN SHOOT
(1,200 ft. 16 mm. Colour)
This colour film explains how this disease which attacks the cocoa plant can be recognised and the best way of dealing with it. It was shot by the Gold Coast Cinema Officer and edited by this Unit, and has proved extremely useful in fighting the disease.

100. BLACKSMITHS
(900 ft. 35 mm.; 360 ft. 16 mm.)
This film shows English and African Blacksmiths working at their trade.

101. AFRICANS GREET THEIR KING
(900 ft. 35 mm.)
Depicting the visit of the King and Queen to Basutoland and Zululand, this film contains some superb shots of Basuto horsemen and a long Zulu dance sequence. The material was shot by British Movietone News and re-edited by this Unit.

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(900 ft. 35 mm.)
This gives a picture of the first session of the Western House of Assembly of the Nigerian Western Provinces. Taken in conjunction with No. 103 (Towards True Democracy), this film shows the way in which Nigerians are being initiated into the tasks of self-government.

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CINEMAGAZINES

NUMBER 6
(1,007 ft. 35 mm.; 402 ft. 16 mm.)
(a) *LONDON: African Art*
(b) *NIGERIA: African Goldsmiths*

NUMBER 7
(772 ft. 35 mm.; 309 ft. 16 mm.)
(a) *KENYA: Spinning and Weaving*
(b) *NIGERIA: Boy Scout Rally*

NUMBER 8
(835 ft. 35 mm.; 334 ft. 16 mm.)
(a) *LONDON: African Animals at the Zoo.*
(b) *KENYA: Road Construction in Kenya*

Published by the Colonial Film Unit (C.O.I.), 21 Soho Square, London, W.1, and printed by Fosh & Cross Ltd., London.

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long-term value to interest their readers. This quality should find particular favour among overseas readers.

The illustrated section, comprising two insets of sixteen pages of photogravure, deals with a wide range of subjects, covering both historical and current aspects of the cinema.

16 *Mil Film User*. Published monthly, price 1s. (Annual subscription, 10s. post free), by Current Affairs Ltd., 19, Charing Cross Road, London, W.C.2.

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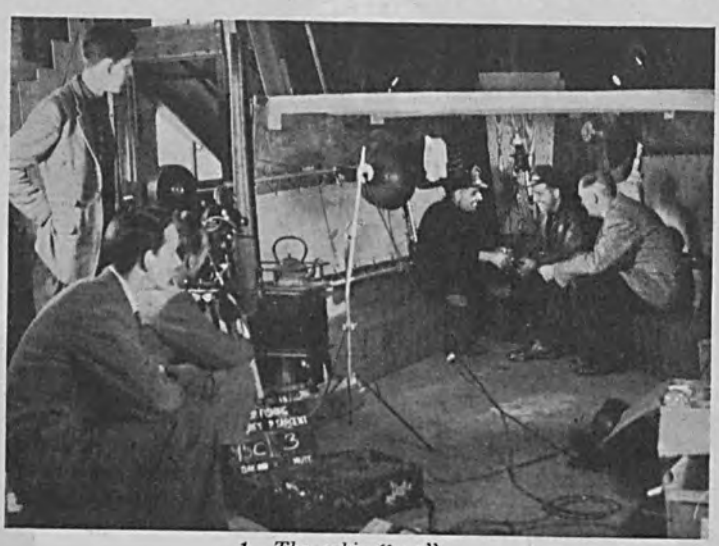
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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Work in Progress — Co-operative Fishing



1 The cabin "set"



2 As it appears on the screen

Editorial Notes

PREPARATIONS are now in full swing for the departure of our camera units for next season's filming.

This year each unit will consist of two technicians only, a director and a cameraman, and further assistance will be recruited locally as required. In this way it may be possible gradually to build up a nucleus of trained workers in each area.

One team will visit Kenya and Uganda, another Tanganyika and Zanzibar, and a third will operate in Nigeria. All these units will work with 35 mm. equipment. The fourth unit, which will use 16 mm. equipment, is to visit Sierra Leone and the Gambia. One of its chief tasks will be to train African technicians to act independently so that, on the departure of the unit, the Raw Stock Scheme may be utilised to maximum advantage by the Colonies concerned.

Investigators will precede the camera units to East and West Africa, and will make full preparations on the spot so that work may start immediately on arrival.

* * *

The last issue of COLONIAL CINEMA contained three articles expressing various points of view on the subject of African music and its potentialities, and we asked for further contributions to the discussion. A copy of the magazine came into the hands of Mr. Hugh Tracy, Director of the African Music Research Bureau in South Africa, and he thereupon sent us a contribution which we are glad to print in this issue.

We hope shortly to reproduce on the same subject an article specially written for COLONIAL CINEMA by Dr. Ivor Keys, Professor of Music at Belfast University, who served for four years in East Africa and the Middle East during the war.

* * *

An important experiment, the results of which may be studied with advantage by all concerned with cinema in the colonies, is described on page 52. The Mobile Cinema Van has done work of inestimable value and will always be an indispensable part of colonial education. But the static cinema possesses such sterling advantage that its eventual establishment on a large scale is only a matter of time. The Gold Coast has taken the lead and a record of their first experiment is here described.

It should be emphasised that this is, in fact, an experiment, and does not constitute an expression of official Government policy.

* * *

Colonial Film Unit films, even if they are shot in the Colonies, are put together in London. It is in London that the cutting is decided upon, that the commentary is written, and in fact that the intellectual level is

struck. Members of the C.F.U. staff are often travelling back and forth between London and the Colonies and constant touch is maintained with the remotest Information Officer. But these contacts are not enough. It is essential for the success of the C.F.U. films that the most intimate knowledge is obtained of their effect on their audiences. Their whole value can be lost if they are to the smallest extent out of focus in their meaning, and the audiences themselves will fail to benefit from a real and sincere attempt to help them.

But there is nothing more liable to misinterpretation than the popular questionnaire with which the cinema-going public is regularly bombarded by the publicity departments of the industry. Accurate research into audience reactions is a slow, tedious and painstaking business if it is to be of real value. We include in this issue a reproduction of an article from *Documentary News Letter*, for the excellent illustration it affords of really thorough methods.

A further article describes how such research might be carried on in the Colonies. Such work would be of tremendous value and is a subject of future discussion.

* * *

Taking a short course of instruction at Soho Square is Mr. I. Carmichael of Barbados. Mr. Carmichael, a British Council scholarship holder, has recently completed a course at the Visual Education Centre at University College, Exeter. He is spending his extension period at the Colonial Film Unit in order to gain some experience in the principles and technique involved in the production of the factual film.

Native Administration Static Cinema

IN the March 1947 issue of COLONIAL CINEMA, a photograph was published of the first Native Administration static cinema in the Gold Coast. This experiment is being watched with unusual attention and we are glad to be able to give further information which is certain to be of interest in other areas.

The Gold Coast Public Relations Department was quick to realise the value of the cinema and has never been backward in trying out any experiment likely to stimulate its use. As far back as 1943, in the earliest issues of COLONIAL CINEMA, we gave much space to a description of the admirable organisation which could well be regarded as a model for less advanced territories. Their initial enterprise has borne good fruit, and the cinema branch continues to progress from strength to strength. It is the proud record of the cinema section that their vans have covered hundreds of thousands of miles of poor roads and given picture shows in every corner of the colony. The results of their work are reflected in the ever-growing demand for the services of the mobile vans.

But cinema vans have their limitations. In certain cases, especially where they have to operate over long periods as self-contained units, they are almost indispensable. As a means of providing periodic film shows over a large area where the roads are not good the maintenance is much too expensive. To give shows once every six weeks in the larger towns of the Gold Coast it is estimated that 17 vans would be required with recurrent maintenance charges of nearly £11,000 a year. The attainment of such an ideal is a long way off. Mobile vans are certainly very valuable for campaign work where it is necessary to saturate a given area with certain information; they are particularly useful, too, for long-range pioneer work. The ideal would be to have Native Administration static cinemas in most of the larger centres of population, with an efficient service of light vans to serve the smaller villages.

The first reports on the experimental Native Administration static cinema of which mention has already been made are well worth studying. The school population of the town is known to be 1,190, and the total population about three thousand. Sited in the courtyard of the local Native Administration headquarters, which forms a natural open-air cinema, there is accommodation for 200 people and control of the audience is not difficult. The equipment is a 16 mm. Bell & Howell sound projector with generating plant, which is housed in a building forming one side of the square. Expenses of the installation and the provision of benches were borne by Native Administration funds, but the actual equipment, the staff to operate it, and the films were provided free of charge by the Public Relations Department.

Shows have been given, whenever possible, three times a week; owing to rain and other causes some shows were abandoned, but between 2nd January and 30th April 1947 there were 36 shows, an average of 2.25 a week. Programmes, which lasted 1½ hours, were changed fortnightly. Admission charges were 2d. for adults and 1d. for children. The following statistics over the period are interesting:

Number of shows, 36	
Total attendance	
Adults	3,154
Children	3,181
Total	6,335
Average attendances each show, approx.	
Adults	87
Children	87
Total receipts	£38 11 10
Average receipts each show ..	1 1 5
Estimated annual revenue ..	£110 0 0

It will be well to consider the financial position of conducting such a cinema as a going concern assuming Government is providing the equipment on a repayment basis ; this excludes the capital cost of the building which could sometimes be erected by communal effort.

Capital Expenditure (Estimate)	
Six years' Repayment Scheme	
Projector Equipment and Installation	£600
Recurrent Expenditure (Estimate)	
Govt. Hire charge (see above)	£100
Maintenance (petrol, oil, spares, records, etc.)	£94
Wages—Operator £80, Interpreter (part time) £36 ..	£116
	£310
Estimated Excess of Recurrent Expenditure over Revenue	£200

The following conclusions may be drawn from the experiment made : Audience figures have shown a healthy steadiness with a slight upward trend which is particularly encouraging. The average attendance of 174 is almost equally divided between adults and children. Representing about 4.5 per cent. of the estimated population it compares not unfavourably with towns in Europe. Audiences have been well conducted and interested in the programmes.

The cinema does not pay its way. Working under normal conditions the estimated loss is about £200 a year. Admission fees are low but it is considered children should not be charged more than 1d. The admission fee for adults might well be raised from 2d. to 3d. This would reduce the deficit to £150.

Either this subsidy must be found or the recurrent expenditure must be reduced by conducting a circuit of cinemas. Such a circuit would be economical of staff and equipment and more persons over a wider area would see any one show. Wages were a big item in the isolated experiment and the staff was not fully employed. Though there would be a less number of shows in any one place, this very reduction would ensure fuller and better-paying houses for each programme, which could be changed less frequently with greater economy in the use of films.

A circuit of cinemas seems the obvious solution to the problem of finance. Briefly, the circuit scheme would be serviced by a light and therefore cheaply maintained mobile unit which would be supplied by the Public Relations Department. Shows would be given on selected cinema sites within the same area. Admission fees would go to the Native Administration concerned, which would pay a sum sufficient to cover the running costs of the unit. The handling of the tickets and the maintenance of order would be the concern of the Native Administration.

The cost of a light mobile unit is estimated as follows :

Capital Expenditure (Estimate)		*Recurrent Expenditure (Estimate)*		
Chassis	£400	Depreciation (6 years' life)		£180
Body	£100	Maintenance (petrol, repairs)		£201
Projector	£200	Wages—		
Generator ..	£300	Driver-operator	£138	
Other equipment	£80	Interpreter	£120	
	£1,080	Allowances	£54	
				£312
				£693

To cover recurrent expenditure including capital depreciation a unit must earn approximately £60 per month. Allowing resting time for maintenance, a unit could give twenty shows a month. It should therefore earn £3 a show. Since it is proposed to give a minimum of one show a month in each place on a circuit and possibly two or three in bigger places the number of cinemas in any one circuit would not normally exceed twelve.

From long experience of attendances at cinema shows throughout the colony, it seems reasonable to estimate on an average audience of 500 at each performance. On a basis of half adults and half children, the following revenue may be anticipated :

Rate	*Receipts per show*	*Profit per show after paying hire*	*Circuit profit per month* (20 shows)
Adults 2d. Children 1d.	£3	nil	nil
Adults 3d. Children 1d.	£4	£1	£20
Adults 4d. Children 1d.	£5	£2	£40

The merit of the circuit scheme does not rest merely on its importance as an efficient means of attacking ignorance but has great potential value in encouraging a better community life. Profits from cinema circuits might be used to develop community centres and libraries. If, for instance, the highest admission rates were adopted, approximately £480 each year would be available. As time went on, each flourishing place in the circuit would possess its own cinema-community centre maintained and managed by its own committee.

Naturally the question of film supplies would require very serious attention if interest is to be maintained at a high level. At present films are obtained from the Central Office of Information. These films will be supplemented by a regular supply of news reels and documentaries

made by the local film unit, which is gradually getting into its stride. The importance of the locally produced newsreels is difficult to overestimate, and this, perhaps more than any other feature, will keep the circuits alive. A stream of irrefutable factual information given through this medium will be of the greatest assistance to Government when it wishes to make quick contact with the people. At present, the film needs of the itinerant van, providing on an average one show every six months to its audiences, are comparatively light. Since a circuit would offer one show a month in each circuit cinema, the number of films to be made available for a monthly change of programme must be very much greater. Inquiry has shown, however, that it will not be difficult to obtain supplementary films in adequate numbers to serve many circuits.

Experience has proved that feature shorts and general interest films are an essential part of the programme. It can scarcely be claimed as the function of Government to provide entertainment, but it can make instruction entertaining. Feature films if carefully selected can be of an educational value in themselves, since a great deal of background knowledge of life in other countries is automatically absorbed with them. Such films, however, are expensive and it would require some good circuits of well-paying cinemas before such additional expenditure could be incurred. There are many cheaper shorts which could be made available during the transition period.

Interesting as it has been to watch the progress of the first static cinema, the growth of the cinema circuit must be regarded as a much more important development. The need for fundamental instruction grows more apparent every day, and the necessity to supply means is urgent. In the early stages subsidies may be necessary, but there seems every reason to hope that a large number of the circuits should not only be self-supporting but profit-earning.

Music of Two Worlds

By HUGH TRACY

WHEN considering the use of music as an integral part of a film, it seems clear that one must first make up one's mind about the nature of the audience to whom the film is intended to appeal. If the audience is European, then the nature of the music used must be within the grasp of European mentality, either conscious or unconscious. Music in films, unless directly accompanying action, such as the movement of a dance, is largely employed as a background to create an atmosphere, to suggest a mood or to emphasise a climax. All these things are absorbed unconsciously by the general public, and most Europeans who go to the cinema are quite unaware of the music which has graced the film they have just seen.

The reason is clear. Music works both consciously and unconsciously; in fact the most effective music for the majority of listeners is that which has the greatest appeal directly to the unconscious and does not require any thoughtful, conscious appreciation of what is happening. Music in an unfamiliar style will set up a vague or even active sense of strangeness, which may suit the purpose of the film producer at the moment; but, where a mood of serenity is needed, the music should be couched in familiar terms. That means, for a European audience, music in European style played upon European instruments, and, conversely for Africans, their own kind of music produced by their own voices or instruments. The work done by background music is for the most part associative, and appropriate moods are released at this unconscious level only by music of a familiar nature. Even when you intend to portray a "foreign atmosphere" or provide background music for a scene foreign to your European audience, it is not always desirable, it seems, to adopt the true national music of the foreigners concerned in the plot. For example, much of the music of the Far East would set up a repulsion in European audiences, whereas pseudo-Chinese music played in a tinkling manner by a European orchestra might well evoke the popular conception of what they think Chinese music ought to sound like, and so create a friendly "Chinese" atmosphere.

An African parody of European music might similarly evoke a more "European" reaction in an African audience than by using genuine European music.

When composing broadcasts on African subjects, I have frequently had this very problem to resolve. Few African tunes or songs convey the essential African scene to Europeans, so for them the music must be chosen with the greatest care. Where an African audience might be delighted with a 10-minute repetition of a single tune because it was received without question directly at an unconscious level, the European audience, being aware of its "foreignness," would reject the same tune within 20 seconds. To the indigenous audience, the string of associations set up in the mind would be quite different from those in the foreign European audience. Proof of this different point of view can be found in the adjectives commonly employed by white people to describe African music and dancing. "Sinister" is the word most used, though I have never yet met an African who would dream of describing his drumming as "sinister." The use of such an adjective merely advertises the European lack of *rapport*.

The answer, it seems to me, is an extremely complicated one. It requires first that the composition of the audience shall be known and specially catered for; and, secondly, that the associative reactions set up by any kind of music either consciously or unconsciously shall be carefully studied before the music is finally chosen for the film or broadcast. In Africa, or at least in Southern Africa, with which I am acquainted, the problem of the choice of music is complicated by the

limited nationalist or tribal outlook of the audience. For example, a Zulu hearing a Sotho tune immediately reacts to it in an unfavourable way, disclaiming any associations with the Sotho people. Even the grand orchestral music of the Chopi xylophones played a mere 100 miles from his border is considered entirely foreign and impinges but little upon his receptive faculties.

The use of simple European music on the other hand contains a certain degree of associations familiar to the African student, because at school he may have had it drummed into him that this is the only "progressive" music fit for an educated person. Its associations, therefore, are partly foreign, and partly snobbish. Through it he fancies himself to be associated with his literate rather than his illiterate brethren. His emotional reactions to this music are only partly unconscious, and therefore only partly effective. They are likely to be of cathartic value in direct proportion to the degree in which he himself can bring his African musicology into play, distorting the European original, both in tone and tempo to his own inherent tastes. This is readily noticed in the music of the negroes as well as in Africa. We cannot rely upon a musical "lingua franca," especially in the European manner, to evoke the associated emotions we wish to convey to our African audiences.

All this sounds very complicated, as it undoubtedly is, and I can see no short cut to the problem, though compromise in the case of films and broadcasts may be essential upon purely economic grounds. I expect the answer will be found to be closely allied to the language medium which the film intends to use. If the film is to be shown to a certain language group, then the ideal would be to attempt to dub only music of that group. As there are over 120 different Bantu languages, and our ignorance of the subject of African music is abysmal, the problem confronting the film director is very considerable. Our research in African music has already shown that there is ample material in the African repertoire for almost any situation which may arise either in a film, broadcast or play, but, unfortunately, little of their music or the modern work of African composers is available as yet to the harassed producer, whose problem is this year and now, and not next year, some time or never.

One thing seems certain. The fundamental work performed by any background film music in any society must be measured in terms of the unconscious mentality of the audience to whom the film is directed. Although the African audience is largely a peasant one and nationally distinct from others, there seems no reason to presume that the psychological problems surrounding this national art have any fundamental differences from those which affect the theory of entertainment and social well-being elsewhere. There is only one solution to the film producer's problem, as with all public entertainment, and that is to know your audience better than they know themselves.

My own research unit, and the newly formed African Music Society, has set itself the task of finding the answer to just such problems as these. Our first duty is to record all the available folk music still to be found in the length and breadth of Africa, to compare it with the Euro-African fashion adopted by converts and encouraged by Europeans, and to make our findings available to all who need them, the future composers, musicians, teachers, broadcasters and film producers in Africa, who will reap the benefit of the scientific and electro-mechanical approach to the subject, which only the last few years have made possible.

Audience Reaction to Films
Necessity of Planned Research

The Colonial and the Cinema

During the last few years those responsible for the government and welfare of backward peoples in all parts of the world have been led inevitably to undertake systematic research into the effects on primitive communities of their increasing contacts with the modern world.

The cinema is one of the newest and one of the most appealing media of entertainment and education, and in the Western world investigation into its effects has come to be recognised as a necessity.

When the cinema is used to educate and entertain backward people, the number of unknown quantities is greatly multiplied, and research into the reactions of audiences becomes doubly necessary. That the film can gain the interest of colonial peoples is known, but its effects are largely unknown, and the manner of its effectiveness as a means to social progress is a matter of trial and error.

Research So Far

A questionnaire on audiences' reactions prepared by the Colonial Film Unit was circulated in the colonies in 1943 under the auspices of the Colonial Office. The replies reveal valuable information but even more they reveal the need for further research and the inadequacy of the method employed. Replies from different territories often contradicted each other, are inconsistent in themselves, and lack a common, systematic approach.

When the questionnaire asks what backward people like, the answer may be what the observer unconsciously likes himself, or what he thinks they ought to like, or what by superficial observation he thinks they do like. An answer to such a question must inevitably be influenced by the individual, since audiences are often singularly inarticulate and language differences intervene, but the most valid replies will come from an observer who is trained to separate the objective from the subjective in his own thought.

Problems Calling for Research

It is apparent from the replies to the questionnaire that the problems briefly mentioned below are among those urgently demanding research :

Vision

It should not be taken for granted that unsophisticated peoples see things as Europeans do. Many primitive people are unable to identify two-dimensional pictures with the originals ; and very few tribes have evolved two-dimensional representational art. It seems possible that their vision does not have the same depth and variability of focus as those of Europeans. This, if it is so, affects the patterns of movement and the cutting of films for colonial people. Some tribes appear to be less sensitive to colour ; or sensitive to tone rather than colour, a quality sometimes mistaken for colour-blindness. It is desirable to find out if all or any of these characteristics are racial or a product of environment, and to what extent they can be altered to use.

Mental Reactions

It is important to discover the degrees and processes of comprehension of films by peoples of varying types and levels of civilisation. This applies not only to the subject matter of films, but also to film technique. Over a period of years it should be possible to learn to what extent the audiences can become accustomed to more advanced technical conventions.

The introduction of cartoon films makes a special demand for research of this kind. While some tribes have a tradition of caricature in their wood-carving and clay modelling, and a very few use stylised caricature in mural painting, it is not certain how they will react to cartoon films, even as entertainment rather than education.

Psychological Reactions

The art of cinema consists in carefully selecting pictures out of the whole of experience and putting them together in such a way as to produce in the audience an emotional effect often greater than that of life. The psychological basis of this lies in the association of ideas. Colonial associations are very different from those of Europeans. Until colonial directors have been trained, it is likely to be difficult to produce the emotional effects desired. But the study of audience reactions can provide valuable information about the kind of associations that arouse the different emotions. In particular, as can be judged from the replies to the questionnaire, research into the causes of laughter among backward people is clearly necessary. In several cases the observers are apparently at a loss, for laughter often seems to mean emotions other than simple amusement.

European cinema-goers (or playgoers or readers of novels) are more aroused emotionally if they can identify themselves with the feelings

and personality of the screen character. The extent to which self-identification operates is likely to be a profitable if difficult line of study.

Social Reactions

The primary function of the films produced by the C.F.U. is to act as a stimulant towards social and material progress. The replies to the questionnaire say almost nothing about any effects films may have had on the lives and attitudes of their audiences. In the majority of cases there has not been time for such effects to manifest themselves. Moreover it is a mistake to expect an educational or even a specifically instructional film to produce results after merely one or two showings. The long-range effectiveness of films as propaganda can be estimated only by carefully observing results over a period.

In General

It is important that the relationship between types of films and types of audiences should be studied. A comparison of the reactions of audiences of similar social and cultural background in different parts of the Empire should yield valuable results.

Organising Research

Systematic research into the foregoing and many related problems is clearly necessary, and since adequate results can be obtained only after a period of years, it should start as soon as possible. Research is being undertaken by Cinema Officers in some colonies, but it is only one of their many tasks, and without co-ordination loses much of its value. The results of the questionnaire indicate the need for some control of the mode of study. It is difficult to find a common denominator for opinions coming from persons holding various posts, having varying experience of varying audiences, and pursuing different methods of observation.

There is clearly full-time work for at least one specialist. He should have a mind trained to patient and objective observation. It is not likely that a person could be found having both this training and film experience. But a graduate in social science or anthropology would have the necessary mental qualities and would probably be able to acquire sufficient technical knowledge very quickly. A person experienced in mass observation might also be suitable, though mass observation is sometimes inclined to labour mightily to discover the obvious.

Method of Work

The first task should be the analysis of all the film material at present on the distribution list of the C.F.U. in order to find out what type of information about audience reaction each film is best fitted to elicit.

From this analysis and from consultation with experts in the Colonial Office and the C.F.U., it should be possible to produce a questionnaire for each film to guide officers in the Colonies who are able to undertake research, and to provide a yardstick for correlating the results.

The more important task, however, seems to be to plan and organise field-work in the colonies for one or more specialists. Mobile cinema units in each colony in turn could be sent out under the control of the specialist, in order that detailed information can be compiled by a trained mind on the spot.

Audience Reactions in Schools

(From *Documentary News Letter*)

THREE new Road Safety films for children, reviewed elsewhere in this issue, have just been released by Petroleum Films Bureau. They aim to be something more than the usual traffic-light and careful-crossing type of film, but both their makers and the distributors regard them as something in the nature of an experiment albeit an experiment thought out with care and a sense of responsibility. They endeavour to use the child's love of fantasy to teach him good road-behaviour—to teach him more through his imagination and his love of make-believe than by dinning a concrete idea into his head until it loses meaning.

Adults vary greatly in their reactions to these films—some think they are too fantastic; others that they are not fantastic enough. Some think they will be above the heads of children; others that they talk down too much. But the important thing is—how do children react? They have been made for children and what matters is whether they influence their behaviour in the desired way.

The Tavistock Institute of Human Relations was called in, and the suggestion made that an audience reaction test should be carried out among some schoolchildren. The Local Education Authorities in Harrow were very co-operative and made arrangements for two of their schools to receive a team of investigators.

As *Playing in the Road* was not finished at the time, only *Puddle Muddle Riddle* (for the seven and eight-year-olds) and the *Ballad of the Battered Bicycle* (nine and ten-year-olds) were tried out. The classes, of about forty children and providing different age groups, were split into four sections of ten children each. Section A did free drawing for twenty minutes, then saw the film, then drew again for another twenty minutes. It was hoped to find something of the content of the films being brought out in the second lot of drawings. These pictures were all stored, with the rest of the test material, to be examined later.

Section B, with two observers, did an oral story competition. One observer started them on a story; then each child in turn added bits to the story as he or she liked. This observer kept the ball rolling and made general notes on the behaviour of the group. The other observer had the job of taking down everything which was said by all the children in detail. After twenty minutes the story was left in mid-air while the film was shown, and then another story was started which had some parallel

meaning to that of the film. Again, every word and action, as far as possible, was noted down.

Section C in the three older age groups did a written story completion both before and after the film. These stories were taken away and examined later. (In the case of the seven-year-olds Section C did the same as Section B.)

Section D was the play group. They went out of doors with one observer to direct the play and another two to do all the writing of the conversations and general actions of the group. It was suggested to the children that they should make up a road game and play at crossing and being buses and cars. After they had seen the film it was suggested to them that they might like to act it out and put in anything which they felt might improve the film. Again, everything they did or said was noted down.

Each film was shown to the four sections at the same time—that is, to the seven-year-olds Sections A, B, C and D, and so on through all the age groups. As the schools were large ones it was possible to have an "average" class in each age—to avoid either the very bright children or the dullards. During each showing of the films all the observers were on the alert to note down the laughs, the bits which held the attention best, the bits which were obviously boring, and the bits which seemed to be beyond the children and during which they started to fidget.

The next day every child who had seen either of the films was asked to write an essay on the film, and these essays were collected by the teachers and sent on to the Institute to add to the huge piles of drawings, stories and notes which were already assembled there for interpretation.

The results will take some while to work out, and until that is done it is, of course, impossible to draw any well-founded conclusion.

Reports from Overseas

THE MOBILE CINEMA IN BARBADOS

By I. Carmichael

THE Ministry of Information donated a Mobile Cinema to the island of Barbados in 1944. In March of the following year activities began in rural districts.

From the very beginning the Unit had an almost too enthusiastic reception, and the size of the average audience rapidly rose from an estimated figure of 1,000 to between 2,500 and 3,000—far too many for all to have an effective view of the screen. Within a year of its introduction, the Mobile Cinema had travelled a distance of some 6,000 miles and given 3,000 performances, to every type of audiences, from elementary schools to government reformatories.

The work of the Unit was commented upon by the Colony's newspapers in the most favourable terms.

The Barbados Advocate, speaking of its inestimable value as an educational factor in the enlightenment of the masses, praised the vision and enterprising originality of those government officials responsible for its existence; the *Recorder* urged that its success should be followed up with an additional number of similar units.

The growing influence of the Mobile Cinema cannot be attributed to any one person, but to a thorough co-operation between the Information Office, the Education Department, the Government Electrical Office, the Medical and Welfare Office, and the British Council, whose films and gramophone records have been extensively used.

Today, film education, through the indispensable Mobile Cinema, has spread far beyond adult education and elementary schools in rural areas. All of the Island's 126 elementary schools now have organised programmes of film lessons, carried out by two teachers working on an alternating basis, and using a car adapted for the projection of filmstrips. The island could well do with two or three additional units of the same type.

There is, not only in Barbados, but in the West Indies as a whole, a great need and a great desire for films with a local setting to supplement those of outside interest. As the *Recorder* observes, "... if we are looking forward to a West Indian nationhood, one of the greatest methods of attaining that goal is to teach the young and old whenever an opportunity presents itself that the West Indies have a past and a beauty with which the citizens of the future Caribbean Federation should be familiar."

Perhaps the solution will rest with the ever-expanding services of the Colonial Film Unit.

SIERRA LEONE SCHOOLS' CINEMA MOVES TO NEW BUILDING

SCHOOLCHILDREN in Freetown were very disappointed when the Schools' Cinema, which had been housed in a hall kindly placed at the disposal of the Public Relations Officer by the C.M.S. Authorities, was closed down owing to the fact that the hall was demolished.

However, the disappointment was not long extended, for it was announced in May that the Welfare Officer's offer of the use of a large hall in the Community Centre had been accepted and the Schools' Cinema will resume this month.

There is no doubt of the popularity of films with children in Freetown for, during the weeks which the cinema has been out of action, numerous shows were given to the children in their own schools. Regular shows are given to adult and youth organisations in Freetown. The shows were also given in H.M. Prisons, Freetown, and were well received, the film of the London Victory Parade gaining great applause, and documentaries proved very popular with audiences, particularly films covering the Royal Tour of South Africa.

In one district in the Protectorate the Chiefs made special requests to the District Commissioner for films of the Royal Family to be shown to them when the Mobile Cinema was on tour in their area.

At the moment the Mobile Cinema Van, with an African driver-operator in sole charge, is on tour in the Protectorate. It is stationed at Bo, the Administrative Centre, and from there visits the surrounding districts. Audiences sometimes number a thousand.

Locally made 16 mm. films have proved popular. One audience of Girl Guides kept to their seats and asked the operator to show a film of a Freetown Girl Guides' Party for a second time.

A Film Club has been started in Freetown with membership restricted to the clerical staffs and other employees of Government Departments and principal commercial firms. This Club met regularly in the Schools' Cinema and the members are now anxiously awaiting the opening of the new cinema hall in order that activities may be resumed.

The rainy season is now with us in Sierra Leone and open-air shows will not be possible for the next four months.

Films To Educate Populations

THE function of the Colonial Film Unit as the name implies is the production of films for the instruction and information of the people of the Colonial Empire. Although every colony should in time share in its activities, the overseas work of its professional camera units has, so far, been confined to Africa.

Inevitably the influx of Europeans into colonial territories has created many problems and aggravated others. As an example, the curtailment of inter-tribal warfare and the improved medical, hygiene and other services have caused the death rate to decline and the birth rate to rise with the result that populations in many cases have increased by leaps and bounds. In consequence Africa is faced with problems of land exhaustion and overcrowding which have caused anxiety in so many countries throughout history. Even without this influence the limited agricultural and veterinary knowledge of the people would have resulted in the gradual impoverishment of the soil and heavy death rate and inferior quality in the livestock.

It is equally true that contact with European ideas of social structure, morality and so on, though beneficial in the long run, have caused instability and some bewilderment in the minds of the people. In addition there are grave economic problems which can be solved only by the understanding and co-operation of the masses, who are at present educationally backward.

Native peoples of every land, not least our own, are prone to regard any innovation which cuts across immemorial custom with some degree

of suspicion and resentment and are quite likely to regard benevolent action as oppression. The task which faces the administrators in the Colonial Empire is therefore educative in its widest sense, and they are rapidly realising the value of the moving picture as one of the most important instruments for this purpose.

The specific task of the Colonial Film Unit is firstly to train the colonial people in the technique of viewing and appreciating the moving picture and secondly to produce pictures in that medium and in a suitable technique to further the policies and principles of the individual departments which integrate the overall Government plan.

In company with the chief producer of the Unit it has been my privilege to visit the three main territories of the East African group of colonies to obtain from the Governments by personal discussion, and through a widely distributed questionnaire, suggestions for subjects which they thought could advantageously be dealt with by films. Their value lies in the fact that proposals were made not only by responsible departmental heads, but also by district commissioners and others whose lives are spent among the various tribes, and many of whom have a profound knowledge of the people and their customs and the influence of these customs and ways of life on their thought processes.

The many subjects are so closely interdependent that any attempt to classify them would be only partly accurate but, as might well be expected, sociological problems form a major part. It is generally accepted, for instance, that the people must be taught why shifting cultivation is becoming increasingly unsatisfactory, and why the nomadic existence of some communities must give place to settlement and correct cultivation methods, which at least will permit the retention of existing standards of food production. They must be taught how their unthinking exploitation of forests and other customs give rise to soil erosion which, if allowed to persist, will eventually bring widespread disaster to whole communities. It must be made clear that apparently "repressive" measures are actually designed for the ultimate benefit of the population as a whole.

They must be given an understanding of both native and Government administration methods and be taught to realise that the things for which they pay through taxes are for their benefit. It must be shown how successful social development rests largely in their own hands, in their attempts to obtain higher standards, in their willingness to work, in the improvement in status and efficiency of their husbandmen, and of the women as well as the men; they must be made to realise the advantages of craftsmanship in many fields of endeavour, and that a purely agricultural economy must be replaced by a partly commercial and manufacturing one if the colony is to support all its inhabitants. They must be steered away from a growing snobbishness which leads them to believe that the equivalent of the "black coat" worker is more

important than the manual and practical one, a tendency which is causing some of the best material to drift away from activities where it would be of most benefit to the colony.

Strictly technical subjects to be dealt with may conveniently come under the following headings :

Agriculture. The evils of over-cultivation ; proper methods for improving land fertility ; mixed farming ; explanation of Government schemes of land settlement ; irrigation methods including dams ; the proper use and storage of water ; control of soil erosion ; contour cultivation ; grading and preparation of crops ; the advantages of home and allotment gardening for urban workers ; suggestions for new kinds of crops ; the proper storage of crops and foodstuffs ; co-operative farming and co-operative trading methods.

Veterinary. The major lesson to be taught is that quality is more important than quantity ; better breeding methods ; better grazing methods ; the value of different prophylactic measures in keeping cattle-disease at bay ; growing and storing cattle foodstuffs ; instruction in hide and skin production ; the making of ghee and butter.

Medical. Better housing and town and village planning ; brick-making and tile-making ; various aspects of sanitation, sewage, latrines, fly-borne diseases ; protection of food ; recommendations on balanced diets ; early treatment of disease and the work of clinics ; children, including ante- and post-natal care and cleanliness ; control of rats ; control of common indigenous diseases ; drug taking.

Labour. Showing how the ordinary man can live by the fruits of his own labour ; the link between craftsmanship and earning power ; the dignity of labour ; labour unions ; various aspects of employed labour, e.g., skilled craftsmen at work, controlling complicated machinery, professional men at work ; social welfare in mines and workshops.

Education. Films in physical training and how to play games ; domestic science instructional ; artisan training ; instruction in use of libraries ; instructional films for vocational training in all branches of Government work.

General. There are many requests for films of general interest, e.g., historical records of cave drawings to be found in many places ; records of the growth of simple communities to more complete ones—from other colonies and countries showing the inhabitants, customs, and methods, the object being to broaden the horizon of the colonial and break down his marked parochialism ; records of native ceremonies ; to be compiled from time to time as such progress takes place ; films newsreels of current events.

It can be seen from the above that the demand for films is enormous and should provide the basis for a most active film production programme for many years to come.

Raw Stock Scheme

WE have had so many inquiries about the Raw Stock Scheme recently that it is considered advisable to revise information we have given in COLONIAL CINEMA from time to time.

The scheme first came into being in 1942, at a time when it was impossible to send camera units overseas to make pictures for colonial audiences with a familiar background. In that year 16 mm. camera outfits were sent out to six colonies; later, five other colonies were brought into the scheme. Certain people, mainly officials connected with the information and education services, were found locally by the Information Officers to operate the cameras. These amateur cameramen were of varying degrees of experience and ability, but their level of enthusiasm was high and soon a fairly constant stream of material began to arrive in London.

When material was received it was immediately sent for processing and a duplicate print obtained. The original was carefully stored and editing operations carried out on the dupe. When the best possible result was arrived at, titles were prepared, the original cut to the dupe and the requisite number of copies struck. These copies were sent to the colony concerned, the original being kept for possible later use. Every film was carefully examined by a 16 mm. specialist, and lengthy criticism and comment were sent when the film was returned. Defective material was returned to the sender with careful notes as to why it had been discarded.

Not the least of the difficulties which arose was the effect of climatic conditions on the film stock and equipment. In the matter of stock, Kodak Limited were most helpful and their laboratory research staff closely collaborated with the field workers in many detailed experiments, the result of which was a change of emulsion which eliminated much of the deterioration about which there had been many complaints.

The COLONIAL CINEMA played an important part in the scheme by publishing technical articles compiled by experts on various subjects likely to improve the technique of workers and preserve the equipment supplied. There was a gradual improvement in the quality of the work, and occasionally a film appeared which was worthy of general distribution.

It was found that the cameras supplied in the first instance were by no means ideal, particularly in the more tropical areas. Early in 1945 new equipment was sent out to replace the original issue. Colonies were sent new Bell and Howell "Filmo" 70 D.A. cameras with a range of speeds from 8 to 64 pictures per second. The camera has a rotating turret head holding three lenses so that instantaneously any of the lenses may be swung into position. There is a variable view-

finder to suit the lens in use. It was unnecessary to change the Vinten light friction-head tripods originally sent as they fitted the new cameras.

Courses of instruction in camera work and simple film-making were started at Soho Square. It is a tribute to the enthusiasm of overseas workers under the scheme that several devoted a substantial portion of their limited leave period in England to attend one of these courses.

The fact that camera units from London have now started making films in the colonies does not mean that the scheme is moribund; there has, in fact, been a significant revival in activity since these units began operations.

After the war there was certainly a temporary lapse probably owing to the sudden loss of a great deal of the active personnel. It is quite obvious, however, that this lull in operations has passed. Colonial people are becoming more film-minded and the visits of camera units from home have intensified interest in the cinema.

Programmes of film-making under the Raw Stock Scheme will be complementary to those made in 35 mm. by visiting camera units from London. Whereas these units will tackle the more general problems, the 16 mm. workers will specialise in subjects of immediate local interest and will make a feature of local newsreel stories. There is such a tremendous amount of work waiting to be done in every colony that there is little fear of any overlapping.

It is the object of the staff in Soho Square to give 16 mm. workers in the colonial field the maximum assistance in their productive efforts. Our full resources are at their disposal whether it is in the choice of subjects, assistance in the preparation of treatments and scripts or technical advice on camera work generally. Special emphasis has always been laid on the importance of the paper work which should precede the making of any film. Most of the failures in work under the Raw Stock Scheme can usually be traced to bad scripting and lack of investigation. Almost invariably where a good script has been prepared a successful film has resulted.*

The Committee of the Colonial Film Unit have always been keenly interested in the films being produced under the scheme. At each monthly meeting they receive a progress report, and when a film reaches the necessary standard recommendations are made on the extent of its distribution.

To give some idea of the activities in progress, the following is the latest report to the Committee on material dealt with by our 16 mm. section during the month:

CYPRUS—300 ft. Super-X—*Flower Day Parade.* Quality good; being edited and titled.

* It behoves workers, therefore, to submit scripts to Soho Square for constructive criticism before they start shooting. This, of course, applies to films and not to newsreel stories which, as a rule, are made at very short notice.

GAMBIA—100 ft. Super-X—*Opening Chiefs' Conference.* Quality good; returned edited and titled.
100 ft. Super-X—*Dancing and Beauty Contest, Barra.* Quality fair; returned titled.
100 ft. Super-X—*Inter-Colonial Cricket Match.* Camera trouble.
GOLD COAST—300 ft. Super-X—Lens Test. Returned with comments.
1,200 ft. Super-X—*Modern African Homes*—construction of houses with prefabricated inter-locking concrete blocks. Photographic quality and content very good. Being considered for wider distribution.
100 ft. Super-X—General Film Tests. Returned with comments.
200 ft. Super-X—*Arrival of Mr. and Mrs. Barnet, American News Correspondents.* Quality very good; dupes being made.
400 ft. Super-X—*Empire Day Celebrations.* Being processed.
NIGERIA—200 ft. Super-X—Camera Tests. Returned with comments.
SIERRA LEONE—100 ft. Super-X—*Empire Youth Sunday.* Quality fair; awaiting titles.
TANGANYIKA—1,000 ft. Super-X—*Mgulani Training Centre.* Quality fair; awaiting titles.
400 ft. Super-X—*Official Opening Groundnut Scheme.* Being processed.

This is a satisfactory turnover for such a short period and though the majority of the material may not be suitable for general distribution it is probably of absorbing interest in the colony where it was taken. It is through such films with a perfectly familiar background that unsophisticated audiences can most easily be educated in films. Those who have faith in the future of the cinema will take full advantage of the possibilities offered in the working of the Raw Stock Scheme.

Films We Have Seen

Forthcoming Classroom Films

A number of educational films of unusual interest are scheduled for release during the autumn by Gaumont British Instructional and Pathe British Instructional Films. Both series have been planned expressly for classroom use, and have many points of interest for teachers in the Colonies.

Among the new G.B.I. films, an outstanding series will be a set of three geography films in Technicolor, *Latitude and Longitude, Night and Day,* and *The Seasons. Latitude and Longitude,* the first to be completed, is a model of what a teaching film of this kind should be, and was awarded a special prize for the finest general instructional film exhibited at the International Film Festival held at Brussels in July 1947. The two companion films are scheduled for release in the late autumn. The

series will be available in black and white as well as Technicolor and will be supplemented by independently scripted film strips and by wall charts. These visual units featured prominently in "The World in Focus," an exhibition organised recently by the Royal Geographical Society to show the production and use of films, animated diagrams, film strips, wall charts, models, still pictures, etc., in the teaching and learning of geography. They were used to illustrate the planning and scripting of an instructional film, and to show how animated diagram films are made.

Production plans will also include films on world and regional geography, physiology, botany (supplementing the famous pre-war G.B.I. Botany Series), physics and mechanics, while a series of twelve films on civics, explaining how the community is run, will cover such topics as health services, the power station, the postman, policeman, food distribution, etc.

Many of the films will be made in two versions, senior and junior. As a general rule the senior version will be sound and the junior silent. The latter will not be mute copies of the sound version, with titles added, but will be independently prepared from entirely different scripts. Visual continuity in the silent versions already viewed is consequently very good.

Pathe B.I.F., in response to the widespread demand by teachers for silent films, have used the silent technique in the production of the majority of their new films, with success. In some of their "Classroom Films" series the visual completeness and continuity are such that explanatory titles are scarcely needed and indeed are seldom used.

Planning mainly for primary school age-groups, the scope, tempo and length of the films have been inter-related and there should be therefore little difficulty in adapting the films to relevant age groups in colonial schools, should the age groups suggested by the producers prove to be unsuitable.

This classroom series covers a wide range of subjects, as the producers' aim is to complete 100 films by the autumn of 1947. The fact that many can be classified only under the headings of "general interest" or "civics" does not detract from their usefulness, and as background films many of them will have especial value in colonial schools.

In the following notes on individual films little mention is made of photographic quality. It can be assumed that the standard in each case is high. Teacher's notes will be issued with each film.

LATITUDE AND LONGITUDE GEOGRAPHY

G.B.I. 8½ *mins.* 35 *mm. and* 16 *mm. Sound and Silent.* Technicolor and monochrome.

Synopsis. Animated drawings show the meaning of the terms

equator, latitude, line of latitude, longitude and line of longitude, measured in angular distance from the Equator and Greenwich meridian respectively. The plotting of a ship's position is used for the purpose of recapitulation.

Appraisal. An excellent teaching film, with clear, thorough explanations and simple, unhurried commentary which is closely synchronised with the visuals.

Suitability. Classroom use—secondary schools. (Made for British age-group 12-14 years.)

THE FISHMONGER

CIVICS

G.B.I. 8½ *mins.* 35 *mm. and* 16 *mm. Sound and Silent.*

Synopsis. In the course of a school "project," three children ask a fishmonger to describe his work. The film depicts a typical day's work, including buying in the Billingsgate Market.

Appraisal. In the silent version viewed, visual continuity is good. The film is simple and clear, sets a good standard in cleanliness and shows the organisation of a small, well-managed business.

Suitability. General interest for schools and for illiterate audiences if introducing sequence is cut. (Made for British age-group 10-12 years silent version, and 13-15 years sound version.)

NEWSPAPER STORY

GENERAL INTEREST

Pathe B.I.F. 12 *mins.* 16 *mm. Silent.*

Synopsis. A "Times" reporter telephones details of a fire to his paper. The camera follows the news item through the various stages in the editing and printing of a newspaper.

Appraisal. The news item provides good continuity and the processes are reasonably clear. The film necessarily contains a great deal of material, but good teacher's notes provide explanations of the more complicated mechanical processes.

Suitability. Secondary schools. Selected general audiences. (Made for British age-group 12-15 years.)

PRICES

G.B.I. black and white, 16 *mm.*
Sound versions £8 15s. per reel.
Silent versions £7 per reel.
No price is yet fixed for Technicolor versions.
B.I.F. black and white, 16 *mm.*
No prices have yet been fixed. Details will be given in the next issue of COLONIAL CINEMA.

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

WORK IN PROGRESS

Young Farmers' Clubs



1. *Shooting fruit bottling*



2. *How it appears on the screen*

Editorial Notes

FOUR camera units left England in October to make films in different parts of Africa. A general outline of the locations was given in the September issue, and long before these words are in print all the cameras will have started turning. There is an attractive programme of films to be made, all selected from long lists compiled from suggestions by people on the spot who should know well the urgent requirements of the people among whom they live and work. Many lessons have been learnt from the previous tours, and granted normal weather conditions the result should be a substantial increase in the number of really useful films available for showing to Colonial audiences.

* * *

It is a first principle of Colonial Film Unit production that its films shall be made specifically for Colonial audiences, with distribution normally confined to Colonial territories. At no stage, from initial choice of subject to recording of the commentary, is consideration given to any other potential audience.

Nevertheless, when theme and material are of sufficiently general interest, the question of a re-edited version for other audiences may subsequently arise. *Weaving in Togoland*, for instance, is to provide material for a silent one-reeler for the Ministry of Education, for use principally in primary schools. The object of this short version will be to present a general picture of life in a progressive Gold Coast village, instead of its original purpose of emphasising the advantages which follow the reorganisation of a village industry.

Good Business is another C.F.U. production which will reach wider audiences, and the first to be given theatrical distribution. Generally speaking, the theatrical version will be a "streamlined" edition of the original, with a specially written commentary. The difference will be in technique rather than approach, so that the film itself will remain substantially unaltered.

This film deals with a subject that will be new to the majority of filmgoers—the cocoa co-operative societies of West Africa, which have done so much, through the Primary Societies, to safeguard the interests of the small farmer, and, through the Marketing Unions in the more progressive areas, to organise efficient African marketing of produce.

* * *

We stated in our last issue of COLONIAL CINEMA that we hoped to publish an article by Dr. Ivor Keys, Professor of Music at Belfast University, on the subject of African music. He writes to say that although he has spent some years in various parts of Africa, he does not feel competent to expound his views on what he regards as an extremely abstruse subject. This coming from a brilliant young musician may be regarded perhaps as a view in

itself in that it is a warning that there is a great deal more in African music than meets the eye—or perhaps one should say the ear. We shall return to this important subject later.

* * *

Some of the European countries with responsibilities overseas are beginning to take an interest in the work of the Colonial Film Unit. Recently, an officer from the C.O.I. gave a talk on the Unit's work at an important Paris conference. He later gave a talk in French on the same subject in the European service of the B.B.C. The Unit had a long conference with an official of the Belgian Colonial Office, who was most interested in the work. It is hoped that a showing of a selection of C.F.U. films will be arranged in Brussels in the near future.

The Educational Film in Britain

By OLIVER BELL

Director of the British Film Institute.

THE potential value of the film as an instrument of education has long been apparent. Indeed, even before 1910 some pioneers were trying it out in their schools. Then, as now, the limiting factor was the lack of suitable films. Nevertheless they persevered. It was not, however, till the perfection of the sub-standard projector that any considerable progress was made. That was about the time when the British Film Institute was founded, and one of the first tasks of that organisation was to stimulate both the trade and the teaching profession to take an active interest in the educational film.

Teachers are notoriously conservative. The first task of the Institute was to persuade them that the film did not replace them but was a very valuable teaching aid. And not only the teachers had to be persuaded. There were also the administrators and the education committees, nearly 350 of them. They were troubled about the cost of the apparatus, for unfortunately 16 mm. projectors have never been cheap and education committees have to think twice before spending large sums of money on equipment.

It was easier to persuade the cinema trade that here was a new market for their goods. The lead was given by Gaumont-British Instructional, which decided to sink a large sum in making educational films, using the skill of Bruce Woolfe, Mary Field and Percy Smith, who had just come to them from British Instructional Films where they had started production. For good or ill G-B.I. decided that their library was to be of sound films though the teaching world had not made up its mind as yet on the vexed subject Sound *v.* Silent.

In Scotland, which was a pioneer in the development of the classroom film, more use was made of the silent than of the sound film. This was

due firstly to the fact that silent projectors were cheaper to buy than sound machines, a fact that commended itself to the canny Scot. Secondly the teachers found that they preferred the simplicity and ease of handling of the silent, rather than the more complicated sound projector. They preferred, too, the silent film for reasons of teaching technique.

By 1939 everything seemed to be falling into place, and the British Film Institute prophesied that 1940 would be a year of rapid development. It was felt that the educational world had to decide, not whether films should be brought into the school, but how best they could be used there. The educational authorities were thinking in terms of installing equipment in selected schools. The trade was beginning to realise that silent films as well as sound films were wanted. And the teachers on their side were beginning to realise that silent and sound films were complementary to one another.

The outbreak of war put paid to all these hopes. The main consideration of the Institute was to lose as little ground as possible during the war, and in this the Ministry of Education helped. With their assistance it was possible to have one or more travelling organisers going up and down the country demonstrating the value of the educational film against the days when once again it would be possible to acquire projectors ; giving practical advice to those people who still had projectors ; running refresher courses for local authorities ; persuading the training colleges and education departments of universities that training in the use of film should be an integral portion of the syllabus ; and finally, encouraging the formation of local teachers' film groups.

These efforts met with remarkable success. Many teachers who had gone into the Services learnt at first-hand the value of the film for instruction, and were anxious to use the same methods on their return, while those who were left in the schools wanted to use films also. The Ministry of Education had appointed a staff inspector of visual methods, and it decided also to take a hand in breaking the vicious circle of no machines because there were so few films, and so few films because there were no machines. They started by commissioning half a dozen films on a variety of topics. They have now many more films in commission and also a number of visual units, i.e., sound films, silent films, film strips, wall charts, diagrams and models, all covering a certain subject. They are also helping to increase the supply of machines by insisting that a proportion of the home quota is allocated to schools. Moreover, the Ministry encouraged the Local Education Authorities and the teachers' organisations to combine to form a National Committee on Visual Aids in Education, and this was established nearly eighteen months ago. It is financed by the Local Authorities, who make a grant of ½d. per school child per annum. By degrees the new National Committee is relieving the British Film Institute of its responsibility towards the development of the educational

film, and it is hoped that by the middle of 1948 the transfer of functions will be complete.

Independently of the National Committee, the existing teachers' film groups have federated on the lines of the very successful Scottish Educational Film Association. It is the object of such groups to foster local interest by means of lectures and demonstrations, reviewing films, and generally representing the teachers' point of view in questions outside the sphere of the National Committee. With the latter, in due course, they will doubtless establish a working relationship.

Thus, the development which was halted in 1939 has gathered impetus, and through the support that it is receiving from the Ministry, the local authorities and the teachers, it bids fair within the next few years to achieve the ultimate objective—a projector in every school and a film-strip projector in every classroom.

As a result of these years of experience, it is clear that there are three main types of films which are wanted in the schools. First there is the short or *illustration* type of film. This is preferably silent, runs for not more than a couple of minutes and serves to illustrate one point and one point only, e.g., animals in motion in their environment ; the meaning of a geographical term ; the action of a piece of machinery.

The second type of film is the *lesson* film, which normally forms the core of a classroom period running for not more than fifteen minutes and preferably for only ten. It should be as simple as possible and never attempt to crowd in too much material, a fault far too common in educational films. A film should not deal with something that could be shown better by other means ; for instance, a film on nuts and bolts would usually be a waste of time because it would be simpler to give the class specimens on which to work.

The last type which is particularly useful is the *background* film, also known as the *introduction* or *revision* film. It gives a general impression of a subject and it is not intended that the pupil should remember every detail. One such film that comes to mind is *The Development of Germany*, 1870–1914, which, by means of diagrams, shows the sweep of history and puts events in their proper perspective. Such films bring into the classroom experiences which cannot be had in any other way. Thus the country child can be brought into a factory or the town child shown how life is lived overseas, and so forth. Many documentary films on housing, health and nutrition fall into this category.

Finally a comparatively new but important use of film lies in teaching *film appreciation*. British children are great cinema-goers, but hitherto little, if any, attempt has been made to train their taste. The British Film Institute feels that this is a short-sighted policy. If they can be taught the difference between a good and bad film of its type, much will have been achieved and to this subject considerable attention is now being paid in Great Britain.

To sum up, the film is now an officially recognised medium of education although as yet only ten per cent of our schools are equipped with projectors ; this number is rapidly increasing, while, thanks to the interest of the Ministry of Education, the provision of film material is developing rapidly, partly because independent film-makers are being encouraged to speculate in producing films which they think will be of value.

Of the two thousand or so factual films at present available, probably only ten per cent can be classed as excellent for use in schools. But with the new knowledge that is emerging from the co-operation of the teacher and film-makers, it should not be long before every new educational film will be a valuable instrument in the hands of the skilled teacher.

Reports from Overseas

BARBADOS

THE Mobile Cinema operates under the jurisdiction of the Director of Education and is employed for promoting all phases of social welfare and furthering the cause of education generally. Nightly shows are organised in country districts outside the ambit of town cinemas and film demonstrations are arranged in schools.

Some idea of the work done by the mobile unit may be gauged from the following statistics :—

Date	*Mileage*	*No. of displays*	*Audience*
Mar. '45–Feb. '46	5,800	231	219,000
Mar. '46–Feb. '47	4,800	197	190,000
Mar. '47–July '47	1,863	83	64,500
TOTAL	12,463	511	473,500

Attendance at public shows averages approximately 1,000 people and the general enthusiasm displayed by these crowds bears testimony to their appreciation of the programmes arranged.

Much useful work has been done in the elementary schools in support of a scheme of visual education. One teacher was sent on scholarship to the University College, Exeter, to make a special study of this development in educational methods and will be in charge of the general scheme. During the first ten months of the new venture (Oct. 1946—July 1947) 111 school visits were made and a programme of increased activity has been arranged for the remainder of the year. The purchase of a light car will assist in quickening up the itinerary. These school visits are making teachers and pupils film conscious and the follow-up work reveals a marked comprehension of the subject treated.

THE MOBILE CINEMA UNIT IN SUDAN

The Mobile Cinema Units of the Sudan Government have recently begun work and the 25 shows so far given in the villages have been

very well received. The vast majority of the audiences have never previously seen a cinema show, so to them it is something new and wonderful.

Shows are given in the open air. The units start fixing up about 4 p.m., when the audience begin to arrive and wait patiently until it is dark, which is about 6.30 p.m. now. Where possible the screen is put against a wall: otherwise half the assembly will be the wrong side of the sheet. Quite often they bring out their chairs and sit facing the projector, and a number bring their beds and watch the show lying down comfortably with a block of wood to prop up their heads.

When it is dark enough the ladies start gathering together, in knots, at the back of the audience. They get the worst possible view, as they do not really count here; a woman's place is in the home, not enjoying herself watching pictures. Often, with 600 men between them and the screen, I have felt that binoculars would be handy for them, but if they cannot see what is going on they can at least hear, and they appear to have a good time. At the end of the show they melt away, presumably to have a natter among themselves about the wonderful goings on.

Then comes the speech of thanks from the head man of the village, and coffee or tea is distributed. When reception is good, the radio is tuned in to London and the Arabic programme blares forth. This completes a marvellous evening for them, a man in London talking to them in their own village; they do not know where London is, but they know it is a long way away.

Their gratitude is unbounded, and when everything is packed away and the audience have gone back to their huts one has a wonderful sense of having done something worth while, of having brought a little variety and even excitement to the people who otherwise know little of anything except work and sleep.

Extract from *The Sudan Herald*

The Mobile Cinema Unit, now on a tour of Northern and Southern Gezira, recently put on a show at Geniei'Abi.

The Nazir, the Omda, and the Sheikhs were present, and a detachment of the Camel Corps came in to enjoy the show.

Transport was arranged to bring people in from outlying villages, and the audience numbered about 700. There were quite a few women, but most were men and children.

A special feature of the programme was a film on cotton picking, baling, ginning and loading.

Some of the audience recognised their friends and clapped and cheered excitedly. A running commentary in Arabic was given by Halim Eff. Daoud.

The programme ended with the news direct from London in Arabic. When the sonorous notes of Big Ben sounded, the village timekeeper was sent for and his timepiece checked.

Notes on Petrol Electric Generators

UNTIL a few years ago, silent projectors were the only machines available for showing films in the field. The provision of a suitable petrol generator for the electricity supply presented few difficulties; any kind of engine coupled to a generator, so long as it gave sufficient current, could be made to serve. The fact that in operation the outfit produced an incredible amount of noise was not a serious drawback, for the films were invariably silent and their characters spoke through the caption.

Now that the 16 mm. sound projector is playing an increasing part in the educational field, both at home and overseas, the mobile cinema unit, in its old crude form, is disappearing. In its place has come the modern unit as well equipped as any professional cinema. The power supply is a typical example of this trend. It is now derived from an alternator driven from the vehicle's main engine. Other considerations apart, the maintenance of a separate power-plant is a thing of the past where these cinema vans are concerned.

There is still a wide field, however, where large units do not operate. In some areas, it is more usual to use small, highly mobile vehicles which are not fitted with power take-off mechanisms. In these cases separate petrol generators must be carried. Where the units operate modern 16 mm. projectors fitted with alternator current motors, a further complication is introduced. The supply current must be at a fixed frequency (generally 50 cycles).

It can be seen, therefore, that before a generating plant can be used successfully, the speed of the engine must be sensitively governed in order that it will maintain a constant frequency of supply. Requirements such as these tend to rule out the use of the single-cylinder air-cooled engine as a power unit. Designers of cinema vans now look to the multi-cylinder water-cooled unit to take its place.

Owing to restricted demand British manufacturers in the past have not produced the compact generating set which is a feature of the mobile units of American origin. Until such equipment is produced here, generators must be built up from material adapted for the purpose.

In this connection it would probably be useful to give particulars of one of several models successfully developed in the workshops of the Technical Section of the C.O.I. in London. Components had, of course, to be selected from materials available, which was no easy task in days of severe shortages.

The function of the plant was to operate a pair of 35 mm. 'N' type projectors, or a pair of 16 mm. 516 machines. When these machines were operating in a static cinema, the generator was installed in a room in a building. During the summer months when touring became

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possible, the equipment and the power plant were installed in a truck. While on tour a further demand was made on the generator. It was required in addition to operate a portable disc recorder so that gramophone records could be made anywhere the truck went. As will be seen from the brief description given, the equipment finally developed for this purpose consisted of an eight horse-power Austin car engine, coupled to a 2-4 K.V.A. 230-volt E.D.C. self-excited single-phase alternator. A belt-driven centrifugal governor was provided, with a sensitive relay and resistance ballast, which together controlled the output within very fine limits. A large capacity radiator and a four-bladed fan provided adequate cooling for the unit, even in the hottest areas.

All meter controls were centralised on a single panel, so that the operation and adjustment of the plant was made as simple and convenient as possible.

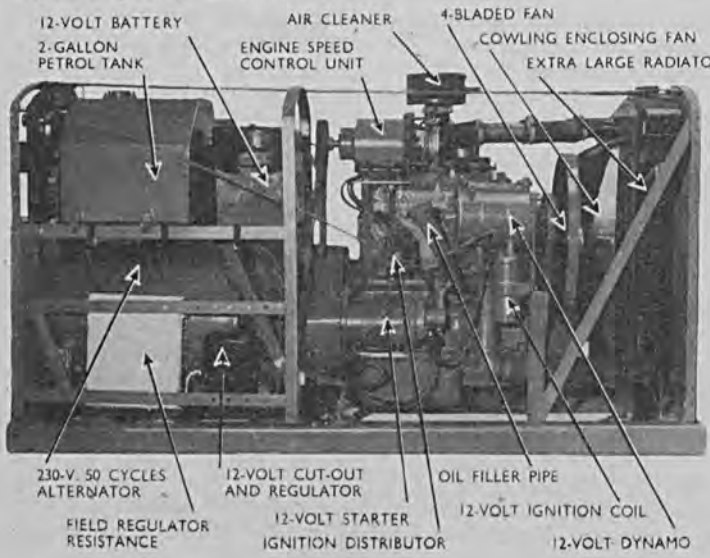
To service the unit it was only necessary to remove the top and side panels, when all parts of the plant were immediately accessible. The illustration shows the general set-up.

P/E Stationary Generator Unit

A description of the Unit is given below :

1. The Engine

This is a four-cylinder petrol engine rated at 8 h.p. and fitted with a Weyburn speed governor unit.



The engine is governed at 1,500 r.p.m. and develops 18 b.h.p. at this speed.

The controlled speed is accurate to within 2 per cent ± at all loads; a feature which makes the unit admirably suitable for use with recording equipment. Thermal efficiency is high, due to improvements in the cooling system, chief of which are:

(a) Large capacity radiator;

(b) Four-bladed fan fitted into specially designed cowling.

Electrical equipment includes 12-volt ignition system, 12-volt battery self-starter, and 12-volt generator for keeping battery charged.

2. The Alternator

This is a direct-coupled self-excited unit with a rated output of 2 to 3 kw. at 230 volts and a frequency of 50 cycles accurate to within 2 per cent ±.

3. The complete assembly is mounted on a light channel iron frame. It is also totally enclosed in a cabinet designed to facilitate servicing, while all controls are grouped on a common panel which is fitted at one end of the unit.

The control panel includes:

Self-starter Button	Voltmeter
Ignition Switch	Mains Fuses
Petrol and Oil Gauge	Mains Output Socket
Ammeter	Field Regulator Control

Total weight of unit is approximately 500 lb.

Focal Length and Aperture

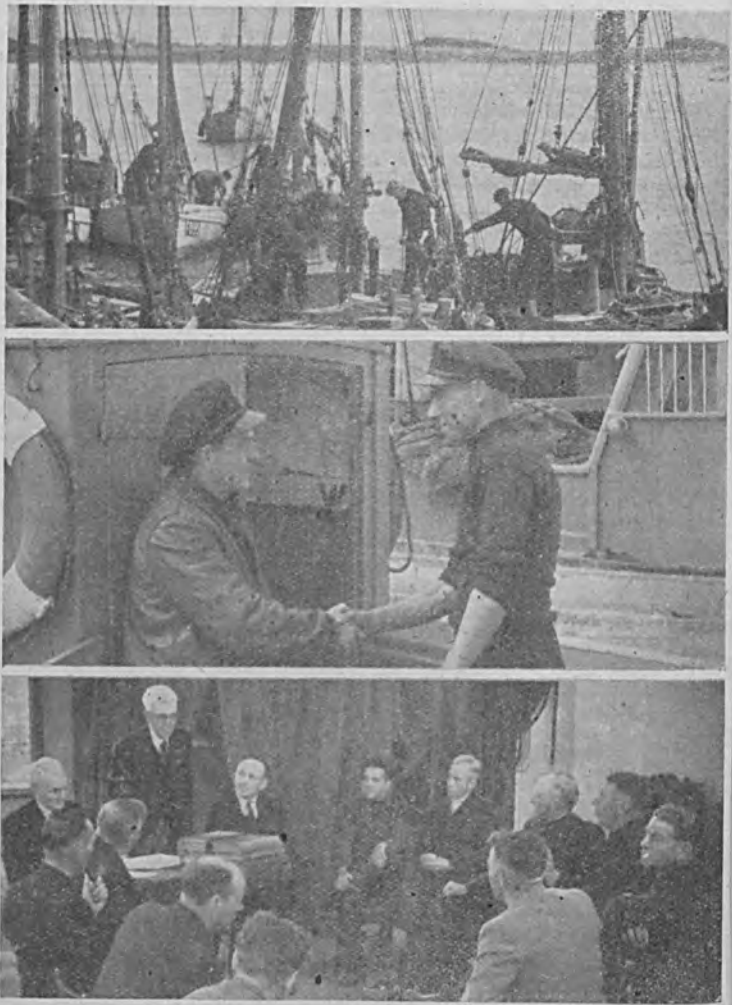
THE terms *focal length* and *aperture* used in connection with lenses are inclined to confuse many people. As the lens is the vital part of the camera and projector, a knowledge of the simple laws of light will certainly add to the efficiency of their use.

Choosing a day when the sun is shining, take a lens and a sheet of paper. Hold the lens in such a position between the sun and the paper that a sharp image of the sun is formed on it; the distance from the centre of the lens to the paper is known as the focal length of the lens. This length may be expressed in inches, centimetres or millimetres.

There are reasons for using the sun as our object. For all practical purposes, it is at an infinite distance though in photographic language any object over 100 feet distant is similarly regarded. The luminosity of the sun is such that it may be seen easily when in sharp focus. To focus on any other object, for example a distant chimney stack, some form of box is necessary with the means of moving the lens towards or away from a piece of ground glass on to which the image of the chimney is thrown.

WORK IN PROGRESS

Co-operative Fishing



1. *Preparing to sail* 2. *A new member* 3. *A satisfactory year*

COLONIAL CINEMAGAZINE NO. II

Babatunde goes to School



1. *Babatunde arrives* 2. *Rhythm* 3. *Playtime*

The simple laws we spoke of may well be illustrated with a 16 mm. projector which should be set up at a distance of 20 feet from a screen. We shall use three different focal length lenses for the experiment, a one-inch lens, a two-inch, and a four-inch. First the picture will be projected with the one-inch lens and the width of the picture on screen measured. Then the picture will be projected in turn with the two-inch and four-inch lenses, measurements being taken each time.

Particulars will be recorded on a simple chart like this :

Focal length of lens	*Distance Projector to screen*	*Approx. Width of picture*
1 in.	20 ft.	8 ft.
2 in.	20 ft.	4 ft.
4 in.	20 ft.	2 ft.

This shows that the size of the picture varies inversely as the focal length of the lens.

The screen should now be moved to a distance of 10 feet from the projector and a similar chart made after projecting the picture with the three lenses. It will be found that the picture at 10 feet is half the width of the picture at 20 feet.

This knowledge of focal lengths is a guide to the choice of a lens for any particular " throw," ; a four-inch lens, for instance, would be quite unsuitable for use in a small room.

It will be noticed during these experiments that the brightness of the picture on the screen has a definite relation to its size. When the projection distance is reduced from 20 to 10 feet, and the picture width is thus reduced by half, the picture area must necessarily be a quarter of the area of the picture projected from 20 feet. If the measurement of the brightness of the larger picture is taken at 2 units then the brightness of the smaller picture will be four times as great—i.e., 8 units. With any lens, therefore, the brightness varies inversely as the square of the distance. By using a lens of the same focal length, it is possible to obtain the same brightness at 20 feet as we obtained at 10 feet, provided that the lens has a larger optical diameter.

The relation between the diameter and focal length is known as the *aperture* and is designated by an f/number which is calculated by dividing the focal length of the lens by its diameter. The opening and closing of a diaphragm or stop is sometimes used to govern the amount of light passing through the lens ; in this case the maximum opening is used for calculating the *aperture*. A lens with a focal length of 6 inches and a diameter of $1\frac{1}{2}$ inches is said to have a maximum aperture of f/4. If by closing the diaphragm the diameter is reduced to 1 inch, the aperture will be f/6 ; similarly if the focal length is 12 inches and we use the aperture f/4 the diameter must be 3 inches.

In the older types of lanterns and projectors no reference was made to aperture, but in modern equipment both the f/number and the focal length of the lens are usually stated.

Normally, the lens with a large aperture—i.e., with a small f/number—though more costly, will give a better light on the screen and therefore a clearer picture. There are, however, other factors which substantially affect the result. The design of the condenser and lighting system and the quality of the lamp all help to give a better picture on the screen.

C.F.U. Films at the University of Paris

IN 1946, Monsieur Gilbert Cohen-Séat, formerly an anthropologist and now President of a French co-operative film producing company, published an essay drawing attention to some of the problems raised by the peculiar nature of the cinema as a medium of expression and its universal attraction for the masses of mankind. M. Cohen-Séat's book contained an extended plea to philosophers, students of the social sciences and other intellectual workers, to undertake research into their problems. As a result of his work, an Association was formed in France mainly of prominent cinema technicians and university teachers to organise research into the social and psychological aspects of the cinema. In September, this Association invited interested people from many countries to meet with them in Paris at the Sorbonne, and discuss their work. University members, officials and cinema workers from twenty countries came to this first international gathering of its kind, and among those able to attend from Britain was John Maddison of the Central Office of Information, Films Division.

Mr. Maddison was invited to speak on the cinema as a mode of information for primitive peoples. He based his talk on the work of the Colonial Film Unit and illustrated it with extracts from *Mr. English at Home* and *Fight Tuberculosis in the Home*. His account of the pioneer work of Mr. Sellers, of the history of the Unit and of its expanding activities, was listened to with great interest by the distinguished international audience present. The Chairman, Professor Mario Rogues, the eminent philologist, spoke with enthusiasm of the value of such practical applications of the social study of films. It was clear that the Unit's work was not yet sufficiently familiar to social workers in other countries.

Mr. Maddison's lecture on the Colonial Film Unit will shortly be published in *La Revue Internationale de Filmologie*. An abridged version of the lecture was broadcast by Mr. Maddison from London on October 21st at the request of the French Section of the B.B.C's Overseas Service.

Good Business

THIS film is the story of Lawani, a Nigerian cocoa farmer. With the help of his son Belo and a hired labourer, Lawani harvests his crop and prepares the beans for market. He is a competent farmer and has every reason to be satisfied with his produce. The disposal of the crop gives him no anxiety, for he is a member of a Co-operative Primary Society, and so can safely entrust the sale of the beans to his son, who has been to school and is his father's right-hand man in business affairs. At the local Society's warehouse, Lawani's beans are weighed and graded, and as they are of first-class quality, Belo receives a good price for them in hard cash. Ten shillings of this goes immediately into his father's account in the Thrift Society, for the Primary Society serves as the farmers' bank as well as their marketing agent. Back home, Belo makes up his accounts, and he and Lawani congratulate themselves upon a very satisfactory state of affairs.

Belo has also brought home a message for his father, summoning him to a meeting of the Society, whose members take an active share in the management of its affairs. At this meeting, Lawani is chosen to accompany the Secretary when he goes to the Marketing Union with the Society's accumulated stock of beans. This Union markets the produce of fifty-one Societies similar to Lawani's, so that the whole business, from farm to ship's hold, is entirely in the hands of Nigerians.

At the Union warehouse, the grading of the beans is checked by an African Government Produce Inspector, and Lawani and the Secretary are paid for their consignment. Out of the profits of the transaction will come the Secretary's salary, the upkeep of the Society's motor truck, and general expenses.

Lawani now, as representative of his Primary Society, attends a meeting of the Marketing Union. It is interrupted by a telephone message—the Union has been allocated 400 tons of shipping space in a vessel due to sail in 48 hours. This represents considerably more cocoa than the Union has in store, so back the delegates hasten to their respective Societies, to bring in all the beans they can muster. Every available lorry is pressed into service, and the Union, well prepared for such emergencies, soon has the full consignment—inspected, bagged and government-sealed—speeding by road and rail on its way to the port.

The ship is waiting at the quayside, and amid great bustle the cargo is hoisted safely aboard.

Lawani is delighted when he hears that the job has been finished in good time, and, inviting his friends and neighbours to his house, he celebrates the conclusion of a fine piece of work on the part of his Co-operative Society.

For the African peasant for whom the film was made, the message of *Good Business* needs little elaboration. For audiences elsewhere it

should prove an unusually interesting sidelight not only on the economic life of West Africa, but also on an important aspect of African social development.

The new B.T.-H. 16mm. Projector

IN the COLONIAL CINEMA for March 1947, reference was made to the new model 16mm. projector developed by Messrs. British Thomson-Houston. An opportunity has been offered to examine carefully the model now on the market. The first impression is a most favourable one.

When ready for transit the complete outfit consists of two carrying cases, measuring respectively 23 inches long by 8¾ inches wide by 12½ inches deep, and 23½ inches long by 8¾ inches wide by 15 inches deep. The former contains the projector complete with amplifier, and the latter the loudspeaker, the mains transformer unit and other smaller accessories. In use this latter case constitutes the speaker baffle and has a cover-flap to protect the speaker-opening during transit. The projector in its case weighs 58 lb. (the projector alone weighs 39 lb.), and the speaker case and contents 50 lb. This makes for easy transit even when head loads are necessary.

When required for use, the projector is removed entirely from its carrying case. It is long and low and rectangular in shape, but all corners are rounded. Essential mechanism is adequately shielded.

To operate the instrument the user stands with the lens pointing towards his right. Looking at the projector from this point of view, the feed and take-up arms which are at the top left corner, swing outwards into the operating position on releasing a small catch and a locking screw, and finally locked by a single knurled head screw.

Below their common point of support and slightly to the right is the single feed and take-up sprocket, and to the right of this, the rectangular housing for part of the illumination optics and the intermittent movement and the gate and projection lens assembly.

Immediately below this housing is the large sound sprocket and smoothing device with the exciter lamp in its own housing to the right of it.

Along the base are, to the left, a housing incorporating the motor and lamp switches, so interconnected that the lamp cannot be lit unless the motor is switched on, but permitting the motor to run without the lamp and the right of the base another housing incorporating the two sound controls, one switching on the amplifier and controlling volume, the other a tone control giving a wide variation of high and low frequencies.

That side of the projector which is away from the operator has, at its base, the connecting points for mains lead and speaker lead and a socket for microphone or gramophone.

The lamp house is built into the upper portion of this side, and is swung outwards at the top to give access to the lamp bulb. Inside the housing is the concave light-collecting reflector mounted on three adjusting screws.

The equipment is supported on a main casting which has two movements. Firstly, by means of a quick-acting release at the forward end it gives instantaneous vertical tilt adjustment to the whole instrument; secondly, by means of a screw control at the rear end, the projector can be swung laterally through a few degrees, an invaluable feature where there is no absolute parallelism between the working surface of the projection stand or table and the base of the screen at the other end of the hall.

Either a 500 or 750-watt projection lamp may be used and this has a special bi-post form which positions the filament with the maximum



degree of accuracy, and avoids over-heating. Should a lamp blow out during a show, the design of the out-swinging lamp-house enables it to be removed by grasping the base, which is the coolest part, and there is no danger of the lamp becoming welded to its holder.

The light travels through a 90 degree angle before reaching the film gate. It first passes, via a large condenser system, from left to right across the axis of projection, and is then reflected forward through a 45 degree mirror contained within the housing referred to earlier. The standard projection lens by Taylor, Taylor and Hobson is of 2 inch focal length, but alternative lenses of 1½ inches, 2½ inches, 3 inches and 4 inches focal length are supplied. All lenses are bloomed, and although it has not yet been possible to measure the lumen output accurately its intensity is unmistakable and compares favourably with other projectors using lamps of similar power. The lamps have a 25-hour life.

Threading is simple and straightforward. The film passes downwards from the feed spool, over the top side of the common continuous sprocket, to which it is held by snap action pads. It then passes between two curved chromium-plated rails to the upper side of the gate mechanism. The whole of the lens assembly is swung forward to give access to the gate, upon the face of which the film is placed. It then proceeds downwards in a loose loop, back over a damping roller, round the front side of the sound sprocket, between two smoothing rollers, and back up to the common continuous sprocket, whence it proceeds to the take-up spool, via a jockey roller.

For threading silent films the smoothing roller and sound sprocket system are by-passed and the film passes from below the gate directly to an additional idler roller and thence to the common continuous sprocket and the take-up spool.

Spring-loaded twin intermittent mechanism and spring-loaded gate controls enable the film to be placed in the gate without worrying about framing, as it falls into correct position as soon as the projector starts. The intermittent contained within a cage of heavy section is particularly sturdy. The whole assembly can be withdrawn for instant replacement in the case of breakdown.

A vertical knurled head screw moves the gate mask up and down for framing the picture.

The sound sprocket is of large diameter and of unique design. The sprocket proper is a thin circular-face plate with teeth which is spring-loaded to assist in the elimination of ripple; it also incorporates a safety mechanism which obviates the risk of undue strain on the film in the case of misthreading.

The smoothing drum is of similar diameter, and exercises friction control on the film. It is mounted concentrically with the sprocket being supported on a tube which is free to rotate about the central spindle of the sprocket. At its inner end, this tube carries a large flywheel which is connected through a friction coupling to the sprocket spindle. Thus the sprocket spindle tends to tow the sound drum and flywheel, thereby reducing load on the film.

The exciter lamp is of low voltage with a heavy filament that will remain in focus and will not give rise to A.C. hum. It can be adjusted vertically by a vernier screw and there is a rapid adjustment to permit instant refocusing according to whether the film emulsion faces towards or away from the screen.

Access to the interior of the projector is obtained by releasing two knurled head screws and removing the whole of the left side of the projector, excluding the lamp housing.

The p.e. cell in its tubular mounting can easily be slipped out, as merely by undoing two screws the whole of the amplifier section can be removed from the instrument as a single assembly. It can instantly be replaced by a spare in the case of breakdown.

A single-bladed shutter is fitted, geared to give the two alternations per picture, whether the projector is running at sound or silent speed. The intermittent mechanism is geared to give a very rapid pull down and the longest possible dwell of the picture on the screen.

Gears are also used to change projection speed from 24 to 16 frames per second, and affect only the picture projection portion of the mechanism. The sound portion continues to rotate at the same speed, as also does the main driving motor. This is of the A.C. Capacitor type, and the instrument is available for A.C. operation only.

Two cooling fans are incorporated. One of propeller type drives air vertically from the base of the instrument up through the lamp house ; the other of impeller type circulates forced draught around the gate and illumination optics.



Power-driven rewinding is incorporated and is thrown into operation simply by moving a lever.

A 12-inch diameter permanent magnet type speaker is provided, and the amplifier gives an output of 10 watts.

The apparatus will work on any 50-cycle A.C. supply from 90 to 270 volts. Power is supplied to the projector and amplifier through a mains unit consisting of a metal-enclosed variable transformer, with selector plug and sockets, fuses and mains switch. A socket is provided for the fitting of a volt meter if so desired.

Lubrication of the working parts of the instrument is reduced to the simplest form. Grease packed ball bearings throughout are claimed to need no attention except during major overhauls of the instrument. A felt reservoir with feeder ducts supplies lubrication to the intermittent and other heavy duty parts, and is easily accessible without removing the cover of the instrument.

To reiterate, the immediate impression of the whole outfit is distinctly favourable. Its design is sturdy, and the unit replacement principle will be particularly valuable in the case of a number of projectors which are run from a central headquarters servicing station. The provision of chain drives on the feed and take-up arms eliminates one of the major causes of breakdown—the spring belt. As there has yet been no opportunity of carrying out extended tests under heavy working conditions, it would be premature to express an opinion on its expectation of life and freedom from trouble in the field. The general sturdiness of construction leads one to believe that the verdict after such a test is likely to be favourable.

West African Athletes

THE inter-territorial sports in which picked men from Nigeria competed against the best athletes from the Gold Coast were covered by our cameramen and are shown in Colonial Cinemagazine No. 10.

Records were made which would have been regarded as creditable anywhere in the world and promise well for the day, not far distant, when West Africa will be able to compete in such great events as the Empire and Olympic Games.

J. Adeola (Nigeria) returned the time of 10 secs. dead in the 100 yards sprint, while the same runner's time when winning the 220 yards was 22.7 secs.

For the Gold Coast, J. T. Owoo cleared 6 feet, but is the holder of the high jump record in his own colony with 6 ft. 1 in.

In the pole vault I. C. Ekpeti gained first place with 11 ft. 6 in. though he has already cleared over 12 ft.



Sports teams, Nigeria, Gold Coast

A record was broken in the long jump when K. A. B. Olowo leapt 23 ft. 2 in., an excellent effort.

C. A. Ibisi, Nigeria, won the 120 yards hurdles in 15.4 secs., which also beat the existing record.

This was altogether a memorable occasion and a credit to those responsible for the organisation.

Films We Have Seen

FILMS ON ATHLETICS

" Sportsmen All " is the general title of a series of ten instructional one-reel films on athletics, made before the war by John Betts, and recently acquired by the Central Office of Information.

The series shows Olympic and British champions and other first-class athletes taking part in actual contests, in training, and giving special demonstrations. These demonstrations occupy the greater part of each film, and are repeated in slow motion, so that style, technique and muscle action can readily be studied.

The ten films are :

The Hurdler (D. O. Finlay).
The Runner No. 1 (C. B. Holmes and J. E. Lovelock).
The Runner No. 2 (S. C. Wooderson and A. G. K. Brown).
The Runner No. 3 (A. W. Sweeney and P. W. Ward).
The High and Long Jumper (Johnson (U.S.A.), Kennedy, Duncan, etc.).
The Javelin Thrower and Pole Vaulter (Peoples, Duus, Webster).
The Discus Thrower and Hammer Thrower (W. Schroder, A. Stewart and P. O'Callahan).
The Boxer (Len Harvey).
The Walker (A. A. Cooper and J. Whitlock).
Hop, Step and Jump (Peters and Higginson).
The Rower (Phelps and Beresford).

In general, the method of instruction is through observation of first-class stylists, with the commentary drawing attention to general characteristics and details of technique. Some special demonstrations are occasionally included, for example training methods and exercises for hurdlers, close shots of holds for javelin and pole vault, and how to make starting holes for track events. Very occasionally recourse is made to demonstrations of bad and unorthodox technique, but on the whole the value of the series depends upon its exposition of and insistence on good style.

The commentary is of medium pace and for the most part is well synchronised with the visuals. The quality of photography is very variable, but the demonstration sequences, which contain the most useful material, are generally satisfactory and have been shot at suitably close camera range.

As instructional films, the series has weaknesses, mainly the result of a semi-popular approach. The musical sound track, for instance, is distracting and the introductory shots of living statuary groups of athletes unnecessary. Nevertheless, the films have very considerable practical value, and fill a big gap in the ranks of instructional films on physical training.

(Length approx. 11 *mins. each.* 35 *and* 16*mm. Price* (16*mm.*) £3 *per reel.)*

HARVEST TIME AGRICULTURE

Pathe B.I.F. 5 *mins.* 16 *mm. Silent.* £5

Synopsis. A simple film on the wheat harvest in Britain from the opening of the "ways" to the stacking of the sheaves. Close shots show how the reaper operates.

Appraisal. Excellent photography, slow tempo and good close shots.

Suitability. Primary schools and illiterate audiences. (Made for British age-group 9-13 years.)

THE MINT GENERAL INTEREST

Pathe B.I.F. 9 *mins.* 16 *mm. Silent.* £7

Synopsis. The film depicts all the processes of minting coins. The closing shots show cases of specie ready for dispatch overseas, including one to the British Bank of West Africa.

Appraisal. An interesting general knowledge film.

Suitability. Post-Primary schools and selected general audiences. (Made for British age-group 11-14 years.)

New Films

104 GOOD BUSINESS
(1,932 ft. 35 mm.; 773 ft. 16 mm.)
Taken in Nigeria, this film shows the production of cocoa, how the farmer prepares the beans and how the cocoa co-operative society manages the collection and marketing of the produce.

105 ROYAL VISIT TO ST. HELENA
(550 ft. 35 mm.; 220 ft. 16 mm.)
On their way from South Africa to the United Kingdom the Royal Family paid a short visit to St. Helena. This film gives a picture of what took place.

106 BOY SCOUT RALLY, ACCRA
(278 ft. 16 mm. Silent only.)
The visit of the Chief Scout to Accra was the occasion of a special rally for scouts from a number of West African territories including some of the French Possessions. It was covered by the Cinema Officer, Gold Coast.

CINEMAGAZINES

NUMBER 9
(750 ft. 35 mm.; 300 ft. 16 mm.)
LONDON: This magazine is devoted to the activities of the Gold Coast Band during their visit to U.K. The music track is an actual recording of their playing.

NUMBER 10
(770 ft. 35 mm.; 310 ft. 16 mm.)
LAGOS: The inter-territorial sports meeting between Nigeria and Gold Coast is shown in this magazine.

NUMBER 11
(888 ft. 35 mm.; 355 ft. 16 mm.)
GUILDFORD, ENGLAND: Various activities at a nursery school are seen. One of the pupils attending is an African child.

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Colonial Cinema

MARCH 1948 VOL. VI NO. 1

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial Notes

TWO important pamphlets have been received from the National Committee for Visual Aids in Education. One deals with the progress made in visual aids up to November 1947, and the other reports on apparatus used in connection with visual aids. Both pamphlets are crowded with useful information, and whenever space allows it is proposed to reprint extracts which might be of value overseas. In this issue we give particulars of projectors examined and approved by the Committee.

The National Committee is an unofficial body, established in 1946 by the associations of local education authorities and teachers in England and Wales, to plan the policy of visual education and is the body which advises the Ministry of Education and local authorities on relevant matters.

We have a very few copies of the two pamphlets, which will be sent to those who can show they have good use for them.

* * *

We look forward to the time when the unit will have a scientific research section working in the field to advise our technicians, whose sole ambition is to produce films completely satisfying to overseas audiences. Until this comes to pass, we are especially grateful to officers who spend a great deal of their leisure time trying to get information which we very much wish to have about the films being produced. These experiments require infinite patience, and not a little tact, and can be particularly trying when carried out, as they usually are, after a hard day's work. A digest of one of these interesting reports by the Cinema Officer, Lagos, will be found on page 17. He is also responsible for the article *Commentary and Commentators*.

* * *

It is felt that sometimes a film fails to achieve its purpose, not because it is badly made, but because it is not used to the fullest advantage. As an instance, *Village Weaving* is a true story of achievement, of the development of a rural industry in the space of two years.

The film tried to capture the spirit of self-help, which was the key to the success of the venture. Weaving of any kind may be entirely foreign to many places where the film is shown, but nevertheless there are lessons to be learnt from the film. If it succeeds in giving an urge to the people to make some effort to improve themselves in any way, then its purpose will have been fulfilled. It was never intended to be an instructional film on weaving nor an inducement to introduce weaving as a new village industry.

The whole position with regard to the supply of suitable films will never be entirely satisfactory until each territory is organised to produce its own films. This has always been the long-term objective of this Unit. The Raw Stock Scheme, the proposed School of Instruction and the present composition of camera units overseas, which rely on local help, are all deliberate steps in this direction. No one can disguise the fact that the task is a formidable one, but with the necessary co-operation in the Colonies it is one that can be achieved.

* * *

Viewers of the Television Service of the B.B.C. had a unique opportunity on January 24th of hearing and seeing something of the work of the Colonial Film Unit. During the thirty-minute programme dealing with films at 9 p.m., Dr. Roger Manvell, the film critic and writer, interviewed Mr. W. Sellers of this Unit and Mr. A. Izod of the Central Office of Information, and discussed films being produced specially for audiences in the British Colonial Empire.

Mr. Sellers's description of the technique and scope of C.F.U. film-making was illustrated by excerpts from a variety of its films, much of his talk forming a running commentary to the film being screened and its general sociological background.

Extracts were shown from the new version of *Land and Water*, *Fight Tuberculosis in the Home*, *Mr. English at Home* and *Weaving in Togoland*. In addition a sequence was shown of a production unit at work in West Africa. The drumming and dancing sequences from the Togoland film made an appropriate finale to the programme.

* * *

We should like to convey the Unit's congratulations to Sir Herbert S. Scott, late Director of Education, Kenya, whose Knighthood was announced in the Prime Minister's section of the New Year Honours List. Since leaving Kenya he has been an active member of the Advisory Council on African Education, on which body he has been a tower of strength.

In the early days of this Unit he was one of the few with a real understanding of the formidable and complex problems of providing instructional films for Colonial audiences, and his advice, sympathy and encouragement meant a great deal at a very critical period.

We wish Sir Herbert and Lady Scott many years of happiness in their retirement.

* * *

Once before we made a request for spare copies of COLONIAL CINEMA and several people were good enough to respond. There is a constant demand for back numbers which it is quite impossible to meet. Copies of

the following issues would be particularly valuable as we have no spares left: March and June 1945; March 1946; June and September 1947.

We should like to think that every copy of COLONIAL CINEMA was used to the fullest advantage, as a great deal of effort is put into its production. Certainly many who should be supplied are not receiving it. Recently it came to our notice that one officer in charge of one of the mobile cinema vans had never even heard of the magazine. We rely on those receiving bulk supplies to ensure their economic distribution.

London Conference

THE FILM IN COLONIAL DEVELOPMENT

A ONE-DAY conference under the chairmanship of Mr. A. M. Crawley, M.P. (Parliamentary Private Secretary of State for the Colonies), was held on January 16th, 1948, in the Royal Empire Society's Hall, under the auspices of the British Film Institute. The opening address was given by the Rt. Hon. A. Creech Jones, M.P. (Secretary of State for the Colonies), who stressed the significance of such a conference at the present time.

The first speaker on a crowded agenda was Mr. John Grierson, Director of Mass Communications for U.N.E.S.C.O., who spoke on *The Film and Primitive Peoples*. In his talk he gave world perspective to the subject of the conference, discussing it in broad terms and focusing attention on purpose rather than on production. Fundamental education, he pointed out, is not primarily a matter of literacy, though this is the universal ideal. He illustrated his point by describing work carried out by the Mexican Cultural Mission, in transforming the whole life of one remote Indian village. A team of six *Fundamental Educators* taught the peasants to pipe their water supply, combat disease, grow better fruit and crops, build weather-proof houses, make decent furniture, bake better bread, weave and sew, but had not so far taught them to read and write.

In turning to films, Mr. Grierson dwelt on the importance of research, not only in film method, but also as co-ordinated study of Colonial problems in a *School of the Colonies*. He advocated a considered and ambitious development of the Colonial Film Unit, with due regard to decentralisation, and the part native peoples would play in it, and also the creation of an African School of Film Experiments.

The Commercial Entertainment Film and its effect on Colonial Peoples was the subject chosen by Mr. Colin Beale, secretary of the Edinburgh House Bureau for Visual Aids. He took the theme that the entertainment film can reinforce or it can neutralise the work done by the instructional film and other media used to improve social conditions and promote welfare work. The commercial cinema and its entertainment films teaches a way of life, and, for good or ill, its influence is on the increase.

Mr. George Pearson then discussed *The Making of Films for Illiterates in Africa*, outlining the history of the Colonial Film Unit and describing its methods of film-making, both in careful psychological approach and in the resulting practical technique. He spoke of plans for the future, in particular the training of African film technicians, and of the ultimate purpose of the films—to arouse in the Colonial people a great pride of country, of traditions and of race; in short, to foster that character building which is at the root of all effort to raise the illiterate from his unenlightened world.

A paper was given by Mr. A. Izod of the Central Office of Information, who dealt with *Some Special Features of Colonial Film Production*, such as special campaign work, research on the possibilities of cartoon technique for unsophisticated audiences and on the use of indigenous music in films. He spoke of the development of static cinemas and the importance of research work.

Finally Mr. K. W. Blackburne, C.M.G., O.B.E., Director of Information Services, Colonial Office, spoke on *Financial Problems and Future Policy in British Colonies*. He stressed the importance of building up projection facilities as well as of film production. He drew attention to the founding of the Malayan Film Unit in 1946, and the recent formation of the Central African Film Unit, operating in Northern and Southern Rhodesia and Nyasaland. He spoke of the serious problem involved in financing all these additional activities but hoped intelligent planning would solve it in time.

The afternoon was devoted to discussion and questions which were answered by the morning speakers and by Mr. W. Sellers. Speakers from the audience included officials and students from Malaya, South Africa, Gold Coast, Nigeria, Uganda, and the West Indies.

The Gambia

By the Director of the Camera Unit at work there

THE Gambia is a strip of British territory running roughly due eastwards from the mouth of the Gambia river on the extreme west coast of Africa to a point about 300 miles up that river, and is entirely surrounded by French territory. It is bounded on its north side by Senegal, which is part of the southern edge of the great Sahara Desert, and on its south side by the Casamance.

It is a place of peculiar problems and difficulties.

Perhaps its outstanding feature is its flatness. Bathurst is only about eighteen inches above sea level, and levels throughout the whole country do not vary more than a few feet. One result of this is that there are about half a million acres of mangrove swamp stretching along both sides of the river; for over 100 miles from the mouth of the river, these swamps

are tidal and partly salt. In the upper reaches of the tidal area there are two distinct periods during the year, one when the swamps are preponderatingly salt, and the other when they are almost entirely fresh. A peculiar feature of the country is the large number of creeks or *bolons* as they are termed locally, which have the appearance of tributaries particularly when the tide is on the move, but which have been caused by the movement of water away from the river and not by the flow of streamlets towards it. Many at one time were enormous mangrove swamps ; but the slow tidal movement among the roots of the mangroves has slowly deposited earth until the area has become insufficiently wet for the mangroves to thrive. These have slowly died off while the upgrowth of deposited soil has quietly continued. Grass which flourishes best in damp rather than saturated soil has replaced mangroves. The natural processes of nature have caused the general level to continue to rise slowly, and now, in the present stage, grass grows on relatively dry soil. These stages can be traced in bands along the bolons and the river itself, but the general impression of flatness remains. In the rainy season all these deposited areas tend to degenerate into impassable quagmires which isolate whole communities. In one area where filming was being done the general level did not vary more than 1½" for many miles around.

The Colony itself, which is the town of Bathurst and the immediate few surrounding square miles, almost entirely consists of a sandbank island separated from the mainland by a creek ; the Colony boundaries are actually on the mainland. The capital is much overcrowded as expansion is prevented by the surrounding swamps ; but work is in progress to drain and dry these areas to provide for expansion for housing and crop-bearing land. The rest of the area, a long narrow strip not more than about 30 miles at its widest point, constitutes the Protectorate. Outside the swamp-deposited areas the soil is mostly sandy and provides a very unstable foundation for roads, which are so uneven and interrupted in character that car speeds are limited to 15 miles per hour.

Strange as it may seem, the people of the Protectorate mostly live a few miles away from the river rather than on its banks. Although excellent edible fish abound, a large proportion of the community exclude fish from their diet ; they have little knowledge of fishing nor have they much interest in any aquatic pursuits.

A river steamer service has been established and plies frequently, particularly in the trading season ; groundnut cargoes are loaded as far up as Kuntaur, which is over 200 miles from the river mouth. The fatigue of up-country road journeys may be diminished by conveying one's truck on the steamer to a convenient river port and then moving out from there.

The Africans themselves provide great contrasts. The tribe in and around Bathurst, the Wollof, who are the descendants of slaves rescued

and deposited on the coast by the British, consider themselves the aristocracy. They have had educational precedence, and are the chief source of government clerks and officials. Some who have received higher education have qualified as doctors, lawyers and so on.

The majority of the rest of the African community are illiterate and primitive in their outlook. Among the main tribes are the Jola, descended from the original inhabitants of the country. They are very hard-working farmers whose women think nothing of walking over 20 miles a day to take palm oil and other products into Bathurst market. They are peculiar in that they use a long spade for cultivation.

The Mandingo are well distributed over the lower portion of the Gambia. Farther up the river you find an increasing number of Mauretanians, who are black-haired and swarthy, and dress in blue turbans and robes after the Arab fashion and have a reputation as cattle thieves. One also encounters Fula, members of the ubiquitous Fulani cattle nomads, and of the same racial origin as the Emirs of Kano.

Owing to the presence of tsetse fly, cattle are of poor quality. As they lack strength, they are not a success as beasts of burden. Few of the people are meat eaters so there seems little to encourage animal husbandry. Milk yield is very low indeed. As the country is predominantly Mohammedan, pigs are not bred except by the pagan Jolas. Fowls are kept, but the Africans rarely eat either birds or eggs, preferring to sell them to those interested. There are a few sheep and innumerable goats.

Crop cultivation is a very hard business and, due to primitive methods, poor soil and the small rainfall, there is actually a hungry season lasting about three months and ending about the beginning of December. During this period food is so scarce that many of the people rapidly lose weight. Owing to this condition of affairs, child mortality is heavy. In the hinterland many of the peasants still cultivate with crooked wooden sticks. As a result they scratch only the surface, turning it over and over again, year after year, until it has been worked right out.

The main cash crop is groundnuts, which are grown outside the swamp areas. Rice is grown in the swamps, but the influx of salt tidal waters creates particular difficulties in the lower reaches of the river. Here it is found necessary to propagate the young plants in nurseries, watering them in laborious fashion. Then, when the appropriate time of the year arrives, all the young shoots are transplanted by hand to the tidal swamps by the women of the tribes. An important food crop is coos, several varieties of which appear to thrive well ; millet is grown in certain areas. Cassava is also produced, while tomatoes grow in profusion in many places. Bananas, carefully cultivated in garden plots, can be grown only with difficulty, and some paw-paw and oranges are available. Leaves and fruit from the Seko tree (baobab) are used for food in some communities, and rope is made by stripping the bark at the base of the trunk.

The standards of living in Bathurst are much higher than on the mainland; there fish and meat are often included in the people's diet. As there is no grazing land in the vicinity of Bathurst, cattle are driven down from the hinterland into compounds set aside for the purpose, and slaughtered soon after arrival.

When the camera unit first arrived in the Gambia at the beginning of November, both temperature and humidity were very high, but the harmattan came very soon after to dry the atmosphere, so that our photographic experience is confined almost entirely to these more favourable conditions.

So far it has not been found that any great variation from technique such as would be used on a sunny day in England, is required here. In spite of the drying wind, the fact that Bathurst is surrounded by water ensured a degree of humidity not unlike that in England, so that to a great extent one is not troubled by hard unlit shadows, the major problem when photographing in some tropical countries. One difficulty is that, according to the prevailing direction of the wind and other factors, the humidity level can vary widely within the compass of a few hours, and, unless one watches all the signs rather carefully, some shots may be overexposed and much flatter than expected. Some slight modification of exposure may overcome this effect and appropriate filters can be used to eliminate the haze.

Up-country and away from the sea, humidity is perceptibly lower, but, as far as can be ascertained with the aid of exposure meters and practical tests, no very special problems are presented. It is quite evident, from results already obtained, that good photographic quality is more easy of attainment in Gambia than in some of the other African Colonies.

As actors, the people have their limitations, probably due to their low level of sophistication. Action has to be explained most patiently to them step by step so that they learn just one thing at a time. They are also inclined to forget rapidly. Having rehearsed one man and then another, one finds the first one has often forgotten his piece when it comes to combined action. There is also the usual difficulty about clothing. In spite of the most careful and detailed instructions to the contrary, one has to watch closely for changes of attire when filming is continued on another day.

But on the whole they are a most cheerful people, and very willing indeed to make themselves useful in the making of films, particularly when it is explained to them that by doing so they will be helping fellow Africans.

Several large schemes have now been started with a view to raising the general level of prosperity and happiness of the population of Gambia as a whole. It is most inspiring to realise that, in however small a way at first, the making and showing of films must contribute considerably in that work.

Address to the British Kinematograph Society

By W. Sellers, December 1947

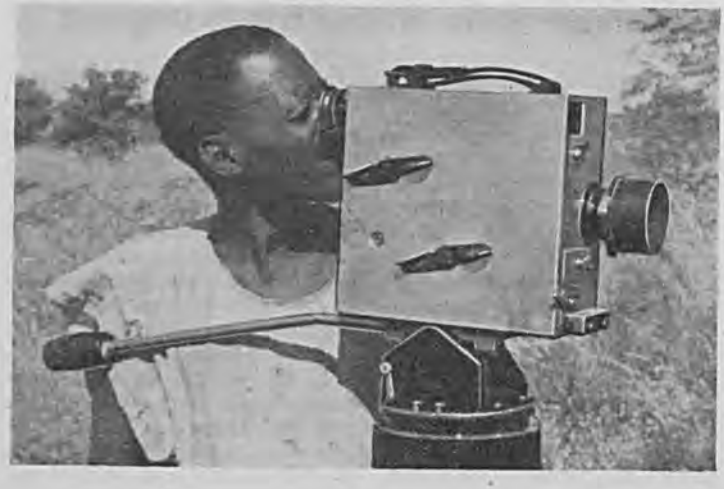
MR. SELLERS began his talk by referring to the paper which he gave to the Society in 1941, in which he described how, over a period of twelve years before the outbreak of war, he had made a study of the reactions and visual limitations of Nigerian peasants who were seeing films for the first time ; how, in the light of the psychological and technical problems which emerged, he experimented in the making of suitable films; and how gradually he hammered out a technique specially designed for the inexperienced eyes and unsophisticated minds of his audiences.

When it came into being in 1939, the immediate task of the Colonial Film Unit was to provide a means of interpreting the war to Colonial peoples, a large number of whom were illiterate. In manpower and material goods these people were capable of contributing substantially to the war effort. Throughout the war the Unit was unable to send production units overseas, a fact which materially influenced the type of film produced during that period. Most of the films made at that time dealt with various phases of the war from the Colonial angle, though a few films of a general educational nature were included in the production programme.

But the value of the familiar scene in the film education of illiterate peoples was not overlooked, and in 1941 a bold experiment was begun. Mr. Sellers then outlined the history of the Raw Stock Scheme and described the facilities provided for the training of amateur substandard director-cameramen in many Colonies.

The results of this Scheme have been most encouraging. Fortunately, it has been carried forward into the post-war period and is being used as an effective instrument of education in matters closely concerning the daily lives of the people. Some of the films produced in this way have proved to be of more than local interest, and have received wide distribution.

By the end of the war, film production had reached substantial proportions and the Raw Stock Scheme had supplemented the number of films available for cinema programmes. This was the end of the first chapter. A new phase in the Unit's history began in 1946, when the first overseas production unit went out to the Gold Coast. At last the long-term work had begun, the immensely important task of using film as an instrument in mass education, helping to develop self-reliance and to break tradition-bound ground so that the seeds of progress in health, industry and agriculture could be planted. *Fight Tuberculosis in the Home* and *Weaving in Togoland* were the two major productions of this tour. There were of course many disappointments on account of the varied problems inseparable with filming in tropical countries.



In the autumn of 1946 two units left for Africa, one for Nigeria and one for Kenya and Uganda. The production schedule included films on education, agriculture and other subjects of interest; *Towards True Democracy*, for instance, was a record of the opening of the first Nigerian Legislative Council under the new constitution. Perhaps the most outstanding film made was *Good Business*, a film on the marketing of cocoa by African co-operative societies. This is the type of film which might well be suitable for wide theatrical distribution. With appropriate editing and a specially written commentary, it should retain a distinctive character, showing not the Dark Continent of the picture-postcard travelogue, but a good honest slice of Africa as it really is, throwing light on a little-known aspect of Colonial development in which African initiative, self-reliance and self-government play a significant part.

After describing the work of the cinema vans in the bush, Mr. Sellers went on to give some details of an experiment which is now being made in the Gold Coast for the establishment of static cinemas run by the Native Administration in the larger villages, where the people pay a small sum for admission. One visualises a chain of such static cinemas in all villages of importance, with the cinema vans being used to do the job for which they are best suited, that of getting information quickly to large numbers of people, for campaign work and for breaking new ground. The actual running of the cinemas would be in the hands of Native Administrations, but the development of such schemes is one of the many responsibilities of the Colonial Films Officers.

Mr. Sellers dealt with other plans for the future, mentioning first the four production units which went to African locations in late 1947. These units consist of a director and a cameraman, and depend for general assistance on local people, who in this way will have the advantage of working with experienced technicians. The unit working in Gambia and Sierra Leone has a twofold character—shooting films and training Africans in the use of 16mm. cameras, so that they can in future undertake production under the Raw Stock Scheme. It may be possible to extend this idea to other territories.

Production schedules for these units are heavy and varied in their scope. Briefly, the general pattern of production has the twofold theme of self-reliance and co-operation, to arouse interest in such subjects as local government, the development of industry, co-operative societies and so forth.

Actually, upwards of twenty units are required to cater for the needs of the Colonies. In order to build up this number, it will be necessary to train Colonial people as film technicians over a period of several years. In this way it will be possible in time for each territory to have its own film production unit to make the films they require, with the C.F.U. providing the necessary supervision and guidance. This is undoubtedly a formidable task, but experience to date is encouraging. Colonial personnel have already been attached to the Unit in London for training and they have responded well and show great promise. One African from the Gold Coast was trained as a script writer and proved himself capable of thinking in pictures, showing imagination far above the average. Members of the C.F.U. working on location in the Colonies have reported favourably on the African assistants they have employed and there is every indication that, given the opportunity, Colonial people will in time prove themselves to be capable technicians. It is hoped that serious training may begin in 1948, as there is a proposal to open a regional film school at Accra in the Gold Coast. The trainees will be selected young well-educated Africans who have shown they have a flair for film-making. The syllabus, which includes theoretical and practical work in both 16mm. and 35 mm., has been drawn up to cover a period of twelve months. At the end of this initial course the trainees will be regraded and the more promising ones may be brought to this country for more advanced training. Others will return to their territories and begin by producing a much-needed monthly local news magazine.

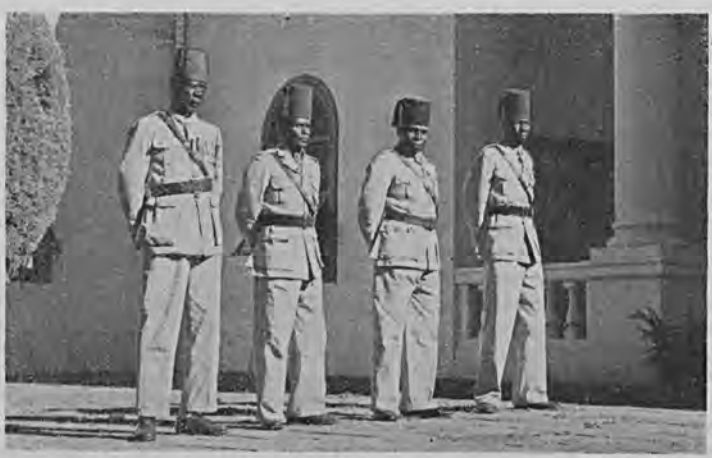
What progress in technique has been made during the past few years? How quickly is the unsophisticated Colonial acquiring the art of viewing films? Have we under-estimated his capacity to assimilate a more advanced technique? It would be difficult to make any accurate assessment in reply to such questions, as so little is known of audience reactions. In the country districts, with which film work is still mainly concerned, the element of novelty is still apparent for even in places best served by mobile units, where the van may put in an appearance perhaps five or six

times a year, the audiences can scarcely be regarded as seasoned filmgoers. Questionnaires have been used, but the information gained from them is inconclusive. Essays written by schoolchildren after seeing films show traces of the teachers' influence. The small amount accomplished has been sporadic and unco-ordinated, and very little that is constructive has come out of these scraps of audience research. Until a research unit is sent to Africa to deal with the various problems of film production on which the Unit requires reliable information, there must be a great deal of wasted effort. Such a unit should consist of three members : a trained social science researcher, the Unit's Musical Director, who happens to be a Nigerian and a distinguished musician, and an engineer to look after projection and recording equipment. Systematic research will then be possible and the work of the Unit directed along proved scientific channels.

In conclusion Mr. Sellers emphasised that all planning for mass education, whether through films or classroom teaching, broadcasting or books, is unlikely to prove effective unless it has the full co-operation of the Colonial people themselves.

Montgomery Visits East Africa

MEMBERS of the Colonial Film Unit in East Africa were invited to Government House, Nairobi, on 11th December 1947, to meet the C.I.G.S., Viscount Montgomery, who was paying a four-day visit to the



L. to R. R.S.M. Suliman Hamed, Capt. Adam el Hashmid, R.S.M. Khamas Juma, M.B.E., R.S.M. Ramazan Marajan

Colony. An escort for the Field-Marshal was provided by four veteran African soldiers, who posed for the picture reproduced here.

The four old warriors have had remarkable lives. R.S.M. Ramazan, for instance, has served with East African forces for a total of 28 years. He enlisted in the 3rd King's African Rifles in 1908 and saw service in Kenya, Tanganyika, Northern Rhodesia, Uganda, Jubaland and Portuguese East Africa. He was wounded during the 1914-18 war in the same action in which his C.O. was killed, and served continuously until 1934. He re-enlisted in 1939 and spent three years in the Sudan.

R.S.M. Khamas Juma, who enlisted in 1905, also served in the 3rd King's African Rifles, and after an equally adventurous career he was awarded the M.B.E. in 1943.

All four of these old soldiers have fascinating stories to tell—stories which are now part of the legend of their Regiment. One has only to be their audience to be reminded that truth is, in fact, so very often stranger than fiction.

Commentary and Commentators

IN Nigeria, where the language barrier is a real obstacle to the communication of ideas, we look upon the commentator as the most vital link between the film and the audience. It is upon the commentator's shoulders that there falls the duty of explaining obscure points, clearing up misunderstandings, and generally being responsible for the proper impact of the film; and all this without direct European supervision. In Nigeria, with its vast distances, once a mobile van has left headquarters they are " on their own " in the strict meaning of that phrase. It is a formidable task and a vital one, and the proper training of a commentator and the supply of good commentaries is high on our list of priorities. We no longer project a series of films which have little relation one to the other; programmes are now grouped round one theme such as agriculture, education, and so on, within the limitations of the films available. Nor does the van remain at any place for one night only; it stays at least two nights to enable the films to be discussed with the chiefs and elders and other responsible persons, and the most important film may be privately projected for them before the main show in the evening. The next day the commentator is available to answer any queries raised by the film, and also to show a special film to the schoolchildren. It is evident that the commentator has to be something of a superman.

The natural corollary is to see that the commentaries are as simple, direct and informative as possible. For the most part we base them upon the commentaries supplied to us. The early commentaries sent by the Colonial Film Unit were always headed " suggested commentaries " and

we took the hint. The commentaries are reconstructed within the language framework of the three major Nigerian vernaculars, Hausa, Ibo and Yoruba, and three principles guide us in this work of reconstruction.

(a) Wherever the visual material gives the necessary information, or where the necessary explanation of a visual is involved, the commentary is cut out. Too little rather than too much is our motto, for under the new method of presentation, ample opportunity is given for the obscure to be made plain.

(b) The commentary is kept to an absolute minimum for the proper understanding of the film. Research undertaken into the reactions of audiences has revealed that rarely do audiences fully grasp the visual and aural information; in fact sound and picture often compete for attention, and in this contest the visuals invariably win. Where this occurs, the commentary is generally eliminated if this is possible.

(c) The universal criticism about the Yoruba commentary to *Plainsmen of Barotseland* was that it was too academic; since then we have tried to make our commentaries as colloquial as possible. Nicety of language is discarded in the interest of clarity, and we are not averse to a little pungent slang.

All this may appear to be of little consequence, but it is the direct result of investigation into the reactions of audiences to various films in the commercial cinema and shown by the vans. One thing emerged which caused us to revise our whole approach; this was the amount of misunderstanding of the contents of the films by the average audience. In fairness it must be admitted that only such an investigation would have revealed this, for audiences always *seem* to understand. There is no question of the value of the film WHEN IT IS UNDERSTOOD, and as this Section of the Public Relations Office in Nigeria is concerned with instruction and information rather than entertainment, it is of paramount importance that our films *are* understood. Our most encouraging results have always been obtained when the commentator and the commentary are wedded in the person who is familiar with the subject matter of the film; then we really get somewhere.

It is so easy to "write-up" an experiment; we are not advertising agents, but workers in a field of human relationships, which demands the truth as clearly as we can get it over.

It must be admitted that all is not by any means perfect; the plan detailed above is one we are pursuing and we have progressed but a very short step along the path to its achievement. If others engaged in the use of film would care to share their experiences in this matter we in Nigeria would be grateful. We think we are right, but there is always the unhappy possibility that we may be wrong.



Planning a Film

AS the good seed yields good fruit so the good script produces an effective film. Good direction and high-class camera work both help, and efficient editing can do much, but if the script is at fault weaknesses will always be apparent in the finished film. In the case of films for the unsophisticated, continuity must be preserved throughout and all the time and trouble spent in perfecting it are very well worth while.

The photograph above shows the script for a film on *Mixed Farming* being checked over to make it "watertight". A plasticine model is made of the location, the various movements are rehearsed and the camera angles decided upon. In this way the producer is confident that those engaged in making the film have a clear picture of what is required. In turn, the directors and cameraman will be able to explain to the people what is happening, making models in clay if necessary, and then they will be able to enlist their full co-operation.

Those shown in the picture, reading from left to right are Mr. V. Gover, Editor, Mr. W. Sellers, Producer, Mr. P. Sargent, Cameraman, and Mr. S. Samuelson, Trainee.

16 mm. Release Prints

THERE is a noticeable difference between the quality of the 35 mm. prints supplied for commercial showing and the 16 mm. prints for non-theatrical distribution. Because so few people see the 35 mm. copies we appreciate that the general standard of the work of the Unit is judged by the 16 mm. prints. Our first consideration, therefore, is to ensure that good prints should be supplied to the Colonies. We are not alone in our complaints about the general lack of quality in prints, and the matter is at present engaging the close attention of producers and laboratories who are investigating methods of bringing about an early improvement.

It is common knowledge that during the war and in the early post-war period, the whole of the 16 mm. organisation in this country was strained almost to breaking point. Most of the equipment is suffering from excessive wear and tear, and until it is possible to replace it with more modern machinery the position will never be entirely satisfactory. In the difficult economic period through which this country is passing, the provision of new photographic equipment is not regarded as an urgent matter, so that a certain amount of patience will be required before the situation can be substantially improved.

Nevertheless, this Unit is making every possible effort to bring about some immediate improvement and to that end we have just completed an investigation and practical test using optional methods of obtaining 16 mm. prints. Results have been compared and it is proposed to give a fair trial to the method which was considered most successful.

Beginning with *Co-operative Fishing*, the latest film produced in this country, we shall adopt the following method to produce the 16 mm. distribution prints.

Visuals

A 35 mm. duping positive will be made from the original negative to suit the requirements of the selected laboratory. From this, a 16 mm. reduction negative will be made and used for contact printing.

Sound

A direct recording will be made on 16 mm. film when the 35 mm. recording is being done. The exposed 16 mm. film will go to the selected laboratory for processing and combined contact prints will be made.

A specimen print will be submitted by the laboratory for examination and if it is considered satisfactory the final order will be placed. On the delivery of the order, every fifth print will be checked to ensure that the quality has been maintained throughout.

In view of the fact that we are doing everything in our power to improve print quality, we ask all users overseas to co-operate in order that the best possible screen result may be obtained. Attention to the following points is essential if the best is to be obtained from a good print.

(a) Make sure the optical system is frequently cleaned.
(b) See that the projector lamp is correctly positioned to give maximum brightness and even illumination.
(c) If possible renew the projector lamp when it becomes discoloured.
(d) Make sure the wattage of the lamp is adequate; 750 watts is considered the minimum when showing to a large audience.
(e) Check scanning light for the correct focus and make sure the width of beam covers the sound track.
(f) Clean the sound drum frequently and see that it rotates easily.
(g) Check the focus of the projector lens over the whole area of the screen.
(h) Renovate the screen if it becomes yellow or dirty.
(i) Precautions should be taken to prevent stray light reaching the screen.

It is recognised that lamps of good quality and correct wattage are still difficult to come by. A really good screen picture cannot be expected with inferior illumination. If, however, you are satisfied that your projector is in perfect order and the picture is not up to standard, you should not hesitate to make a complaint.

Reaction Research

A RECENT report from Nigeria gives some interesting details on the subject of experimental research work which was carried out by the Cinema Officer in Lagos. His chief object was to give a certain amount of training to his field workers so that when they returned to base with their cinema vans after each tour they would be able to give some intelligent assessment of the reactions of the audiences to the pictures they were showing in their programmes.

While he fully realised that it would really need a well-trained anthropologist to direct such a research to achieve maximum results, he hoped that a superabundance of enthusiasm would in some degree counterbalance the possible lack of scientific approach. In any case the training, elementary as it was, must give some shape to the rather hazy ideas of his travelling staff as to what might be expected of them in the course of their duties.

One initial difficulty so often associated with trainees of this type was the tendency "to trim their sails according to the prevailing wind". There is usually that inclination to try to satisfy the questioner with the expected answer or to give the tactful reply. Whenever possible, therefore, the direct question was avoided and the oblique approach used; at commercial cinemas where this was not possible the observation method was adopted.

In the discussion method a selected film was shown to the audience

and after projection prepared leading questions usually gave ample opportunity to many to join in the argument which followed. As these particular experiments were made in leisure time, no objection was raised if the discussion wandered from the main point at issue so long as it remained interesting. These instructive discussions were carried out at the leading colleges in Lagos and in both institutions the staffs co-operated closely.

The following points emerged:

(a) English commentaries were rarely understood; at times whole passages were completely missed. By contrast a sound track in the local vernacular despite unfavourable acoustic conditions enabled a member of the audience to give a fairly full and accurate account of the content. It became apparent that when the background was unfamiliar the audience was so occupied following the visuals that the significant commentary was often lost.

(b) Visuals made a much deeper impression than aural information on the sound track. It was instructive to find that in a silent film about aseptic technique, students were able to name four out of five antiseptics when the only identification was the label on the container.

Observations at the commercial cinemas were full of interest. As there is generally an undercurrent of comment, observers were placed in strategic positions among the audience to note down any remarks made during the running of the film. It was quite apparent that the average audience never fully understood a film but was quite content to enjoy parts of it and did not worry if the film as a whole was incomprehensible.

With these people actions spoke louder than words, which probably explained why Westerns are usually good film entertainment. In such films there are few main characters to follow and they are drawn in bold outline. The theme seldom varies so that repetition makes each experience easier to understand.

The fact that only parts of films are understood probably accounts for some of the extraordinary conclusions drawn from pictures. A scene that would have no significance whatever to an audience for which the film is made may leave quite unexpected impressions when removed from its context. This fact must present censor boards with a difficult problem. Local customs, too, must influence decisions as to whether a picture is or is not suitable for exhibition. Observation here showed the quite startling opinion that females engaged in dance shows on the films were invariably regarded as fallen women.

A very interesting point in connection with the British film *Henry V* is well worth recording. This film was not particularly popular with the European section of the community. When it was transferred to a cheaper theatre the African community, including large numbers of schoolboys and students, flocked to see the film. Some could be heard

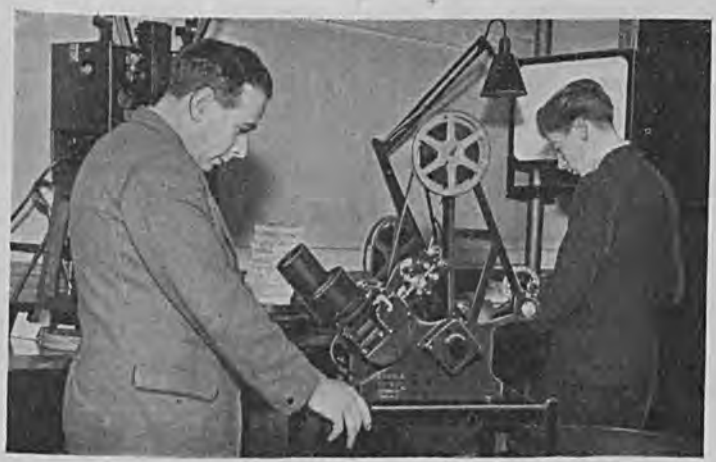
muttering the speeches as they were spoken from the screen. A remarkable feature was the almost complete silence with which the film was received. The observers overheard no remarks whatever, or were themselves too absorbed to report on them. It appeared that much of the attraction for the less literate who attended was to be found in the kingly qualities and actions of Sir Laurence Olivier. This was something that had roots in their own tradition. In any case such a reception by these audiences was a remarkable tribute to this famous British actor.

Sub-Standard Section

THOSE interested in the Raw Stock Scheme, which has been in active operation since 1942, will be interested in the photograph below of a corner of the Colonial Film Unit's 16 mm. workshop. It is here that material shot overseas under the Scheme is given shape, and after being furbished and titled is returned to the colony of its origin.

During 1947 over 50 consignments of material were dealt with in this way and prepared for local showing. As might well be expected, this local material is almost invariably the high spot of the night's programme, which in itself proves the tremendous significance of the Scheme.

Mr. L. Birchett, late of Kodak Ltd., is in charge of this section and is ably assisted by Mr. D. Bowden, who has been trained in this particular branch of the work for several years.



National Committee for Visual Aids in Education

Apparatus Examined by the Apparatus Sub-Committee

THE apparatus, of which particulars are given below, has been inspected and comes within the category of projectors which are known to satisfy certain users at the present time.

16 mm. Silent Projectors.

(i) **Cinetechnic.**
Messrs. Cinetechnic Ltd.,
169 Oldfield Lane, Greenford, Middlesex.
Weight : Projector 26 lb.
Transformer 26 lb.
Lamp Wattage : 750.
Price : Projector, Transformer } £130.
Stand £10.
Comments : Projector fairly compact. Picture quality good. Projector stand as provided by makers rather bulky and difficult to assemble.

(ii) **Pathe "Gem".**
Messrs. Pathescope Ltd.,
North Circular Road, Cricklewood, London, N.W.2.
Weight : 15 lb.
Lamp Wattage : 100.
Price : £33.
Comments : Very small lightly constructed projector. Suitable for small classrooms which must be made fairly dark to give good results.

(iii) **Simplex Ampro.**
Messrs. Simplex Ampro Ltd.,
167-169 Wardour Street, London, W.1.
Weight : Projector 15¾ lb.
Transformer 16¼ lb.
Lamp Wattage : 750.
Price : Projector £85.
Transformer £9 10s.
Comments : A compact projector, easily transported, giving very bright picture. Mechanically quiet.

(iv) **Bell and Howell-Gaumont (Model 602).**
This projector of American design will shortly be available in Great Britain. The American model was submitted for inspection and the British model will be tested when released.

16 mm. Sound Projectors.

(i) **B.T-H.** (Sound and Silent Projector—silent pictures at silent speed).
Messrs. British Thomson-Houston Co. Ltd.,
Rugby, Warwickshire.
Weight : Projector 39 lb.
Transformer 19 lb.
Speaker 30 lb.
Lamp Wattage : 750 or 500.
Sound output of Amplifier : 10 watts.
Price £210.
Comments : Compact projector fairly easily transported. Quality of sound and picture good. Has been designed to give displays in large halls.

(ii) **Cinetechnic** (Sound and Silent Projector—silent pictures at silent speed).
Messrs. Cinetechnic Ltd.,
169 Oldfield Lane, Greenford, Middlesex.
Weight : Projector, Transformer } 51 lb.
Speaker 46 lb.
Lamp Wattage : 750.
Sound output of Amplifier : 30 watts.
Price : Projector, Transformer } £230.
Stand £10.
Comments : Particularly suitable for semi-permanent use. Projector stand difficult to assemble. Quality of sound and picture good.

(iii) **G.B. L516** (Sound and Silent Projector—silent pictures at silent speed).
Messrs. G.B. Equipments Ltd.,
Imperial House, 80-82 Regent Street, London, W.1.
Weight : Projector 48 lb.
Resistance 8 lb.
Speaker 44 lb.
Lamp Wattage : 500.
Sound Output of Amplifier : 8 watts.
Production : Out of production in October 1947. Spare parts will still be provided.
Price : Projector, Resistance } £186.
Stand £10 10s.
Comments : Compact projector fairly easily transported. Quality of sound and picture good.

(iv) **Victor Animatograph** (Sound and Silent Projector—silent pictures at silent speed).
Messrs. Victor Animatograph Corporation (London) Ltd., 9 Cavendish Square, London, W.1.
Weight : Projector 48 lb.
Transformer 27 lb.
Speaker 40 lb.
Lamp Wattage : 750.
Sound Output of Amplifier : 15 watts.
Price : Projector, Transformer } £220
Stand £13 13s.
Comments : Compact projector fairly easily transported. Quality of sound and picture good.

(v) **Bell & Howell-Gaumont (Model 601).**
(vi) **Simplex Ampro.**
These two projectors of American design will shortly be available in Great Britain. The American models were submitted for inspection. The British models will be tested when released and it is hoped to circulate details of them in the same form as above.

NOTE : Further film projectors are in course of production. It is proposed to examine these and issue lists from time to time.

Films We Have Seen

As mechanised methods of farming will be a feature of the African Groundnut Scheme, the training of Africans in the use of and care of mechanical agricultural equipment will be an essential aspect of the Scheme, and one which will be watched with interest in territories where it is also desirable to promote a more rapid acceptance of new ideas and skills.

There are several films in existence on mechanical farming, nearly all of them made for British farmers during the war, and consequently suitable mainly for specialised, educated audiences in the Colonies. All those mentioned below are of good quality, straightforward in their treatment, and are not obviously dated by war references ; in general, sound and picture are well related. They are " background " in character unless otherwise indicated.

HARNESS YOUR HORSEPOWER
35 & 16 *mm.* 2 *reels.* *Sound.* 15 *mins.* *Ford Motor Co.*
Farmers owe the same care and attention to their tractors as they formerly gave to their horses. This film contrasts sharply the methods

of Farmer Brown, who looks after his tractor well, with those of Farmer Green, who neglects his tractor, misuses it, and whose output of work suffers in consequence. The points raised are such simple matters as carrying and using proper tools and spare parts, regular greasing, clean water, etc.

Appraisal. The film makes its points clear visually, and the contrasts are emphasised almost to the point of exaggeration.

Suitability. Selected audiences, agricultural students, etc.

TRACTOR ENGINE OVERHAUL

35 & 16 *mm.* 3 *reels. Sound.* 25 *mins. C.O.I.*

Instructional. A tractor refuses to start. The farmer in due course locates the trouble, and later carries out a full engine overhaul. This is shown in detail, mainly in close-up, and is followed by a survey of the overhaul of the steering gear.

Appraisal. This is a very clear film, with good visual continuity and slow tempo. The subject matter, however, is normally one which would concern the service-station rather than a farm mechanic.

Suitability. Technical training centres.

THE TURN OF THE FURROW

35 & 16 *mm.* 2 *reels. Sound.* 20 *mins. Shell.*

An outline of the development of power on the farm, from the horse to the steam engine and the modern tractor. The film shows the jobs that can be done by different types of tractors, suited to the needs of varying types of farms.

Appraisal. A useful film of good quality.

Suitability. Agricultural students; possibly selected general audiences.

POWER ON THE LAND

35 & 16 *mm.* 2 *reels. Sound.* 17 *mins. Technicolor. British Council.*

A study of the mechanisation of British agriculture, demonstrated to an audience of farmers, and contrasting mechanised working with the parallel hand or horse operation. The clearing of derelict land by mechanised means is also demonstrated.

Appraisal. A well-planned film of excellent quality.

Suitability. Agricultural students.

POWER FARMING BY FORDSON

35 & 16 *m.m Sound.* 16 *mm. Silent.* 2 *reels.* 15 *mins. Ford Motor Co.*

Illustrates the many and varied uses of the Fordson tractor month by month during the year, both in the field and in providing power for stationary farm machines.

Appraisal. A useful background film of good quality.

Suitability. Agricultural students.

HOW THE MOTOR-CAR ENGINE WORKS

35 & 16 *mm.* 2 *reels.* *Sound.* 15 *mins.* *Ford Motor Co.*

The subject is explained by cartoon and animated diagram. After demonstrating the explosive nature of an air-petrol mixture, the film explains the four-stroke cycle of a four-cylinder petrol engine.

Appraisal. An excellent instructional film. It assumes no previous knowledge of the working of petrol engines, and uses simple, clear diagrams explained in simple language. The tempo is slow, and good use is made of repetition. Cartoon technique is ingeniously introduced into the diagrams to illustrate various steps in the cycle, e.g., rotating of the crankshaft, charging the cylinders and exploding the mixture.

Suitability. Instructional—secondary and technical schools and other technical training centres.

WELDING HELPS THE FARMER

35 & 16 *mm.* 1 *reel.* *Sound.* 9 *mins.* *C.O.I.*

A film on the repair of farm machines and implements by blacksmiths trained in welding, showing the various kinds of damage and the way they are repaired, e.g., a mower connecting-rod, cast wheels and axles, a tractor sump-plate and worn teeth of gear wheels. The strength of a welded joint is demonstrated.

Appraisal. The work is shown clearly, and though it has little instructional value the film may be useful in arousing interest in the subject.

Suitability. Technical training schools and centres, agricultural colleges.

New Films

107 CO-OPERATIVE FISHING

(2,850 ft. 35 mm.; 1,140 ft. 16 mm.) This is the story of some fishermen in Fleetwood who formed a co-operative society and shows the advantages they enjoyed through these co-operative methods.

108 LAND AND WATER

(1,350 ft. 35 mm.; 540 ft. 16 mm.) During the war a film with this title was made to show broadly the evolution of the ship from the simple boat to the ocean-going vessel. The film has been completely revised and should make an interesting instructional film.

CINEMAGAZINES

NUMBER 12

(910 ft. 35 mm.; 374 ft. 16 mm.)
LONDON: Colonial nurses in training at a London Hospital.

NUMBER 13

(820 ft. 35 mm.; 328 ft. 16 mm.)
(*a*) *KUALA LUMPUR: Remembrance day.*
(*b*) *MALAYA: Celebrating Royal Wedding.*
(*c*) *LONDON: Royal Wedding.*

NUMBER 14

(850 ft. 35 mm.; 340 ft. 16 mm.)
(*a*) *NIGERIA: Agriculture in an African School.*
(*b*) *UNITED KINGDOM: Colonial Students in Wales.*
(*c*) *LONDON: Tea party at the Colonial Office.*

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial Notes

A SHORT article in our March issue described what the Unit was doing to improve the quality of the 16 mm. prints for distribution overseas. It was pointed out that the laboratories were carrying out experiments to produce better prints. Recently in an interesting article written for *British Kinematography*, Mr. D. F. Cantlay, M.B.K.S., dealt fully with this problem indicating the various methods of producing prints.

The editor of that Journal permits us to reprint the article.

* * *

A constant stream of material has been arriving during the last few months from the production units in East and West Africa, and some very good pictures should result. This year a 16 mm. production unit has been at work and after spending a profitable three months in the Gambia where nearly twenty pictures of considerable local interest were made, they went to Sierra Leone where production will continue until the rains break.

* * *

In the course of a search for films with entertainment value we had correspondence with the National Film Board of Canada. The Board seems to be particularly interested in the production and distribution work of the Colonial Film Unit and is prepared to offer special facilities for the purchase of copies of any of its films which are considered suitable for audiences in the Colonies.

As the Canadian Government has its representatives at many centres throughout the Empire it may be possible for some colonies to purchase any recommended films direct from these representatives. Negotiations are proceeding and the fullest information will be supplied to Public Relations and Information Officers in due course.

In this issue we review two of these films.

* * *

By kind permission of the Editor of *Mini-Cinema* we reprint an article by Denny Densham, the Crown Film Unit cameraman, on the production of films in Malaya.

Its purpose is to indicate some of the trials and difficulties of overseas filming. Cabled and written reports afford workers in the distant field little satisfaction ; they always lack that great tonic of seeing their daily rushes. They must continue to work in the dark knowing that one mistake may mean the ruin of a week's work.

It requires technicians of exceptional quality to achieve success under conditions which are seldom really comfortable and sometimes appalling.

National Committee for Visual Aids in Education

Establishment of National Committee

The National Committee for Visual Aids in Education has been established by the National Association of Local Education Authorities and teachers of England and Wales to plan the policy of visual education in this country. Mr. R. J. Thom, M.A., Lecturer in Education and Head of the Visual Aids Department of the University of Manchester, became full-time Secretary in June, 1947. The headquarters are at 79 Wimpole Street, London, W.1, in the same building as the National Foundation for Educational Research and the National Foundation for Adult Education.

Functions of the National Committee

The scope of the National Committee's work is very wide and comprehensive.

Its functions include the following :—

(*a*) The planning of a visual education policy ;

(*b*) The collection and collation of the views and proposals of local education authorities, teachers and bodies concerned with education regarding film and other visual aids in schools and colleges ;

(*c*) The determination of the films which should be produced through the Ministry of Education for use in education, and the assessment for such use of films produced otherwise than in pursuance of any plan or proposals approved or initiated by the Committee ;

(*d*) The nomination, in connection with each film determined, of one or more educational advisers to be taken into consultation by the producers at all stages of production ;

(*e*) The nomination, where requested by producers, of educational advisers for films produced otherwise than in pursuance of any plan or proposal approved or initiated by the Committee ;

(*f*) The development, in co-operation with local education authorities, of regional film libraries and the encouragement of local education authorities in the purchase of suitable films for use in their areas and in the development of local film libraries ;

(*g*) To advise the local authorities and the Ministry of Education on the supply, selection and maintenance of suitable apparatus ;

(*h*) Research into the subject of education by visual means through the medium of, and in consultation with, the National Foundation for Educational Research and by any other means available to the Committee ;

(*i*) The improvement of standards of film appreciation among children and adolescents ;

(*j*) The supply of information relating to, and the giving of guidance in the selection of, films and other visual aids, for the benefit of local authorities and teachers ;

(*k*) The encouragement of the provision of facilities for the training of teachers in the production and use of films and other visual aids.

A number of important steps have already been taken by the National Committee towards carrying out the above functions and in due course it is intended to implement this work by means of organisation at a national, regional and local level in accordance with the nature of the specific problems involved.

Air Conditioning

FROM time to time we are asked for advice about the tiresome problem of deterioration of film stock and photographic material which causes so much trouble to workers in every colony.

It often happens that after taking endless trouble to cover some particularly interesting local event, it is found out, only too late, that the film cannot be used because the raw stock has been ruined through bad storage. Not only have the efforts of the cameraman been wasted, but unnecessary expense has been incurred in the transport and processing of the film ; add to this the disappointment of all those who were looking forward to seeing the film and we can gather some idea of the overall effect of deterioration.

To prevent this deterioration one is told to store photographic material in temperate atmospheric conditions where the humidity is fairly low and the temperature not too high. Where the amount of material is small, humidity can be controlled by the judicious use of silica gel and the temperature regulated somewhat by using an insulated storage box. Where large amounts of material have to be kept, the problem is much more difficult. The obvious solution is air conditioning but hitherto the cost has made its provision impracticable.

Recently we had the opportunity of seeing a cheap and economically run plant at work in East Africa, where it was being satisfactorily used in the Regional store where quite a large amount of photographic material is kept. We are giving as much information as possible about this plant and will make inquiries about any similar equipment that may be available so that particulars may be given later.

The equipment in question is the Lightfoot Cold Storage Plant and is manufactured by the Lightfoot Refrigeration Co. Ltd., North Circular Road, Wembley. Its specification is as follows :—

(*a*) One Lightfoot model SAVT 2 air-cooled condensing unit, fitted with a ½h.p. 240-volt single-phase 50-cycle A.C. motor, with automatic control equipment.

(*b*) One Lightfoot model U1A Universal Cooler, with thermostatic expansion valve and 15 ft. of refrigerant piping, with 9 in. electric circulating fan.

The cooler casing and condensate tray were made locally, and a special low pressure control was fitted to maintain a constant room temperature of 65° F.—within one degree.

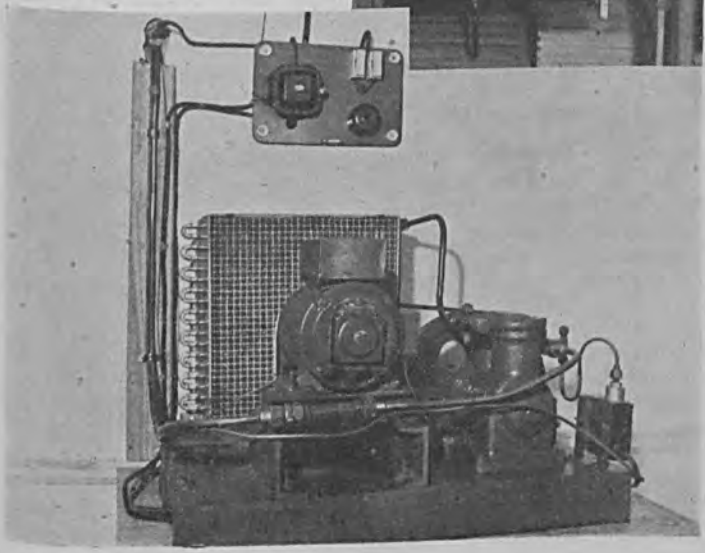
The object of the equipment is to reduce the temperature and humidity in an existing film store built of stone and measuring 9 ft. x 9 ft. x 10 ft., i.e., about 800 cubic ft.

It was installed in a few hours by a refrigeration engineer and has proved eminently satisfactory.



Universal Cooler

Condensing Unit



The temperature at the warmest part of the store is constant at 65° F. and several pints of condensate water are drawn from the cooler daily.

The total cost of the plant installed in East Africa was about £200; price in England is about £150 and may be obtained from the makers within a few months of the date of ordering.

As the plant is thermostatically controlled, the operating cost, provided the store is not opened more than two or three times a day, is very low and should not be more than about one shilling a day.

Problems of the 16 mm. Processing Laboratory

By D. F. Cantlay, M.B.K.S.

(Article printed in *British Kinematography*)

THE WAR proved the value of 16 mm. as an ideal training medium, and all three services demanded of the laboratories a very greatly increased output. Consequently, all available plant had to be converted to the mass production of positive prints by the reduction method, and production on original 16 mm. negative or reversal had to be temporarily abandoned.

The enormous demand for release prints, always required in a hurry, led to the utilisation of every possible means of obtaining prints of reasonable quality. However, since the end of the war, the laboratories have been called upon to deal with a great deal more production directly on 16 mm. film, and in an attempt to obtain the perfect sound print, a number of new methods have been worked out.

Alternative Methods of Producing 16 mm. Prints

The position today is that 16 mm. prints can be made in a bewildering number of ways. Fig. 1 shows the picture processes only. On the left-hand side, the direct 16 mm. methods are shown, on the right, the methods using 35 mm. original.

The reversal method uses the original camera film for projection, the negative image normally obtained being reversed in the processing. This processing is normally carried out by the stock-manufacturers, and it is not proposed to consider it further here.

Reversal copies can be made by printing from the original, and again reversing, or by making a duplicate negative, and making prints in the usual way.

The second method is the direct negative-positive system, in which the positive print is made on a contact printer. A complication which arises at this point is that, should sound be required, optical left to right reversal of the image must be employed, since projectors are normally

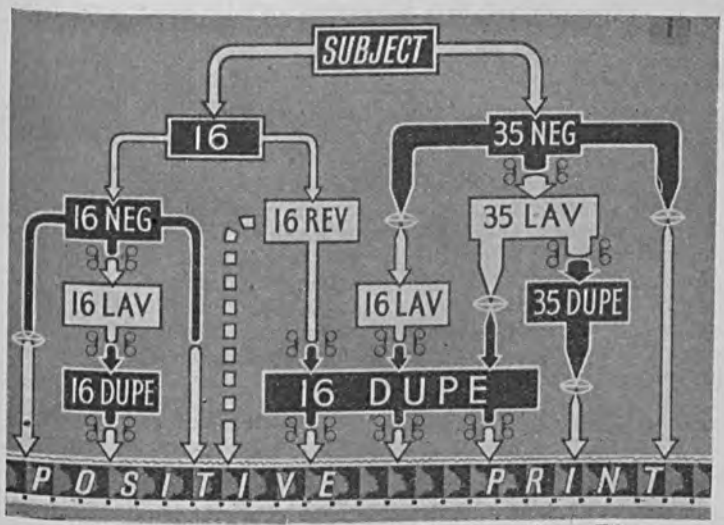


Fig. 1. Methods of producing the Picture on 16 mm. Film

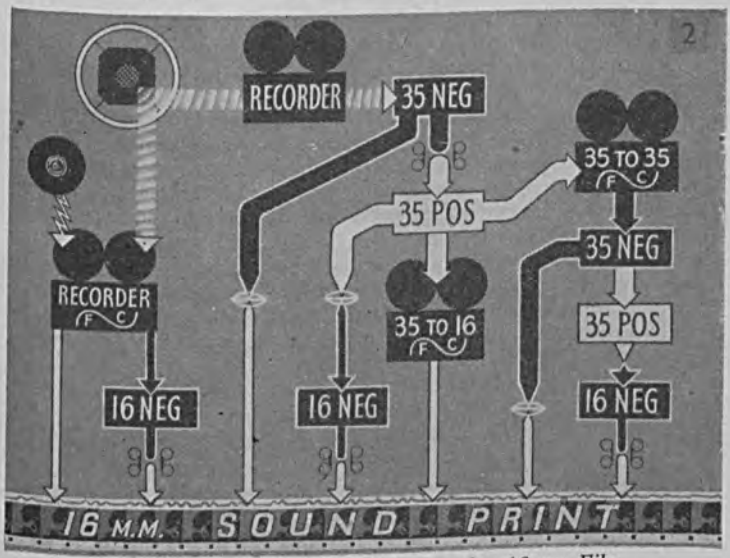


Fig. 2. Methods of producing the Sound on 16 mm. Film

set to comply with standards suitable for 16 mm. sound prints from 35 mm. originals, that is, emulsion to the lens. A print from a negative is projected emulsion to the lamp. The optical reversal brings the emulsion of the print to the lens, and the track into sharp focus. This is most necessary for the higher frequencies on 16 mm. film.

A soft duping print can be made from an original negative, and from this, duplicate negatives are obtainable for release printing. A particular application of this process will be mentioned later.

Prints are made from 35 mm. originals on a reduction printer, by several methods. The original or a duplicate negative will print a 16 mm. positive. A soft duping print may be made of the 35 mm. original, and reduced to a 16 mm. duplicate negative, from which prints can be made by contact printing. A soft duping print on 16 mm. may be made from an original or a duplicate negative, and a 16 mm. duplicate negative made by contact printing, final prints being taken from this 16 mm. negative also by contact printing.

The Sound Track

Any of these methods may require sound, and Fig. 2 shows the various means now employed. The original sound source, either through a microphone or off a disc or other recording, can be recorded directly on to the final print, if only a single copy is required. Alternatively, a 16 mm. duplicate negative may be made, and the prints taken by contact printing. From a 35 mm. original negative, the sound may be reduced optically on to a 16 mm. print, or, from a 35 mm. print, a 16 mm. negative may be made optically, and subsequent prints made by contact printing.

Another method introduces re-recording from 35 mm. positive. This has the advantage of making it possible to introduce frequency correction, in order to compensate for loss of higher frequencies, due to the low linear speed of 16 mm. running. It is also desirable to cut off frequencies above 6,000 cycles per second, in order to minimise cross-modulation troubles. In some cases, 35 mm. film is re-recorded on to 35 mm. in order to obtain a frequency-corrected negative, from which optically reduced prints are made. From a positive print of a frequency-corrected negative, an optically reduced 16 mm. negative could be printed as described above, and contact prints of this negative would then be made.

Any of these methods may be used with any of the picture production methods already outlined, and it is obvious that unless a very careful balance has been achieved, serious difficulties will soon arise.

The Requirements of Processing

Modern high-speed developing machines handling release prints can only be run economically if the balancing of the different processes has

been done at the various printing and negative stages, since, unlike still photography, with its various grades of paper, kinematography has only one final positive material. It is, therefore, important to consider the possibilities and requirements of the final prints, and adjust the preliminary processes accordingly.

The requirements of a print are that it should reproduce on the screen a faithful rendering of the original subject in tone values. The determining factor of the quality of a print is therefore its contrast, the measurement of which is made by means of sensitometry. The curve (Fig. 3) is steep—that is, the gamma is high.

This print must have been made from a negative, and Fig. 4 shows a typical negative curve from which such a positive might have been printed.

Negative and Positive Gamma

Comparison of Figs. 3 and 4 will show the essential difference between the positive and negative gammas. On the positive curve, any difference of exposure, as plotted on the exposure axis, is increased by the gamma (2.5) if plotted against the density axis, owing to the angle of the straight line section. The tangent of this angle is gamma.

The negative gamma shown is 0.6, and it is seen that differences on the exposure axis are in this case reduced when plotted on to the density axis. In this way, the negative gains latitude, by reducing exposure variations, and the high positive gamma is necessary in order to restore the original tone range to unity.

It will be noticed, however, that the combined gamma of negative and print in the example shown equals 1.5, that is, greater than unity.

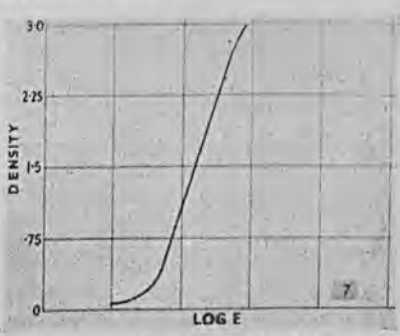


Fig. 3. A typical Positive Curve

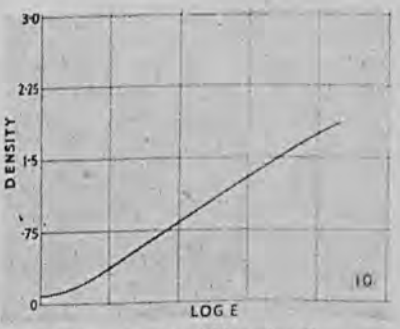


Fig. 4. A typical Negative Curve

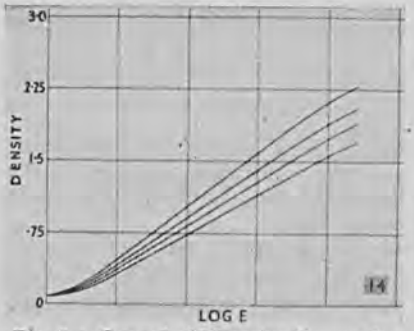


Fig. 5. Control of Negative Gamma by variation of Processing Time

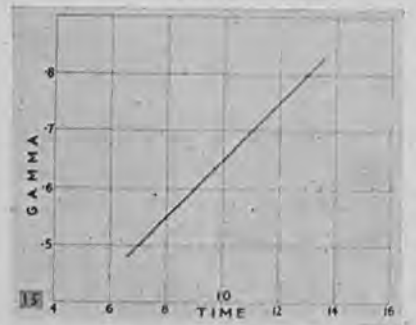


Fig. 6. A typical Time-Gamma Curve

This is deliberate, and is done in order to overcome the loss of contrast that will inevitably occur through light scatter in lenses and in the projection theatre.

It is immediately obvious that the extent of the range of negative densities, i.e., the contrast of the negative, is very important. The contrast of any emulsion is increased by lengthening the developing time, and a series of curves for a range of developing times can be plotted. It is then usual to prepare a time-gamma curve, in which the increasing gammas so obtained are plotted against the increased developing times, for all emulsions handled. Reference to this time-gamma curve will immediately determine correct developing times for a desired contrast for a particular emulsion. (Figs. 5 and 6.)

Three Differences in Contrast between Highlight and Shadow

The first of three differences is under-exposure when much of the shadow detail in the curve is lost on the toe of the curve. When more exposure is given, the potential latitude of the negative curve is fully exploited, and the *differences* in density of the developed negative will be the same, though double the exposure has been given. Adequate exposure will ensure that all the tones are rendered, and it is in fact possible to blow up a scene, originally taken on 16 mm., to 35 mm., with excellent results. Had the exposure been cut, as frequently happens, this would be quite impossible.

In order to obtain a positive image capable of projection, the question of the correct exposure in printing of that emulsion makes grading arrangements very necessary. The ideal printing light would place the tones on the positive emulsion well into the over-exposed range, although the differences in negative contrast are quite normal. It is therefore

necessary to reduce the printing light by the requisite number of printer points (a printer point is .05 of negative density) to bring the positive within the projection range.

Duping

The fullest possible application of control of contrast is found in the process of producing a print by means of a duplicate negative. It may be that in a particular case the original negative is too hard, i.e., the range of contrast is too great to compress within the positive emulsion range unless the positive gamma is considerably reduced. This can be done by varying the positive developing time, but if it is, certain troubles immediately arise: (*a*) no standard of grading can be maintained; (*b*) inconsistent results are obtained; (*c*) developing is delayed while adjustments for a particular job are made, during which time a large number of other reels are held up; (*d*) variable area sound track must be of a high contrast for best results, and must be absolutely consistent.

It is for these reasons that every endeavour is made to have a fixed positive developing time and a fixed positive contrast. The negatives should, therefore, be made to suit the positive conditions. Correction can be applied in duping by application of the time-gamma curves for the duping emulsions.

Yet another variable factor that must be kept in mind is the difference in overall gamma likely to result between a contact print from a 16 mm. negative and an optical print from a 35 mm. negative, as the contrast in optical printing is much greater than in contact printing.

Reports from Overseas

Educational Film Screenings in Papua-New Guinea

THIS report on educational film screenings to the Native people of Papua-New Guinea covers only the first six months of our activities, and deals mainly with work done rather than proposed future plans.

Prior to the war, the only regular film screenings for the Native people in either Papua or New Guinea were in Rabaul and Wau, where there was a weekly show of old newsreels, travelogues and an occasional cartoon. These were purely commercial ventures, and no attempt was made to interpret the films presented or to record the reactions of the people to them. The average audience in each of these places was approximately 200.

With the establishment in 1946 of the Department of Education of the Territory of Papua-New Guinea, provision was made for a Visual Education Section whose functions are—

(*a*) The provision of an educational film service to Government and other schools.

(*b*) The maintenance of a service to provide approved film entertainment for the Native people in areas where no other suitable facilities are available.

(*c*) The setting up of an administrative and maintenance organisation for the provision of (*a*) and (*b*) above.

(*d*) The training of Native personnel in the operation and maintenance of visual aid equipment.

In May 1947 the Visual Education Officer took up duty at the Department's Headquarters in Port Moresby, after spending some weeks in Australia making arrangements for film and equipment supplies. As a result of his inquiries, it was decided to standardise on the Australian made "Cinevox" 16 mm. sound projectors, which cost approximately £180. Arrangements were made with the manufacturers to have the amplifiers specially tropic treated, and to date no troubles have been experienced in this regard.

To appreciate the task of the Section, it must be borne in mind that the area to be covered in Papua-New Guinea is a little over 180,000 square miles. There is a population of approximately one and a half million divided into numerous basic language groups, with innumerable sub-divisions and dialects of these groups. The population of the widely scattered village or hamlet settlements varies from 20 to 1,000. There is no universal lingua franca and the literacy percentage, even in vernacular, is extremely low. The mainland country is very mountainous and there are only two roads of any length in the whole Territory, one of approximately 100 miles from Lae to the mining town of Wau, on the mainland of New Guinea, and the other from Kavieng to Namatanai (in New Ireland), a distance of approximately 120 miles. However, there are air and sea communications between most of the main centres.

More than half the Territory was occupied by the Japanese during the war, all of the larger European settlements in the occupied areas being completely devastated. Consequently, the rehabilitation of the country generally has been difficult and slow.

Personnel and equipment problems were, and still are, many. Training Natives to operate and carry out running maintenance on projectors and associated equipment, provision of mobile generating sets suitable for delivering the required electric power for projectors, provision of interpreters, and the numerous problems associated with the maintenance of electrical and optical equipment in the tropics are but a few of the lesser difficulties to be overcome.

Our greatest problem is that of obtaining suitable films. At present we are dependent upon the good offices of the Commonwealth National Library, but arrangements are in hand to establish our own departmental library at Port Moresby at an early date. The Department proposes eventually to produce instructional and general interest films in the Territory.

We are negotiating for a representative collection of films produced for Natives of Africa and look forward to observing the Papua-New Guinea Natives' reaction to them. We feel that many of the films used in the various Colonies would be suitable for Papua-New Guinea.

Due to the limitations which will be apparent from the foregoing, we have confined our screening activities up to date to two areas, Port Moresby and Madang; but this will be extended considerably during 1948, when additional European and Native staff are available for the Section. At present we have one European, and four Native trainee operators.

We are screening at fourteen places in the Port Moresby district, and two in Madang, to a total monthly audience of approximately 30,000. The majority of our screenings are shown out of doors from the back of a 15-cwt. army truck. Our normal method of presenting the programme after the equipment has been set up is to find a Native capable of interpreting from English to the local vernacular or lingua franca. He is then given the story of the film which he interprets through the microphone attached to the equipment, before the film begins. We have adopted this same procedure with silent films, as the comments and discussions of the audience to things familiar to them would drown a running commentary given by an inexperienced interpreter. This introduction to a film is always heard with keen interest and in complete silence.

Cross-examination of Natives after a screening provides little indication of their true reactions to any particular film. They invariably try to oblige with an answer which will please. For instance, when asked how they like a certain picture, they will grin and say it was " good ". When asked which picture they liked best, they will say they liked them all. When asked about a certain scene, they will say they liked it "very much". A more reliable indication is given by their natural reaction during the actual screening, or from observations afterwards. For instance, if they are impressed by some particular incident they will nudge their neighbour or point; or possibly make some utterance or exclamation, or click their tongues. During the screening of " Song of Ceylon ", this was most marked during the ritual dancing sequences. Also, quite a number of the audience continued the chant till after we had left the village. This particular dance and chant so impressed them that groups of Natives have been observed imitating it on subsequent nights.

For audiences of 1,000 or more, we use an 8-foot screen which is adequately illuminated by a 750-watt projection lamp through either 2 in. or 3 in. projection lens.

During the six months of the Section's existence, we have really done little more than "Put up the sign ", and feel that the real benefit of our labours has been the practising and training of the Native operators under working conditions. The operators are a keen bunch, and have been called upon to perform many duties outside their normal work. An ex-army hut has been made available for the Section's accommodation

to include office, workshop, film library and theatrette. These latter are gradually taking shape.

Our vehicle is, by degrees, being fitted as a satisfactory mobile projection unit. We have space for a dark room and a recording booth, and we hope to be able to fit them for use by mid-1948, by which time it is anticipated necessary equipment will be available.

Helpful liaison has been made with the Colonial Film Unit organisation at its London headquarters, and the co-operation secured of such organisations as the British Council.

The Director of Education is Chief Censor for the Territory, under legislation recently promulgated to ensure effective control of the cinema as a very important factor in the development of the Native people of the Territory.

Voices of Malaya

By Denny Densham

THE title of *Voices of Malaya* is really a white lie. Apart from the sound track of a Chinese theatre, and a Malay call to prayer, all the sound for the film was recorded in Britain. For the visuals the opposite is true. Every shot, excepting the titles and the opening shot of the globe, was filmed in different parts of Malaya.

The unit was very small; director, assistant-director, unit manager and cameraman, additional staff being recruited on the spot. We became known as the Far Eastern Unit of the Crown Film Unit, and produced two complete films before returning to Britain.

Jungle Mariners, the first film, was released in 1945. *Voices of Malaya* has just been completed. A total of 250,000 ft. of film was exposed in the East mainly for record purposes, while quite a bit of footage was taken and used by the newsreels. In addition, sequences shot by the unit were used in many Crown and C.O.I. films including *This was Japan*, *Pop Goes the Weasel*, *The World is Rich* and *Burma Victory*.

There is no doubt that our visit to Malaya roused a great deal of interest, not only among the people but also in Government circles; it is not without significance that the Malayan Film Unit came into existence shortly afterwards. Our Director was invited to become first producer but ill-health prevented it.

Dogged by Bad Luck

Voices of Malaya, which runs just over 3,000 ft., is a compilation of this material, not previously shown on the British screens. Owing to constant political changes in the Far East, it was impossible to shoot to a script. We worked to a rough theme, and although we hate to admit



Road building, Malaya

it, we shot most of the film off director Ralph Elton's cuff. From the time I knocked a toe off the statue of a Chinese God of Justice in a temple of Penang, the film was dogged with runs of bad luck throughout the course of production.

The events, superstition or not, were extraordinary. All the members of the unit met with memorable accidents. One drove himself over a cliff in a jeep; one was struck by lightning; one very nearly died of malaria; and seven of us were in a truck-smash together. In that smash was our turret Sinclair camera which became submerged in the stinking ooze of a paddy field.

The future of the film from this moment on seemed to be cursed by restlessness. The rushes were viewed in Pinewood Studios. Cutting rooms were at a premium, and the rough assembly was made at Twickenham Studios. The sound tracks were laid at Denham cutting rooms and the opticals were shot at Studio Films Labs. The spoken voices were recorded in the C.O.I., Baker Street; the two-day music session was held at Watford Town Hall; sound effects were recorded at High Wycombe, Marlow, and re-recording took place at Shepperton (Sound City), while the final editing was done at our own studio at Beaconsfield.

The shooting schedule had to be adjusted constantly on location as new ideas and new political changes came to light. We had our share of

technical troubles, too. Lighting equipment was not all that one desired, for although the unit sent out several lamps, only bits of them arrived. My total lighting consisted of two pups (500 watt baby spots), a set of photo-floods and two flood lamps given to us by a minesweeper stores officer. These lamps were designed to floodlight decks for damage-control work, but made admirable boosters for general coverage. Towards the end of our stay I was excited to receive a couple of two "K" solar spots, though they turned out to be a dead loss, for the local mains, due to Japanese treatment, would not take the amperage.

Home-made Dolly

Through the kindness of a local R.E.M.E. depot we managed to get a small and very practical dolly built. This ran on ex-Japanese airplane tail wheels with a total length of fitting track of twenty feet. The dolly went everywhere with us, and we laid tracks across rubber estates, through swamps, inside cafes, along markets and even on hillsides. We ran three big American saloon cars, an ex-mobile canteen (that was stolen and stripped by looters), and an old Wolseley saloon with a truck body on it which ran till the last. The cars were constantly breaking down, and often we had to send home to base for a rescue wagon to tow us in. One vehicle caught fire twice, but that was after our mishap with the Chinese God of Justice.

Exposed film took an appallingly long time to reach the United Kingdom. As a result quite a number of batches of rushes were ruined by a built-up chemical fog or haze. We changed batches during production and the new film seemed to have increased in speed, and we had photographed more than a third of the opening sequences before we had received a report from London telling us that the material was badly over-exposed. The report arrived the day I had dispatched a further five thousand feet more material, which had been filmed in the same key as the previous stuff. That, too, went into the waste bin. Chaos lasted for a month further as our rushes reports came in. We had over and under-exposure haze and fog.

Shooting time was limited to the early morning, with a break until late afternoon, and then a short period till sunset, which falls early in the tropics. I would have given anything for a set of bloomed lenses. I shot a lot of scenes back lit, and where there were interiors with natural daylight window shots, these would have held back the flares from the enormous contrast. As it was I had to fiddle around with mosquito netting and tree branches to cut the light. Fungi, too, was a bogey that was rapidly taking hold of my lenses, and there seemed nothing short of a re-polish that could clear them.

Camera Springs Go

After our truck smash the Sinclair springs weakened and then, when we were miles from anywhere on the East Coast of Malaya, one of them

snapped. We were filming the opening shots to the picture at the time, squatting in the bows of a tiny fishing boat at dawn. There was no alternative but to try to keep a constant pressure on the spring by hand to make the camera run at all. It was no mean feat getting that stuff, yet luck was with us for there was no apparent jitter on the result. Wherever we went, so too went a dozen or more silver paper reflector boards. These were absolutely indispensable. Even the simplest shots had deep black shadows after ten o'clock in the morning.

People often asked us why we chose Malaya for a subject to be screened. The real answer is that we did not choose this subject; it just happened. We had been standing by with a small flotilla of minesweepers in Southern India awaiting the start of an operation known locally as "Zipper," the invasion of Singapore. Probably had this operation proceeded according to plan, the film would never have been conceived. As it turned out we found ourselves sweeping the Malacca Straits for mines, dropped by the R.A.F. three years before just when Singapore was due to be surrendered. Things were very uncertain; the Japs had not officially made up their minds what to do about the armistice, but on September 3rd it was agreed that the British should take over the occupation of Penang Island. Ralph Elton and I bribed the skipper of an M.L. to take us ashore, rather against orders, and we were set up on the jetty with our camera ready and waiting for the first official landing party. We stayed a couple of days on the Island, then with the permission of the Naval Officer in Charge, we acquired a car and crossed the ferry to explore the mainland. We cleared ourselves with the Japanese military headquarters in Taiping, and then drove south to interview the Sultan of Perak. His Highness was hospitality itself and put us into the Residency building, a palatial structure which would not have looked amiss in a scene from *Gone With the Wind*.

Nights of Fear

Our first few nights here were, to say the least, nerve-racking. We were uncertain of our position with the local Japanese. Rumours were flying around that British officers were being held as hostages by armed bandits who were just beginning to become a nuisance as law and order had a temporary relapse. As things worked out most of our fears were unfounded, and within a short while the country looked as though it might get back on its feet without bloodshed, looting, or fanatical political upsets. It was a great opportunity to put on record the history of a country as it unfolded before our camera; a chance almost unique in documentary film history to make a picture that lived with newsreel realism, yet had a heart so very much deeper. We made a request to London for permission to go ahead on the story of a country's post-war construction, and it was granted.

The co-operation of the Malayans was wholehearted. Some of the Chinese were a little more difficult. They have a strange superstition

that it is bad luck to be photographed. On the whole, however, they too helped, even if their interests were a little more financially inclined. We had a little difficulty with the Indian folks. They were obedient, polite, and keen, but would strike the most amazing poses whenever we turned the camera on them. The idea of a still photograph seemed branded within them, and it took a great deal of patience and careful explanation before we could make them understand we were making "movies." Our assistant director, Mr. Yussef Khan, helped enormously at times like these. He had a natural gift for handling crowds. He also seemed to gather a very sensible and comprehensive idea of film making. Indeed, so efficient was he, that we sent him out on his own to direct a sequence, and he came back with shots of children playing with useless Japanese money which have since found an important place in the structure of the film.

The Home Team

Voices of Malaya was really made by two distinct teams, the production unit of four who saw it through the camera in the East, and the assembly unit who put it together in the United Kingdom. It is perhaps strange

MR. JOHN GRIERSON

Mr. John Grierson has been appointed to the Central Office of Information as Controller of its film operations to co-ordinate the work of the Films Division, the Crown Film Unit and the Colonial Film Unit, and to take overall charge of the planning, production and distribution of Government films.

Prior to joining the C.O.I., Mr. Grierson was Director of Mass Communication and Public Information in U.N.E.S.C.O.

At one time he was Film Officer in the Empire Marketing Board Film Unit and later in the General Post Office Film Unit. Mr. Grierson became Film Adviser to the Imperial Relations Trust and as a result was associated with the building up of the Government film services of New Zealand, Australia and Canada.

He was responsible in 1938 for the drafting of the National Film Act of Canada, and in 1939 he was appointed Government Film Commissioner of Canada, and in 1943 General Manager of the War-time Information Board of Canada.

Our readers will join us in giving a welcome to Mr. Grierson in his new post.

to realise that the production members saw their rushes upon return, and then retired as it were from the film. It was taken over by Terry Trench, who with his team started the gargantuan task of moulding a shape to the film. To Terry goes the credit for the idea of " Five voices," and to sound editor, Jean MacKenzie, for the construction of the admirable sound-effects tracks. Upon entering the cutting rooms during the early days of the assembly one became lost in a " jungle of tin cans." Many editors would have shied at the task of producing anything but factual travelogue from this mass of unlinked material.

Finally, it would be wrong not to mention the music. There was a certain amount of discussion about the composer for this task, and at first Elizabeth Lutyens was regarded as being somewhat highbrow. The music was very carefully planned and composed to suit the requirements of the story, and yet although it had to be westernised, Elizabeth Lutyens was still to retain a flavour of the East.

There are several main themes ; the theme of the country itself, the Chinese themes, the Indian, the Malayan themes, all blended together yet never jarring upon each other, never appearing obvious or vulgar.

The film is now ready for distribution. It is a brave experiment in this direction. The public will decide whether it warrants the trouble it has taken to produce.

Reprinted from *The Mini-Cinema*

The Mobile Cinema in Northern Rhodesia

By Louis Nell (Cinematographer N.R. Government)

IN 1943 Northern Rhodesia had one mobile cinema with a European operator and an African assistant. During that year it showed to some 80,000 people throughout the territory, calling at all centres of population that could be reached by road with the object of bringing them war news. Most of the Africans were illiterate and very seldom saw cars, let alone cinemas, so the van was a matter of great interest to them. The van showed mainly war and other interest films, the programme being made up of local films and newsreels especially made for uneducated Africans. The latter were produced by the Colonial Film Unit, a branch of the then Ministry of Information, and the action was shown in much more detail than in Western films, in order that the rural mind might grasp the subject.

The cinema van followed a fixed itinerary. Some days before the van was due to arrive at a particular village, the District Officer would send a messenger to the village to tell the people that the Mobile Cinema was coming. To them this meant on that particular day or any day after, they might see the cinema, but, knowing the state of the country roads, they were never too optimistic. Somehow the van would manage

to get through and after the formalities and greetings were over, the operator would make his camp and the entire village would come to see what was happening.

Everything that the operator did was of intense interest to the people; it was rare for a European to come to the village. Critical eyes observed the *bwana's* luggage; they discussed the very slightest thing he did.

The cinema apparatus was set up in daylight and everyone was very helpful. While women brought water for the camp, the men helped to carry equipment, clear away bush and make a little roped-off passage between the screen and projector so that the heads of the audience would not get in the way of the projector beam. The screen was raised as high as possible, supported by posts with folding tripod legs, reinforced by means of rope stays against strong winds. The projector was a 16 mm. sound machine enabling the operator to mix sound effects with the commentary which was given in vernacular by an African assistant trained to speak about the films. Power was supplied by a generator built into the back of the van.

Shortly before dark people gathered. The *Kapasos* kept order and explained what was going to happen, telling the people to watch the screen and not the projector.

When the show started the people blinked, for the screen appeared very bright to untrained eyes. But they soon adapted themselves. They cheered loudly at the game film. The newsreel flashed on. "Here," says a commentator in the vernacular, "you see the many Italians captured by the British." "Yabo!" the people exclaim. "Are there really so many Europeans in the world?"

"Now," says the commentator, "you will see pictures of this country." "Good Heavens!" the people exclaim. "Look, there is our Paramount Chief!" And they clap loudly. "These people," the commentator continues, "are collecting rubber to help the war effort. And this is what happens to the rubber, see?"

"Do you collect rubber here, too?" Indeed they did and now that they know what it was used for they would be keen to collect more.

During the changing of reels one of the men pays very close attention to the loudspeaker, housed in a black box under the screen. "That sounds like an African speaking," he murmurs to his neighbour. The commentator chances to hear the remark. "Of course I'm an African", he replies. "It answers back!" shouts the man. "Of course I answer back," says the indignant commentator. "I'm an African just like you!" The man looks at his neighbour. The black box says it is an African just like him! Well, well!

The show ends with the National Anthem and the people pay their respects by sitting down and clapping according to custom. The Chief is invited to say something through the microphone. He thanks the Government for bringing this great pleasure to his people; the people

listen in wonder to the Chief's voice coming from the black box. Remarkable thing that black box.

They accepted that as an integral part of this new wonder, but to hear the Chief's voice! Amazing!

And so everything would be packed up again. The next morning the women would go to the place where the screen had been erected and look for the spoor of the game they had seen on the screen. The Chief and his elders would bid the operator farewell and ask when would he come again. Next year? Good. They would look forward to the time. As the van moved off, delighted picannins would run alongside for a short distance seeing it off on its way to the next village.

For nearly three years this one van tried to serve the entire territory. It became obvious, however, that more vans would be needed if each centre was to have more than one show a year. In 1945 two more vans were put into operation. The European Cinema Officer trained Africans to do the work and remained behind at headquarters to equip more vans and train more operators. The British Government presented Northern Rhodesia with an elaborate Mobile Cinema so that today there are four cinema units allocated to the Provinces. Three more are being constructed. Two of these will be barge cinemas, one to operate on Lake Bangweleu and one on the Zambezi River.

The peace-time purpose of the cinema is to teach the village people better ways of living. Films cover subjects such as hygiene, agriculture and veterinary work. The policy is to include as much entertainment material in the programme as possible. The rural African has not yet developed a cinematic background; and before the cinema can be used more fully as an educational medium he must be taught to respond to the medium. This can be done by teaching him to regard the cinema as something which brings him pleasure. Once he can associate the cinema with pleasure, he will adopt a more receptive attitude towards educational films.

On this basis, a mobile cinema programme usually starts off with one or two amusing films, followed by an instructional film. The next film is usually something else of particular interest, not necessarily comedy. It might be a short film on game or a "musical" with catchy tunes. Out of ten reels, five might be classified as entertainment. Three would be really educational. Two would be general interest-local films, or specially prepared newsreels. In this way, the pill is sugar-coated.

Films are very carefully chosen and censorship regulations are strict. Scenes of drunkenness, gambling, or crimes easily understood, are taboo. Wild West films have not so far been shown in the rural areas as they tend to give the African a completely wrong idea of the European way of life. Slapstick of the Charlie Chaplin type is always popular.

The mobile cinema is starting to play an increasingly important part in the village life. Apart from the cinema itself, the operator gives filmstrip lectures in darkened halls in the daytime to all who wish to come.

He tunes in the vernacular broadcasts from Lusaka for them some time before the show starts. He carries a supply of reading material which he sells to the people at a low rate. They can buy vernacular books for sixpence, or the native newspaper "Mutende" for a penny. And if an adult man cannot read but wants to, he teaches him to read by a simple method developed by Mrs. Hay, of the Mindolo Mission. He holds no classes. He simply teaches the individual the first page of a simple grammar book, clearly illustrated, and the pupil finds a literate friend to teach him the rest of the book. If the man is keen, he is able to read and write his language within a few weeks; since they are written phonetically, Bantu languages have few spelling problems.

Our African audiences do not get their cinema shows free. The men pay 3d. and the women and children 1d. This does not cover the running expenses, but it helps the African to realise that he must not expect everything for nothing. If he wants a thing he must pay for it, in itself a valuable lesson. But the vans bring other indirect benefits, too. Settlers are beginning to find that regular monthly shows on or near their estates help to keep their farm employees from drifting to the towns.

The African cinema is still in its infancy in Northern Rhodesia's rural areas. In time it will play a big part in the development of the African. It would be difficult at this stage to forecast any definite results. We do know from the experience of Welfare Officers in the industrial areas that the wrong type of film can produce undesirable results. Why then, should not the right type of film produce good results?

"Blooming" Lenses

SINCE the end of the war, the advertising columns of journals devoted to cameras and projectors have given prominence to the benefits of "bloomed" lenses. They are also known as "Coated" lenses, for the process is essentially the deposition on the lens surface of a very minute film of certain chemical materials. Lenses treated in this way, we are assured, give maximum screen brilliancy, increased colour fidelity and sharper delineation.

It is a well-known fact that when light enters any lens system—assumed polished and clean—the amount which finally emerges is always much less than what initially enters the system. In the extreme case of a complicated optical instrument the total losses may actually be 75 per cent of the entering light. The greater part of this is accounted for by the losses at air-glass surfaces where light is reflected instead of being transmitted. Should the lens design be comparatively simple and take the form of, say, 3 glasses it must be remembered that we are dealing with 6 surfaces, 3 substances and 2 air spaces which themselves act as extra

glasses. It becomes obvious why in pre-war days the number of surfaces had to be kept down. The new technique, however, perfected during the war, has so reduced the problem of multi-internal reflections that the work of the computator has not only been simplified but great new possibilities have been opened up.

Coated lenses are no new thing. It was about the year 1900 that a Yorkshire research worker, looking at an old objective, observed that the tarnished portions appeared dark by reflected light but bright by transmitted light. A chemical method was devised for treating the surface of a lens to increase light transmission. This proved successful with lenses containing tarnishable material but was not successful with ordinary Crown glass. A new method of deposition was developed in the United States during the war, based on improved high vacuum technique. This new method has not only made possible, but easy, the coating of a complete lens system.

It is not proposed here to go into technical details except to say that magnesium fluoride and sodium aluminium fluoride satisfy the conditions for making anti-reflection films. The latter substance gives a particularly hard coating which is suitable for external surfaces and can withstand rubbing. With the former the computed loss of light by reflection at a single surface of a flint glass lens is about 1/10 of an untreated surface. The apparatus employed in coating a lens is a glass bell jar about 10 inches in diameter and 18 inches high, sealed to a metal base which carries the main pump inlet. The magnesium fluoride, in powder form, is carried in a boat-shaped container within the jar. When the required vacuum is reached, the powder is electrically heated, it volatilises and deposits itself as a thin film on the lower surfaces of the optical parts which are held in the upper part of the bell jar. It takes about 30 minutes to obtain the required vacuum—the actual deposition, about 10 seconds.

A coated lens examined by reflected light appears bluish in colour—hence the "bloom"—but by transmitted light, greenish. This effect is more pronounced when the lens is warmed. It is this fact which is probably responsible for the story of the Sergeant Major who in Burma received some new optical equipment. After examining it he remarked, "Fungus will grow on anything in this climate," and set some of his men to clean the lenses. Coated lens surfaces, it need hardly be remarked, require as much careful handling as those that are untreated.

In a camera the blooming of the lens seems to make little visible difference except where very bright lights or sunshine cannot be screened. With projectors, on the other hand, there are markedly improved results, and the process has definitely established itself as not only desirable but indeed a *sine qua non*.

NOTE.—We are indebted to *Educational Film Bulletin* for permission to reprint this article on *A New Technical Development* by David Carson. Acknowledgment is also made to Messrs. Barr & Stroud, Glasgow, for technical information supplied.

Films We Have Seen

BRONCO BUSTERS

16 *mm. only.* 1 *reel.* 10 *mins. Sound. Kodachrome and monochrome.* National Film Board of Canada. (1947)

The film opens with shots of the round-up of a herd of horses in the Albertan foothills by cowboys who will take part in the Calgary Stampede. Scenes of this famous rodeo follow, including bronco-riding, calf-roping, bramah-bull riding and "bull-dogging," with a chuck wagon race providing a spectacular finale. The film ends with the return of the cowboys to the ranges.

Appraisal. A lively film, full of action and excitement. The colour version is effective, though the reds are obtrusive at times.

Suitability. Entertainment for all audiences.

FUR COUNTRY

16 *mm. only.* 2 *reels.* 23 *mins. Kodachrome. Sound.* National Film Board of Canada. (1942)

An Indian trapper leaves a fur-trading post, in the Hudson Bay Company territory, by dog-sleigh. The film follows his journey through the frozen wilds, shows him in camp and setting his lines and traps, and finally returning to the trading post to sell the pelts he has collected.

Appraisal. An interesting film with good story continuity and adequate quality.

Suitability. General interest, all audiences.

New Films

110 ANIMAL HUSBANDRY

Made in East Africa this film should arouse the interest of the people in approved modern methods of farming. The story deals with a family and shows how the Veterinary Service helps the farmer to improve his livestock.

111 WEST AFRICAN UNIVERSITY

This is a short film covering the first stage of West Africa's new University at Ibadan, Nigeria.

CINEMAGAZINES

NUMBER 15

LOUGHBOROUGH: Colonials study co-operative methods in Britain.

NUMBER 16

LONDON: The new Governor of Nigeria meets African students.

MALAYA: Rulers and High Commissioner sign treaties inaugurating the new constitution.

Note—There was an unfortunate error in the article on the Gambia in the March issue of *Colonial Cinema*. The Wollof were spoken of as descendants of the slaves rescued and deposited on the coast by the British when, in fact, they should have been referred to as the indigenous inhabitants. The reference should have been to the AKUS and not to the Wollof. We apologise for this inadvertence and hope this note will appease any who might take offence from the statement. (Editor.)

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial Notes

ALTHOUGH the material for the June issue of *Colonial Cinema* was submitted on the normal date, there was an unforeseen delay in its publication. In consequence, copies of the magazine may have arrived late. While apologising for their late delivery, we must point out that this was a matter over which this Unit had no control.

* * *

Periodically we have asked readers of *Colonial Cinema* for suggestions to improve the magazine. It is always stimulating to receive new ideas particularly from those at work in the field, for whom the magazine is primarily produced. We do our best to keep in touch with overseas opinion. Several members of the Unit have had lengthy experience in the colonies ; some have regular contacts there through overseas visits ; the constant stream of overseas visitors helps to keep us informed of developments taking place everywhere. It is still felt however that much more material *from* the colonies should be included. Those who share this feeling can help by sending along contributions likely to be of general interest.

* * *

In September 1947 we published an article on the Static Cinema which told of an experiment carried out in the Gold Coast. The cost of running an isolated cinema is high because the staff, the highest recurrent charge, is not fully employed. By organising a circuit, several cinemas will share the staff costs and the result should be an economic proposition. An encouraging preliminary report on the operation of two cinema circuits has been received from the Gold Coast. Quite rightly, those conducting the new experiment prefer to defer any publicity until the circuits are well established, by which time the statistics will have some significance. We shall deal with this important development in the detail it deserves at a later date.

* * *

We believe the wide distribution and efficient showing of films is just as important as production. Little object is served if good films are made to be exhibited spasmodically and indifferently. As these words are being written, the script of a film on the *Static Cinema* is in preparation. A prominent firm of London architects at present engaged on large development schemes in West Africa is interested in the Static Cinema as an essential part of the village lay-out. A village cinema has been

designed and a working model is being built round which the film will be made. It may emphasise that the future of the cinema in the colonies lies in the stationary cinema which will be a feature of each village community centre. The mobile cinema van will continue to exercise its particular function of breaking fresh ground and carrying out campaign work. It costs too much to maintain these expensive vans as the principal medium for the exhibition of films. It can scarcely be denied that one of the greatest needs among the colonial people today is healthy entertainment and relaxation from toil. Each thousand static cinemas could supply 300,000 people with a weekly cinema show.

* * *

We have had many inquiries asking if anything has been done about recording the Olympic Games. The whole of the film rights for the Games are in the hands of a special film company. We hope to have access to the material and those overseas may look forward to seeing some good pictures from the Unit at a later date.

Bell & Howell-Gaumont 16 mm. Sound Projector

BELL & HOWELL-GAUMONT MODEL 601 is fitted as standard with a 750-watt lamp but is also able to take a 1,000-watt lamp.

The safe-lock sprockets incorporated ensure that the film is either properly seated on the sprockets, with the teeth engaging in the perforations correctly, or is held entirely clear of the sprocket teeth by the guard. A directional guiding sheath causes the film, when pressed inward, to assume its proper position over the sprockets. The safe-lock guard is then snapped open and, after a slight movement, the film engages with the teeth, the guard is released and the film is threaded. A valuable feature of this design is that the edge of the guard rides over the outer film edge, so that even defective film cannot jump the sprocket and sustain further damage.

Further protection to the film is afforded by all film-handling parts being recessed. This prevents the picture and sound areas of the film from coming into direct contact with stationary parts throughout its travel through the machine.

1,600 ft. (490 m.) capacity reels are supplied as standard, but any other 16 mm. reels up to 2,000 ft. (609 m.) can be used.

The Magnilite condenser fitted matches the optical system to lenses of different focal lengths. Coated lenses are fitted which in common with

the reflector and film gate pressure pad can be withdrawn instantly for cleaning.

A still-picture device arrests the film movement so that a single frame will remain on the screen until the clutch is released; an automatic safety shutter protects the film from heat rays during this period. Both sound and silent films may be projected at their correct speeds. Changing the shutter is not necessary.

Reverse film direction is accomplished by switching and without the manual shifting of idler rollers or other adjusting. Rewinder is self-monitored and monitored and motor-powered.

A negative feedback amplifier is used and self-compensating circuits eliminate need for photo-cell adjusters. The exciter lamp is operated from a high frequency source and has a metallic damping shell to end microphonic ring.

Ease of maintenance is assisted by the rubber-mounted amplifier, which is a complete unit that can be dropped out of the projector after releasing four screws. The complete standard projector is arranged for 110 v. A.C. A mains transformer is available for other voltages and a resistance for the D.C. model. A suppressor unit is fitted for the elimination of radio-frequency interference.

Full range tone control is provided and operates on sound-on-film, microphone and gramophone reproduction, and can be used to compensate to a certain extent for the deficiencies found in some films and for unsatisfactory acoustical properties of halls. A plug-in point is available for using either a gramophone or microphone.

AMPLIFIER . . . Undistorted speech output 12 watts. Provision for high impedance pick-up or microphone input. Volume and tone control are effective on all inputs. A fuse protects the amplifier input against overload. A separate amplifier switch is fitted. The entire amplifier unit, including photo-electric cell, is easily removable by detaching four thumbscrews. The connection panel has a separate input for 110 volt 50/60 cycle operation and also carries two speech outputs for 16 ohms (one speaker) or 8 ohms (two speakers).

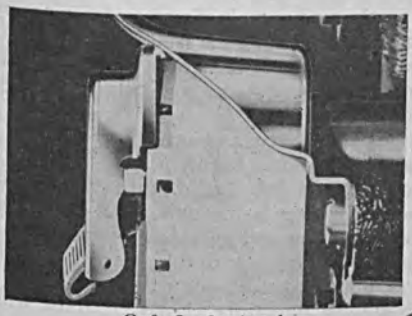
The standard projector weighs 47 lb. (21.3 kg.) and measures 16½ in. x 9 in. x 15 in. high (418 mm. x 228 mm. x 380 mm.). Weight of the loudspeaker unit, complete with cable and spare reel is 37 lb. (16.8 kg.) and measures 17 in. x 10½ in. x 18½ in. high (432 mm. x 267 mm. x 470 mm.).

The makers of the projector are G.B. Equipments Ltd., Imperial House, 80-82 Regent Street, London, W.1. They inform us they are now shipping large quantities to most parts of the world and that there are considerable export orders on hand. For new orders a delay of two to three months can be expected.

For Crown Agents orders, the export price is £225 less a discount of 25 per cent. This quotation is exclusive of transformer, the cost of which is £12 10s. less a discount of 15 per cent.



Safe-Lock sprocket open



Safe-Lock closed

Projector in action

Mixed Farming

IT is unusual to give much space in the magazine to any particular film. *Mixed Farming*, made this year in Nigeria, and due for release before these words are in print, seems well worth comment in some detail. Indifferent agricultural practice is often primarily responsible for the soil erosion problems which face most colonial governments. If properly used, this film may have much influence on the economic future of colonial people.

The purpose of the film is to interest colonial audiences in mixed farming by showing that it pays, and thereby to spread the practice of mixed farming in colonial territories where conditions are favourable. Three points are emphasised (*a*) the ready supply of manure for improving the crops, (*b*) the labour of animals lightening the labour of man, (*c*) the direct supply of milk for nourishment. It had to be made clear that immediate benefits and general prosperity and well-being follow the adoption of these new methods.

Mixed farming is the most advanced system of agriculture that can be carried out by the small peasant proprietor or tenant farmer. It has been crudely practised for thousands of years, but in its modern form as it has grown up in Europe, it has usually been a concomitant of the highest stages of civilisation. As the gathering of population round centres of civilisation left no room for the wasteful primitive usage of shifting cultivation, methods had to be improved to ensure existence.

Primitive societies can be divided into three classes: (*a*) those which depend for their food on hunting and the collection of wild vegetable products, (*b*) the more advanced people who till the soil, (*c*) nomadic herdsmen. Initially, environment probably dictated the way of life though it sometimes happened that people deliberately moved to a more favourable area. Types of country and climate affect the food production of the people living there. Grassland and semi-desert support wandering flocks and herds ; the thick forest country, though having rich soil for agriculture, often has insect-borne diseases which discourage the keeping of cattle. In areas between the two types, the ways of life overlap and agriculture and the keeping of cattle can go on side by side. It was in such a belt as this that the film was taken and there must be endless square miles of similar country in most colonies.

In this area of Northern Nigeria the two ways of life can be represented by the Fulani, who is the nomadic herdsman, and the Hausa, who tills the soil. The Fulani neither wants the work nor the manure of his beasts. He sells the milk and animals when necessary to provide for his other needs. On the other hand, the Hausa tills the soil ; he labours mightily with his hands for a small return and, owing to lack of manure, practises shifting cultivation. By the sale of his small surplus he may be able to purchase milk and occasionally meat.

Now the tiller of the land was by no means ignorant of the value of manure. Often he kept goats, donkeys and poultry and scattered the droppings on the land outside the compound because he learned that his crops grew better for this. In some areas farmers encouraged the Fulani to kraal cattle on their land after the harvest had been gathered in order to fertilise the soil for next year's crops. Thus the general principles behind mixed farming were unlikely to be viewed with suspicion.

The introduction of mixed farming therefore meant the mixing of the two indigenous ways of life rather than the imposition of an alien one. The herdsmen might be persuaded to settle in one place and the husbandman to keep and use cattle. A few Fulani have actually taken to agriculture, but it is only a final lack of grazing-land that will induce a nomadic people to settle. On the other hand, the Hausa have a stake in the land. As the value of manure is not unknown to them, they are undoubtedly the best material for adding to the growing number of mixed farmers.

Experiments in mixed farming were started by the Agricultural Department of Nigeria in 1924. In 1930 it was being introduced to the people. To each of a number of selected farmers, two trained bulls and a simple plough, at first locally made of wood, were given. For these, the farmers had to pay by instalments after each year's harvest.

Within ten years over 2,000 farmers had taken up mixed farming under the supervision of the Department and now there are several thousand mixed farmers in the Northern Provinces.

Future development is conditioned by the size of supervising staff and the number of trained cattle available. Provision of additional staff, dependent usually on general economic progress, should not be allowed to create a vicious circle; mixed farmers will be induced to rear and train their own cattle.

The economic soundness of mixed farming is self-evident. By the use of his cattle and plough the mixed farmer can cultivate twice the area of the land farmer with much less effort. From two bulls the mixed farmer can obtain sufficient manure to fertilise 2½ acres of land and this makes his yield per acre much higher. It means, therefore, a substantial increase in the gross production of food and cash crops. As the general level of food consumption is so low, most of this surplus can be absorbed comfortably by the farmer and his family. The steadily growing population in urban areas offers a ready market for any balance. As the number of mixed farmers is still such a small proportion of the husbandmen, the full demands of the town population are unlikely to be satisfied for a long time to come. The whole world is hungry for the cash crops, and the shortage is certain to continue for many years. At the same time, cash crops do not form such a large proportion of the mixed farmer's production that his livelihood is in danger if the external market failed.

This film on *Mixed Farming* will be most effective if it is backed up by a series of more specific instructional films concerned with the various

practices of mixed farming. It is intended to make the following follow-up films :

(*a*) The rearing of cattle.

(*b*) The training of cattle.

(*c*) The feeding of cattle and their management.

(*d*) The use of manure.

(*e*) The use of implements (plough, cultivator, etc.)

Reports from Districts

NORTHERN RHODESIA, 1947

ANOTHER mobile cinema barge was launched in June, on the Zambesi River, to serve Barotseland. This cinema is operating successfully and is popular. Its inauguration brought the total of the department's mobile cinemas up to six. These are four vans, one each for the Northern, Southern, Central and Eastern Provinces, and two boats for the Northern and Barotse Provinces waterways respectively. These mobile cinema units together travelled some 50,000 miles during the year, giving 500 shows to audiences averaging about 150 per show.

Five of the six units are operated by Eurafricans and this fact, together with the accumulation of some spare cine equipment and assistance in maintenance of cine equipment from the expanded broadcast engineering staff, enabled circuits to be maintained far more regularly than in 1946, despite unusually heavy rains in the latter part of the year.

Mobile cinema operators performed useful work during the year as general agents for the department, acting as colporteurs of reading books for Africans in the villages, and of the native newspaper *Mutende*, and news correspondents for the broadcast service and *Mutende*. Two of them who have trained in mass literacy methods, gave instruction in literacy on their rounds. Operators also gave vernacular lectures on educational subjects at many centres with illustrations from the strip-film projectors with which they are equipped.

A fixed-point cinema was established at Balovale during the year and assistance was given in the establishment of a cinema at Johnston Falls Mission. Equipment was supplied for a cinema at Kasama, but its installation was held up pending the completion of the Welfare Hall at that centre.

The department's library of films was increased from 540 to 650 films by purchase from South Africa and the United Kingdom. In addition,

many films were borrowed from other libraries outside the Territory. The department's library supplied films to forty-three exhibitors as follows :

Six Government mobile cinema units. (Regular Programme.)
Fifteen fixed-point cinemas for Africans. (Regular Programme.)
Seventeen private exhibitors.
Five special requests from charitable societies.

The shortage of suitable films for Africans is still acute, although the position is gradually improving. At a meeting of the African Film Censorship Board, which was becoming concerned at the type of films supplied commercially to the African cinemas of the municipalities and town managements, it was decided that every effort should be made to expand the department's film library sufficiently to enable it to supply weekly programmes to all African cinemas in the towns. Estimates for the purchase of films in 1948 were accordingly increased and the possibility of obtaining grants from the Beit Trustees for educational films, and from the municipal councils and township management boards is being explored. The inauguration of the Central African Film Production Unit in 1948, partly financed from Colonial Development and Welfare Funds, will also assist in the provision of suitable films for Africans, but the supply will probably always be below the demand unless efforts now being made in the United Kingdom to interest the big film companies in production in this field, are successful.

Four *Northern Rhodesia Newsreels*, two *Northern Rhodesia Gazettes*, and two documentary films in colour were produced by the department's small film section during the year. Material for commercial exhibition was also produced for the *African Mirror* and *African Cinemagazine* of the Union of South Africa.

The colour film of the Royal Visit to Livingstone was blown up to 35 mm. (black and white) and sounded, and was exhibited in the commercial cinemas of the Territory. The documentary film in colour *Game Patrol* may be blown up to 35 mm. Technicolor for commercial exhibition in the United Kingdom.

BARBADOS

The following is a report on the activities of the Mobile Cinema Unit in Barbados for the period August 1947 to February 1948.

During the period under review the activities of the Unit have been on the increase in promoting social and educational aspects of communal life. This has been effected through cinema programmes of British news reels from the C.O.I., health films from the local Department of Health, a variety of general interest films from the local branch of the British Council, and musical interludes of negro-spirituals, community and patriotic songs.

The Island is now zoned into thirty-two districts, each with a central site and at least two subsidiary ones for mobile operations. This arrangement makes it possible to cover the entire island without untimely repetition in a period of about ten weeks. It is because of the cultural and entertainment value of the cinema programmes that the Government Industrial School has made monthly demands on the Mobile Unit. The other institutions, almshouses and hospitals, are catered for in weekly rotation.

The Unit has been doing most useful work in helping to raise the standards of life in the Island, particularly in the country districts where social and cultural amenities are sadly lacking. There still remains a great need for another of these Units.

The amount of work covered in the past half-year can be appreciated from the figures given :

Period	*Mileage*	*No. of Displays*	*Estimated Crowds*
Aug.—Oct. '47 ..	698	37	23,000
Nov. '47—Feb. '48 ..	1,307	69	51,500

It can with confidence be stated that public interest has been maintained at an appreciably high level, and with the assistance of our Visual Education Specialist prospects for the future are very encouraging.

EXTRACTS FROM NIGERIA REVIEW

MAY 1948

MOBILE CINEMA WORK

During the first three months of this year (1948) the Public Relations Office Mobile Cinema Vans gave shows to 189,860 adults and 126,008 children.

During the quarter Benin, Warri, Oyo, Ontisha, Bauchi, Zaria, and Platlan provinces were toured and 142 separate shows were given. In and around Lagos and Colony area there were 24 shows for the public and 19 for schools.

There continues to be a growing demand for more cinema activities. Abeokuta and Warri are on the priority list for the creation of stationary projection units.

TALK ON " RICHARDS CONSTITUTION " JUNE 1948

At the opening of the University College Ibadan, His Honour the Chief Commissioner, Western Provinces (Mr. T. Hoskyns-Abrahall, C.M.G.) urged the students to take genuine interest in Nigerian politics.

The advice has been taken to heart as shown by considerable interest evinced in a talk on " Richards Constitution " given by the Regional Public Relations Officer (Lieut.-Col. G. W. P. Thorne, O.B.E.) to the students in the University College on Thursday evening, June 17th.

Before the talk, a film was shown entitled *Towards True Democracy*, depicting the pageantry and the business side of the first session of the Nigerian Legislative Council under the Richards Constitution in Lagos in March 1947.

National Film Board of Canada

IN the June 1948 issue we mentioned the possibility of getting access to a range of interest films produced by the National Film Board of Canada. We have now received from the office of the High Commissioner for Canada a list of legations where libraries of the National Film Board of Canada films are available for preview loan. It will be well if those who wish to make inquiries will send them through the Public Relations or Information Officers in their area.

Inquiries from Kenya, Uganda, Tanganyika, Zanzibar, should be addressed to :

MR. L. H. AUSMAN,
Canadian Government Trade Commissioner,
Palace Hotel,
P.O. Box 373,
Leopoldville,
Belgian Congo.

For West African and Rhodesian inquiries, the most convenient centre seems to be :

MR. S. V. ALLEN,
Commercial Secretary,
21 Parliament Street,
P.O. Box 683,
Cape Town,
South Africa.

There are representatives in Jamaica and Trinidad who can deal with inquiries from the West Indies :

MR. M. B. PALMER,
Canadian Government Trade Commissioner,
P.O. Box 225,
Kingston,
Jamaica,

is responsible for Jamaica, Bahamas and British Honduras.

MR. T. G. MAJOR,
Canadian Government Trade Commissioner,
P.O. Box 125,
Port-of-Spain,
Trinidad

will deal with requests from Trinidad, Barbados, Windward and Leeward Islands and British Guiana.

For those in the Far East, inquiries should be made to:

MR. PAUL SYKES,
Canadian Government Trade Commissioner,
Room D-2, Union Building,
Singapore,
Malaya.

New Locomotives for Nigeria

Adapted from Colonial News, *Colonial Office Press Section*

In *Colonial Cinemagazine No.* 18 the story is told of the first stage of the journey of twenty new locomotives going to Nigeria. Built by the Vulcan Foundry Ltd., the engines, resplendent in coats of shining black paint, all bear in letters of brass on a bright red background, the name of a Nigerian river such as Benue, Brass, Calabar, Kontagora, Niger, Forcados, Inio, and Sombriers.

Housewives of Newton-le-Willows, home of the Vulcan Foundry, who watched these locomotives pass slowly on outsize trolleys through the town on their way to a near-by dockside, probably did not realise that this was another phase in the struggle to relieve the world shortage of fats. Many thousands of tons of groundnuts from which edible oils are extracted are farmed annually in West Africa. Due to the acute shortage of rolling stock, considerable difficulty has been encountered in moving the valuable produce to a port from which it could be shipped. Another forty-two engines are to be supplied later.

When our cameramen went to the workshops, the last of the present consignment of locomotives were receiving the final touches from the paint brush. The craftsmen included several women in workmanlike overalls and peak caps and all showed unusual interest in the eventual destination of their handiwork. They were glad to think they were taking a part in an effort that might help to restore the living standard at home and at the same time raise the standard of the African.

Some idea of the countless man-hours that have gone into the production of these engines may be derived from the fact that the design alone occupied well over six months. The ordering and preparation of materials and component parts (running into many thousands) took up a further fifteen months, while the actual erection occupied only

about three months always provided, of course, that the necessary materials were available. But delays have occurred due to shortages of raw materials, shortages which have dealt grievous blows to the country's heavy industries.

When the weight of each engine is considered—over 70 tons—the actual time taken in assembling the materials does not seem unduly long, while problems connected with the building of an engine appear endless. How many people, for instance, give a thought to such matters as boiler pressures, coal and water capacities, wheel diameters and maximum axle load? These engines were designed by the engineers of the Vulcan Foundry in collaboration with the Mechanical Engineers' branch of the Crown Agents and the Chief Mechanical Engineer of the Nigerian Railways. Absolutely new in design, the locomotives are intended as "maids of all work." Their axle load is sufficiently low for them to be used on any section of the Nigerian Railways, which pass through some very difficult terrain and have more than 2,000 miles of track. With slight modifications these engines could be adapted for use in other African colonies.

As the gauge of the Nigerian Railways is three feet six inches, it was not possible to arrange a running trial of the engines on a railway in this country. In spite of that, very complete tests were carried out at the



works by running the engine in steam on a set of rollers to try out the bearings and to make sure that all valves and other parts were correctly set.

When fully erected the locomotives leave the workshop on outsize diesel-hauled trailers on their journey to the port of embarkation. A special type of ship known as a Bel-ship, designed for carrying locomotives and with powerful derricks for lifting them, transported the twenty engines to Nigeria where they will be ready for service within a few hours of their arrival at Lagos. The picture illustrating this article is blown up from the actual film taken to make *Colonial Cinemagazine No.* 18.

Showing Films in the Villages

THE Cinema Officer in Nigeria recently carried out some simple experiments with films in the Udi division where the audiences were of the typical village community type. Seven villages within thirty miles of Udi were each visited on two occasions. A light kit car transported the 16 mm. sound projector, petrol generator and its crew of two Africans. The projector's amplifier was used to give the commentaries and play music, which came from the loudspeaker placed near the screen.

This area is the scene of some modern experiments in Mass Education; many of those taking part in the campaign had belief in the cinema as an educational medium and were anxious to co-operate in the hope of finding out in what ways the film could assist them in their work, and to what extent films were understood. Their observations were a great help. Generally observers were free to roam through the audience, noting any remarks made during the running of the film. Audiences were large, the average being about 1,000 adults and 500 children, the majority of whom had very little experience of films. Most of the films used had been specially designed for audiences of this type.

Colonial Cinemagazine No. 10 is a pictorial record of a sports meeting between the Gold Coast and Nigeria. Though few of the audience had seen a sports meeting, they seemed to understand well what was going on. The number of intelligent comments recorded proved this point.

Plainsmen of Barotseland, though given without commentary, seemed to be grasped as a whole, which was surprising as the continuity depends so much on the commentary. The location was strange; some thought the people were Hausas, others Egyptians. The dancing caused much comment and not a little amusement, particularly the heavyweights among the women. When the film was run with its music track there was a distinct reaction particularly in Udi itself where sympathetic dance movements were observed among the audience and there was loud applause at the end of the film. The music based on

recorded tunes from Northern Rhodesia was specially composed by the African musical director of the C.F.U.

Weaving in Togoland deals with the teaching of improved methods of weaving cloth and how these methods bring prosperity and a better village life. There was little doubt the audience appreciated that the mechanical means of spinning the thread were superior to the primitive hand method. It was realised, too, that these quicker methods brought more money, but it appeared that the message of the corporate effort was lost. Many remarked on the merits of the broadcloth shown in the film and here and there the hope was expressed that such a useful craft might be introduced locally.

Keepers of the Peace is a simple documentary from Northern Rhodesia showing the training of policemen. It is titled and no comment was made other than translating the titles into vernacular. The film caused few remarks among the audiences but was followed with interest.

On Patrol, also made in Rhodesia, is the story of a man who is robbed and appeals to the police. The thief is caught and the stolen property returned to the owner. As the continuity of this film is unusually good, it was shown without any commentary. It was significant that every audience grasped the meaning of the story. Remarks recorded here and there showed that each detail in the story was followed. One eagle-eyed spectator even prophesied the theft of the bicycle when the thief rose from the circle of people on the arrival of the policeman. This was really intelligent anticipation because, as the Cinema Officer remarks, he himself had not appreciated that the thief had stolen the bicycle though he had seen the film several times. Though the early part of the film was received in silence, pandemonium broke loose in the closing stages of the chase until the thief was finally handcuffed to the bicycle. This particular film would be well worth further study and experiment.

Good Business deals with the cocoa producers and marketing co-operatives in Nigeria and the benefits derived from membership. It was surprising that few realised that what was seen on the screen was taking place in Nigeria. Though this particular division is co-operatively minded, no single comment showed that the co-operative lesson had struck home. It may be that the whole construction and tempo of this film is rather in advance of the film education of these audiences. Opinions were expressed that cocoa was a good cash crop, better, in fact, than palm oil or kernels, showing that although the main purpose of the film may have been missed many parts were understood.

An African in England deals with a visit of an African student to an English village through which he is conducted by a retired farmer. Many impressions were made by this film. The countryside looked good; it was a fine big town with good houses built in better ways.

The thatcher at work caused much comment because the work was so much better than that done locally. Remarks were noted on the good relations between the visitor and his hosts and also between the farmer and his wife.

A short sequence of film dealing with road-making which had been filmed some time previously by the C.F.U. in the Udi division was also shown. It was screened twice in each village and during the second showing music of Ibo recordings was played. No commentary was given. There were many remarks, but they revealed that villagers remote from the place where the pictures had been taken failed to recognise the people in the film and did not connect them with that district.

MUSIC.—It was customary to play music before the show and during the changes of the films. A mixture of Ibo recordings and European dance music, some with vocal refrains, were played. Only once was it reported that the audience preferred Ibo music. There were only three recorded cases of visible emotion. One was during the playing of the music on the sound track of **Plainsmen of Barotseland ;** the second occasion was during the playing of an Ibo record and some slight emotion was observed during one particular European dance record.

While no claim to scientific exactitude is made with reference to these simple experiments, some useful generalisations can be formulated which may be summed up as follows :

(*a*) The silent technique with good visual continuity is a better basis of information than a documentary that relies on the commentary.

(*b*) Bad colour is worse than no colour at all.

(*c*) The Raw Stock Scheme is fully justified. At least two films made in Northern Rhodesia supplied a good lesson in civics to people in Nigerian villages.

(*d*) Commentaries in the local vernacular are understood fairly well and the audiences will listen to them if they are not too wordy.

(*e*) It is quite certain that there is considerable propaganda value in the use of the film. This fact was borne out constantly by recorded comments.

(*f*) Much research is necessary to find out the best way of obtaining the maximum benefit from a film. It may be that improved methods of following up are better than repeated showings, or that, where discipline is satisfactory, discussion might be effective. One observer expressed the opinion that the receptive attitude of mind engendered by the film, alone justified the screenings.

(*g*) An invariable rule for all making films for these audiences should be to lead from the known to the unknown. This oldest of educational maxims should be foremost in the film-making mind at every stage.

Commentary

THE method of our own peculiar film technique for the Colonial people is as old as Socrates, who laid the foundation for all educational progress—the "drawing-out" by question and answer. The fundamental thing is the activity aroused in the mind.

Our questions are contained in our screen scenes. Apt commentary hints at the answers. The answer in full is supplied by the mind of the person watching the film.

But mental progression moves from sense perceptions of the thing seen and recognised, to mind conceptions of the unknown things associated with it.

Now, since the screen picture is a sense perception through the eyes to the subject, we must permit unsophisticated audiences longer time to appreciate its content than the more sophisticated might need. While the moving picture is before his eyes he is absorbing its pattern and recognising that which is familiar to him.

Nothing must happen to disturb this absorption. To hear words arousing a new sense perception of *sound*, introduces a disturbing element which confuses the appreciation of scene, and especially so if the words merely duplicate what is clearly happening on the screen.

The good commentary waits for the precise moment of fine timing when it can hint at an implication the scene itself suggests. The hint, if well chosen, stirs the mind to fresh ideas and thus a *concept* is born.

Occasionally there may be no opportunity for an implication, but great opportunity to arouse eager interest in what is to follow scenically. A hint towards this will stir excited desire to see what follows, and the gateway to the mind through the eye is wide open for new perceptions, which may lead later to new conceptions.

An illustration of what is meant can be given from our film of *A Secondary Modern School*. The many children are running from all directions towards the school doors. It is the opening of the morning session. A weak commentary would state that the children were running to morning school. A better commentary would, *with good timing*, hint that surely so many children must need wise control. Then the children hang up their outdoor clothes carefully, and move towards the classrooms in an orderly manner.

Weak commentary would tell us this in words that are unnecessary. Good commentary would hint that there must be a good influence in this school. Thus we are well prepared to appreciate the next scene of the Headmaster himself, as he enters the schoolroom to greet his pupils.

Without one useless word the commentary has hinted at two vital implications about that school; the actual visuals have been amplified and

illuminated, and fresh ideas of good order and wise control have been aroused in the minds of the audience.

To revert to the matter of commentary structure : be awake to the vital need for economy in words ; the fewer the better as long as purpose is achieved. No one scene should have so many words that they flow over to the next scene. They would only confuse the mind that is now interested in the new scenic material.

In a nutshell, the commentary must be concise, clear, free from pedantry, and completely devoid of duplication in words of what the visuals show clearly. Its aim is picture amplification and illumination. The ideal, ambitious and splendid, is the arousing in the minds of an audience the full *implications* of the visuals.

In the same way that the well-made picture makes an audience WANT TO LOOK so the good commentary makes the audience WANT TO LISTEN ; much depends on accurate timing and the arousing in the mind of a fresh interest deriving from the scene, i.e., moving from percept to concept, based on the sure Socratic progress from the known to the unknown.

If you rigidly adhere to this method, you will find an exciting interest in writing commentaries. You will find yourself throwing overboard whole sentences and phrases with impunity, and discover a strange delight in seeking for the hint in *scene implication* that is the hall-mark of the expert writer.

News Reel Coverage

EVERY Producer is aware of the amount of careful planning that is essential to produce a good result, even when he has everything under his control. Careful planning is even more necessary with news reel work if one is to obtain all shots vital to the story with adequate coverage to provide the editor with the material necessary for a smooth result.

Last year our film unit had to cover a Memorial Service at the Cenotaph, Accra, and perhaps for the first time I was satisfied immediately on the completion of filming, that, provided the quality was good, we had the material to cut into a first-class news reel. It may be of interest to others to know exactly how we planned this particular news item.

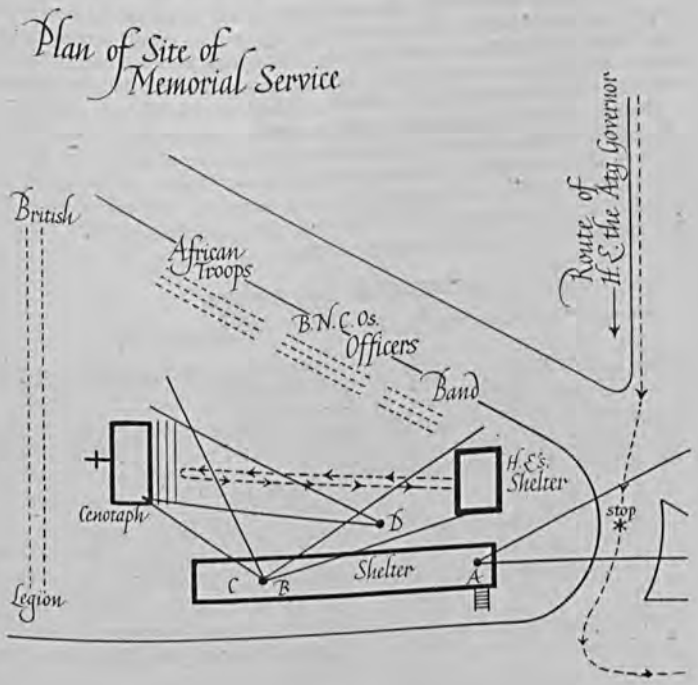
About two weeks before the ceremony was due to take place, we attended a conference with all interested parties on the site. At this conference we obtained exact information about all personal movements during the ceremony, besides arranging with the District Engineer to strengthen the roof of the main shelter, on which it was proposed to operate one or two cameras.

After this conference we drew a sketch plan of the site and after checking the position of the sun for the time of the ceremony, we laid down general camera angles.

A list of all the vital shots that were necessary to give proper coverage was then drawn up. An opening and a closing shot, together with the necessary bridge shots to provide continuity and to create an atmosphere fitting to the occasion, were then decided on.

We then estimated the running time in feet of each shot and put it down on the script. At this stage it became clear that the story could be covered with 300 feet of stock. Working with two cameras, this involved the reloading of one during the ceremony. After considerable discussion over the sketch plan, each shot was allocated to one or other of the cameras. One was set up on the roof of the shelter, while the other was used on a roving commission to get all the intimate material.

A day or two before the ceremony we attended a second conference



and checked all our previous information. Our draft script was discussed and approved.

The next step to decide was which shots could be obtained in advance so as to leave the minimum to be covered during the ceremony. On this occasion, only shots 1, 2, 3, 11 and 13 could be obtained beforehand.

A list was then made out of the shots for each camera, and this was pasted on a piece of cardboard for easy reference.

If the list is carefully checked, it will be seen that no camera had to take consecutive shots of continuous action. This was particularly important while the wreaths were being laid, for one camera cannot run for long enough at one wind to cover one person's complete movements; also time must be allowed for the camera to be adjusted for focus, for exposure for intimate shots or for shots against the light, and for changes in light value when there was much cloud about.

Our two most important angles were B and D. In B, personalities were picked up as they left the enclosure and allowed to go off screen left. In D, they were picked up entering screen right, held while laying a wreath, turning, and saluting or bowing and then allowed to go off screen right, when they were again picked up in angle B, which covered one person's return and the start of the next. In this manner perfect continuity was obtained while allowing time in between shots to rewind each camera.

The use of two overlapping cameras is always a great help in news reel coverage. With only one camera one wishes it were possible to be in two or three places at once. In these circumstances the careful selection of vital shots is even more essential, but once the draft script is decided on it should be adhered to strictly. It is only by doing this that one will get material which will dovetail in the editing.

SCHEDULE OF SHOTS

Camera	*No. of shot*	*Type of shot*	*Description of shot*
X	1	L.S.	Cenotaph from High Court
X	2	M.L.S.	The Cenotaph
Y	3	M.L.S.	Crowd scene
X	4	M.L.S.	Arrival of H.E. the Acting Governor
Y	5	M.S.	1st Gun
Y	6	M.S.	Soldier at salute
X	7	M.L.S.	African soldier
X	8	M.L.S.	H.E.
Y	9	M.S.	Europeans present
Y	10	M.S.	2nd Gun
Y	11	M.S.	Buglers—playing Last Post
X	12	M.L.S.	H.E. the Acting Governor
Y	13	M.S.	Buglers finishing Last Post
Y	14	M.L.S.	Padre at prayer
X	15	M.S.	Band of R.W.A.F.F.

Camera	*No. of shot*	*Type of shot*	*Description of shot*
Y	16	M.S.	Africans' enclosure
Y	17	M.S.	Europeans
X	18	M.L.S.	H.E. leaves shelter to lay wreath
Y	19	M.S.	H.E. laying wreath
X	20	M.L.S.	H.E. returns and G.O.C. leaves shelter to lay wreath
Y	21	M.S.	G.O.C. laying wreath
Y	22	M.L.S.	British Legion
X	23	M.L.S.	Ag. Col. Sec. leaves shelter to lay wreath
Y	24	M.S.	Ag. Col. Sec. laying wreath
X	25	M.L.S.	French Consul leaves
Y	26	M.S.	French Consul lays wreath
X	27	M.L.S.	American Consul leaves shelter
Y	28	M.S.	American Consul lays wreath
X	29	M.L.S.	The late Ga Manche leaves shelter
Y	30	M.S.	The late Ga Manche lays wreath
X	31	M.L.S.	Ga Manche salutes the dead and returns
X	32	M.L.S.	British N.C.O.s
X	33	M.L.S.	Commissioner of Police lays wreath
X	34	M.L.S.	Cenotaph with wreaths; crowd in background leaving.

H. LIRONI,
CINEMA OFFICER.

The Oni of Ife

THE Honourable the Oba Aderemi, C.M.G., Oni of Ife, the spiritual head of all Yorubas, some 3,200,000 people, the greater part of whom inhabit the Yoruba states of the Western Province of Nigeria, arrived in England in early July. His main purpose is to attend the 1948 African Conference, but until this opens he will tour England and Scotland under arrangements made by the British Council.

As a director of the Nigerian Produce Marketing Company Limited, the Oni will carry out certain official engagements connected with the affairs of the Company. It is also expected that he will pay a short visit to France.

While in Europe he will wear Yoruba ceremonial robes and he will carry with him a ceremonial umbrella which he will use on official occasions.



Born in 1889, the Oni was in the Government service from 1909 to 1921, after which he was a trader until 1930 when he became Oni of Ife. His rule has been marked by many advances, especially in education and medicine.

At one time it was traditional that an Oni should not leave the boundaries of his *afin* (residence and grounds) but he broke this age-old rule by visiting many other Chiefs in Nigeria. This is actually the first time he has been absent from Nigeria.

He received the King George V Jubilee Medal in 1935, the King's Medal for Chiefs in 1936, the Coronation Medal in 1937, and was made a C.M.G. in 1943.

The Oni is an active member of the Cocoa Marketing Advisory Committee and the Cocoa Marketing Board, and a member of the Western House of Assembly and of the Legislative Council of Nigeria.

A reception was held for the Oni at the Royal Empire Society on Thursday, 8th July. The event was covered by cameramen from the Colonial Film Unit and will appear in *Colonial Cinemagazine No.* 20.

Films We Have Seen

A STRING OF BEADS

35 *and* 16 *mm.* 2 *reels.* 20 *mins. Music and Comm.* International Tea Market Expansion Board. (1948)

This is the story of an Indian boy and girl, Ramdas and Mangri, who are workers on a tea plantation in Assam. Their betrothal and marriage, their daily life and the birth of their first child are the main incidents in this simple attractive film.

Appraisal. The story, which is full of human interest and excellent village atmosphere, is leisurely and is unfolded visually. The technique is also simple, and the quality good. The musical score is Indian in character, and the commentary unhurried and impressive.

Suitability. Entertainment, for all audiences.

WINDBREAKS ON THE PRAIRIES

16 *mm. only.* 2 *reels.* 21 *mins. Kodachrome. Sound.* National Film Board of Canada. (1943)

A film on soil erosion in Canada. It first traces the history of Canadian wheatgrowing, culminating in the drought and dust-storms of the

thirties, and the felling of trees, which served as windbreaks, by the impoverished farmers. Government farming and afforestation, in particular the planting of windbreaks, and the part played by the Experimental Forestry Station at Indian Head, in raising and supplying young trees for these windbreaks, are shown in considerable detail.

Appraisal. Essentially a sound film, but the commentary is well related to the visuals.

Suitability. A good background film for specialised audiences, e.g., forestry and agricultural services.

SAGA OF THE SILVER HORDE

35 *and* 16 *mm.* 1 *reel.* 11 *mins. Monochrome. Sound.* National Film Board of Canada. (1933)

A survey of the various methods of salmon-fishing in British Columbia, including the gill-net, trawl, drag-seine used by the Indians, the purse-seine and salmon trap.

Appraisal. Adequate quality. The wide field covered necessitates some explanation either by teacher or commentary.

Suitability. Secondary schools; some selected general audiences.

HOW TO PLAY CRICKET

35 *and* 16 *mm.* 3 *reels.* 30 *mins. Sound and Silent* (*titles*). Featurettes Ltd. (1948)

In this outstanding instructional film, W. J. Edrich, Godfrey Evans and J. Sims illustrate the finer points of a game hitherto neglected by the producers of films on sport. It assumes some knowledge of the game on the part of the audience, and so is able to cover a remarkably wide field in the space of three reels.

In Reel 1, dealing with batting, Edrich demonstrates a variety of strokes, first at winter practice nets and then on a grass wicket. Spin and fast bowling, no-balls and field placing are dealt with in Reel 2, while Reel 3 is concerned with wicket-keeping and general fielding.

Appraisal. Excellent close-ups of detail, such as stance, footwork, holds for spin and fast bowling, etc.; the use of repetitive action rather than of slow motion technique and a commentary well synchronised with the visuals are features of this valuable addition to instructional films on sport.

NILE IRRIGATION

16 *mm.* 1 *reel.* 11 *mins. Silent.* British Instructional Films. (1947) £8.

Introduced by maps of the Nile Valley, the film shows how the life-giving waters of the Nile are fed to the fields: first the modern method of controlling the flood water by great dams and its distribution by canal, and, secondly, the traditional peasant irrigation devices—the Archimedean Screw, the Shaduf and the Sakia—which raise water to field level on the steep western bank of the river. Diagrams and direct photography show the annual inundation of the low-lying flood plain on the eastern bank.

Appraisal. Very good photography. The traditional irrigation methods are especially clearly shown, with good close shots. The film as a whole contains much useful material for the geography teacher.

Suitability. Schools: selected adult audiences.

Note:—The sequences on the peasant irrigation methods are also available as separate short films: THE ARCHIMEDEAN SCREW (2 mins., £2); THE SHADUF (2 mins., £2); THE SAKIA (2½ mins., £2).

EGYPTIAN VILLAGE

16 *mm.* 1 *reel.* 9 *mins.* *Silent.* British Instructional Films. (1947) £7

The film covers a day in the life of the village of Minia, on the Nile. At dawn the sheep, goats, cattle and camels are led out to graze. The women draw water from the well and do domestic work, while the children attend the village school. In the fields the men plough, some using a tractor and some an ox-drawn plough, while others plant cotton or harvest ripened crops. At dusk the field workers return for the family evening meal, and the film ends with shots of the "mayor" entertaining friends outside his home.

Appraisal. A well-photographed, compact film, with abundant human interest.

Suitability. Schools. General interest for adult audiences.

New Films

109 BETTER HOMES

(930 ft. 35 mm. 372 ft. 16 mm.) Taken near Nairobi, Kenya, this film shows how a good permanent house may be built using mainly materials which are available on the spot.

112 ACCRA MARKET

(815 ft. 35 mm. 324 ft. 16 mm.) This film was made from C.O.I. material taken in the Gold Coast. It makes a good general interest film for almost any type of audience.

113 MIXED FARMING

(2,200 ft. 35 mm. 880 ft. 16 mm.) The purpose of this film is to interest Colonial audiences in this modern method of farming. It emphasises that those who keep cattle have (a) ample manure to nourish the land; (b) animals to assist the labour of man by pulling plough, cultivator, etc.; (c) constant supplies of nourishing milk.

114 YOUNG FARMERS' CLUBS

(2,480 ft. 35 mm. 744 ft. 16 mm.) This film shows how young people of both sexes in the United Kingdom are encouraged through clubs to take an interest in country life and agricultural activities.

COLONIAL CINEMAGAZINES

NUMBER 17

(870 ft. 35 mm. 348 ft. 16 mm.)
(*a*) *NIGERIA*: A new Industry—Fruit Drinks.
(*b*) *MALAY*: Malayan Treaty.

NUMBER 18

(912 ft. 35 mm. 364 ft. 16 mm.)
ENGLAND: Locomotives for Nigerian Railways.

NUMBER 19

(920 ft. 35 mm. 368 ft. 16 mm.)
ENGLAND: Malayan Editors visit Cambridge.

NUMBER 20

(850 ft. 35 mm. 340 ft. 16 mm.)
(*a*) *ENGLAND*: Oni of Ife.
(*b*) *ENGLAND*: Nigerian Athletes in Britain.

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Film Release — Animal Husbandry







1. *Watering the Cattle.* 2. *Milking Time.* 3. *The Evening Meal.*

Editorial Notes

THERE have been an unusual number of colonial visitors to London since the last issue of COLONIAL CINEMA. Many distinguished colonial administrators who came for the important Africa Conference took the opportunity of seeing something of the work of the Unit. Our cameramen filmed the opening of the Conference and later accompanied parties of delegates on visits to Birmingham, Stratford-on-Avon, Coventry, and Hertford. Before their departure overseas, the visitors were able to see the rough-cut of the film which it is hoped will have been released long before these words are in print.

* * *

Much interest was aroused when the African members of the Conference appeared in public dressed in their elaborate and picturesque ceremonial robes. One of the most popular figures was the Oni of Ife whose broad smile and friendly manner gained him a host of friends wherever he went. During the Conference the opportunity was taken of organising a Press show of Colonial Film Unit films. This was well patronised and was attended by the Oni and his staff. He was able to give representatives of the Press some idea of the influence of films on his people.

* * *

Another gathering at the Royal Empire Society on 13th October discussed the question of education in the colonies through films. Mr. Walter Elliot, M.P., who was chairman, stressed the importance of the documentary film in the campaign for the elimination of illiteracy among colonial people. He pointed out that with the variety of vernaculars, the visual had many advantages over the spoken word. Mr. John Grierson, Controller of Films Division, Central Office of Information, addressed the meeting on the development of film services overseas. These frequent discussions indicate the growing interest of the people over here in colonial affairs.

* * *

This interest is evident, too, in the schools for there is at present an unprecedented demand for educational films with a colonial background. From the mass of material which our overseas camera units have produced during the last two years, the Unit is now engaged in making a number of silent films with English sub-titles. It is quite possible that many of these films may be used with advantage for particular audiences in the colonies. Though these films are not being included in the revised list in this issue, full particulars will be given in the magazine later.

A note appears elsewhere about the first School of Instruction for colonial technicians which made a very good start in Accra in September. This is one of the most important steps taken in the long-term plan to create a production unit in every colonial territory.

* * *

Much interest has been aroused by an exhibit which has been staged in the window of the Colonial Office premises in Great Smith Street, Westminster. Enlarged photographs of scenes from C.F.U. films form the background and in front there is a coloured sketch of a typical village layout; beside it is a model of the village static cinema. A projector behind the exhibit throws a small but clear picture on the screen of the model cinema. A continuous performance of films is given during the busy periods of the day. This free miniature cinema show has attracted large numbers of spectators. The model being used is the one built for the film *A Village Cinema* which should be released soon.

An African-Owned Cinema in Bathurst, Gambia

PRIVATE enterprise on the part of an African lawyer and his wife have provided the inhabitants of Bathurst with a new amusement centre, a 16 mm. static cinema. It is an open-air one, occupying the courtyard of the house of its owners, and approached through a tunnelled passage-way leading off the main street.

The courtyard is paved with massive stone slabs, is bounded on two sides by the L-shaped building, and on the other two sides by the walls dividing it from adjacent properties. The operating end is in front of one arm of the building, with the screen in front of the opposite garden wall.

As you enter the courtyard there is a flight of stairs on the left leading up the face of the building to a balcony at the level of the first story. From this balcony, at a point approximately half-way down the length of the main portion of the house, a wooden cat-walk projects to a point near the centre of the courtyard, where a small corrugated iron projection booth has been built on scaffolding well above the heads of the audience. It has projection ports and windows facing the screen at the end of the courtyard. The booth is fed with electric current and also contains the switching controls for the general lighting of the open-air auditorium. There are leads to the loud-speaker positions that are also high above the heads of the audience, slightly behind it and pointing downwards into the arena. The sound quality is excellent and there is almost complete freedom from reverberation.



The equipment consists of two Gaumont-British L.516 16-mm. sound machines, one in use and the other being a useful standby. This is a desirable arrangement, as the alternating conditions of humid heat and dry, dust-laden winds place a heavy burden on projection equipment.

On the balcony, adjacent to the point of entry of the cat-walk, stand a gramophone reproducer and amplifier, from which incidental music is provided before the show and during threading intervals. A powerful pilot light below the projection box illuminates the courtyard at the will of the operator at intervals during the show.

The screen is a mud wall ten feet high, built with an ornamental foot of architectural form, carefully smoothed and flattened and then lime-washed to a dazzling white that is frequently renewed. It forms an almost perfect projection surface.

In front of the projection box 200 seats accommodate adults at 1s. each or children at 6d. each; there are 50 more expensive seats on a dais behind the projection box.

The cinema is attended by Creoles, Aku, Wolloff, and members of other tribes, with a small number of Syrians and Europeans. Most of the audience are English-speaking.

Some films from the Public Relations Office are used but purely entertainment subjects are hired or purchased directly from English sources. The audience show a keen appreciation of films depicting the

habits and customs of the inhabitants of other parts of Africa and shots of drumming and dancing are enthusiastically received. Repetition is not unacceptable to them, and one favourite whom they are prepared to see again and again is the inimitable *Charlie Chaplin*.

The place has become a social centre for the African population and greetings and conversation rise on all sides before the show commences. But sharp on the stroke of 9 p.m. the sound of the gramophone dies away, the pilot light is extinguished, the audience sinks to hushed attention; immediately the first picture is switched on to the screen. The operating is excellent; the picture is sharp and clear and correctly framed, and no white flashes are allowed to appear at the end of a reel. As the pilot light goes on, the gramophone starts up and everything is cut off with equal efficiency as the next reel begins. This is an admirable example of personal enterprise.

The School of Instruction, Accra, Gold Coast

ONE of the long-range objectives of the Colonial Film Unit and perhaps its most important one is the creation of an organisation in each colony to produce its own films. It is logical to assume that if films are to achieve their purpose they must be made by those who have a thorough understanding of the mental processes of the people for whom they are being made. No colony will be wholly satisfied with many of its films, particularly those dealing with social problems, until they are made in their own territory by their own people.

An important step was recently made towards the achieving of this main objective when the first School of Instruction was opened in September at Accra in the Gold Coast. It is significant that practically the whole cost of this vital experiment is being shared by the Gold Coast and Nigerian Governments, an expression of faith in the importance the film is destined to play in the development of education and the social life of the peoples.

Past experience in the colonial field and association with colonials who have come to Soho Square for instruction have indicated beyond any doubt that there are many available now who are perfectly capable of becoming thoroughly efficient technicians. The trainees at present under instruction were selected with particular care to ensure the success of this initial effort. Many more were anxious to undertake the training but it was thought wise to limit the numbers so that the instruction would be the more thorough.

In consequence it has been possible to design the syllabus on liberal lines. Beginning with a short course of still photography, it includes

the elements of cinematography, film directing and script-writing, and it is confidently hoped that the training will eventually equip the students to produce simple topical and instructional films that will be of the utmost value in these territories. Reports that have already reached headquarters are indeed encouraging and examples of the work of the trainees show that they are particularly receptive and that the success of the experiment is assured.

The composition of the teaching staff ensures that the Colonial Film Unit's well-tried methods of approach and technique are used to the full. Mr. H. M. K. Howson, M.A., who has carried out extensive investigation in connection with most of the films already produced by the Unit in West Africa, was responsible for all the early organisation of the course. His extensive knowledge of the film requirements of the West African territories is unique and the trainees will benefit greatly from his experience, enthusiasm and thoroughness. Mr. F. Lagden, who gave the early instruction in photography, has thirty years' experience as a cameraman in the film industry. The excellence of his camera work in West Africa is certain to set a high standard for the trainees. In general charge of instruction is Mr. R. W. Harris, A.R.P.S., who spent upwards of twenty years on the staff of Messrs. Kodak, Ltd., of Harrow, where he was supervising a technical testing department for a number of years.

Achimota College, within easy reach of the School, is giving generous



assistance, and science specialists have volunteered to lecture the trainees on matters of scientific importance relative to photography and films.

It is fortunate for the pupils, too, that a 35-mm. camera unit is to operate in the Gold Coast this year. This unit will work in the closest liaison with the School of Instruction so that it will be possible for the students to follow the making of a film from the time of investigation through all the stages of its paper work to the actual shooting of the film on location.

There is great hope therefore that these trainees will form the nucleus of production units destined to operate in the two most important West African colonies.

National Committee for Visual Aids in Education

Visual Aids in Education

The Work of the National Committee

By R. J. THOM

Secretary, National Committee for Visual Aids in Education

CONSIDERABLE interest has been shown in many countries in the recent significant developments that are taking place in England and Wales in connection with the use of visual aids in education, and it may be helpful to outline briefly some of the aims and activities of the National Committee for Visual Aids in Education, which is the body set up to plan the policy for visual education and develop it throughout the country.

The National Committee is representative of the local education authorities and teachers of England and Wales, and close liaison is maintained with the Ministry of Education through its assessors on the Committee. During the past year, the Committee has been largely engaged in determining the main lines of future policy with regard to visual aids in education, and in the creation of machinery to develop all aspects of the use of films, film strips and other visual material in schools, colleges and educational institutions generally.

One of the main functions of the National Committee is the collection and collation of the views and proposals of local education authorities and teachers and bodies concerned with education regarding visual aids. By this means the Committee will frame and carry out a policy that reflects the best current educational practice in the local areas.

Among its other functions the Committee includes consideration of such matters as the production, assessment and distribution of visual material; the supply, selection and maintenance of apparatus; research; the improvement of standards of film appreciation among children and adolescents; information services; the provision of facilities for the training of teachers in the production and use of films and other visual aids.

The Committee was anxious that one of its first acts should be to end the situation whereby there were insufficient educational films being made because of lack of apparatus in the schools ; and lack of apparatus in schools owing to the insufficient number of suitable films available for school use. The Committee, therefore, set up a number of Production Panels composed of practising teachers to put forward a programme for immediate production.

There are five of these Panels covering all age-ranges of the Primary and Secondary Schools—The Nursery-Infant Panel (5-7 years), Junior Panel (7-11 years), 11-13 Age-group Panel, 13-15 Age-group Panel, and Post 15 Age-group Panel. There is also a Training of Teachers Panel, which is composed of lecturers in the Training Colleges and University Departments of Education, and practising teachers.

In July 1947 the Panels produced a programme of films and other associated material which was passed to the Preparation and Production Committee of the Ministry of Education for implementation, and, at the time of writing, about fifty of these subjects are in production. A further programme has now been completed which will also go into production in the very near future.

In order to carry out to the fullest extent the developments necessary in this field of education, it was evident that there was an urgent need for a second organisation which would be responsible for the sale, distribution and servicing of visual aids. In its Progress Report, November 1947, the National Committee stated that the proposal was under consideration for setting up such a marketing agency. It was thought that a non-profit-making organisation of this nature was essential for the promotion of facilities for the establishment of libraries, the provision of equipment, the compilation of catalogues, and other functions relating to the production and distribution of visual aids equipment and material for use in education. The Educational Foundation for Visual Aids was set up for that purpose, and its governing body appointed by the Ministry of Education, in consultation with the National Committee for Visual Aids in Education.

The Educational Foundation will secure the production of the visual material required by the National Committee in various ways. Where commercial producers are ready to undertake the financial risk of production, they will do so ; otherwise, the Foundation may start production either by sponsoring or by placing an advance order for a sufficient number of copies to enable the producer to finance the project. There may also be a small number of experimental films which, in the opinion of the National Committee, would be valuable to education, but which may not be commercial propositions ; these films will be recommended for sponsorship through funds provided by the Ministry of Education. In order to ensure that the production of visual material will reach the standards required by educationists, the National Committee, in

conjunction with local education authorities, will, as in their present interim production programme, appoint a teacher as educational adviser to supervise production.

The National Committee has, to date, issued two official publications—*Progress Report* and *Report on the Provision of Apparatus for Schools*. *Progress Report* sets out the work of the Committee to date and has a copy of the Constitution appended. The *Report on the Provision of Apparatus for Schools* is concerned with the supply of equipment to schools and makes suggestions for equipping a certain number of schools in each area, where this has not already been done. It also includes lists of film projectors—sound and silent—and film strip projectors which have been examined by the Technical Sub-Committee and which are considered suitable for use in the class-room.

As mentioned above, practising teachers are appointed as educational advisers for each film in order to carry out the programme recommended by the Production Panels. Local authorities have willingly co-operated in this direction by agreeing to the secondment of teachers for the period required to enable them satisfactorily to supervise the production of the films, and the producing companies have given the educational advisers every opportunity of carrying out the work from an educational standpoint.

As well as the production of new films there is much material already in existence which it is considered can be made suitable for use in the class-room by re-editing, and arrangements have already been made in many instances for this to be done.

With regard to developments in the localities, authorities are now establishing their own local visual aids libraries. In a number of cases, these are already in existence, and it is anticipated that many more will be set up in the near future.

The National Committee has also recommended to local education authorities that local groups should be set up consisting of members of the local branches of the national associations of teachers in collaboration with the local education authority in the area. In this way the Committee will be able to stimulate local activity with regard to visual aids, and keep in close touch with the work being done in the field of visual aids in the country as a whole. It is hoped that such an organisation will facilitate a two-way flow of ideas, from the National Committee to the local education authorities and teachers in the areas; and from the areas back to the National Committee. In due course, these local groups will, no doubt, produce their own material which is of special local interest as well as help in the training of teachers in their areas in all aspects of the use of visual aids in the class-room.

*Copies of these Reports may be obtained from the offices of the National Committee for Visual Aids in Education, 79 Wimpole Street, London, W.1.

With a view to assisting the development of the use of visual aids, the Training of Teachers Panel is proposing to produce a visual unit on the Training of Teachers in the Use of Visual Aids. The Panel has also made proposals in connection with the important problem of film appreciation.

Finally, one of the chief functions of the National Committee is to encourage research through the medium of, and in consultation with, the National Foundation for Educational Research and by any other means available to the National Committee. It is considered that research of this nature, carried out on a national scale, will be of the greatest importance, and it is hoped to make available in this way much data upon which the future policy of the National Committee will be based.

A Useful Hint from Edinburgh House Visual Aids Bulletin

MORE than 90 per cent of all damage to films occurs within the first few feet, and often the damage is caused by faulty threading so that the loop is lost in the gate or the film runs off one of the sprockets. These troubles result in torn perforations (to say nothing of the damage of bent claws) and punching holes or dents in the film. Provided the film is in good condition it is likely to run perfectly well once it has got going.

But if the first few feet are pictures—or even titles—then the main film will be damaged. All such damage can be prevented very easily by the simple expedient of having long enough leaders. Replacing good film is expensive and an unnecessary nuisance ; leaders are cheap. Yet how often does one meet films with no more than eighteen inches of leader or, even worse, on occasions with no leader at all. Four feet of leader should be used on all films—with two feet at the trailing end—and this should be renewed without fail when, owing to sundry clippings and breakings, it has got as short as three feet.

Quite apart from actual damage of the sort mentioned above, it is always the beginning or the end which is dirtiest, and by keeping the leaders long, dustiness can be confined more easily to unimportant parts and so prevent that shower of " rain " on the screen which so often heralds the end of a reel or a film.

Therefore—

(1) Use long enough leaders, inspect them regularly, and renew when necessary.

(2) Keep those leads off dirty table-tops and, especially, the floor.

(3) Use the inching-knob or handturning device to check threading before switching on the motor.

Four feet long, please !

The British Film Institute

By OLIVER BELL, M.A., J.P.
Director, The British Film Institute.

WHAT is the British Film Institute and what does it do ?

Possibly some readers of COLONIAL CINEMA may have asked themselves that question after reading the account of the Conference on the Film and Colonial Development published in the March issue.

Well, we do quite a lot, the holding of such conferences being only a very minor side of our activities.

The British Film Institute started in 1933 as a result of the recommendations of the Commission on The Film in National Life. Its original aims and objects were " to encourage the use and development of the cinematograph as a means of entertainment and instruction "—wide enough terms in all conscience, particularly as practically its only income up to the end of the war was about £10,000 a year out of the Sunday Cinematograph Fund administered by the Privy Council.

However, in spite of many difficulties—not least of them the war—the Institute managed to—

Establish and build up the National Film Library into the largest film archive in the world, with over fifteen million feet of film of priceless historical interest kept under modern and constantly improving scientific conditions of storage ;

Build up the Film Societies from practically nothing to a movement 60,000 strong, the vanguard of the campaign for better films, and encourage that movement to spread throughout the Commonwealth ;

Establish an Information Service on films second to none in the world which is constantly being consulted by Governments, newspapers and individuals to the tune of some 4,000 questions a year ;

Put visual education " on the map " in the schools of England by a vigorous campaign of Summer Schools, lectures, pamphlets, demonstrations and exhibitions ;

Issue publications, including monthly and quarterly journals which attracted wide interest.

These were only a few of the Institute's activities during its formative years and now, with the end of the war, a wider and even more useful future is opening before it.

Struck by the increasing work of the Institute the Government set up a Committee of Inquiry at the end of 1947 " to consider and report on any changes which may be desirable in the constitution and scope of the British Film Institute and the relationship which should exist between the Institute and other bodies concerned with the film as a cultural and educational medium." The Report of this Committee, which has been agreed by the Government, recommended a great expansion of the Institute's work and a direct Treasury grant to carry it out.

Steps are now being taken to implement the Committee's suggestions and the *new* British Film Institute should be in full operation by the beginning of October. In addition to the work it is already doing it will become the focus of all those, whether bodies or individuals, who are genuinely interested in and anxious to work for better films and a rising standard of public taste. It will have available a certain amount of money to assist and set up specialised bodies working in its field and will explore and promote new and extended uses of the film.

As far as the Commonwealth is concerned, the Institute is anxious to foster the Film Society movement by every means in its power. Already Societies exist in Australia, New Zealand, South Africa, Rhodesia, Ceylon, India and Singapore. We are hoping soon with the assistance of the Commonwealth Relations Office, to form a Commonwealth Federation of such societies with a film circuit, since supply of suitable films is still the main difficulty. If any readers of *Colonial Cinema* would like to experiment in their districts we should be very glad to hear from them.

SOME NOTES ON THE PRESERVATION OF HISTORIC FILMS

by C. R. Gibbs, Technical Officer of the National Film Library of the British Film Institute.

THE National Film Library of the British Film Institute exists for the purpose of preserving films of outstanding historic and artistic interest. The importance of this work is apparent when it is realised that the Library has in its care over fifteen million feet of film covering a period of fifty years of film-making.

In its simplest form, film consists of two parts, the base and the emulsion. Since the emulsion, or light-sensitive layer, is made up of a great number of silver particles which have a more or less permanent life, we are really only concerned with the film base on which the emulsion is coated and kept in position by gelatine.

With few exceptions the base consists of cellulose nitrate, a material made from raw cotton. It was selected because of its transparence, strength and pliability. Unfortunately it has two serious disadvantages, extreme inflammability and liability to shrink considerably. Because of this high inflammability stringent laws have been made to ensure that every possible care is taken in the handling of film. It must be stored in vaults of prescribed dimensions, there must be no smoking, and projection rooms in cinemas must be fire-proof and isolated from the main auditorium.

The problem of shrinkage is a matter for the technician to tackle when making positive prints from shrunken negative original.

The longevity of a film in storage depends on two factors, temperature and humidity, and experiments have shown that the optimum conditions

are roughly 50-60 deg. F. with a relative humidity of 55 per cent. The best method of obtaining these ideal conditions would be by specially constructed vaults incorporating an expensive air-conditioning plant.

However it was necessary for the British Film Institute to tackle the problem in 1942 under war conditions, and the present vaults, situated about 30 miles north of London, are a masterpiece of ingenious improvisation. The building was originally a farmhouse, and air-conditioning is simulated by enclosing the vaults within corridors which are temperature controlled. This system works satisfactorily under normal climatic conditions.

The next problem was to devise a method for the testing of old films, working on the premise that as a base ages so does it decompose by giving off acid gases. When no more gases can be given off, the base becomes " sticky " and the film useless for duplicating.

After much experiment a testing method has now been evolved by means of which the film base is heated to accelerate its decomposition. The time taken for the acid gases which are given off to discolour an acid sensitive dye, is used as the measure of the film's stability.

This time gives an indication to the operator as to the action he should take with the film. Arbitrary limits have been fixed so that at the lower limits the film is considered unstable and at the higher limits stable.

Monthly lists of unstable films are presented to a Selection Committee which decides which films are worth duplicating for posterity.

The introduction within the next few years of a non-inflammable cellulose acetate base to take the place of cellulose nitrate will prove of great benefit to all, not only because of the reduction in fire hazards but also because of its low shrinkage and improved preservation characteristics.

Films We Have Seen

BASIC ENGINEERING SERIES (1941)

10 *reels. Each approx.* 12 *mins.* 35 *and* 16 *mm. Sound and Mute.* Topical Film Co. Price £8 8s. per reel, or £8 to educational authorities.

The series consists of ten self-contained one-reel films on engineering tools and instruments and their correct use :

Files and Filing.
Hacksaws, Shears and Vice-Clamps.
Hammers, Chisels, Punches and Drifts.
Locking Devices.
Spanners, Screwdrivers and Pliers.
Taps, Dies and Reamers.
Measuring and Marking.
Micrometer Callipers.
The Vernier.
Nuts and Bolts.

Appraisal. These instructional films maintain in general the same high standards as the Basic Woodwork Series, made by the same company

very good quality, with excellent close-shots and slow tempo, so that the subjects are demonstrated clearly and thoroughly. Although the reels on precision instruments are suitable only for advanced audiences, the majority of the films contain material suitable for all grades of engineering students and trainees.

PORT OF LONDON (1948)

1 *reel.* 11 *mins.* 16 *mm. Silent.* British Instructional Films. Price £10.

An animated diagram map shows the great extent of the docks which comprise the Port of London. A ship enters the Royal Dock, and the film then surveys the various activities of the Dock—ships of many sizes; unloading, checking, distribution or warehousing of incoming cargoes; the checking and loading of goods for export. A laden vessel is towed into the river and heads for the open sea.

Appraisal. Very good photography. Although only one dock is shown in detail, the film gives an impressive picture of the vast extent and volume of trade of the Port of London.

Suitability. Schools. Selected general audiences (e.g. following up "Land and Water").

TREE TO PAPER (1948)

1 *reel.* 10 *mins.* 16 *mm. Silent.* British Instructional Films. Price £10.

A map shows the coniferous forest belt of the world. Felling trees; logs float downstream to the saw-mills and are taken by overhead conveyors to an immense lumber dump which supplies the raw material for a paper mill. At the paper factory the logs are washed, stripped and pulped. The manufacture of newsprint and sheet paper is then shown.

Appraisal. A silent film of good quality which, on the whole, tells its story visually. At some points, however, a commentary is necessary either to bridge gaps in continuity or to explain factory processes.

Suitability. Schools (12-15 years). Selected general audiences.

Note.—British Instructional Films have recently increased the purchase price of their class-room films. Those originally listed at £7 or £8, running 8-11 minutes, are now £10. Films running 5 or 6 minutes, originally £5, now cost £6 or £8, while those running 3 minutes, originally £3, now cost £4 or £6.

TOBACCO SUPPLIES OF THE WORLD (1948)

1 *reel.* 10 *mins.* 16 *mm. Sound.* G.B. Instructional. Price £12 10s.

Maps show the major and minor tobacco-producing areas of the world. A Northern Rhodesian plantation is then used to illustrate the growing and processing of tobacco. First a plan of the plantation is shown, including the kraal where the workers live, the curing sheds, etc.: then the seasonal work in the tobacco nursery and fields is surveyed in some

detail, followed by sequences on curing and shipment overseas. Some shots of life in the village are also given.

Appraisal. Very good quality and visual continuity, with a slow, well-related commentary. No European characters are introduced, and good standards of cultivation are shown.

Suitability. Schools (12-15 years). Selected general audiences

Note.—A silent junior version, "Tobacco Growing" (10 mins.), is also available.

Revised List of Films

***1. MR. ENGLISH AT HOME**
(1,040 *ft.* 16 *mm.*)
Shows something of life in England by following the members of an artisan's family—father, mother, and three children—through the activities of an ordinary day.

***4. ENGLISH AND AFRICAN LIFE**
(535 *ft.* 35 *mm.*; 214 *ft.* 16 *mm.*)
By using a series of familiar African subjects as pictorial captions to their English counterparts, this film imparts elementary knowledge of some features of life in England.

***7. PROGRESS IN THE COLONIES**
An African Hospital
(346 *ft.* 16 *mm.*)
This film covers the reception and treatment of a street accident case, with a glance at the X-ray and out-patients departments, in a Lagos hospital.

***8. AN AFRICAN IN LONDON**
(1,170 *ft.* 35 *mm.*; 480 *ft.* 16 *mm.*)
An African visitor is conducted round London by a friend and shown some of the chief places of interest.

***10. THIS IS A SPECIAL CONSTABLE**
(810 *ft.* 35 *mm.*; 326 *ft.* 16 *mm.*)
The work of the special constable in a large city in Britain is shown in this film.

***17. THESE ARE LONDON FIREMEN**
(990 *ft.* 35 *mm.*; 388 *ft.* 16 *mm.*)
This is a film which gives some idea of the training of firemen in London.

***23. UGANDA POLICE**
(255 *ft.* 16 *mm.*)
Taken in Uganda, this film tells of the training and work of the African police in that territory.

***27. RETURN OF THE EMPEROR**
(854 *ft.* 35 *mm.*; 341 *ft.* 16 *mm.*)
This film is a record of the return to his country of the Emperor of Abyssinia.

***33. FARMING IN RUSSIA**
(524 *ft.* 35 *mm.*; 220 *ft.* 16 *mm.*)
Some of the farming methods on the grain lands of the U.S.S.R. are shown in this film.

***35. MACHI GABA**
(492 *ft.* 16 *mm.*)
Made to encourage Nigerian tribal chiefs to take a closer interest in their people's welfare, this film shows how, even in primitive conditions, simple measures for safeguarding health may successfully be put into effect.

***39. BLIND PEOPLE**
(1,176 *ft.* 35 *mm.*; 469 *ft.* 16 *mm.*)
This film shows that blind people can learn to do manual work well enough to earn their living and be useful members of the community.

***44. NURSE ADEMOLA**
(810 *ft.* 35 *mm.*; 315 *ft.* 16 *mm.*)
An African nurse is seen in various phases of training at one of the great London hospitals.

***47. A BRITISH FAMILY IN PEACE AND WAR**
(4,400 *ft.* 35 *mm.*; 1,751 *ft.* 16 *mm.*)
An ordinary family in Britain—father, mother, two sons and a daughter—are seen in peace and under the stress of war-time conditions. Every member of the family makes a contribution to the war effort; and the family spirit persists through all the difficulties.

49. PROGRESS IN THE COLONIES
Kenya, East Africa
(353 *ft.* 16 *mm.*)
Ranging through hospitals and dispensaries to schools and a small-

holding, this film shows something of the progress in conditions of living, of hygiene, of agriculture, and so on, that has been achieved in Kenya.

50. SAM THE CYCLIST
(580 *ft.* 35 *mm.*; 220 *ft.* 16 *mm.*)
This is a comedy film showing an old-style comic performing tricks on a bicycle.

51. COSSACK HORSEMEN
(664 *ft.* 35 *mm.*; 262 *ft.* 16 *mm.*)
Cossacks from the plains of Russia give a display of expert horsemanship.

***53. MR. WISE AND MR. FOOLISH GO TO TOWN**
(2,062 *ft.* 35 *mm.*; 825 *ft.* 16 *mm.*)
By showing the obvious effects of neglected venereal disease, side by side with its cure under proper treatment, this film seeks to encourage people to put themselves under skilled medical care as soon as they are infected.
It has not been generally distributed but is obtainable on application through Public Relations or Information Officers.

55. SPRINGTIME IN AN ENGLISH VILLAGE
(675 *ft.* 35 *mm.*; 265 *ft.* 16 *mm.*)
This film of the election and crowning of the May Queen in an English village has special appeal for Africans because the May Queen herself is an African child.

56. PLAINSMEN OF BAROTSELAND
(350 *ft.* 16 *mm.*)
This film gives an interesting picture of the life of the Malozi tribesmen of Northern Rhodesia.

61. FOOD FROM OIL NUTS
(2,785 *ft.* 35 *mm.*; 1,114 *ft.* 16 *mm.*)
The making of margarine is depicted from the gathering of palm kernels and groundnuts to the finished product. In order to make clear what goes on in the manufacture, each factory process is preceded by a sequence showing the same work being done by hand. Reels 2-4, showing the manufacture only, may be had separately from the first reel, and in 35 mm.

***63. YAWS**
(968 *ft.* 35 *mm.*; 363 *ft.* 16 *mm.*)
Shows how the treatment of yaws may effectively be undertaken among a scattered population.

***66. AFRICAN TIMBER**
(1,970 *ft.* 35 *mm.*; 788 *ft.* 16 *mm.*)
Timber felled in African forests is brought to England and made into various articles for use in commerce and the home.

***68. CHARCOAL BURNING IN THE KIKUYU RESERVE**
(460 *ft.* 16 *mm.*)
Made in Kenya, this film tells the story of charcoal from the felling of the tree to its commercial and domestic use.

***69. BOY SCOUTS IN UGANDA**
(360 *ft.* 16 *mm.*)
This film gives a glimpse of life in a Scout camp in Uganda on the banks of Lake Victoria Nyanza.

***70. GIRL GUIDES IN UGANDA**
(212 *ft.* 16 *mm.*)
This is a record of a camp for Girl Guides held in Uganda.

71. BOY SCOUTS
(2,891 *ft.* 35 *mm.*; 1,180 *ft.* 16 *mm.*)
Through an encounter in saving a boy from drowning, a lad becomes interested in the Scout movement, joins a local troop, and spends his holiday at the annual camp. By this device the objects of Scouting are explained and many Scout activities covered in some detail.

72. EDUCATION IN ENGLAND
A Secondary Modern School
(3,922 *ft.* 35 *mm.*; 1,582 *ft.* 16 *mm.*)
This film shows the working of a modern school for boys and girls of eleven years old and over. This particular school does a good deal of work on a farm and in the garden, and should have especial interest for people in agricultural communities.

73. AFRICANS STUDY SOCIAL WORK IN BRITAIN
(1,065 *ft.* 35 *mm.*; 425 *ft.* 16 *mm.*)
African men and women came to England to be trained in social welfare work. They are seen at a factory, a children's clinic, a school and a farm, and in their studies in the evening.

76. A KENYA VILLAGE BUILDS A DAM
(435 *ft.* 16 *mm. Colour*)
Through the initiative of one of them, villagers in Kenya who are suffering under a shortage of water in the dry season combine to build a dam which stores enough for all their needs between the rains.

77. EDUCATION IN ENGLAND
A Village School
(2,637 *ft.* 35 *mm.*; 1,062 *ft.* 16 *mm.*)
The purpose of this film is to show, by the example of a village school in England, what can be achieved with a small staff and little equipment in a small school for children of all ages.

Good organisation, the skilful employment of the teachers, and the right attitude towards the children produce self-reliant, adaptable pupils with some skill in handicrafts and the care of livestock, but above all with inquiring minds and sense of responsibility.

***78. KENYA DAISIES**
(364 *ft.* 16 *mm.*)
The preparation of pyrethrum insecticide from the heads of the ripe flowers is shown in its various stages. From the powder a liquid is made which, used as a spray, is most effective in killing insect pests. It was taken in Kenya, one of the largest producers of pyrethrum.

80. RIDER
(425 *ft.* 35 *mm.*; 170 *ft.* 16 *mm.*)
This is a comedy cycling act in which the rider uses several different machines.

81. LEARIE CONSTANTINE
(870 *ft.* 35 *mm.*; 342 *ft.* 16 *mm.*)
Famous all over the world as a cricketer, Learie Constantine does valuable work for the Ministry of Labour as welfare officer looking after the interests of West Indians in England. He is seen at work, and playing in a cricket match arranged in the course of his welfare work.

***83. KEEPERS OF THE PEACE**
(480 *ft.* 16 *mm.*)
Made in Northern Rhodesia, this film shows the training of African police there.

***84. ON PATROL**
(300 *ft.* 16 *mm.*)
This is an interesting Northern Rhodesian story of the capture of a thief by a local African policeman.

***85. LOCAL NATIVE COUNCIL**
(360 *ft.* 16 *mm.*)
By showing the public services provided by the Local Native Council, the film explains the significance and work of the councils and how tax money is spent.

87. SILVER JUBILEE OF THE ALAKE OF ABEOKUTA, 1945
(675 *ft.* 35 *mm.*; 270 *ft.* 16 *mm.*)
The Alake's jubilee celebrations in Abeokuta, Nigeria, are shown in this film.

88. DECK CHAIR
(348 *ft.* 35 *mm.*; 139 *ft.* 16 *mm.*)
A man bent on an hour's quiet reading in the garden is foiled by a recalcitrant deck chair.

90. VICTORY PARADE
(1,982 *ft.* 35 *mm.*; 793 *ft.* 16 *mm.*)
Colonial troops arrive for the Victory celebrations and are seen in camp; at a tea party in the Colonial Office; at the Derby; in Edinburgh; in London; and in the March Past in the Mall.

***91. SWOLLEN SHOOT**
(1,200 *ft.* 16 *mm. Colour*)
This film explains how this disease, which attacks the cocoa plant, can be recognised and the best way of dealing with it. It was shot by the Gold Coast Cinema Officer.

92. AN AFRICAN IN ENGLAND
An English Village
(2,592 *ft.* 35 *mm.*; 1,037 *ft.* 16 *mm.*)
An African is taken round an English village by a retired farmer. During his tour he comes into contact with various village workers and is able to see a great deal of village life.

93. RURAL INDUSTRIES
Weaving in Togoland
(1,930 *ft.* 35 *mm.*; 772 *ft.* 16 *mm.*
Taken in Togoland during the camera unit's first visit to West Africa, this film shows how a progressive chief, by the introduction of more modern methods of spinning and weaving, brought prosperity to his community.

94. FIGHT TUBERCULOSIS IN THE HOME
(2,700 *ft.* 35 *mm.*; 1,080 *ft.* 16 *mm.*
This is a simple film to show how, by sensible conduct and precautionary measures in the home, this dread disease can be prevented from spreading. The film was produced in West Africa.

95. TEDDY BEARS
(284 *ft.* 35 *mm.*; 114 *ft.* 16 *mm.*)
Showing young bears at play, this natural history film makes a pleasant short entertainment reel. The material was shot in Australia and re-edited by the unit.

96. VICTORY MARCH: WEST AFRICA
(1,866 *ft.* 35 *mm.*; 746 *ft.* 16 *mm.*)
This is a version of the Victory Parade film giving the activities of West Africans in more detail.

97. VICTORY MARCH: EAST AFRICA
(998 *ft.* 35 *mm.*; 399 *ft.* 16 *mm.*)
This film lays special stress on the personnel who came to the United Kingdom from Eastern Africa for the Victory Parade.

98. VICTORY MARCH: MIDDLE EAST
(985 *ft.* 35 *mm.*; 394 *ft.* 16 *mm.*)
Featuring more especially the activities of the people from the Middle East territories, this film is more suitable for wide distribution in that area.

99. VICTORY MARCH: FAR EAST
(990 *ft.* 35 *mm.*; 396 *ft.* 16 *mm.*)
Activities of the detachments from the Far East who came for the Victory Parade are shown in more detail in this film.

100. BLACKSMITHS
(887 *ft.* 35 *mm.*; 352 *ft.* 16 *mm.*)
This film shows English and African blacksmiths working at their trade.

101. AFRICANS GREET THEIR KING
(794 *ft.* 35 *mm.*, 317 *ft.* 16 *mm.*)
During the visit of the Royal Family to South Africa this material was taken in the High Commission Territories.

102. WESTERN HOUSE OF ASSEMBLY
(900 *ft.* 35 *mm.*; 355 *ft.* 16 *mm.*)
This gives a picture of the first session of the Western House of Assembly of the Nigerian Western Provinces.

103. TOWARDS TRUE DEMOCRACY
(2,300 *ft.* 35 *mm.*; 899 *ft.* 16 *mm.*)
A comprehensive pictorial record of the first session of the Nigerian Legislative Council under the Richards constitution was made. It is preceded by a survey of Nigeria's capital, Lagos, where the Assembly was held.

104. GOOD BUSINESS
(1,932 *ft.* 35 *mm.*; 773 *ft.* 16 *mm.*)
Taken in Nigeria, this film shows the production of cocoa, how the farmer prepares the beans and how the cocoa co-operative society manages the collection and marketing of the produce.

105. ROYAL VISIT TO ST. HELENA
(550 *ft.* 35 *mm.*; 220 *ft.* 16 *mm.*)
On their way from South Africa to the United Kingdom the Royal Family paid a short visit to St. Helena. This film gives a picture of what took place.

106. BOY SCOUT RALLY, ACCRA
(278 *ft.* 16 *mm.*)
The visit of the Chief Scout to West Africa was the occasion of a special rally for Scouts from a number of the West African territories including French possessions. It was covered by the Cinema Officer Gold Coast.

107. CO-OPERATIVE FISHING
(2,850 *ft.* 35 *mm.*; 1,140 *ft.* 16 *mm.*)
This is the story of some fishermen in Fleetwood who formed a co-operative society and shows the advantages they enjoyed through using co-operative methods.

108. LAND AND WATER
(1,350 *ft.* 35 *mm.*; 540 *ft.* 16 *mm.*)
This replaces No. 37, a film of the same name which was previously made from a war angle. Broadly it shows the evolution of the ship from the simple boat to the ocean-going liner.

109. BETTER HOMES
(930 *ft.* 35 *mm.*; 372 *ft.* 16 *mm.*)
Taken near Nairobi, Kenya, this film shows how a good permanent house may be built using mainly materials which are available on the spot.

110. ANIMAL HUSBANDRY
(1,558 *ft.* 35 *mm.*; 623 *ft.* 16 *mm.*)
Made in East Africa this film should arouse the interest of the people in approved modern methods of farming. It shows how the Veterinary Service helps the farmer to improve his livestock.

111. WEST AFRICAN UNIVERSITY
(930 *ft.* 35 *mm.*; 372 *ft.* 16 *mm.*)
This film covers the first stage of the gradual development of West Africa's new university at Ibadan in Nigeria.

112. ACCRA MARKET
(815 *ft.* 35 *mm.*; 324 *ft.* 16 *mm.*)
Made from C.O.I. material taken in the Gold Coast this makes a good general interest film for any type of audience.

113. MIXED FARMING
(2,480 *ft.* 35 *mm.*; 744 *ft.* 16 *mm.*)
The purpose of this film is to interest Colonial people in this modern method of farming. It emphasises that those who keep cattle have (*a*) ample manure to nourish the land, (*b*) animals to assist the labour of man by pulling plough, cultivator, etc., (*c*) constant supplies of nourishing milk.

114. YOUNG FARMERS' CLUBS
(2,480 *ft.* 35 *mm.*; 744 *ft.* 16 *mm.*)
This film show how young people of both sexes in the United Kingdom are encouraged through clubs to take an interest in country life and agriculture activities.

115. AFRICA CONFERENCE, LONDON, 1948
(1,940 *ft.* 35 *mm.*; 776 *ft.* 16 *mm.*)
This film shows some of the activities of the delegates who came from all the African Colonies to attend the Conference in London. Parties are shown at Birmingham, Stratford-on-Avon, Coventry, Warwick, and Hertford.

116. KANO
(920 *ft.* 35 *mm.*; 368 *ft.* 16 *mm.*)
This is one of a group of films being made about the large towns in the Colonial Empire.

117. ILORIN BEADS
(544 *ft.* 35 *mm.*; 220 *ft.* 16 *mm.*)
At Ilorin, in Nigeria, this ancient craft of beadmaking is still carried on. The beads are worn a great deal by the chiefs as part of their ceremonial dress.

118. MARANGU
(1,302 *ft.* 35 *mm.*; 521 *ft.* 16 *mm.*)
On the foothills of Kilimanjaro in Tanganyika the Chagga tribe inhabit some delightful country; this film shows how the influence of wise chiefs helped to bring prosperity to the people.

119. BETTER HIDES AND SKINS
(910 *ft.* 35 *mm.*; 364 *ft.* 16 *mm.*)
The wastage in sun-dried skins is often about 35 per cent. This film shows how many defects come to light in the processing. It is hoped it will encourage shade drying of hides and skins.

120. VILLAGE DEVELOPMENT
(2,130 *ft.* 35 *mm.*; 852 *ft.* 16 *mm.*)
At Udi in Nigeria a film was made which showed how a village community by a united effort encouraged by a wise chief, brought about a remarkable change in their living conditions. By voluntary endeavour they built new roads and installed a good water supply.

121. VETERINARY SCHOOL IN KENYA
(630 *ft.* 35 *mm.*; 252 *ft.* 16 *mm.*)
This is a short simple film giving some idea of the instruction received at a veterinary school. It emphasises the primary importance of good breeding of cattle.

122. A VILLAGE CINEMA
(685 *ft.* 35 *mm.*; 273 *ft.* 16 *mm.*)
This short film is made to arouse interest in the possibilities of a properly designed village cinema.

***123. GAME PATROL**
(500 *ft.* 16 *mm.*)
Taken in Kodachrome, this is a unique film showing a Game Warden in Northern Rhodesia destroying an elephant which had been damaging crops and property of the people.
It is a silent film available in black and white as well as colour.

124. UNIVERSITY COLLEGE OF THE GOLD COAST
(870 *ft.* 35 *mm.*; 348 *ft.* 16 *mm.*)
An important step in the educational progress of the Gold Coast was the opening of the University College about which this short film was made.

* Denotes Silent films

CINEMAGAZINES

NUMBER 1
(919 *ft.* 35 *mm.*; 367 *ft.* 16 *mm.*)
(*a*) *LONDON:* Lord Lugard. Westminster Abbey Service.
(*b*) *CAMBRIDGE:* Africans gain experience at an Infant Welfare Centre.
(*c*) *LONDON:* Mounted Police.

NUMBER 2
(1,166 *ft.* 35 *mm.*; 463 *ft.* 16 *mm.*)
(*a*) *LONDON:* West Indians' Church Parade.
(*b*) *BURMA:* Elephants help in bridge building.
(*c*) *BURMA:* African Troops.

NUMBER 3
(1,030 *ft.* 35 *mm.*; 412 *ft.* 16 *mm.*)
(*a*) *LONDON:* Portraits of Colonials.
(*b*) *EAST AFRICA:* Rehabilitation of African Soldiers.
(*c*) *EAST AFRICA:* Victory Parade in Nairobi.

NUMBER 4
(994 *ft.* 35 *mm.*; 398 *ft.* 16 *mm.*)
(*a*) *LONDON:* University Football Match.
(*b*) *LONDON:* Our Camera Unit leaves for West Africa.
(*c*) *WEST AFRICA:* Leather Workers in Accra.

NUMBER 5
(930 *ft.* 35 *mm.*; 372 *ft.* 16 *mm.*)
(*a*) *LONDON:* Colonial Athletes.
(*b*) *LONDON:* Model Engineering.
(*c*) *WEST AFRICA:* Infant Welfare Clinic, Accra.

NUMBER 6
(1,007 *ft.* 35 *mm.*; 402 *ft.* 16 *mm.*)
(*a*) *LONDON:* African Art.
(*b*) *WEST AFRICA:* Goldsmiths in Nigeria.

NUMBER 7
(772 *ft.* 35 *mm.*; 309 *ft.* 16 *mm.*)
(*a*) *EAST AFRICA:* Spinning and Weaving in Kenya.
(*b*) *WEST AFRICA:* Boy Scout Rally in Nigeria.

NUMBER 8
(835 *ft.* 35 *mm.*; 334 *ft.* 16 *mm.*)
(*a*) *LONDON:* African Animals at the Zoo.
(*b*) *EAST AFRICA:* Road Construction in Kenya.

NUMBER 9
(750 *ft.* 35 *mm.*; 300 *ft.* 16 *mm.*)
LONDON: This magazine is devoted to the activities of the Gold Coast Band during their visit to U.K. The music track is an actual recording of their playing.

NUMBER 10
(750 *ft.* 35 *mm.*; 310 *ft.* 16 *mm.*)
WEST AFRICA: An inter-territorial sports meeting between Nigeria and Gold Coast is shown in this magazine.

NUMBER 11
(888 *ft.* 35 *mm.*; 355 *ft.* 16 *mm.*)
ENGLAND: Various activities at a nursery school at Guildford are shown in this magazine. One of the pupils is an African child.

NUMBER 12
(910 *ft.* 35 *mm.*; 374 *ft.* 16 *mm.*)
ENGLAND: Colonial nurses are seen training in one of the London Hospitals.

NUMBER 13
(820 *ft.* 35 *mm.*; 328 *ft.* 16 *mm.*)
(*a*) *MALAYA:* Remembrance Day, Kuala Lumpur.
(*b*) *MALAYA:* Celebrating the Royal Wedding.
(*c*) *LONDON:* The Royal Wedding

NUMBER 14
(850 *ft.* 35 *mm.*; 340 *ft.* 16 *mm.*)
(*a*) *WEST AFRICA:* Agriculture in a Nigerian African School.
(*b*) *UNITED KINGDOM:* Colonial Students in Wales.
(*c*) *LONDON:* Tea party at the Colonial Office.

NUMBER 15
(955 *ft.* 35 *mm.*; 382 *ft.* 16 *mm.*)
ENGLAND: At Loughborough College colonials are studying co-operative methods. This magazine shows a visit they pay to a co-operative community.

NUMBER 16
(720 *ft.* 35 *mm.*; 289 *ft.* 16 *mm.*)
(*a*) *LONDON:* The new Governor of Nigeria meets African Students.
(*b*) *MALAYA:* Rulers and High Commissioner sign treaties inaugurating the new constitution.

NUMBER 17.
(997 *ft.* 35 *mm.*; 399 *ft.* 16 *mm.*)
(*a*) *WEST AFRICA:* A new industry in Nigeria—Fruit Drinks.
(*b*) *MALAYA:* The Malayan Treaty being signed.

NUMBER 18
(912 *ft.* 35 *mm.*; 364 *ft.* 16 *mm.*)
ENGLAND: Locomotives for the Nigerian Railways.

NUMBER 19
(920 *ft.* 35 *mm.*; 368 *ft.* 16 *mm.*)
ENGLAND: Malayan Editors visit Cambridge.

NUMBER 20
(950 *ft.* 35 *mm.*; 380 *ft.* 16 *mm.*)
(*a*) *ENGLAND:* The Oni of Ife in Britain.
(*b*) Nigerian Athletes in Britain.

NUMBER 21
(951 *ft.* 35 *mm.*; 380 *ft.* 16 *mm.*)
LONDON: African Chiefs visit the Zoo.
LONDON: H.R.H. Princess Margaret christens the "John Wilnam VI."

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Colonial Cinema

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THE COLONIAL FILM UNIT

Editorial Notes

DECEMBER 7th, 1948, was a red-letter day for the Colonial Film Unit, for it then had the opportunity of demonstrating to Ministers and Members of Parliament, in the House of Commons, some aspects of its pioneer work in promoting the use of film as an aid in community education in Africa. With the co-operation of Sir William McLean, the Empire Parliamentary Association arranged a special show of C.F.U. productions, at which the Secretary of State for the Colonies presided.

The programme, which included *Mixed Farming* and *Colonial Cinemagazine No.* 11 (Babatunde Goes to School), was introduced by Mr. K. W. Blackburne, Director of Information Services in the Colonial Office, who spoke of the work being done in the field of production, the training of African film technicians, research into new techniques, and the development of village cinemas. The model of the specially designed village cinema, which was recently on view and aroused interest in the Colonial Office, was also demonstrated to the Members. Mr. W. Sellers answered questions raised by the films and exhibit. It was gratifying to the Unit not only that its work was thus brought to the notice of Members of Parliament, but also that the films selected for the occasion were so well received.

* * *

Presiding at a Press Conference in London, the Secretary of State for the Colonies in January announced, among other new projects, the formation of the East African Film Production Unit, and outlined its plans to serve those territories and at the same time train African personnel in the craft of film-making. "The Colonial Office," said Mr. Creech Jones, "is attaching a great deal of importance to community or mass education, which encourages the initiative of Africans . . . and obviously the film might play a very important part in this direction."

The same topic was also carried by the B.B.C. in their Radio Newsreel.

* * *

The East African Production Unit, which consists of ten technicians, left England for Nairobi a few days after the Press announcements which followed the Conference. Of the four sub-units, three will work in 16mm. and the fourth in 35mm. With headquarters in Nairobi, they will operate in Uganda, Kenya and Tanganyika, and later in Zanzibar. Processing of 16mm. stock will be carried out in Nairobi.

Mr. John Grierson, Controller of Films Division of the Central Office of Information, described the mission of the East African Unit as "the most exciting I have come across—it is a historical development of the film."

Practical Hints to the Film Director

YOU are concerned in directing a film on African soil with African characters for eventual exhibition to African audiences. It is probable that the subject will be educational in nature, with beneficial purpose towards the people.

Your task is to organise, control and direct the making of a large number of separate visuals (" shots ") that by their individual content and smooth story flow when joined in correct order will translate the message of the Film Script into an unfolding narrative, through " living pictures," that is within the comprehension of the audiences for whom it is designed.

The task is not easy ; a few hints deriving from much trial and error may be helpful.

Before Shooting a Scene

Stand before your proposed setting ; let imagination people it with characters ; reach decision regarding your picture form and content. Note the sun position ; this will decide your camera position. Examine the tone value of the background ; this may be buildings or trees, or landscape. Make sure that there will be sufficient contrast in the tone values of your characters' clothes or faces.

Bring in Your Characters

Place your characters as far from the background as possible, at the same time examining the background for disturbing objects that may be confused with your characters' faces or bodies.

Next look through the camera to see if with profit you might bring the characters nearer the camera, or take the camera nearer to them. Every foot, even every inch that you can gain in this approach will benefit your picture result.

Fill your picture screen space with that which matters, people and objects. Waste no space on unnecessary sky or foreground ; for excessive sky or foreground there must be some designed purpose.

Finally use a tone-glass. Appreciate your scene as a pattern of bits or shapes of varying degrees of light and shade ; rearrange if necessary your jig-saw of tones into a pleasing tonal pattern.

Note especially the tones nearest the camera. Many a shot is spoiled by some too prominent tone in the foreground.

Character Set-ups

In grouping characters there is wisdom in imagining them in a triangular frame . . . equilateral, isosceles, or scalene. If the characters as they are posed can be held well within this frame they will present a pleasing pictorial composition.

In close-up work avoid the huge head from crown to neck. The

most satisfying human close shot is from head to waist; such shots are best when taken with a three-inch lens.

In solo shots watch the eyes; much more is gathered by the audience if two eyes are seen rather than one only.

If two people are talking, or working together, a two-shot is much better than two isolated solo shots.

When filming a solo close shot of a dark-skinned person, try to supply some means of reflecting light just below the head to lighten the heavy chin and neck shadows. If the character is seated at a table, a newspaper or a white tablecloth would serve.

Camera Angle Change

Never change the camera angle without purpose. There is only one legitimate purpose for change . . . NEW EMPHASIS in the scene. Something has become *more important*, demanding a new eye approach by the audience in the cinema.

This sudden change of camera approach angle is the "asses" bridge in filming. More slips in directing are due to errors at this stage than at any other time during shooting. These slips give endless trouble at the editing stage. Whatever action was proceeding at the change of camera angle must be repeated exactly at the start of the filming from the new angle. This is known as overlapping action; what was happening at the end of the one shot is repeated at the opening of the next shot.

Visual Continuity

Visualise in your mind the scene that will eventually join the scene you are now shooting; be one jump ahead of the present scene on the retina of your mind. This will enable you to control present tempo, mood, and visual continuity from shot to shot. This forward-seeing is the fundamental technical attribute of the competent director.

Endeavour to secure some human movement from scene to scene if such are finally to be joined together. Though these scenes that will eventually come together may not be shot one after the other, it is the director's responsibility to remember the visual moving link from one to the other, interrupted as he may have been by other scenes shot between, due to reasons of location or other disturbing factor.

When opening a scene try to catch the eye by some movement. Having done this, see that no other screen movement confuses the audience *without purpose*. Only paint one picture on one canvas.

A Word to the Wise

Do not stand close by the camera when filming is proceeding; keep just a little way away. If the characters happen to glance out of their scene, as they are apt to do, they will look towards you, and that is far preferable than looking at the camera.

It is a good plan, at times, to stuff the fingers in the ears to exclude all sound when watching a final rehearsal, or even a take. It is amazing

how much more alert and critical the eyes are when they alone are the way to the mind.

Be Your Own Critic

At the conclusion of every shot have quiet communion with yourself. You are responsible for what has just been filmed. Ask yourself whether anything in the shot was dubious, confused, muddled, or missed. Ponder well whether you have captured what you set out to capture . . . and if you are making educational material the question you should weigh is " Have I fully captured the *ONE* thing in this shot that I desired ? " For a shot of this educational nature is better if there is but one purpose rather than two.

Finally . . . forget everything except your scene of LIFE BEING LIVED whilst directing. Forget the onlookers . . . forget the world. You may cut a ludicrous figure involuntarily gesticulating or even grimacing in accord with your human puppets on your little stage. What does it matter ? You *are* in another world, inhabited only by you and your characters, and between you and them is a bond of understanding . . . if you *are* a Director.

The Film Editor

AN editor, according to a standard English dictionary, is " a person who prepares for publication."

A book, a newspaper, a cinematograph film—all require infinite preparation before publication.

My business is that of a film editor. When you see the list of credit titles preceding a commercial film you will see the editor among the many key technicians who have contributed to the making of the film. Briefly, this is the work which is the responsibility of the film editor :

He is present at all script conferences. In the building of the shooting script his opinion is sought as to the linking of the various shots, the coverage of passages of time, the use of film aids such as fades, dissolves, trick effects, etc. He has to be satisfied that the film, if shot to the approved script, will tell its story smoothly and without the use of footage which will only detract from the film.

The editor is usually present in the studio during production and can often advise the director on the use of additional shots which will help to punch home any significant part of the story.

After filming is finished, the editor, armed with the script, continuity notes, and a list of the director's selected shots, goes to the cutting room. There, a competent editor does not merely say what is to be done and from there leave it to assistants to assemble the film ; he handles the film himself and builds it up, using both sound and picture, into his first " cut."

In the cutting room the editor's greatest difficulty is to match the various shots from camera angle to camera angle, so that the audience realises the effect of the change of angle but is not disturbed when the change is made. If the editor is unable to achieve this result, then it is due to weak or faulty direction.

A further difficulty is often the lack of suitable shots to cover gaps in time and space—we call them bridge shots—and of cut-away shots which enable lengthy scenes to be shortened and obvious weaknesses removed.

At this point the editor, the director and producer see the film and decide as to its final shape. The editor is always concerned with the "balance" of the film—the light and shade which make the film interesting, understandable, and, above all, entertaining.

When the cutting copy has been approved, the editor is still only halfway home. The next stage for which he is responsible is "dubbing"—a term used to cover the mixing of dialogue, music and sound effects into one final track carrying the synchronised sound in its correct perspective to the film. Dubbing is very trying work, calling for infinite patience.

Dubbing finished, the picture negative cut to match the cutting copy, fades, dissolves, etc., included in the negative, and the film is ready for printing at the laboratories. The editor is present when the first test copy is screened and in consultation with the laboratory chief he decides upon any grading alterations which may be necessary before printing any further copies. His work is over—weeks of work in which he has had to bear complete responsibility for finishing the film. Then comes the Trade Show and pre-view—a very trying occasion—small defects known only to the editor stand out glaringly, but strangely enough none of the audience seems to notice—everything goes well—it is a good film—congratulations all round—and then a visitor talking to the producer. "What does a film editor do?" she asks. "Oh," replies the producer, "he's the chap who sticks the film together."

Raw Stock Scheme, 1948

PRODUCTION under the Raw Stock Scheme in 1948 maintained its habitual steady flow. Films completed during the year numbered 67, an increase of 17 per cent over the previous year. This expansion in the number of completed productions is particularly interesting in view of the fact that the total footage of raw stock exposed under the Scheme showed a decline and not an increase as might have been reasonably expected. In other words, more economical and effective use is now being made of the raw stock than ever before. Photographic quality of the material submitted for editing also showed a considerable general improvement.

The Colonies participating in the Scheme during 1948 were Cyprus (3 films), Gambia (6), Gold Coast (9), Jamaica (2), Mauritius (2), Nigeria (17), Northern Rhodesia (2), Sierra Leone (8), and Tanganyika (18). Among these territories Nigeria and Tanganyika showed a marked increase in production, while Jamaica figured in the list of completed films for the first time.

Of the total of 67 films, no less than 60 were of the local news-reel type. Only 7 were devoted to instructional or general interest subjects. Northern Rhodesia's output, for example, consisted of two Kodachrome general interest films, *Barging up the Zambezi* and *Game Patrol*, a narrative interest film of excellent quality which is to have distribution not only in other African territories but also in the United Kingdom, through the Central Film Library, and to schools through the Educational Foundation for Visual Aids.

Nigeria's output included five instructional films on a wide variety of subjects—*It Pays to Take Care* (cocoa marketing); *How to Wash* (a simple film on hygiene for children); *No Tax—No Improvements* (local government); *Rudiments of Football*; *Off Duty* (railways).

This increased production of films other than news-reels is a valuable expansion in the work of the Raw Stock Scheme, and in this sphere it is hoped that there will be still further development in the near future, side by side with the present steady progress in the production of local news-reels, which have a vital part in cinema work in the Colonies. The instructional film, of course, requires careful scripting and beginners in this field are advised to send any proposed script to the Colonial Film Unit before any shooting is embarked on.

There are now adequate supplies of film stock under the Raw Stock Scheme in order that more Colonies may participate, and take full advantage, under the Scheme, of the many-sided services of the 16mm. Department of the Colonial Film Unit.

Accredited Colonials from the West Indies, Nigeria, Sudan, Uganda and Sierra Leone have during the past year spent varying periods with the Colonial Film Unit in London, receiving instruction on 16mm. filming.

Educational Research Department, 1948

The general purpose of the Department is to provide for Colonial film users, mainly Government Departments, an information service on films other than those produced by the Colonial Film Unit.

During 1948 this has involved the continuance of its survey of existing educational, general interest and entertainment films, which is made with a view to selecting those suitable for various types of audiences in the Colonies; the supplying of information on such films in reply to requests from Colonial Government Departments, and in particular the

preparation of lists of selected films on special subjects, giving synopses and appraisals, and of reports on the suitability of specific films; the arranging of special viewings of films for Colonial Officers and other Colonial visitors to London.

Some three hundred films have been viewed and appraised during the year, a large proportion proving unsuitable for recommending for Colonial general audiences. Of the approved films, the majority are educational productions made for use in schools. The search for entertainment films suitable for illiterate audiences continues to have disappointing results, though the increased production of films specially made for juvenile audiences in this country has somewhat improved the position regarding supplies of entertainment films for young people in the Colonies.

A number of Colonial Government Departments have availed themselves of the services of the Department in selecting films for purchase. The largest selection was made for the Gold Coast Information Department, involving in all an expenditure of £1,000 on general interest, comedies and other entertainment films for use on the village mobile unit circuits and in village static cinemas. An example of purchase on a smaller scale was the selection of children's entertainment films on behalf of the Sierra Leone Public Relations Department for the schools cinema. Reports on the reception and practical suitability of the chosen films would be of great value, as selections of this kind are still largely experimental.

In the case of purchases of films by Colonial Government Departments, indents are usually referred to the Colonial Film Unit by the Crown Agents for the Colonies before orders are placed, so that any additional information which may be needed, regarding sources, current prices, availability and quality can be supplied. In addition, the Colonial Film Unit checks prints for quality, etc., before they are dispatched overseas.

Lists of recommended films, or comprehensive lists of films on special subjects, have been prepared during the year at the request of certain Colonies, for example Nigeria (Education), Trinidad (Agriculture), Gold Coast (Commercial Training), Gambia (Health), and the service has also been extended to Ceylon (Railway Training).

During the year the Department has assisted in the organisation of the activities of Colonial teachers studying visual aids in this country, and the records and general contacts of the Department have been helpful in this new development of its activities.

* * *

SCIENTIFIC FILM ASSOCIATION

A Colonial Committee of the Scientific Film Association has recently been formed. This Committee will welcome all contacts from the Colonies, and those interested should write to H. G. A. Hughes, Esq., c/o Scientific Film Association, 34 Soho Square, London, W.1.

THE MOBILE CINEMA VAN IS
A New Weapon in Mass Education

One of the weapons man now uses in his ceaseless struggle against disease, superstition and ignorance is the film, and it is the use of the film in the mass education of the African native that an Englishman, touring Nigeria with a cinema van, describes for us.

By Norman Spurr

(Reprinted by courtesy of *London Calling*)

A NEW weapon ! I wonder what sort of image that phrase brings to your mind. In these days, it is almost certain to be a weapon of war ; but there are, of course, other weapons—weapons which man uses in his ceaseless struggle against disease, and superstition, and ignorance. One such weapon is the film, and it is the use of the film in the mass education of the African that I am concerned with at the moment. For the past eighteen months, I have been responsible for the film work of the Public Relations Office in Nigeria.

* * *

During the war, mobile cinema vans toured Nigeria with films designed to bring home to the African the objects for which the war was being waged, his own part in that struggle, and the progress being made towards victory. To take but one example, a film on African timber always delighted the bush audiences because, as one African put it, " it showed how African timber was helping to win the war."

These programmes were so successful that Mr. W. Sellers, head of the Colonial Film Unit, was authorised to experiment with the use of films to instruct Africans in education, agriculture, health, and other similar subjects.

The Reactions of Audiences to Films

But before we started production, it became apparent that fresh research was needed into the reactions of our audiences to the films we showed them. There was no longer a single, unifying idea—the winning of the war ; peace had come, and, with it, the collapse of a stimulus, and the return to the old patterns of living. We were not out to find if our audiences liked our film shows ; we knew that ; but we wanted to know how effective they were in communicating ideas, where our strength lay, and how we might improve—always bearing in mind that we existed only to inform and to educate.

The first thing we found was that our programmes were too long, too diffuse, and too indigestible. It was the Charlie Chaplin comedy, put in

at the end of the programme, which stole the show, and not our instructional films.

Competition of this kind within a programme simply would not do. So the first lesson we learned was to select a programme in which the films reinforced each other's message. As a result, the mobile cinema vans went out with a selection of programmes—generally, three—and the village was allowed to make a choice from those, which were built round a single theme, such as social welfare.

It soon became evident that the system of finding out what an audience thought of the films was completely inadequate : there was far too much opinion, too little fact, and sometimes we were deliberately misled. Questionnaires were not possible, because the audiences were illiterate, and the ordinary question by word of mouth was little better, " for," argued the African, " we like these film shows, and they will continue as long as we say they are good "—a most understandable sentiment but not much use to us !

Finally, we hit on the idea of having several observers who spoke the language of the audience, roaming amongst them and taking down any remarks overheard during the show. This gave us a cross-section of the audience when their reactions were completely uninhibited. The sampling at times was so accurate that observers would bring in almost identical comments from the various parts of the audience.

One programme contained a film called *Weaving in Togoland*, made in West African territory. It is a factual film, concerned with the story of some students who went into a village to teach new methods of weaving, and how these methods brought economic prosperity which, in turn, yielded better social conditions, such as a new school. One person was overheard to say : " Cloth-making is very good ; it is how they make cloth we use." Another remarked : " Old women and old men not good to follow cloth-making ; they cannot see well and which is which."

The man who made the following comment evidently believed in the rigid division of labour, for, said he : " It is not good that men take part in cloth-making for it is lazy work ; it is better that they plant and leave the cloth-making to the women." On the other hand, we overheard : " This cloth-making is very good ; if I had money I would send my boy "—presumably to the Government Training College.

Subject-matter as Basis for Discussion

At one of the shows, we had the District Officer with us, and he was able to answer the audience's inquiries as to what the Nigerian Government was doing about it all by telling them of the textile centres, and also of a village in their own division which had a teacher living with them to teach these new weaving methods. The District Officer was particularly pleased with the way the film put an audience in a receptive

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Marangu



Court elders



Picking coffee

Mixed Farming

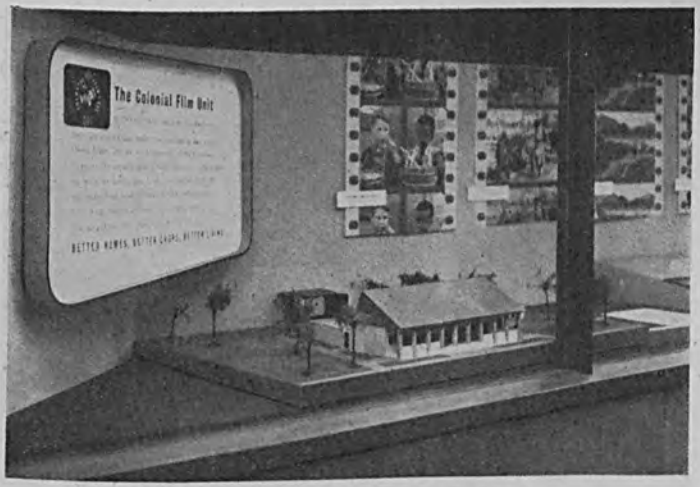


Produces good manure



A good sample of groundnuts

Village Cinema



Model in Colonial Office window



Window display—Colonial Office

The Theatre—21 Soho Square



The Oni of Ife views the Africa Conference film



Production staff viewing a film

frame of mind, or, to borrow a phrase from the advertising world, "It broke down sales resistance."

A parallel investigation was made into the reactions of literate audiences at a technical school and girls' school. As English was a common language, we were able to use an oblique method of investigation called the discussion method. As its name implies, the film shown to the audience became a basis of discussion. We asked the audience questions, and they in turn asked us questions about matters the film had raised.

On one occasion, we showed the Technical School a film called *Steel*. Filmed in Technicolor, it has had considerable exhibition overseas. We asked the audience if the material taken out of the ground by the excavators was iron which poured from the furnaces. This was answered correctly; but when asked what other material went into the furnace with the iron ore, we got only a partially correct answer. Lime was mentioned, and coal!

Coal surprised us, for in the film there is quite a long and vivid sequence dealing with the conversion of coal into coke for smelting in ovens very like those at Wankie. But, somehow, the audience failed to relate these ovens and their product to the smelting process. We came to the conclusion that this was because the film never showed coke going into the furnace, only mentioned it on the sound-track. In contrast, the film showed trucks of lime, iron ore, and coal waiting in the sidings.

Time and again, in all our experiments, we found that information given by the commentary was often missed. But what was seen was always remembered.

Sometimes a film shown at the Technical School was also shown at Queen's College, and it was most interesting to note the difference in the reactions to the same film.

Conclusions Drawn from Investigation

A film made for Africans by the Colonial Film Unit and called *Mr. English at Home* brought forth such questions as "How much did the man earn?" and "What was the bus fare to work?", from the students; whereas the girls wanted to know was it right for a woman to leave home and go out to work, and whether "Mrs. English" ever got away from her household duties and went out of the house!

As a result of all these investigations, and other research into the reactions of African audiences at the commercial cinema, what conclusions did we arrive at? Let my chief African commentator summarise for you. Rubbing his chin reflectively at some further piece of evidence which cut right across our accepted theories, he said: "We don't seem to know very much about this yet." Nor do we.

There is no question of the tremendous value of the film; it is our techniques which need overhauling. Three things emerged quite clearly. One was that the silent technique with its visual continuity is better

than a film which depends upon the commentary to give shape to, and information about, the visual image. Secondly, the screen cannot do the job by itself; it must be followed up by discussion, and by the expert giving further instruction. Its principal job is to arouse interest in the subject. Thirdly, what an audience brings to the film is as important as what the film brings to the audience.

A film dealing with co-operative cocoa farming, and, of course, excellent for the cocoa farmers, was shown at Ogwofia, where palm kernels were the cash crop. The village is only some 200 miles from the cocoa-growing areas. Here are three comments to illustrate my last point.

Someone asked his neighbour: "What sort of fruit is cocoa like?" Someone else said: "What kind of cocoa is that, cocoa-nuts?" Not all were so naive, for overhearing a companion say "Oh, it's yams," a man replied: "Yams; do you pluck yams from tops of trees?"

One of the major difficulties confronting Europeans making films for African illiterates is to remember what a tremendous difference the various ways of communicating thought have made to people brought up in the Western tradition. A remote village in Cumberland knows considerably more about the world than an African villager does about a village a few miles away.

As a result of our research, we made plans to go into production. I have no time to tell you of the various experiments we made with cinemagazines to make them more vital than mere film reporting, nor of our investigations into the close-up, which seemed to cause some confusion.

Finally, we decided to incorporate most of our theories in a single film for the Cocoa Department. It was cast in a semi-dramatic form, and its purpose was to supplement a pamphlet on the correct preparation of cocoa beans for market. It is a story of a farmer who was content to go on in the old way despite the changing standards of quality. Though warned by the cocoa assistant, he takes his beans to market, has them rejected, and is then shown by the assistant how to do the job properly. His second visit to market is crowned with success.

Two-thirds of the film is concerned with actual instruction. Comment is the bare minimum, for we tried to say everything by visual images. The editing and cutting of the film are quite normal, and we did not cut our close-ups—rather the reverse; but we did pay very careful attention to visual continuity and to accuracy of setting. The film has yet to go into circulation, but test showings indicated that we are travelling the right road.

I have been talking about Nigeria, but other Colonies are using film extensively. Civilisation is largely the history of communication: the film is a new weapon of communication. We must use it wisely; we must use it well.

Health Education by Film in Africa

By George Pearson, Hon. F.R.P.S.
Senior Film Director, Colonial Film Unit

(Reprinted by courtesy of Central Council for Health Education)

IN the wise development of our vast Colonial territories the greatest undertaking is the mass education of the illiterate millions who form by far the larger proportion of the population. The long-term aim is the cultural uplift that achieves a higher standard of living, ends illiteracy, and leads eventually to self-government.

This is a matter of many years, probably generations, but while the purpose is steadily pursued, methods must be used for the speedy dissemination of urgently needed information ; these available immediate methods are the spoken word, the radio, the practical demonstration, the model, the diagram, the still picture, the film-strip, and the living scene of the moving picture.

The Colonial Film Unit concentrates on the use of the cinema screen as a pre-eminently potent means of instant value for bringing to primitive audiences new ideas within their comprehension, especially those that affect their welfare. The films are taken to remote primitive villages by cinema vans and shown to audiences of hundreds, and even thousands. In all plans for progress the physical well-being of the native is paramount, and health education is definitely the first directive of the Film Unit ; to bring to the native mind realisation of the benefits of better homes, cleaner villages, wiser sanitation and healthier bodies is the noblest purpose in our film programme.

In the African bush the struggle for life is intense ; expectation of life is grievously low, and only by placing better health in the van of the progressive march can the desired cultural goal be reached or even approached. Local custom, apathy, prejudice, and even in some cases active opposition have all to be overcome.

To say to those whom we wish to benefit " Don't do this or that " is no way to urge them ; it is through clear understanding only that they can be stimulated to comprehension of our picture messages, and that demands on our part a deep appreciation of the native mind. We are dealing with adults, who though unenlightened are not necessarily unintelligent ; on the contrary, they are often very shrewd and always keenly observant, but they are adults who cannot read or write, primitive in customs and environment, heirs of an age-long savage tradition of fearsome folk-lore, fetish, and strange superstition that we cannot ignore.

They have characters and opinions resulting from what has been impressed upon them by their predecessors and the circumstances of their environment. Only on the accumulated memory store of those strange

adult minds can we build towards our purpose, the bringing to them of a fuller understanding of the world, of life, of living.

Arousing Primitive Interest

So we shape our films in accordance with the established laws of all mental progression; in essence that all acquired knowledge must derive from experienced sensations, of which those of the eye are ever the strongest. Those experienced sensations are held in the memory as thought material, and as fresh sensations are added to the store, new mental comparisons and associations are conceived; from perception to conception, that is from apprehension to comprehension.

The native who will see our film has a mind compact of memories, interests, and expectations. Our picture message enters that memory store and stirs a new consciousness which is a fusion of the old with the new. If what we have provided has no point of contact with anything previously experienced we shall have failed, but if we have given that mind something that though unfamiliar has stirred some memory cell, interest will be captured, imagination aroused, and awakening of understanding born.

It is this acceptance and appreciation of the stored material in the native mind that rigidly affects our choice of the new material we desire to supply; for whatever our culture or race may be, all present thinking depends on past experience. We can only start from those things of which our audiences have clear perceptions if we are to succeed in leading them to comprehension of associated ideas. An example may make this plain.

On one occasion a film on malaria and the mosquito was shown to an utterly primitive audience. After a while a greatly enlarged picture of the ugly insect was projected on the screen, presumably to give more intimate knowledge of its structure. The reaction amongst the natives was ruinous to the film purpose, for they said there would be no need for them to worry about the little mosquitoes they knew; those in the film were enormous and terrible things quite different from anything in their country! What had been overlooked was the complete ignorance of the primitive mind about magnification. By this lapse the film makers utterly failed to make their point and unfortunately added a false idea to the native memory store.

Walt Disney has recently made a cartoon film for South American primitives in which he has dealt ingeniously with this problem of the explanation of magnification.

One other psychological factor affects our methods. We have to arouse in the native mind the will *to do*, to put into practice what the screen has revealed as beneficial, and this vital will can only derive from stirred emotions. The prime movers towards human action are always emotional, therefore we endeavour to stir our audiences emotionally by threading the picture lesson through a simple story of native life with native

characters on native soil. Many of our films have been profitably tied to the parable of Mr. Wise and Mr. Foolish. It is a good way to carry a health lesson agreeably and provocatively.

Endless Subject-matter

Of suitable health subjects there is no end; many are given priority to meet some urgent district campaign desired by the native administration. In some areas of West Africa the mortality rate from tuberculosis is as high as fifty per cent of the deaths from all causes. A film that could deal with this serious problem in some beneficial degree was urgently needed; talking or lecturing, no matter how expert, could not have the emphatic and lasting effect of the living picture that could reveal clearly how the disease starts, how it spreads, how it can be *prevented*.

Under the guidance of the chief medical experts in Africa a film-script was prepared with real enthusiasm by the Unit; a rather unpleasant subject was made intensely interesting by carrying the implied lessons through a human story of a happy native family menaced by the disease. This film *Fight Tuberculosis in the Home* is considered a pioneer of its kind, and is now profitably used in West African campaigns.

That vital health necessity, pure water in constant supply, suggested another worthy subject. A story around three villages was scripted to show how the progress in one village stirred desire in two others for similar improvement. With the help of the Chiefs and hundreds of eager natives, at times overwhelmingly enthusiastic, a valuable film resulted showing how a community, mainly by its own voluntary effort, could obtain a constant and copious supply of pure water.

In dealing with human illnesses the Unit's main function is to show that prevention is better than cure; in the preventable diseases we reveal the root causes, the mosquitoes, the rats, the fleas, lice, ticks and bugs; we expose the sad ignorance that permits the existence of stagnant uncovered water, exposed latrines, dirty and ill-ventilated dwellings. We show the advantages of well-planned housing, covered pit latrines, bush clearing, rubbish disposal and the home-made barless incinerator . . . in a word, *cleanliness*.

Child care is high in priority; many films have been made dealing with pre-natal clinics, infant welfare, and physical education in the school. We are not confined to the human aspect only, for there is much to be taught concerning animal welfare. Films on animal husbandry, the veterinary farm, and mixed farming have each served urgent needs.

As each film nears completion we examine it keenly to discover whether we have erred by ending the screen message at the point where it has shown *how* improvement can be achieved. Not until we have revealed *why* this achievement is possible have we fulfilled our purpose.

A Misunderstanding

Apropos of this, it is worth recording that the pioneer and founder

of the Colonial Film Unit, Mr. William Sellers, was stirred to use cinema as a means towards native enlightenment when as Health Officer in Nigeria many years ago he had a startling experience.

A most serious plague had broken out, mortality was great. Rats were the carriers and had to be exterminated. The Government were offering twopence a head for dead rats ; the natives brought them in by the score, but the numbers never seemed to lessen, in fact young live rats were also being brought in. Sellers then discovered that on the town outskirts rats were actually being bred and taken to the official collectors. To his amazement the breeders honestly thought they were aiding the cause ; if the Government wanted rats at twopence each, and dead ones at that, what more could the breeders do to help than supply live rats for the same price !

Surely a clear case for the need of knowing *why* as well as *how* !

My Visual Aids Course

By an African Student

WHEN I left Lagos Airport for London, on August 18th, 1948, little did I expect that after five months in England my time would have been so fully occupied and my mind so packed with new ideas.

Since my arrival in London on a Government Course to study Visual Aids in Education, I have made many visits to schools, attended lecture courses, listened to discussions on the place of visual education in schools, studied film appraisal, and learned the mechanical operation and maintenance of the various optical aids. It is impossible in a short article to give in detail either my day-to-day activities or the plan of programme for my training. Briefly, I have learned to evaluate the educational limitations of the various visual aids from the simple lantern slide to the episcope, epidiascope, film-strip and cine-film projector.

I have been attached to the Colonial Film Unit at Soho Square, which has provided part of my training. Further, through the Colonial Film Unit many personal contacts have been arranged that have enabled me to acquire a wide background of information, especially from various County Education Committee Visual Aid Departments. This has so far been the most important aspect of my studies. The British Film Institute has given me the use of their extensive library of books and periodicals and opportunity to attend meetings of their Educational Film Appraisal Panels as an observer.

In December, arrangements were made for me to take a teacher's vacation course on visual aids, held at the Wandsworth Technical College. Here I attended lectures on Visual Method, Animation, Film Appreciation, Film-strip Making, the work of the teacher supervisor, and training in film appraisal. Practical work on making film-strips and other visual materials were also included in the course.

Among my visits to County Education Visual Aids Departments, I remember especially the kind reception given me in Essex and in Kent. At Maidstone, in Kent, I saw a wide range of visual aid materials, such as would be impossible to see in any dealer's shop. A library of over three hundred film-strips and some films is maintained, and in subsequent visits to Kentish schools I have had opportunities of seeing some of these in use.

At Chelmsford, I saw the extensive programme of the Essex County Visual Aids Department for supplying all their schools with high-quality equipment made to the Department's own specification. Many of their schools, particularly in remote rural areas, are served by mobile film units, manned by a driver-projectionist, the visits being arranged at fixed regular intervals. A central film library supplies both the mobile units and schools having their own projector. The County teachers are encouraged to prepare their own film-strip material, the strips being printed in the laboratory at the Chelmsford headquarters.

My visit to the Wanstead Modern Secondary School with one of the mobile units was perhaps the most interesting of the school visits I have made. It was my first experience of meeting English boys and girls, those inquisitive, healthy-looking pupils who were eager to know more about my country after seeing the film *Cocoa*. These boys and girls are pupils of a mixed Modern Secondary School with a headmistress in charge. I was surprised at this, for it is rare to see a woman holding such a post in Nigeria.

An African visitor to an English school has a choice to make: either to feel embarrassed and even annoyed at the questions put to him, or to accept the joke and find satisfying answers to the unexpected and intriguing questions the children ask. This was the position in which I found myself when I screwed up courage to face the barrage of questions fired at me at Wanstead. "What do your pupils want to know?" was the question I put to the Principal. "About your country," she replied.

"Do you have shops?" shrilled one of them. This young fellow gaped when I told him that my fountain pen and suit were bought in shops in Nigeria. "Do you have lions and tigers?" asked a girl. "Yes, but I first saw them in the London Zoo." Then followed a series of questions such as "Do you have brick houses?" "Do you sleep in beds?" "Do you have clocks?" "Do all the children go to school?" "Do the children write on desks?" I answered these questions as cleverly as I could. I was, however, bewildered when one of the smallest children wished to know if I knew Bingo, who lived in the Congo. Bingo, he said, was a citizen of the jungle. He was slightly disappointed when I told him that I had never been to the Congo and therefore had not met Bingo.

It was time for lunch and questions were still being asked. It was evident that the pupils had been interested and absorbed. "Tell us

more," they said. The girls were particularly interested and they followed me until the bell went for their meal.

The story of my visit to this school is one I will always want to tell. It was an experience which has brought me many more friends and cost me much in postage stamps, replying to letters from children wishing for pen friends in Nigeria.

The Use of African Music in Films

By a member of the C.F.U. Staff
Reprinted by special request

WHEN Eisenstein's *Ivan the Terrible* came to London recently, it was stated by some critics to contain the highest attainment in synthesis between sound and vision. Although Eisenstein's technique, once so advanced, is now commonplace, and those who remain his disciples tend to remind one of those balletomanes who regard all Russian ballet, good, bad, or indifferent, as phenomenal, nevertheless one can still learn a great deal from the study of his films. The particular principle of synthesis between sound and vision is set out at great length in his well-known book *The Film Sense*. Simply stated, it is an attempt to fit melodic line and rhythm to the action and composition of the visual sequence. One of the fundamental principles of ballet is that there should emerge a perfect synthesis of the three basic elements of music, choreography and décor. If we substitute the visual sequence of the film for the choreography and décor of the ballet, we find an identical problem. In fact, Eisenstein's theory, as practised in *Ivan the Terrible*, is precisely that explored in reverse order in parts of Disney's *Fantasia*, where the cartoonist presents on the screen his visual interpretation of classical music: Eisenstein presented in his sound-track a musical interpretation of the visual sequence.

These theories are, of course, the most advanced concerning a very old problem. Everyone remembers the pianos pumping away a feverish accompaniment to the early silent cowboy films. Noise is, in fact, of primary importance in film-making. The films of the C.F.U., which have as an inherent and necessary characteristic an emphasised simplicity of technique to such an extent that the normal film conventions such as dissolves and wipes are ruled out, can still be enhanced or ruined by the quality of the sound-track. That the C.F.U. has recognised this is amply proved by the fact that for some time now Fela Sowande, the well-known Nigerian musician, has been a full-time member of the staff here, as Musical Director.

But the particular musical problems faced by a unit whose purpose is to make films for African audiences are unique and difficult. In selecting music for a C.F.U. sound-track, we have three broad alternatives:

(1) The use of " suitable " Western music.
(2) The use of pure African music.
(3) The use of orchestrated or developed African music.

Before considering these three alternatives, it should be well and truly grasped that European and African music are as poles part. African music is essentially traditional. It is akin to the stories and legends which are cherished by every family and tribe. It is never recorded or written down. It is simply handed down from generation to generation. Not only has African music merely a local and never a universal or even a territorial meaning, but also each song and each melody has its own particular meaning and its own particular occasions for use. Thus it becomes abundantly clear that it is quite useless to plant "African Music" which sounds vaguely suitable on to a sound-track, as one might legitimately consider Purcell's Trumpet Voluntary or the Water Music suitable for such and such a sequence. In actual fact we may well be using a funeral dirge where we intended a spring-song, and not only is this kind of error liable to be made by Europeans, but even by Africans, for African music, as has already been stated, is local in meaning, and Africa is an enormous continent.

It is essential to grasp the fact that there is practically no ordinary " entertainment " or " concert " African music. The askari driver on safari who crouches over the camp-fire at dusk and croons over his primitive instrument for hours on end is playing music which is either only intelligible to his own particular countrymen or which emerges astonishingly as a garbled version of Yellow Dog Blues, or, alternatively, Abide with Me.

" Westernised " African music is a parody. It will be remembered that in Thorold Dickinson's film *Men of Two Worlds* there was performed a work called " Baraza," written by Arthur Bliss in the African idiom and played by a fair-sized orchestra. The result was neither Western nor African and extremely controversial. The quality of African music is bound up with its peculiarly African instruments. If it develops at all it will develop in its own way, and no amount of streamlining will make it develop any faster. In a recent article, a visitor to East Africa who is something of a musical authority recounts a conversation he had with a Buganda chief about the Madinda, a native instrument of Uganda. The chief was emphatic to point out that the instrument was heard to the best advantage when played at dusk, when the sound drifted across the valleys. This is the essence of African music.

In the interests of accuracy, then, the broad musical policy of the C.F.U. should be one of caution. If a film is being shot on the Gold Coast, and music can be recorded on the spot which careful investigation has proved to be genuinely in keeping with the film, then African music should be used. If there is the slightest doubt as to its suitability, then Western music should be used.

Films We Have Seen

LITTLE AND OFTEN RAILWAYS

2 reels. 20 mins. 16mm. Sound. Distr.: British Railways (L. & M. Region).

Synopsis. This instructional film on controlled firing in locomotives utilises both direct photography and animated diagrams. The first part demonstrates the basic routine of correct firing and how to increase steam under this system. In the second part, the underlying principles are explained, i.e. the chemical composition of coal, the parts played by primary and secondary air in the burning of the coal and gases, the wasteful effects of too much or too little coal, etc. The film then examines the effects produced in the firebox by incorrect practices such as uneven spreading of coal over the fire-bed, the use of too large lumps or too thin a fire-bed. The principle of little and often is then applied to the water supply, followed by a recapitulation of the essential factors of correct firing.

Appraisal. An excellent film, well planned and stimulating, which drives home its lesson repeatedly in a variety of ways. The moving diagrams, which can be so confusing to Colonial audiences, are so linked with preceding actual shots that they add greatly to the clarity of presentation. The commentary is well related to the visuals. The film should prove a successful instructional medium for audiences possessing the necessary basic technical knowledge.

Suitability. Railway firemen and trainees.

Book Review

PRACTICAL PROJECTION FOR TEACHERS. By N. J. ATKINSON. (Published by Current Affairs, Ltd., 19 Charing Cross Road, London, W.C.2, price 10*s.* 6*d.*)

This well-planned and copiously illustrated book on the efficient use of film and film-strip projectors in the classroom should prove invaluable not only to the more inexperienced user of visual aids but also to the less mechanically-minded teacher. It describes, in non-technical language, the various types of projector and all that is necessary for the teacher to know of their mechanical operation, including elementary facts relating to design, running and maintenance. Other sections deal with such subjects as the care of films, the choice and placing of screens, and front and rear projection.

Mr. Atkinson is obviously a teacher of wide experience in the use of visual aids in schools. His book contains much sound, practical advice, for he lays emphasis not only on how the equipment works, but how it can best be used in the classroom, and it can be unreservedly recommended.

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial Notes

WE hasten to make an apology for the June break in the continuity of COLONIAL CINEMA, the first since 1943. The Editor was overseas, and illness among the staff interfered with the preparation of material. Although many appeals have been made for contributions to the magazine, we are never in the happy position of having a reserve of material upon which to draw. If the magazine is to maintain its interest in the Colonies it must be well flavoured with overseas news. Every territory is anxious to know the developments taking place in others, so that periodic reports even of the briefest can always find their place. There are two such reports in this issue ; we should like many more along the same lines.

* * *

In recent months Colonial matters have occupied a prominent place in home news. The ordinary person is far too uninformed about the Colonies and what is happening there. It is realised that periodically sums of money are allocated by Parliament to assist schemes of Colonial development, but there is little realisation of the extent of our dependence on the Empire for many of our everyday requirements. So that the people should be better informed on these matters, a Colonial Month was organised in June 1949. The main feature was a Colonial Exhibition staged in the centre of London. It was so successful that it remained open long after Colonial Month was over. It was thought that a special write-up on " Colonial Month " would interest overseas readers.

* * *

We have had many inquiries for a reliable small projector that can be driven by ordinary car batteries. Numbers of people in isolated areas are anxious to organise cinema shows for small audiences. They are neither able to afford the large capital outlay necessary for a standard projector—and a generator more often than not because there is no local power—nor the expensive maintenance and running costs. At long last one that can be recommended has been brought to our notice. Our technicians have gone to some trouble to examine and test it and a report with illustrations is given elsewhere. Comments on similar projectors that come on the market will be given after careful examination.

* * *

Some welcome changes have been made in the Unit's theatre at Soho Square. Last year the projectors which had done constant service for about fifteen years were replaced by the most modern sound equipment. Because of poor acoustics the new equipment could not be fully

appreciated. The Ministry of Works took the matter in hand and have done a splendid job. With restful green drapes on the walls, new carpets on the floor, and porous tiles on the rear wall, the sound has improved out of all knowledge.

Several distinguished audiences have since enjoyed these improved facilities when attending to see a programme of Colonial films.

Central African Film Unit

IN COLONIAL CINEMA of September 1948 (Vol. VI, No. 3) an account was given of the film work carried out in Northern Rhodesia during 1947. It was mentioned then that the formation of a Central African Film Unit was impending to undertake the systematic production of films in Northern and Southern Rhodesia and Nyasaland.

Under the leadership of Mr. Alan Izod, late of the Films Division of the Central Office of Information, film production of this new organisation started in September 1948.

The headquarters of the Unit have been set up in Salisbury, Southern Rhodesia. It had a modest beginning with three offices, a cutting room and a share of a theatre-cum-studio; the initial headquarters' staff consisted of a production manager, a clerk and a learner-cutter.

Two field units are working, one in charge of Mr. Stephen Peet operating from Salisbury, and the other headed by Mr. Louis Nell, based at Lusaka in Northern Rhodesia. Plans will be made to send one of these units to Nyasaland as required.

For the time being all shooting is being done in 16mm. film, and so long as supplies are reliable it is planned to use 100 per cent Kodachrome. Only silent films are being made in the first instance as it is intended to use live commentaries in the various vernaculars.

Both field units are provided with Cine Kodak Special Cameras; it is hoped shortly to take delivery of two Cine Specials Mark II, the first of their kind to be imported into southern Africa. Each unit is supplied with a one-ton vanette and a two-berth caravan. Mr. Denys Brown, the script writer, is similarly equipped for transport, while the producer uses a Ford V8.

Exposed film is developed and duped in Johannesburg. It usually takes about three weeks to get a dupe back for cutting, but when the extensions to the laboratories are complete it is hoped the period may be reduced to a fortnight. The quality of the dupes being supplied by Johannesburg is very good indeed.

The following films had been completed by the end of June 1949:

(*a*) **Mulenga Goes to Town.** This is a three-reel film shot by Louis Nell in Lusaka. It shows the trouble a village youth can meet when he goes to town on his bicycle for the first time.



A scene from " The Two Farmers "



A scene from " The Wives of Nendi "

(*b*) **Mujenji Builds a Bridge.** The villagers of the Tanda Native Area set about building a bridge of 10 spans over the River Mwarazi, which when in flood cuts them off from food supplies and has cost many lives in attempts to cross it. The Native Department provided girders and cement and the job was supervised by the Development Officer. A ten-reel film has been made about this undertaking.

(*c*) **Zimbani.** This is the story of a youth who through his own efforts becomes a successful tobacco farmer in spite of the handicap of a lazy father who is eventually sent to jail. It is a five-reel film taken by Louis Nell at Petauke, Northern Rhodesia.

(*d*) **The Two Farmers.** This film tells the story in two reels of a farmer whose ambition is to buy a scotch-cart and finds that the only way of doing it is by improving his farming methods. It was shot in the Chiduku Reserve in Southern Rhodesia by Stephen Peet.

(*e*) **The Wives of Nendi.** Directed by Stephen Peet, and photographed by Louis Nell, this two-reel film shows the good work done in the Mangwendi Reserve of Southern Rhodesia by Chief Mangwendi's wife. She has formed women's clubs throughout the reserve, raising the standard of cleanliness, hygiene, cooking and housewifery generally. The film shows how these new methods were introduced into a village in spite of the opposition of the headman and how they made the village one of the best in the reserve.

Two more scripts have been prepared, a third is in preparation for production in Northern Rhodesia, and two others are in preparation for production in Southern Rhodesia. It is proposed to pay a visit to Nyasaland in September 1949 to make a series of short films there.

Films are being made in story form, pointing a moral to audiences by showing them the experiences of other Africans and attempting to teach them by association with the characters in the films.

Colonial Month

"EXTENDED by popular demand until further notice." This poster, displayed at the entrance of the C.O.I. Exhibition "Focus on Colonial Progress," is a measure not only of the interest which has been taken by Londoners and visitors to London in the Exhibition itself, but also of the success of Colonial Month as a whole, for it is by no means the only item on the programme which has been extended beyond the official closing date of July 20th.

People from nearly every Colony, many in colourful national robes, were prominent among those who attended the inauguration of Colonial Month, performed on June 21st at Church House, Westminster, by His Majesty the King. The guard of honour, which included a detachment of the Gold Coast Mounted Police, and scouts and guides from many territories, gave also a distinctive Colonial touch to the ceremonial background. In his speech, His Majesty spoke of the part played by the Colonies in the war, of the aims of Colonial administration, and the opportunities to be grasped in spreading health, education and new vigour among peoples who have hitherto had little of these advantages, and in strengthening the trust and comradeship between races upon which the peace and welfare of mankind now depend as they have never depended before. In paying special tribute to the Colonial Service he said, " I take pride in the achievements of this devoted band of men and women, many of whom have gone out from British homes to bring peace and security to the Colonial peoples, to give these peoples a fine tradition of service and to help them in their social and material progress."

Later in the month, the King and Queen paid a visit to the C.O.I. Exhibition, which has proved to be a record-making success. A stream of nearly 9,000 visitors daily has been the reward of an imaginatively conceived and ingeniously contrived display, the purpose of which was to arouse interest and give simple information on a subject on which the British public had shown itself to be woefully ill-informed.

So many organisations collaborated in the scheme that Colonial Month has made its mark in a great variety of ways. Everywhere shop-window displays of Colonial products have caught the eye ; visitors to the Zoo have found animals from the Colonies specially " featured " ; there have been exhibitions of historical prints at the Victoria and Albert Museum and of historical documents at the Public Record Office ; the Royal United Services Institute, the British Museum, the National Portrait Gallery, Kew Gardens, the Royal Geographical Society, the Church Missionary Society, the Boy Scouts Association and the Girl Guides Association and many others have each organised displays on their particular connection with the Colonies. These ancillary exhibitions have given invaluable opportunities for extending knowledge on subjects treated, of necessity, only briefly or not at all in the popular Exhibition in the West End of London. A particularly interesting display was that organised by the Royal Anthropological Institute on " Traditional Art of the British Colonies," in which examples mainly of representational art, from fourteen Colonial territories, were included, focusing attention on a subject which can and should play an important part in the cultural development and consciousness of individual territories. Some of these exhibits, notably the Ife terra-cotta heads, show an artistic development of which any civilisation might justly be proud.



Their Majesties The King and Queen visit the Exhibition



His Majesty receives Colonial guests at Church House

Numerous radio and television programmes have featured Colonial topics during the month, so that interest has been aroused over a wider field than London itself. " Focus on Colonial Progress," however, has proved the star attraction, and queues outside the building have from the beginning of Colonial Month been as regular a feature of the Exhibition as the two members of the Gold Coast Police who flank the entrance.

Out of the glare of Oxford Street, through the dimness of a bush hut, into the gloom of a mangrove swamp, where even heat and humidity have been faithfully reproduced to give literally the right atmosphere, through a reconstruction of a somewhat starkly modern African dwelling, we enter the exhibition proper, and are introduced to a colourful company of Colonial people. These are life-size and lifelike models of almost every type of Colonial worker, the superior professional men being represented by a West Indian lawyer and a West African doctor. Near by a wall-map, automatically illuminated, pin-points in turn the location and names of the various territories, in regional groups. This flashing map, which neatly captures attention from the models, is typical of the thoroughness of showmanship which characterises the exhibition as a whole, so that it is almost impossible to pass by even so everyday an object as a wall-map.

Excellent " traffic " organisation has been another notable feature of the Exhibition, so that at all times it has been possible to see the displays comfortably, without crowding. This has been achieved by admitting a limited but constant stream of people, who pass along a one-way route past exhibits which, whether silent or vocal, static or animated, claim the attention only for a limited space of time.

A collection of traditional art and craft work next provides an effective contrast to a small gallery of modern paintings by Colonial artists—Kofi Antubam of the Gold Coast, Dennis Williams of British Guiana, T. Mayer of Mauritius, and F. Portelli of Malta. Then down a bamboo-lined stairway, and a fresh chapter of the Colonial story begins. Original old maps and prints play their part in glimpses of Colonial history, while a " family tree " shows the ramifications of Colonial administration and government. Then comes the seamier side of the picture—" Enemies of Progress "—where huge models of insect pests, actual specimens of mosquito and tsetse fly and a case of live locusts form an especially absorbing attraction for the numbers of schoolboys who throng the Exhibition. Soil erosion is demonstrated in a particularly dramatic fashion ; a model of a prosperous, fertile African hillside fades, as one watches, into a scene of ravaged desolation. It is the old showman's illusion—"All done by mirrors "—brought up to date.

At the end of this section the cinema begins to play its part in the story. A miniature screen, with standing room for an audience of a dozen or so, shows a two-minute film which epitomises the effects upon

Colonial populations of such enemies of progress as unscientific farming, diseases such as leprosy, yaws and tuberculosis, torrential rainfall and locust swarms. Two other miniature cinemas later take up the story, supplementing neighbouring picture displays of agriculture and health with the films *Revolution in Farming* and *The Fight Against Disease*. These short sound-film trailers, specially made for the Exhibition by the Colonial Film Unit, include shots taken from both C.F.U. and C.O.I. productions.

Aerial surveying is demonstrated by a working model; another model illustrates the re-planning scheme for Freetown and Sierra Leone; here also the story of Cyprus's triumphant campaign against the mosquito is told, in a series of illuminated maps showing how, in two years, this pest was eradicated from the island. Six square yards of wall space near by provide yet another *multum in parvo*, this time on the East African Groundnut Scheme, an exhibit showing examples of the variety of products derived from that much publicised nut.

A miniature school-room provides an appropriate setting for a brief survey of educational progress in the Colonies. Here a succession of illuminated pictures and maps, accompanied by a recorded commentary, illustrates a wide range of activity, from mass education in the bush villages to the establishment of University Colleges.

A breather by a pool fringed with tropical plants precedes displays demonstrating the astonishing array of products which reach Britain from the Colonies. One is a "Talking Room," where a spotlight and a recorded commentary detail the sources of raw materials for the contents of a kitchen-dining-room unit and the family's clothes. Even more impressive are two wall-friezes, consisting on the one hand of grouped Colonial products and on the other of British exports to the Colonies, passing in panorama on endless moving belts. Here, too, is one of the few reconstructions which the limitations of space and funds have permitted, a typical Colonial market stall containing a bewildering array of merchandise. Lastly, a quiet backwater houses a complete collection of contemporary Colonial stamps, each set framed in a sample of Colonial timber.

So ends an exhibition remarkable for its variety, compactness and ingenuity.

It is not surprising that schools in the London area have taken good advantage of this remarkable essay in visual education. Daily the crowds have included parties of school children, who have displayed an interest and enthusiasm even greater than those of their more phlegmatic elders. It is to be hoped that the Exhibition, at least in part, will be taken to provincial centres, to carry on the excellent work it has done in London.

Apart from the use of film in the main exhibition, the cinema has played a conspicuous part in the Colonial Month programme. Films

on Colonial subjects have been a regular feature at lectures and at some of the smaller exhibitions. Silent ten-minute versions of many C.F.U. films have been used, and some of these, for instance *Marangu* and *Accra Market*, have been included in television programmes. The Crown Film Unit's new four-reeler *Daybreak at Udi*, a story based on Mr. E. R. Chadwick's work in village development in Nigeria, was released during Colonial Month, running simultaneously at two West End cinemas.

It would be difficult to estimate the value of all the publicity which the Colonies have received in the combined effort of Colonial Month. Results must speak for themselves, but little doubt exists that large numbers of people in this country are becoming conscious, as never before, of the substantial part the Colonial Territories are playing in British and world economy today.

Visual Education in Jamaica

SHORT summary of an address by Mr. M. A. Rennalls of the Education Department, Jamaica, to the Scientific Film Association in London.

* * *

To assist in carrying out a programme of village development in Jamaica, educational and instructional films were first introduced by Jamaica Welfare Ltd. in the year 1938. A Film Board of Control was established composed of representatives of Jamaica Welfare and the Education Department. This Board arranged a preview of all films, supervised the preparation of notes which would ensure that films would be thoroughly understood, and attended to the circulation of these notes to the schools. As the educational campaign was for adults as well as children there was no better way of contacting the people than through the schools.

In the preliminary stages the scheme was financed by means of a voluntary payment of one halfpenny on every bunch of bananas produced. While the banana trade flourished this provided thousands of pounds to help to establish the organisation. Then disease broke out among the crops; the outbreak of war added to the difficulties, and other means had to be found to meet the cost of educational schemes of this kind.

Three mobile units had been provided, each one equipped with a 16mm. sound projector and generator and staffed by a lecturer and driver mechanic. The film shows were very much appreciated by the village people, who had little else to relieve the tedium of their lives of toil.

Mr. Rennalls, recognising the value of the cinema in educational work, was not content to rely on the occasional visits of the mobile unit. He

was determined to find his own equipment, and if possible build some place where he could show films by day to his pupils and at night-time to the adults. This project was discussed with the staff and pupils, who in turn roused the enthusiasm of the parents. The whole community set to with a will. Labour and material became available in plenty and an excavation was made underneath the school. In a month an underground room of wattle and daub had been completed; meantime other friends had gone round the parish collecting subscriptions to help things forward. The Member of the House of Representatives of the area, hearing of the scheme, presented a generator, while a member of the Legislative Council contributed a storage battery. Such serious efforts were recognised by the Education Department, which supplied the projector and an additional storage battery. Lights and wiring were installed and through sheer enthusiasm the project became a reality.

The building which was used for the showing of educational films to the school children by day became a community centre in the evening. Here talks were given and the seeds sown for a mass education campaign. Other cultural organisations worked hand in hand with the Welfare section and there was always something fresh to maintain interest. The Agricultural Society, for instance, took advantage of the gatherings by giving talks on improved methods of food production and its preservation, and through the showing of suitable films indicated how the land could be preserved from the blight of erosion. Such organisations as co-operatives and savings unions were explained, promoted and encouraged, and the principles of self-help and good neighbourliness fostered.

Thus came into being a centre of education in its very widest sense where adults as well as children learned what there was to know about better health and better living. As a rule the room was thronged for the performances, which supplied every form of instruction and entertainment as well as films. By no means least was the constant encouragement of native talent through variety shows, which were a regular feature of the programmes.

Experiments such as this have a great influence on the life of the community and are well worthy of support by everyone who desires to see better standards of living among the people.

A Battery-Driven Projector

ONE of the functions of COLONIAL CINEMA is to record the progress and development of equipment used in cinema work. In most Colonial territories, suitable equipment is required for the public showing of films to audiences ranging from a few hundred to two or three thousand. This means that screens of between six and nine feet in width are required; experience has shown that the illumination necessary to project a satisfactory picture on such a screen is from a machine with

a lamp of 750 watts usually at 110 volts. Generally power is provided by a mains supply or from a petrol generator. From time to time we have given specifications of equipment which has been tested and found suitable.

When only a small audience has to be catered for, such equipment means a comparatively large capital outlay with fairly heavy running costs. During the last two years, there have been constant inquiries for a cheap battery-driven projector to serve audiences of about 50 or 60. Because the demand has been small in the past, the production of such a projector has received very little attention, and serious experiments carried out in Nigeria and elsewhere have had little success.

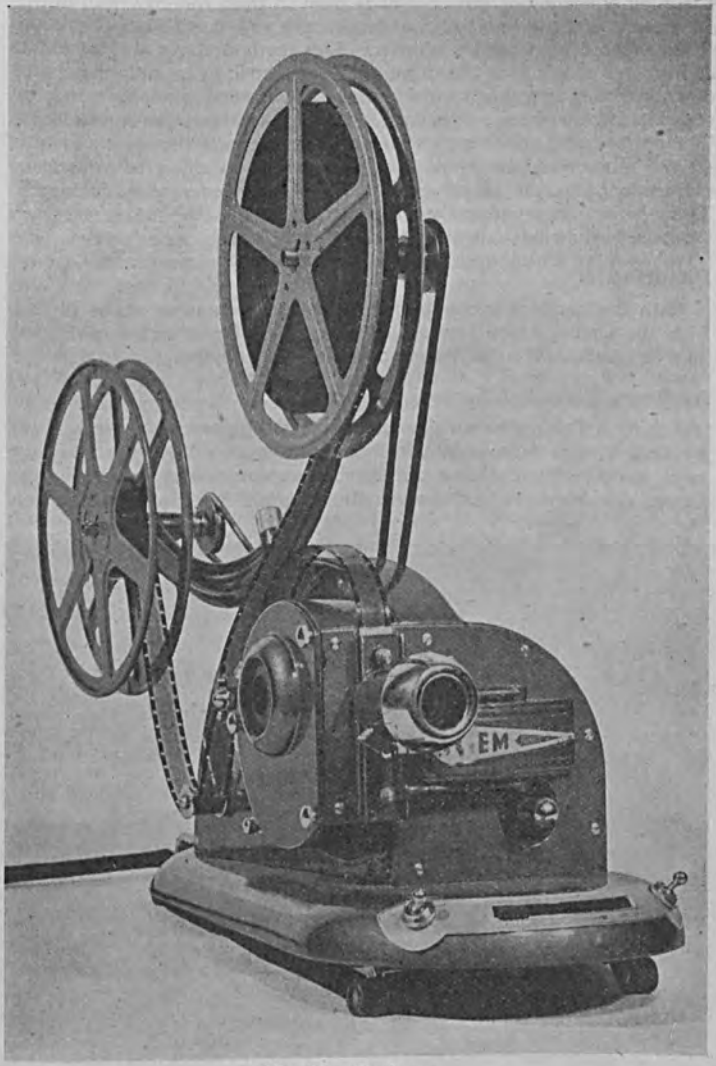
Recently, attention was directed to a new design of projector manufactured by Pathéscope Ltd., North Circular Road, London, N.W.2, and, in view of the many inquiries made, it was considered advisable to test it thoroughly at the Colonial Film Unit headquarters. The results are encouraging and there is no reason why this particular battery-driven projector should not be put to very good use though it is emphasised that the equipment is most suitable for small audiences.

After a variety of tests, the following report has been compiled for the benefit of those to whom such a projector would be useful.

PATHÉSCOPE GEM PROJECTOR

The Pathé Gem 12-volt projector as illustrated in this article measures 15 in. long, 7 in. wide, and is 8 in. high. It weighs only 12 lb. and its cost is less than £30 f.o.b., London. Both the feed arm and take-up which have a capacity of 800 feet are detachable. The body is a die casting with a brown metallic finish. A 12-volt 100-watt lamp supplies the illuminant. There are three belts from the motor to drive the mechanism, one of coiled spring wire and the other two of rubber. A fan is fitted to the motor shaft to cool the lamp and gate area ; a separate switch for the lamp allows leaders and trailers to be run without the lamp. Slow or fast running is controlled by a lever working across a resistance ; a gradual increase can be made up to 24 frames per second.

The outstanding points of this projector are (*a*) screen brightness, (*b*) picture steadiness, and (*c*) quiet and smooth running. Screen brightness is assured by the 100-watt lamp running at high amperage and low voltage with its heavy filaments closely bunched for concentrated light. Immediately behind the lamp is a reflector, and in front of it a condenser. Coupled with this is a three-bladed shutter with equal blades at 45 degrees which cut down flicker and waste only about 37 per cent of the light as against approximately 50 per cent wastage on projectors using the two-bladed method. In an illumination test the Gem was compared with a standard projector using a 750-watt lamp running at 110 volts. This latter showed an increase in screen lightness of only 200 per cent more than the Gem with its 100-watt 12-volt lamp and new type of shutter.



The Gem Projector

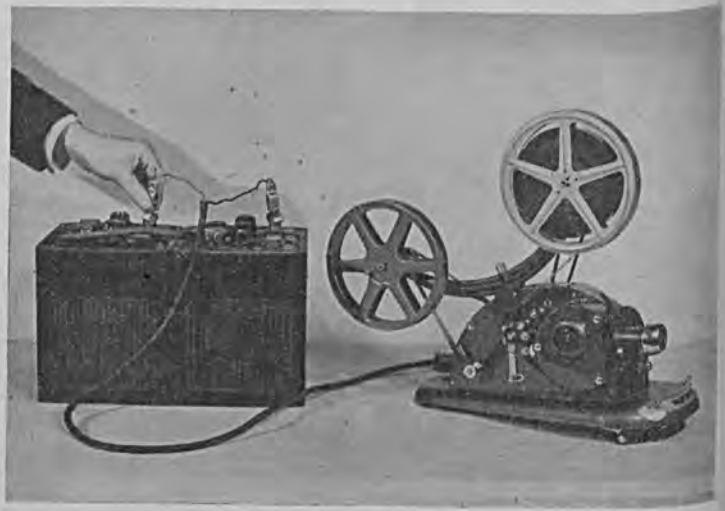
The high efficiency of this shutter is derived from the claw pull-down movement, which works from a single cam and shuttle movement on an eccentric drive from the shutter. This method allows for smoother and quieter running, as the drive, being eccentric in its coupling, pulls down the film at a much quicker rate than normal when actuating in the pull-down position ; thus a short cover period is all that is necessary. The opinion that quick pull-down methods increase the wear and tear on the film owing to emulsion corns forming on the gate runners is correct, but this can be offset by cleaning the runners after each reel. These gate runners are easily accessible, as the front portion of the gate with the lens swings out to 180 degrees.

Picture Size

With the standard lens supplied, the projector was set up at 12 feet from the screen, which gave a picture 4 feet by 3 feet with a reading of 90 foot candles (Weston Meter) in the actual light beam.

Audience Size and Screen Surface

Taking the above screen size and distance of throw as an average and by using a matt white screen for maximum angle of view, an audience of 50 to 60 people could be comfortably accommodated round the projector. In shape the audience would resemble the base portion of an



Gem Projector with Batteries

equilateral triangle, the front row to have eight people in a line at a minimum distance of ten feet from the screen.

Batteries

In tropical conditions car batteries have an average life of approximately eight months, and even less if they are neglected. Constant heavy loads are inclined to buckle the plates, and the evaporation rate of the acid is such that the strength must be checked regularly. It is recommended that two 12-volt batteries should be kept specifically for the projector. While one is in use, the other can be on charge. In this way efficient projection can be maintained by using a fully charged battery for each show. Tests have been carried out and the chart (Fig. 1) shows the drop in screen illumination each hour.

Lenses

The standard lens supplied is f 2, 32mm., but an extra long-focus f 2, 45mm. lens is available at a cost of £3 10s. Each lens was tested for screen illumination when showing a picture 4 feet by 3 feet and the result in each case was similar. When using the 45mm. lens the projector was 17 feet from the screen as against 12 feet with the 32mm. lens.

Projector Drive

The efficiency of the projector drive relies on rubber belts, which are recommended for use by the makers. Spring belts are inclined to slip and give excessive wear on the driving shaft and pulleys. To replace a belt, the front plate of the projector is removed by releasing six screws ; the shaft is easily accessible and the new belt is slipped over the shaft on to the pulleys. This is possibly the weak point of the model. Though spare belts are plentiful and cheap, it is only too well known that rubber perishes quickly in a hot climate. With the added heat of the projector, these rubber belts cannot have a very long life. There must be some wear and tear on the screw head and the bore each time the six screws are removed to fix a new belt.

Wear on Films

A loop was projected 1,080 times before strained perforations made the picture unsteady. Very slight scratches began to show on the base and emulsion sides of the film after 90 projections. The main fault was found to be a dirty picture caused by emulsion dust picked up from the gate and claw movement. Running under normal conditions, however, projected copies would be cleaned after each show. If this rule is observed, very good results should always be obtained.

Working Efficiency

Efficiency and exhaustion tests were carried out on a standard machine taken from the maker's stock. Screen illumination was measured in

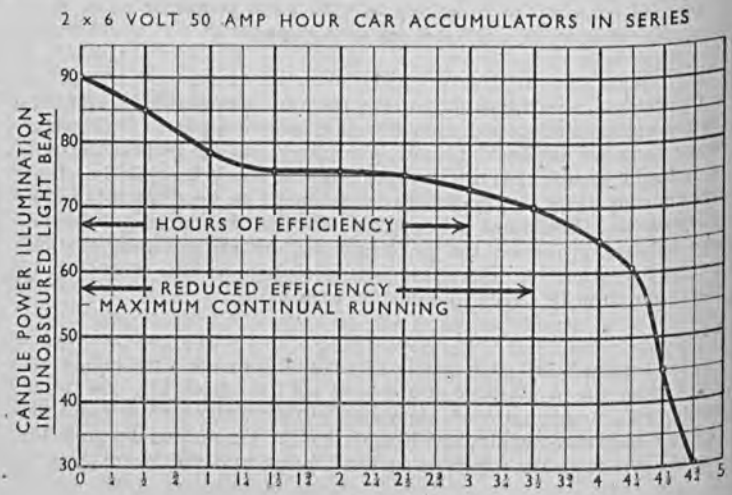


Fig. 1

foot candles at intervals of half an hour, and observations were graphed (Fig. 1). A normal density print was used and the quality of the screen picture was acceptable for three hours' running. After three hours half-tones were not penetrated, and soon afterwards the battery became exhausted. It will be clear from the graph that efficiency was maintained for three hours and reduced efficiency up to four hours. Speed of action dropped with the illumination.

Carrying Case

A suitable carrying case which fits the projector closely to prevent any movement in transit and to hold a programme of films is being manufactured by Associated Equipments Ltd. at a cost of £2 extra. The total weight of the projector, case and three cans of film is less than 30 lb.

Technical Data

Working Voltage	12	Total Consumption per Amp. hour	15
Lamp Wattage	100	Hours of Efficiency	3
Lamp Amperage	8	Limits of Audience	60
Motor Wattage	75	Maximum Screen Size, *4 ft. by 3 ft.	
Motor Amperage	7½		

* Using matt white-screen and normal density prints.

NOTE

Since the above article was compiled, the makers have advised us that the rubber belts are manufactured from special heat-resisting material and that reports they have received confirm their satisfactory use in all climates throughout the world.

The News Reel Item

NEWS Reel Items form a reasonable proportion of overseas work; they have great local value and importance, and on occasion may have historic interest for world audiences.

They present special difficulties since they are generally filmed at short notice, often with a minimum of advance information, and camera mobility may be restricted to avoid interference with a timed programme. Rather than being made excuses for inferior work, these difficulties should be spurs to keener technical and constructive effort.

This effort calls for expert direction, swift thinking, sure decisions and opportunities seized, but above all, fertile imagination in foreseeing an ultimate shape of clear and unconfused narrative unfolding resulting from the many jig-saw shots captured by the camera. The cameraman, as the director's right-hand, has the responsibility of producing first-class photographic quality.

In the construction of every News Reel Item there are four stages:

(*a*) **Investigation;**

(*b*) **Examination of the Locality;**

(*c*) **Filming**—

(i) Before the event; (ii) at the event; (iii) after the event.

(*d*) **Editing.**

(*a*) **Investigation**

Immediate contact with liaison officials should be made and accurate information obtained about the procedure. It should be ascertained if any permits are necessary and where help can be got if required. This does not end the investigation. There is much more to discover, for behind every event chosen for filming as a news reel story there is a motivating cause, its real Background Story.

Those present being aware of the reason for the event will show a lively interest in what is happening. Future cinema audiences may know nothing of this background story, and if the visuals do not help, the screen narrative will lack interest and may even fail utterly in its purpose.

Investigation, therefore, must necessarily include everything that lies behind the event, the cause, the contributing factors; the TALE

of which the event is the high spot. It may be possible to find one vital visual that will illuminate the whole. It is by such investigation that set plans can be made as to how much of the background story can be filmed *before* the event and how much can be left till *afterwards*.

The actual happenings at the event itself form the Foreground Story. It is in this that sure decisions will be made as to what *must* be filmed. If unexpected incidents arise they should be filmed only if time permits and provided that all the shots that *must* be taken have been obtained.

(*b*) Examination of the Locality

Sure knowledge of the area of operation is vital. Tone values of the probable background should be noted, as also the sun positions at the scheduled time of the event. Possible camera positions should be marked down, some being elevated points from which filming will avoid excessive sky or foreground in the shots. Particular note should be made of the points where the really important moments of the event will be staged, for these will be the high spots of the film.

(*c*) Filming

(i) *Filming before the event*

Previous investigation will decide whether there is anything related in any way to the event that can be filmed in advance, thereby providing material for the editor with which to illuminate the story.

(ii) *Filming the event*

Based on the location and procedure knowledge acquired during the investigation, a clear plan of the camera positions and shot angles should be prepared ; a simple diagram on paper will be found helpful.

It may be well to arrange for more than one camera, but except in special circumstances it is waste of time and film to shoot the same incident with two cameras. A long focus lens for instance might capture a vital moment in a scene that is being covered by a wider angle lens. Unless it is quite impossible to use a tripod, the hand-held camera should be avoided.

In spite of the many distractions and unexpected happenings that are so common in news reel work, the director must maintain a clear mental picture of a growing shape into which each shot will find its proper place. He will be aware of gaps affecting visual continuity and narrative flow and must later obtain material to fill them as opportunity offers. These gap-fillers, generally known as bridge-shots or cut-aways, have vital attributes of their own. Though primarily linking shots they must have swift and inherent interest and appear natural parts of the whole.

An example may make the point clear. Let it be imagined that the event contains a procession of marching soldiers through cheering crowds. As this takes much time the camera selects a portion of the

march, filling in the gaps with bridges. The easy way out would be to take a casual shot of the observant crowd, cut it into short lengths and fill all the gaps. This would not serve the enterprising director at all. Even if he had to stage suitable close shots he would find less obvious filling shots. A father with his small daughter sees something of particular appeal and hoists her on his shoulder. Her excitement catches our interest and in sympathy we are anxious to see what has stirred her. Thus the unusual bridge-shot urges interest forward and heightens the pleasure in the spectacle. If, therefore, bridge-shots are more selective and alive, the editor will have little difficulty in making an interesting story out of the material.

When filming a procession, shots should not be taken from both sides of the moving column, otherwise it will show on the screen changing its direction. Generally in news reel filming there should be a preponderance of medium-close shots and many close shots. They interest the audience in incidents that matter and in personalities, whereas the long shots, being wider in their content, do not show clearly the things that really matter. It is important that when the event concerns some prominent person a good close shot should be available for early use in the film.

(iii) *Filming after the event*

Sometimes things go wrong and an important shot is missed or bungled. It is often possible by gentle persuasion to arrange for a retake after the event. As a rule the subjects are quite as anxious as the director to ensure a good result even if it costs a little trouble.

It is quite a common practice to film bridge-shots after the main filming is done. A little skill and imagination by the director will guide him in the selection of shots that will fill in the gaps in the narrative continuity.

(*d*) **Editing**

It is the editor's task to make a good news item from the material supplied to him. If there are serious gaps he cannot produce a worthy story. He may be able to smooth out some slips in visual continuity if he has a number of good bridge-shots, but a film of any great interest is impossible unless he has the necessary background material. In other words he cannot manufacture a story if the director has missed it.

The School of Instruction, Accra, Gold Coast

COLONIAL CINEMA of December 1948 (Vol. IV, No. 4) told the story of the inception and early days of this pioneer school for the training of Africans in film craft.

The course has now come to an end and a further account of what has been attempted and achieved may be of interest to readers.

The immediate aim of the course was to train the pupils to a standard which would enable them to film local events in news reel fashion and also to produce simple instructional films of more lasting importance. Basic instruction was carried out with 16mm. equipment, but the school also had the good fortune to have the C.F.U. 35mm. unit working at close quarters, which afforded them an opportunity to become acquainted with standard equipment.

The course lasted more than six months and the liberally designed syllabus consisted of two main parts.

The first part covered the more technical side of cinematography and included instruction in light and the spectrum, optics, emulsions and colour sensitivity, the chemistry of photography, and shutters. Then followed instruction in the mechanics of cameras and projectors, camera movements, angles of view, pictorialism and picture composition.

In the early stages the practical work was done with still cameras, but the students were soon able to turn their attention to the technique of the cine-camera.

The second part of the syllabus was concerned with the more practical side of film-making and included instruction in the grammar and composition of the film, the social content of films for Africans, the investigation of subjects, and the psychology of the audience.

The educational background of the students, combined with their enthusiasm and general ability, enabled them freely to discuss subjects directly and indirectly connected with the actual making of films. This ability to think scientifically and objectively will stand them in good stead when they come to work in the field.

After two months' training the first film exercise was carried out in the bush under the conditions in which the students would be expected to work when fully qualified. In this way they had practical experience of the pitfalls likely to be met with by the beginner in investigating, script-writing, camerawork and directing. This exercise was so successful in achieving its purpose that it was repeated later.

The climax of the course was reached when the students were split up into three-men teams and sent off to bush locations to make a film independent of the help of instructors. The whole procedure from investigation to the dispatch of the exposed film for processing was carried out by the students themselves, and the finished film when seen in London caused something of a mild sensation, as the results achieved were much in advance of what might have been expected after such a short training.

As we said in our previous article, these trainees were " hand-picked " and this policy of aiming at quality rather than quantity has been

thoroughly justified. Not only have the students learnt a considerable amount of the technique of cinematography but they have also been taught to think in terms of pictures in the manner of experienced film directors and scriptwriters, and to direct their " film purpose " towards a worth-while goal—the betterment of their fellow Africans.

For some time to come their field experience will be in the nature of a continuation to the course. They will have at their disposal the full facilities offered by the staff of the Colonial Film Unit. If they require it, they will receive prior advice on their scripts, and later, when the film is exposed and processed, they will receive constructive criticism and advice which will help their future filming.

Film is Dangerous

ONE may read an account of a tragedy with emotions of horror, sadness or indignation, but whatever the emotion aroused there is too often the consoling feeling " This couldn't happen to me." People handling dangerous material may easily become possessed of a feeling of self-immunity and neglect precautions necessary for their safety and the safety of others near them.

Normally it is the function of the Local Authority to study the safety of the public and to frame suitable regulations for their protection. In a cinema, for instance, one can see numerous exit doors which open outward at the touch of the hand. Pictures are projected through a port in the back wall and in a second the projection room where the trouble usually starts can be isolated in case of fire so that no flames can immediately reach the auditorium.

It can be said with truth that where there's 35mm. film there's danger. The base of this film is *nitro-cellulose,* which is a highly inflammable material. Wherever it exists, rigid fire precautions are necessary. We are concerned here with the safe storage and handling of films rather than with the possible dangers during their public exhibition.

In practically every Colony there is an accumulation of films of all kinds and the conditions of storage are usually not ideal. There is little need to worry about 16mm. films as they have what is known as an *acetate* base, which is not inflammable. The very fact that they are safety films may create a false sense of security when the necessity arises to handle 35mm. films. Wherever there are 35mm. tins of film, no matter how few, major precautions should be exercised.

One may wonder why all 35mm. film is not made with the acetate safety base. There are sound reasons, for naturally no one for preference wishes to use material that is highly dangerous. Many experiments have been made during the last few years, and it is anticipated that within a reasonable period a 35mm. safety print will be possible with the same clarity, sparkle and toughness as the present nitro-cellulose

base print. Even with the introduction of 35mm. safety print, danger will exist just as long as there are any non-safety films in circulation.

Experts have little doubt that human error is responsible for most of the film fires which occur. If the necessary care is taken, the chance of an accident can be reduced to the minimum. A strip of 35mm. film will burn fiercely and rapidly; a thousand feet will burn itself out in a fierce blaze in a matter of seconds if it has free access to the air. Even if thrown into water it will continue to burn though at a slower rate. If it is smothered with an asbestos blanket or with sand it continues to burn but under control. Water is useful only to prevent the blaze spreading to near-by objects. If there are other cans of film near, they can be kept cool with water; otherwise they are liable to explode and extend the conflagration.

Wherever possible the store containing film should be isolated from other buildings, and it is an additional precaution if it is made underground. Where there is a large supply of 35mm. films it is much safer to have two stores with, say, 250 cans than one store with 500. It is unlikely, however, that such a number would be on hand at once in any Colony. Any electric installation should be in solid conduit tubing; switches should be of the safety variety, and electric lamps enclosed in thick glass safety covers so that an exploding bulb would do no harm.

Smoking must be forbidden in or close to the store and warning notices about this should be displayed. While it is necessary to ensure good ventilation, care should be taken that cans of film are not exposed to the sun, particularly in a hot climate. Heat can quite easily be generated inside the tin and spontaneous combustion has been known to occur.

When film burns, thick poisonous fumes are given off which can be deadly in their effect in a short time. Milk is a good antidote, but a doctor should be called at once to attend people who have been overcome by fumes.

Film blazes so rapidly and burns so quickly that it is doubtful if a fire foam extinguisher could be brought into action with sufficient rapidity to be effective. Nevertheless all existing regulations insist on this provision and they will certainly be of great help when the major film blaze subsides. To sum up, the most useful apparatus to have in readiness is a plentiful supply of sand in buckets, asbestos blankets and fire extinguishers; the number will depend on the amount of film normally stored.

When there is no ready market for useless film—and this is the case in most Colonies—the problem arises how to get rid of it, for it must be destroyed permanently if it is not to be a recurrent nuisance. The obvious method is by burning; but it is clear from what has been said that this must be done with the greatest care. If there is a large quantity of 35mm. film, the safest method is to break it down into 50 ft. rolls and feed it roll by roll into a small fire somewhere in the open at a safe

distance from any building. Rolls should be carried to the fire in an iron transit case the lid of which should be closed after each small roll has been taken out. Such precautions are unnecessary with 16mm. film; in fact, it must be put in the flame of a fire before it will burn. To avoid the poisonous fumes which are given off when film burns, it is well to stand on the windward side when feeding the fire.

Book Reviews

(1) LOOK AND SEE. By COLIN BEALE. *Publishers:* Edinburgh House Press. (3*s.* 6*d.*)

In view of the undue emphasis recently placed on film and film-strip in the pursuit of "visual aids," it is refreshing to see that Mr. Beale uses the term in its widest sense. A considerable portion of the book is devoted to non-projection methods, and for this reason it will provide a useful addition to any teacher's or clergyman's library.

The book is intended primarily to assist those who are concerned with visual aids in the service of the Church, but doubtless many others will find it of great use in their work.

(2) VISUAL AND AURAL AIDS. ESSEX EDUCATION COMMITTEE.

Here is a straightforward account of what a group of educational pioneers was able to accomplish in spite of shortages of staff and equipment inevitable during the difficult war years.

Full advantage has been taken of the rapid technical developments accruing from the concentrated efforts necessary during war time, and the county is one of the few in the happy position of being able to link up immediately with important developments, which are now taking place on a national level.

(3) MANUAL OF SUB-STANDARD CINEMATOGRAPHY. By ARTHUR PEREIRA, F.R.P.S., M.B.K.S. *Publishers:* Fountain Press. (21*s.*)

This is an excellent publication, for though it is technical, the explanations coupled with the illustrations will be clear to the less advanced worker. There are three parts: (*a*) the technique; (*b*) the artistic realisation; and (*c*) special articles.

Such matters as the mechanics, optics and use of the camera, emulsions and processing methods, are dealt with clearly and concisely. Filter characteristics and colour sensitivity of present-day emulsions are illustrated with curves and are easy to understand.

There is a small section on shot sizes, angles of view, mixes, fades, wipes and movements of the camera which explains briefly the reasons for these conventions. Exposure meters and lighting are also dealt with suitably.

Part (*b*) is concerned with the creative side of the film. More emphasis might have been laid on the importance of the investigation of the

subject. The explanation of writing a film script coupled with the example is very good indeed.

Lengthy articles on colour photography, animated cartoon work and tricks and special effects are excellently described as also is the section on sound recording and reproduction on disc and film.

There is an excellent section on editing describing how a film is gradually built up to tell the story by a series of long, medium and close shots with smooth flow and continuity.

Space does not allow for even a mention of many other interesting items. It is sufficient to say that it is a good introduction to cinematography and a valuable book not only for the beginner but for those engaged in the work.

(4) PROJECTIONISTS FAULT FINDING CHART. By C. A. HILL. *Publishers :* Fountain Press. (2*s.* 6*d.*)

By tabulating possible projection troubles against possible causes, a simple process of elimination is devised with nothing overlooked.

With the chart are suggestions for setting up projection equipment to full advantage for the audience and projectionist, by a systematic check of equipment before the show starts. A useful table of screen sizes in relation to varying distances when using different focal length lenses concludes all the information that a beginner needs.

(5) CINE-FILM PROJECTION. By C. A. HILL. *Publishers :* Fountain Press. (8*s.* 6*d.*)

The book reviews all types of sub-standard projection equipment, and deals with many technical questions. The principles of projection and the common faults are explained in non-technical language. There are useful elementary hints concerning electricity and sound problems.

Information is given regarding the general care of films during their projection life and the causes of film mutilation are carefully explained.

The reviews of new projection inventions are valuable, especially the description of the new Mazda (ME/D) lamp giving approximately three times more light than the normal Mazda projection lamp for the same current consumption.

For anyone who uses a projector regularly and wishes to improve his technical knowledge, the book is of considerable value.

(6) VISUAL AIDS. Films and Filmstrips. Part II. *Publishers :* E.F.V.A., 33 Queen Anne Street, London, W.1. (Price 2*s.* 9*d.* post free.)

The first of the seven catalogues to be published by the Educational Foundation for Visual Aids, this volume deals with films and filmstrips on Geography for Secondary Schools. It is designed to assist teachers in selecting visual material without searching through many separate

lists, and contains descriptions of some hundreds of films and filmstrips which have a specific teaching purpose and may be used as part of the school curriculum. The book contains no appraisals.

With each title and synopsis the catalogue gives production details, including price, date of issue, suggested age group, availability of teachers' notes, the number of frames in each filmstrip, and the length, either in exact running time or number of reels, in the case of films. All the films, though not the filmstrips, are now in the Foundation's library.

The general arrangement is by topic, clearly indicated in the list of contents. Films and filmstrips are not separated, all material on a given subject being arranged alphabetically. At the end of each section is a supplementary list of titles, without details or synopses, of other films and filmstrips which are available either for general use in the classroom or for inclusion in school, club, or society programmes. The distributors of this background material are indicated by reference numbers.

This is an admirable compilation, well planned and clearly arranged, with a useful index in which variations in type face are ingeniously used to distinguish films, filmstrips, names of series and subjects. It should prove an invaluable book of reference for teachers of geography both in Britain and overseas. It will be some months before the subsequent volumes become available, but judging from this first publication the complete series will undoubtedly be regarded as indispensable in educational reference libraries.

(7) FILM USER YEAR BOOK, 1949. *Publishers :* Current Affairs Ltd., " Film User " Office, 19 Charing Cross Road, London, W.C.2. (Price 10*s.* 6*d.*)

This book of reference for users of 16mm. film and filmstrip covers topics ranging from reviews of new developments during 1948 in the field of equipment, factual film and filmstrip ; a wealth of information including projectionists' data, lists of film organisations and publications ; titles, tabulated under subject headings, of films and filmstrips released during 1948 ; sponsored film libraries, also arranged under subject headings ; suppliers of film equipment of all kinds, and lastly the 1948 index of the monthly publication " Film User."

A source of information so comprehensive and compact is both timely and time-saving.

Silent Versions of Films

THE demand for up-to-date silent films on Colonial life and progress has led, during the past year, to the distribution in Britain of a number of one-reel films based on C.F.U. productions. Films of this kind were needed, on the one hand, by the Central Film Library for

distribution to the general public, through organisations which still possess only silent projectors, and on the other hand by the National Committee for Visual Aids in Education, for distribution to schools through the Educational Foundation for Visual Aids. Accordingly, in collaboration with the C.O.I. and the National Committee, the Colonial Film Unit produced thirteen films, re-edited with one exception from C.F.U. material.

These educational versions, with simple captions, are purely descriptive, the abridging and re-shaping having eliminated any special themes which characterise the original films. For example, *Cocoa from Nigeria*, an objective account of cocoa harvesting, preparation and marketing, is based on *Good Business*, in which stress on the advantages of co-operative marketing is of first importance. The complete list is given below. The titl of the original film is given in parentheses if different from that of the educational version :

ACCRA MARKET. *10 mins.*

AFRICAN CRAFTS No. 1. (Cinemagazine Nos. 6 and 7.) *10 mins.*
Spinning and weaving in Kenya. Nigerian Goldsmiths.

AFRICAN CRAFTS No. 2. (Cinemagazine No. 4. Nigerian Bead-makers.) *8½ mins.*
Accra leather workers. Ilorin beadmaking.

A CATTLE FARM IN EAST AFRICA. (Animal Husbandry.) *11 mins.*
An account of daily work on a progressive cattle farm in Kenya.

COCOA FROM NIGERIA. (Good Business.) *9½ mins.*
Harvesting, preparing, marketing and exporting cocoa.

FARMING IN NIGERIA. (Mixed Farming in Nigeria.) *10 mins.*
An account of groundnut farming on a small farm in N. Nigeria.

GAME PATROL. *13 mins.* Kodachrome : black and white.
An account of a Game Warden's patrol in Northern Rhodesia.

KANO CITY. *11 mins.*
The city, its industries, communications, etc.

KATSINA. (North and South of the Niger.) *10 mins.*
The city, its industries, government, transport, etc.

A KENYA VILLAGE DAM. *13 mins.* Kodachrome.
How a Kenya village, by its own efforts, provided a water supply sufficient for the needs of homes and herds during the dry season.

NIGERIA : A VILLAGE IMPROVES ITS WATER SUPPLY. (Village Development.) *8 mins.*
How a village, by communal effort, replaced its primitive water source with a supply piped from a storage tank.

PLAINSMEN OF BAROTSELAND. *10 mins.* Kodachrome.
Aspects of daily life and an account of the annual migration of the Malozi tribe to higher ground during the Zambezi floods.

A VILLAGE IN TANGANYIKA. (Marangu.) *10½ mins.*
An account of life and work in a progressive coffee-growing community.

WEAVING IN A GOLD COAST VILLAGE. (Weaving in Togoland.) *10 mins.*
Shows the production of cotton cloth in a typical Gold Coast village; new methods of spinning and weaving are contrasted with the old ways.

Schools in Colonial Territories may also find these short films of considerable value as teaching aids. Inquiries regarding such distribution in the Colonies should be addressed to the Colonial Film Unit.

New Films

125 **FOUNDATION DAY AT IBADAN UNIVERSITY COLLEGE**
(804 ft. 35mm.; 320 ft. 16mm.)
When Mr. Creech Jones, Secretary of State for the Colonies, cut a symbolic turf on the site of the new University College in Nigeria, a short film was made of the event.

127 **AFRICAN VISITORS AT THE TOWER OF LONDON**
(527 ft. 35mm.; 208 ft. 16mm.)
While the Oni of Ife was in London, he paid a visit to the Tower of London, and the opportunity was taken of showing something of this old English building which most visitors to London like to see.

128 **BETTER POTTERY**
(914 ft. 35mm.; 365 ft. 16mm.)
This film shows the advantage of wheel-made pottery over hand-made from the point of view of both quality and quantity.

129 **OUR BIG FARM**
(884 ft. 35mm.; 354 ft. 16mm.)
Taken at Kongwa in Tanganyika, this film shows the part some of the Africans are playing in the groundnut scheme.

CINEMAGAZINES

NUMBER 22
(977 ft. 35mm.; 390 ft. 16mm.)
(*a*) *LONDON:* East African Art Exhibition.
(*b*) *LONDON:* R.A.F. Tangmere. (Re-briefing of the Rhodesian Fighter Squadron).

NUMBER 23
(906 ft. 35mm.; 369 ft. 16mm.)
(*a*) *NIGERIA:* Palm Oil Mill. A modern method of palm oil production.
(*b*) *GOLD COAST:* House To Last. A quick and inexpensive way of building houses.

NUMBER 24
(990 ft. 35mm.; 396 ft. 16mm.)
GLASGOW: Malayans win Badminton Championship. The semi-final at Glasgow and the final tie at Preston are shown.

NUMBER 25
(662 ft. 35mm.; 265 ft. 16mm.)
ACCRA: Accra Durbar. A new Ga paramount chief is presented to the Governor in public for the first time.

NUMBER 26
(630 ft. 35mm.: 256 ft. 16mm.)
(*a*) *LONDON:* Army Day in London. Anniversary of V.E.-Day. The parade is shown marching through Trafalgar Square.
(*b*) *LONDON:* Malayan Badminton Team at the Colonial Office. A reception in honour of the victorious world champions.

VILLAGE CINEMA

Those interested may wish to know that sets of drawings of the Village Static Cinema may now be obtained from the holder of the Copyright :

Mr. Richard Nickson, M.A., F.R.I.B.A., A.A. Dipl.,
33 Welbeck Street,
London, W.1.

The charge is 20 guineas per set, which includes two sets of prints and two specifications.

A model of this village cinema was used for our film *A Village Cinema*, which was released for wide distribution in February last.

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Colonial Cinema

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PUBLISHED QUARTERLY BY
THE COLONIAL FILM UNIT

Editorial Notes

AT the close of another year all members of the Colonial Film Unit give their greetings to readers of COLONIAL CINEMA in all parts of the world and hope that the year 1950 will see fruitful extension of the important help the cinema is giving to the Mass Education campaigns which are developing in many parts of the British Colonial Empire.

* * *

In 1949 a special effort was made in the East African territories where a new organisation was set up. Qualified 16 mm. technicians were attached to the Public Relations Officers in the three major colonies and a 35 mm. unit worked on an inter-territorial basis. A central editorial section was set up in Nairobi to ensure that, before going to England for printing, films in their final shape suited the requirements of sponsor departments. Some idea of the work in progress is shown elsewhere.

* * *

Hitherto the only attention given to production work in the West Indies has been through the Raw Stock Scheme and the occasional training at Soho Square of officers who have visited this country for other purposes and have been able to fit in short periods to learn something of film production work. In late October, the Producer left by air for Jamaica to study possible developments that may be practicable within the financial means of this and other Caribbean territories. It may be possible to organise a School of Instruction centrally where prospective technicians can be taught film production.

* * *

Although the policy of the Unit with regard to music on films has been made clear on several occasions, progress has necessarily been conditioned by financial provision. If colonies are expected to take over their own film production when the time comes, it is essential that during the period when production is being subsidised costs should be kept as low as possible. It has therefore been impossible to spend liberally on the development of film music. In spite of this, Mr. Fela Sowande, F.R.C.O., the Musical Director, has given much thought and time to the provision and preparation of suitable background music for films produced overseas. Based on recordings of folk tunes made in Africa, he has composed some very attractive music which has been recorded on film. An increasing number of productions will now be provided with background music that will be more appropriate to the visuals.

Recently those responsible for the issue of *British News* asked the Unit to supply more suitable visuals and music for the play-in and play-out of this news reel. A short piece based on a folk tune from Rhodesia, originally a vocal recording by the Ngoni Tumbuka Choir, Jeanes School, Lusaka, and orchestrated by Mr. F. Sowande for use in the film *Plainsmen of Barotseland*, has been selected. We should very much like to know the reactions of audiences to this new play-in and play-out.

* * *

The visit of the first African football team to Britain cannot be allowed to pass without comment. Many thought the organisers had aimed too high in arranging such an ambitious fixture list. Results justified this more optimistic outlook. This Nigerian side made a really creditable showing, the star performance undoubtedly being their signal defeat of the holders of the English Amateur Cup. Wherever they played, record attendances were the rule. At Champion Hill against the famous Dulwich Hamlet side, the most commodious amateur ground in the country was packed to overflowing. Of even greater importance than their technical ability was the fine atmosphere of sportsmanship they left along their trail. It is significant that the London *Times* devoted a sub-leader to their visit. If these teams from Africa are to seek international laurels, something will have to be devised to overcome the obvious handicap of playing barefoot under sticky conditions. It would be unwise to rely implicitly on African conditions underfoot for competitions elsewhere.

* * *

In the September issue of COLONIAL CINEMA there was an article on "A Battery-Driven Projector." Unfortunately an error occurred which was left uncorrected when the proofs were read. In the paragraph headed "Picture size," the foot-candle measurement was given as 90 instead of 9. In the graph illustration, "30 to 90 candles" should read "3 to 9 candles." Those who keep reference copies of the magazine are asked to make the necessary corrections. The error is very much regretted and we apologise for any inconvenience caused.

* * *

We hope in future issues of the magazine to include regular progress reports from the growing number of production units in the Colonies. Last quarter we gave the first report from the Central African Film Unit and this time we give a minor contribution from the Malayan Film Unit. We anticipate early news from the Gold Coast Film Unit, which at the time of writing is engaged on a heavy production programme, and next year the Nigerian Film Unit should be functioning. Regular news from all these units will be a useful addition to COLONIAL CINEMA.

The Film Script

By GEORGE PEARSON

AS no satisfactory house can be built without a builder's plan, so no worth-while film can be made without a Script. One may know something of the technicalities of film making, of cameras, of lenses, of exposure, of developing, of editing, and of handling people during filming, and yet find results do not measure up to expectations. Vital points seem to be confused or missed. Invariably it will be found that the faults lie in the plan made before filming started. The Script was weak.

How do Scripts grow? Usually they begin with ideas, vague desires in the mind which one wishes to express to others. In a Documentary film the general aim is to convey some beneficial knowledge to a future audience. Decision as to this message should be followed by closer investigation to ensure its fullness and clarity.

Before proceeding further two vitally important things must be settled, the nature of the desired audience and the *purpose* of the film. No truly successful film has ever been made that neglected these factors. It is obvious that each factor has a bearing on the other.

Sure knowledge of purpose is as essential to the film maker as the compass is to the ship's pilot. Having decided your purpose, write it in a few words and keep it before your eyes constantly whilst making your film plan on paper. Just as the pilot keeps close watch on his compass to see if he is veering from his course, so you must watch your compass, your purpose, to be sure you are not departing from it. It is easy to stray from purpose, but every such error weakens your work by confusing the message.

With message content, audience knowledge, and purpose fully determined, the first stage of scripting begins with the writing of the Treatment. This is nothing other than a straightforward written narrative describing clearly what is in the writer's mind. It should tell all in full detail. Literary grace is not essential, but clarity and fullness are vital. Before putting your pen to paper consider well the pattern of the treatment; no matter whether the film is intended to be instructional, educational, or recreational, ponder whether it might be wrapped in a *human story* content. Consider the Parables, all of them stories with human messages of inestimable value. Many with long experience hold that there is little by way of information that cannot be told profitably by a story of human interest. Certainly for unsophisticated audiences the story form is incomparably the best.

But in using people to carry story in your film be sure that you know them, since what you write must convey the impression of truth. Give

to each a personality, and to this end even a single phrase may serve to characterise and change a puppet into a person. "Tom left home for work" may be information, but "Tom, always rather slack, rushed from home with his coat flying, to catch his train to work" makes Tom a personality of whom we know enough to stir our interest in him.

But whatever treatment pattern is decided, write fully and freely. "Think in Pictures" is a much advocated rule for film-makers, but until long experience enables this desirable ability to become almost automatic, it may be dangerous to apply it too rigidly.

It can be a brake on the free flow of the mind towards the story unfolding. Let the treatment come without inhibition from the mental store, freed from anxiety as to whether what is written can be translated into moving pictures. Leave that discovery for a later stage.

In using Man's greatest invention for thought-expression, the *word*, there can be confusion if the free expression is troubled by consideration of another medium, the picture.

If a French author had to think all the time he wrote whether his sentences could be translated faithfully into English, he would greatly handicap his work. The English translation is a matter for the future skill of the translator.

So it is with film. The *fully* expressed Treatment should provide ample matter for the later expert work of translating ideas, expressed in words, into those same ideas expressed in pictures.

Whilst writing in this unfettered manner, it will be found that the information, or story content, will seem to break automatically into self-contained portions, just as a novel breaks into chapters. These portions are termed Sequences, and, as the term implies, they lead naturally from the one to the other in a forward time flow. Each sequence carries interest forward into the next. Sequences may be short or long entirely dependent upon content.

When the last sequence is completed, examine carefully the construction of the whole written work. Is it logically arranged, well balanced, purpose rigidly maintained, and every detail accurately and fully described—in *words*? Before the stage of translation of words into pictures commences, it will be well to check the treatment rigidly thus:

(*a*) Has it shape; an opening of quick interest; a well-developed middle; a satisfying end?
(*b*) Is the content sufficiently and clearly described?
(*c*) Are there points needing special emphasis? If so, be sure to emphasise them at the visual translation.
(*d*) Does it move forward in the time sense?
(*e*) Does it always hold purpose, expressed or implied.
(*f*) If the human pattern is used, are the characters introduced early, as they should be? Are they well planted and characterised?

If this examination calls for no revision of the Treatment, the stage of translation begins by the making of what is known as the Lay-out, often known as the First Script. This is the vital operation, for on its perfection depends the quality of the eventual film.

The translation is usually made by the writer of the treatment if he has sufficient experience. If he has not, the work can be efficiently done by an expert, provided the treatment has been capably prepared.

A common method is to divide a sheet of foolscap vertically into halves. On the left-hand side the words of the first sequence are written. On the right side a description, in numerical order, is made of the visuals that can be imagined, in succession, to illustrate fully and clearly the intentions of the written content on the left.

This translation can be exciting, often difficult, but should by no means be insuperable. By taking thought, and stirring imagination, the problem can be solved. Only when a satisfying pictorial solution demands inordinate screen time is the alternative of the spoken commentary substituted. Commentary's only true justification is for increased illumination of the visuals, or for necessary limitation of screen time.

This translation from word to picture proceeds throughout all the Sequences. Then follows the rigid examination of the right-hand column of visuals as to forward flow, visual continuity from shot to shot, freedom from confusion, but above all, certainty regarding full emphasis on details in the Treatment needing absolute clarity for their proper understanding. This visual emphasis will always be secured by ample use of the Close-up camera shot.

A highly profitable test of the efficiency of the work at this point can be made by asking an interested friend to read slowly down the right-hand side of the foolscap sheets, making no reference to the left-hand column of words at all.

By this confinement to a sequence of described pictures your friend may discover there are moments that seem confusing or lacking clarity. Check these and make amendments.

This Lay-out is in effect the *Script of Master Sequences*. Now comes the task of the Director and Cameraman in close collaboration, for they have to prepare the technical plan from which to work at the actual filming.

The list of visuals agreed needs to be further broken down into *camera shots* involving a knowledge of technical points that are not necessarily required in making the Master Lay-out.

This final and to some extent mechanical work will provide the Director with the SHOOTING SCRIPT.

Malayan Film Unit

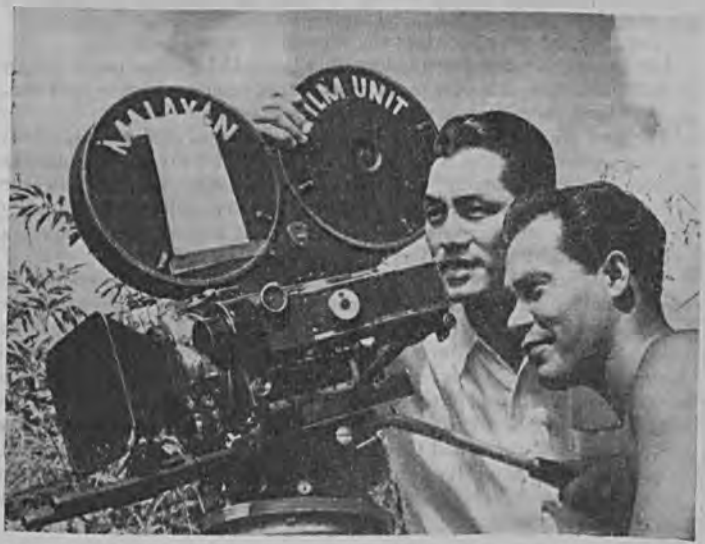
THE KINTA STORY

THE Malayan Film Unit production, *The Kinta Story*, released in the Federation of Malaya on 20th October, 1949, relates how, in the face of terrorism, mine owners, mine workers and men of all races in Malaya combined in defence of the opencast tin mines in the Kinta Valley, Perak.

The film shows the mines at work, the damage created by banditry, and the planning and execution of the Chinese Mines Defence Scheme which, in a matter of ten weeks, succeeded in integrating anti-bandit activity over an area of 1,000 square miles with spectacular success.

Later the film will be seen in Singapore and throughout South-East Asia. Negotiations are at present under way for release in the United Kingdom and other overseas territories.

The picture below, which is the copyright of the Malayan Film Unit, shows the two cameramen who photographed *The Kinta Story*—Lee Meow Seong and Mohamed Zain Hussain, M.B.E.



Projector Maintenance

By F. H. J. KNIGHT
of C.O.I. Maintenance Depot

THE portable film projector is a highly complex precision instrument, and consequently requires the careful handling and maintenance that one would naturally expect to give such equipment. All too frequently, however, it receives the very roughest treatment; dust and dirt are allowed to accumulate, lubrication is carried out irregularly or not at all, and the machine is operated " to death " until either the sound or the picture fails completely.

During the projector's steady journey on the downward path the results, as observed by the audience, are far below those of which it is capable, but, as the deterioration is gradual (the picture slowly becomes less steady and bright, and the sound less crisp and intelligible), the projectionist, who frequently knows every scene and sound of the film, is unconscious of any shortcomings. Only too often they are obvious to the audience, which goes away with a poor opinion of either the film, the projectionist, or the mobile cinema generally. Seldom do they blame the projector. Audiences expect a clear, well-defined and steady picture, and intelligible and natural sound. If high standards are not achieved the film show cannot be a real success.

How then can we assure that the show shall be satisfactory?

Let us examine the system adopted at the C.O.I. Maintenance Depot at Balham, where each year many hundreds of projectors are overhauled, most of them from mobile units in Britain.

The first requirement is to lay down a standard of efficiency at which a given type of projector is expected to operate. This is not as simple as may appear at first sight. One must decide on some minimum degree of screen illumination, a certain sound intensity, and fix a frequency characteristic—often erroneously referred to as *tone*. Thus we have a yardstick to make the necessary measurements.

The human eye and ear, the instruments used by the audience in forming an opinion of the performance, are notoriously unreliable for making comparisons. If two projectors are running side by side each projecting similar films on to similar screens it is not very difficult to decide which is the better. If, however, one has to rely on memory it is an entirely different matter. While people may remember a picture or a tune, most will find it extremely difficult to recall accurately the intensity of the light or of the sound that was seen or heard last month, last week, or even an hour ago. It is an established fact that the average person cannot distinguish between the intensities of two sounds that differ by less than 20 per cent.



Testing the sound output

For these and many other reasons elaborate methods are employed professionally to ensure that accurate *performance records* are made of all projectors. Assuming that a projector is capable of producing a picture and sound, but is reported as being below standard, the following is the normal preliminary test.

The projector is set up and the correct mains voltage applied. A standard lens is fitted, and with the projector running, but with no film in the gate, the light is focused on to the screen. Photometric measurements are then made and the average degree of screen lighting ascertained in foot-candles. A note is also made of the difference between the illumination at the centre and corners of the screen.

A length of special " steadiness " test film is then projected. This consists, preferably, of a small white spot or line, known as the reference mark, on a plain dark background.

In practice the reference mark is focused on to a vertically graduated scale painted on the screen, where it should appear quite stationary. Any " jumpiness " in the mark indicates wear in the projector, and the

graduated scale enables the testing engineer to ascertain not only that such wear exists, but also the degree of " jump."

Obviously our test film must be as near perfect as possible, so that we can be certain that any unsteadiness of the projected image is due entirely to the projector. Test film used at Balham consists of low-density blank processed film, with a small hole punched in the centre of each frame by a precision machine. The hole shows as a small white circle on the screen, and is used as the reference mark.

A special sound test film is then run. This consists of a series of steady, pure tones, ranging from the lowest to the highest frequency the projector is capable of reproducing. The output from the projector amplifier instead of being fed to the loud-speaker is diverted to a *dummy load* or electrical counterpart. In place of the audible effect, a reading is given on the dial of an accurate meter.

Supplied with the data collected from these facts, the engineer whose job it is to carry out the necessary repairs will generally know what to look for. The average degree of screen illumination tells him the condition of the reflector and light condensers. The individual readings of centres and corners will indicate any misalignment that may exist between the lamp and reflector.

The amount of " jump " will give him a mental picture of the condition of the claw and its operating mechanism, and the readings obtained from running the frequency test film will tell him the condition of the Photo Electric Optic and the general condition of the amplifier.

During the repair he will of course make a number of tests and measurements as he proceeds; the movement of the claws, for instance, the pressure of the gate springs, the film tension, and the operating voltages and currents in the amplifier, all receive his attention.

Before the projector is presented for final inspection a series of tests are made similar to the preliminary ones already described. The results of these tests must equal the figures laid down for a projector of the type under review, which have been obtained by analysing and averaging the performance figures of a large number of similar projectors known to be in first-class condition. Final inspection consists of projecting, under ideal conditions, a film that is known to have good visuals and a good sound-track.

Throughout these tests, as will be seen, the human element is omitted as much as possible, except in the final inspection, which consists mainly of noting the general appearance of the projector and case, and ease of operation of the controls. The projector does not reach the final inspection stage unless and until all the major essential tests have been passed.

It is not intended by these remarks to suggest that anyone concerned with the running of a small number of mobile units must necessarily carry out such elaborate tests. Indeed, it should be unnecessary with a small number of similar units and most certainly it would be uneconomic.

What *can* be done, however, is to obtain a short film that is known to give really first-class results, set up the projector and screen and run the film, a number of times preferably, observing it really critically. Make a few written notes describing any peculiarities in the sound or visuals. Make exact notes of the length of throw and any other details that could affect the results, so that the operating conditions can be duplicated in the future. Keep that copy of the film with care and do not allow it to be used for any purpose other than testing. If possible, keep the same screen, too. You will then have a standard, rather sketchy it is true, and still containing rather too much of the human element, but it will be something to work on, something to help you to judge accurately the efficiency of your projector.

As compared with the detailed professional methods described, these rougher tests may seem inadequate but nevertheless they will be found extremely useful to ensure that all projectors are kept working at their highest efficiency. Often the machine is blamed when the fault is in the print supplied—this unfortunately is far too often the case in respect of reduction sound prints.

Reviews of Books

THE EDUCATIONAL FILM YEAR BOOK, 1949

Scottish Educational Film Association

2 Newton Place, Glasgow, C.3

(PRICE : 2s. 6d.)

THE 1949 Educational Film Year Book reappears for the first time since 1938. Much has happened since then to change the outlook of schools and administrations towards the cinematograph and the whole range of visual material which has come to the aid of the teacher.

Well-known educationists deal with many aspects of the use of films and other visual aids in formal education ; others consider their use in industry and adult education. Theory is well combined with practical information about apparatus and materials available.

The Directory section of the Year Book contains much useful information for those who wish to select apparatus or to find sources from which films may be obtained. A selected bibliography and list of addresses of organisations add to the usefulness of the book.

YOUTH LEADERSHIP IN TOGOLAND



Women's sewing class



Young men learning First Aid



Colonial Exhibition in London



Gold Coast Police who attended

Music for C.F.U. Films

THE selection of background music for films presents many interesting aspects. There is primarily the indefinable sense of satisfaction in discovering music that just matches the film and brightens interest in the visuals. Few will deny either that appropriate music illumines a film or that inappropriate music disturbs the enjoyment of it; possibly it might even destroy the understanding of the ideas the film seeks to convey.

Obviously the ideal arrangement would be that the central idea in a film and the central idea in the music to be used in it should be sympathetically associated if the result is to be beneficial to both film and music. Big commercial studios recognising the importance of this close relationship include provision in their film budgets to enable the composer to be brought in from the start to follow the film through step by step.

It is seldom that a similar degree of importance is attached to music for documentary films. Normally the limited budgets of such films are not able to carry the cost of original music. Neither is music regarded always as an integral part of a documentary which can often be shown as a silent film. The general attitude is therefore that music for documentaries, if required at all, should be provided at a minimum cost.

In making films for Colonial audiences, the Colonial Film Unit has always tried to set an example which local Colonial film units could follow and has therefore aimed at limiting costs of production to amounts which would be within the often very restricted means of Colonial Governments. For this reason it has not often been possible to justify the extra expense of having special music composed. It has been usual instead to use music from record libraries which contain a good selection. With persistent searching, more or less suitable background music can generally be found.

This is a long way from the ideal when the producer seeks to translate the script into visual language and the composer tries to translate the same script into aural language. Only close collaboration throughout will enable producer and composer to understand the script in the same way, seeking to convey the same ideas in the completed film with the visuals on the one hand and the background music on the other. It is rare indeed to find this ideal state of things. More often the film is near completion before the question of music arises; someone then views it with an idea of selecting music which will fill in the gaps in the commentary.

Generally speaking, music is part and parcel of the everyday life of the Colonial—particularly of the African. He makes music where and how he pleases and it would certainly be exceptional to find any group of

unsophisticated Africans singing without some sort of rhythmic accompaniment, either in drumming or in the stamping of the feet, clapping of hands, or perhaps the gentle swaying of their bodies to and fro. To these people music is not something to which one goes to listen ; it is something in which one takes part. It has not become an art but is still in its folk stages, as witness the close connection of song and dance. On the other hand, music in the West has become "of life a thing apart" ; it has developed into an art and as such is more divorced from everyday life. One goes to listen to what one wants to hear and there is no call to participate in the actual making of the music.

When one studies the question from this angle, the urgent necessity for a good library of African and other Colonial music becomes clear and it would be wrong to regard it as a luxury. In the nature of things the European may be slow to appreciate the degree of importance which the great majority of people overseas attach to music, even to such music as the comparatively unimportant musical background for films.

Also there is often the erroneous idea that music is a universal language and that therefore Western music is necessarily adequate for use in African films. Music is not universal to this extent. Only a limited number of Europeans, for instance, can enjoy pure Indian, Arabic or African music. It is certain that no intelligent producer of a film dealing with the English way of life would use a Chinese musical background.

The unsophisticated African's reaction to music is subjective, whereas in the case of the European it has become objective ; furthermore, it is a true generalisation to say that *rhythm* in African music is expressed rather than implied, whereas in Western music the reverse is much more the case. Thus there is a vast difference in the mental approach between the African and the European and it can be stated from experience that music and film need to present a complete whole to the African ; that is to say, African sequences need to have musical background which conveys the appropriate African musical idioms. Where this is done the film increases immeasurably in value to the African seeing it.

This is the reason for the keen anxiety of the Colonial Film Unit to build up a suitable musical library of material for use in its overseas productions. Two recording sessions have been held, one in 1948 and one in 1949. One recording session a year based on the smallest possible orchestral unit to keep costs to a minimum can be considered at best a mere drop where a continuous flow is required. It is, however, a beginning and also a recognition of the need for an adequate library of music suitable for use with films that are made specially for audience overseas.

The Pathé Projector reviewed in our September issue is available from local agents or from Messrs. Pathéscope Ltd., London.

Nigerian Footballers in England



Akieye (goalkeeper)

A TEAM of Nigerian footballers, the first ever to leave the shores of West Africa, has recently completed a visit to England. In the brief space of five weeks they have played nine matches against teams representing the cream of English amateur soccer.

The tour came about largely through the efforts of Capt. D. H. Holley, M.C., and Mr. H. W. Drake, C.B.E., who have both had a long association with Nigerian football.

Following a series of trial games in Lagos eighteen players had been chosen to make the trip, and this selection probably represents the soundest combination Nigeria can produce.

The team did not take long to establish a fine reputation not only for fast, clever football but also for excellent manners and sporting behaviour on the field.

The tour opened with a match against Marine Crosby at Liverpool, where a capacity crowd of 7,000 turned up to see the game, which resulted in a victory for the Nigerian visitors by five goals to two.

Before leaving the North and still within six days of their arrival the Nigerians met Bishop Auckland, one of the best amateur sides in the North of England.

Showing seven changes from the team which defeated Marine Crosby, they were beaten 5-2 by a fast and methodical combination. The tourists had a wonderful reception and had no reason to feel dispirited by this reversal of fortune.

The following day the Nigerian team travelled south by train and found the heat of Britain's warmest September day for 38 years almost as trying as the tropical sun of their Home Country.

The London programme opened with a match against Leytonstone, where a crowd of over 10,000 people saw a game full of thrills and good football. The fast, quick-thinking and nimble Nigerians brought the best out of Leytonstone, one of the outstanding English amateur sides for the past few seasons.

Nigeria lost by the odd goal of three scored almost on time in semi-darkness.

Other matches briefly recorded were :

1-5 *v. Isthmian League.* After holding the initiative for the greater part of the first half the Nigerians tired rapidly after the resumption.

2-2 *v. Corinthian League.* A very good match with Nigeria pressing hard right until the last minute. Excellent keeping on the part of the Corinthian goalie prevented a Nigerian victory.

0-1 *v. Dulwich Hamlet.* A fine performance, the only goal being scored within two minutes of the second half kick-off.

0-8 *v. Athenian League.* Played in the rain; the barefooted Nigerians had great difficulty in retaining a foothold.

3-1 *v. Bromley F.C.* After being a goal down at half-time the Nigerians produced some football of a very high order, scoring three goals in the second half. The Bromley crowd gave the Nigerian team a wonderful reception. As is well known, Bromley are the Amateur Cup holders.

2-2 *v. Liverpool South.* Played by flood-light. The Nigerians, and especially their goalkeeper, found the unfamiliar conditions rather trying. On the run of the play they ought to have won this game.

Reports from Overseas

THE BELGIAN CONGO

EARLY in 1948 the Belgian Congo Government Information Service embarked on an ambitious plan of educational instruction of the native population of the Colony by means of motion pictures. In addition to the regular programmes arranged by the Information Service itself, institutions, schools, missions and commercial firms were urged and encouraged to secure 16 mm. projection equipment for the purpose of providing entertainment and instruction for the Africans within the scope of their respective activities. All state schools were to be provided with projectors. Subsidised missions were to receive one-half the cost of such equipment from the Government, and private firms urged in their own interests, as well as in the general interest of the native population supported by their activities, to provide themselves with equipment for visual education and entertainment.

The use of motion pictures among the natives had developed on a comparatively large scale during the war. While films had been used to a minor extent by some of the missions and other organisations working with the Congo natives, it was not until the Congolese soldier went to North Africa and other battle-fronts that the full value of this medium of mass instruction was realised. The success of the film shows presented by the various Allied Welfare Services influenced the Force Publique to institute similar programmes at home.

Later, a division of the Information Service was set up to organise the film service, not only for the troops but for civilian natives as well. In 1944 the first mobile unit was put into operation in the native city of Leopoldville. These shows soon became very popular, and the Government was quick to see the value of this means of approach to the native intellect and interest.

At first the activities of the film unit were confined to natives living in the city, those who to some extent were already subject to certain European influences, and those somewhat removed from tribal conditions of living. The question in the minds of those responsible for this new feature was whether or not it would be useful also to the natives in their villages, for the most part untouched by European influence.

The results of experiments in the interior amply justified the faith that had been placed in the efficacy of the film for use in the Congo. There were, of course, certain differences in reaction between the rural and urban audiences, but in general their tastes were similar.

Short Action Films Most Suitable

Some of the factors influencing the choice of films are as follows :

(*a*) Short films (10 to 15 minutes) were preferable to long films.

(*b*) Simple themes with plenty of action were best.

(*c*) In the villages, the programmes had to be shorter, with a fuller commentary and explanation in the local native language both before and after the showing of each film.

(*d*) Films showing Congo scenes and aspects of native life were well received. This permits the useful development of instructional and moral films produced locally and with native actors. By means of such locally produced films the defects of foreign films produced for a totally different type of audience will be to some extent overcome.

(*e*) European feature pictures and cartoons are not understood by the average native, because the theme is too complicated, develops too rapidly, and changes from scene to scene too frequently. The scenery and settings distract their attention from the essential points of the story. It has been found, however, that travel, sports and animal films are most appreciated.

There has been a continuous spectacular growth in the use of mobile vans. Whereas there was only one in 1944, it is now planned to equip mobile units to cover the entire Colony, operating from centres in each of the six provinces and Ruanda and Urundi.

The Information Service has been building up a film library which is at the disposal of all organisations throughout the Colony free of charge.

At the present time it has 1,500 educational and recreational films purchased in Belgium, France, England, the United States, South Africa and Canada.

In addition to the films produced for native showing the Belgian Congo Information Service has made several exceptionally fine films for foreign distribution. These include such subjects as Congo scenes and life, both rural and urban, Native Art, and Boy Scout Activities.—*Extract from a Report by the Canadian Trade Commissioner, Leopoldville.*

FILMS IN FIJI

How to satisfy the demand for film programmes in a territory covering the whole of an archipelago was a problem which the Public Relations Office of Fiji had to face when it was formed in 1946.

During the war screening had been carried out on remote islands for people who had never previously seen moving pictures. A vast store of experience had been gained of the difficulty of transporting and maintaining delicate equipment, using small boats and head-loading over native tracks.

Sea transport was difficult and expensive and it had been quickly learned that the constant loading and unloading led to mechanical and



Fiji agricultural produce for the market

electrical faults which defeated the most ingeniously contrived spare-part service.

It was realised that the only solution to the problem of adequate coverage of the Colony was to increase the number of 16 mm. projectors and to station them as far as possible *at fixed points*. Films would be provided by a central film library from which exhibitors could draw films.

The film library was the first essential and the generosity of the Central Office of Information, the Colonial Film Unit, the British Council, the U.S.A. Bureau of Information and the New Zealand National Film Unit made it possible for an increasingly large stock of films to be built up.

During the period 1947-48 the demand for film programmes grew steadily and the number of projectors in the Colony increased appreciably. The screening of 16 mm. commercial films, which had been familiar wherever the American Forces went during the war, began on a peace-time basis. Privately owned theatres were established at three or four centres and a distribution circuit to service them was arranged by M.G.M.

All these developments greatly increased the demand for films from the central library. It was the only local source of supply for schools and other institutions with projectors and there was a large demand for the 16 mm. British News and other C.O.I. films to supplement the commercial programmes.

Eventually the strain on the facilities available at the Public Relations Office became unbearable and it was therefore agreed at the end of 1948 that the library should be transferred to the Education Department together with all but one of the Public Relations Office projectors. The distribution of 35 mm. films was still undertaken by the Public Relations Office.

There is a big demand for locally produced films, but the absence of local processing facilities has led to intolerable delays and this activity has been temporarily suspended. Its early resumption is most desirable.

MAURITIUS

Halfway between the South of Africa and the South of India, and 8,000 miles away from London, lies the sugar-producing island of Mauritius, named by its first settlers the Dutch in 1598 after their " stathouder," Maurice de Nassau. Previous to the Dutch, the Portuguese, and earlier still, probably the Arabs and Malays had visited the Island.

Real colonisation began in 1715 by the French, who took the Island over after it had been abandoned by the Dutch in 1710. Mauritius, governed by the French for ninety years, had 75,000 inhabitants when the British invaded and conquered it in 1810. Ten per cent of the population was French, and the rest African slaves.



A market in Mauritius

Today the population of the 720 square mile " Key and star of the Indian Ocean " is nearly 450,000, of whom 150,000 are of French and African descent, are mainly Roman Catholic, and have preserved the French language and culture.

The population has been increased largely by Indian immigration — labour for the sugar-cane plantations. Today the Indians form by far the largest racial group on the Island. There is also a small Chinese community, mainly traders in petty commerce.

In accordance with British Colonial policy Mauritius has been endowed with a new Constitution since 1948, a first step towards self-government. Highlights of the new Constitution are adult male and female suffrage, a majority of elected members over all other members, and a literacy test for registering as an elector. It is interesting to note that the literacy test can be taken in eight languages, namely, English, French, Chinese, Urdu, Gujarati, Hindustani, Tamil and Creole patois.

With such varied groups, one can imagine the complex problems of Education and public relations. Government schools and Government-aided schools are open to all, and so are quite a number of schools developed by private enterprise. There are some private schools which are attended by members of one section of the community only, for example, the Chinese schools and some schools for Muslim children.

The language spoken generally on the Island is French. The uneducated classes speak a debased French or Creole patois. At school most children learn French first, then gradually learn English, so that when they start their Secondary Education at about eleven the medium of instruction has become English. It is very common to find children of the Chinese or Indian communities who speak their own languages at home, and are also conversant with English and French.

Newspapers print English and French articles and notices side by side; the Chinese print two daily newspapers. Various organisations, societies and so forth print weekly, monthly or annual publications in various languages.

The variety of languages is also noticeable in films shown in public cinemas. French and Indian films are shown weekly in separate programmes. There are also occasional shows of Chinese films. English and American films were frequently shown during the war, owing to shortage of supply of French films, but they were not a commercial success.

The Mobile Cinema Unit, a wartime gift of the Ministry of Information, is very popular throughout the Island. It operates mostly in rural areas, and shows are given in the evenings to audiences gathering from miles around. In 1947 over two hundred shows were given and the audiences altogether numbered over 400,000. The film library of the Information Office is fairly comprehensive and films are available for issue on loan to the Education Department, the Military Authorities and other organisations possessing 16 mm. projectors.

Sound and silent films are shown by the Mobile Cinema Unit and commentaries are given over the microphone in French, Creole and Hindustani.

The local broadcasting station—a powerful medium-wave transmitter operating on 220 metres—broadcasts daily programmes in English, French and Hindustani. B.B.C. recorded and re-transmitted programmes are very frequent.

The task that now lies before the Social Services Departments is to spread education, health and welfare to the remotest parts of the Island, where the field for improvement in the standard of living is great. On the Island, the urban European way of life contrasts with the low standard in the household of the Indian labourer on the sugar estates. There is a fruitful field for improvement in the sanitation of the rural and urban areas—malaria is being successfully conquered and the education and co-operation of the people is as important in fighting pests as is D.D.T.

With so many interests to serve it is natural that the Government has to face many complex problems and the task of reconciling the multiplicity of demands from the various communities is no simple matter. Great patience, co-operation and understanding are required from all.

Taken by and large we see an industrious people, happy-minded, loving its sunny clime and open-air attractions, making a real "fête" of their race-days, their regattas and "fancy fairs"; we see an Island where Church and cinema are Sunday occasions; we hear the witty and carefree road-sweeper whistling the same tune as the "impeccable" bureaucrat. We see white sands against a blue sea, green fields against a blue sky.

Work in Progress

EAST AFRICA

The following films are in various stages of production in East Africa.

35 *mm. production*

GROUP FARMING. Taken in the Kericho area of Kenya, this two-reel film demonstrates the advantages of large farm units conducted on a co-operative basis by African farmers. It is expected to be issued shortly.

MY BROTHER'S TEACHER. In Uganda a considerable working party travels round with the cinema vans giving instructional talks, demonstrations, entertainments and cinema shows at different centres. A short film has been made showing these activities and should soon be ready for distribution.

UGANDA

16 *mm. production*

MURRAM BLOCK MAKING. The first of a series of three films showing (i) the correct method of making the blocks, (ii) their uses, and (iii) a family building a house.

DYSENTERY. A narrative film to show good methods of disposal of faeces in rural areas.

TREES ARE CASH. Demonstrates the value of planting trees which provide *inter alia* poles for roofing.

THE SERERE HERD. To show, with the Serere herd as an example, that scientific cattle breeding, feeding and management yield better results.

COTTON PLANTING. This film sets out to show that by proper planting yields will increase, and with them cash returns, without increase in acreage.

TANGANYIKA

BETTER BABIES. A film to show the importance of pre-natal care.

ANIMAL MANURE. This film shows that it pays to use manure on the fields rather than for building houses, fuel, etc.

BEESWAX. Shows how to improve the quality of beeswax by better methods of preparation.

COPRA. Illustrating good methods of preparing the copra from coconuts for the export market.

KENYA

BETTER FARMING. Demonstrates how the quality of coffee may be improved by modern methods of cultivation.

KAGUMO. Demonstrates the teaching of good agricultural methods in Government schools.

DIRTY DISEASES. A film made to show that dirt brings disease and that we cannot be healthy unless we are clean.

New Films

130 NIGERIAN FOOTBALLERS IN ENGLAND

(968 ft. 35 mm.; 382 ft. 16 mm.)
This film shows the Nigerian team in training and also covers their games against Marine Crosby and Dulwich Hamlet.

131 COLONIAL MONTH IN LONDON 1949

(750 ft. 35 mm.; 300 ft. 16 mm.)
Included in this film is a sound recording of His Majesty's speech at the Opening Ceremony at the Colonial Office. A short tour is made of the Exhibition at Marble Arch.

132 THE KING'S GUARD

(1,680 ft. 35 mm.; 672 ft. 16 mm.)
In addition to the actual ceremony of the Changing of the Guard at Whitehall this film shows the preparation of men and horses at Knightsbridge Barracks.

133 PIG FARMING

(2,820 ft. 35 mm.; 1,128 ft. 16 mm.)
A Gold Coast ex-Serviceman is shown undergoing a course in scientific pig management at the Pokoase Pig Farm near Accra. In his spare time he builds a sty on his own farm and starts a new life as an independent pig farmer on the completion of his course.

134 YOUTH LEADERSHIP IN TOGOLAND

(988 ft. 35 mm.; 395 ft. 16 mm.)
This is an essay on fundamental education. A team of volunteers sets out to hand on the torch of knowledge to a village in the bush.

135 A FILM SCHOOL IN WEST AFRICA

Shows how the pioneer Film Training School at Accra on the Gold Coast tackled the problem of making films for Africans, by Africans in Africa.

136 BASKET MAKING

(500 ft. 16 mm.)
This film was made by the pupils of the Accra Training School on completion of their course.

137 COPRA

(300 ft. 16 mm.)
This film was made by the pupils of the Accra Training School on completion of their course.

CINEMAGAZINES

NUMBER 27

(791 ft. 35 mm.; 316 ft. 16 mm.)

(a) LONDON:

A party of African visitors went to the London Fire Brigade Headquarters to see a fire display when some pictures were taken.

(b) GOLD COAST:

These sequences show something of a new fish-canning industry which has been started at Osu.

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Colonial Cinema

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THE COLONIAL FILM UNIT

Editorial

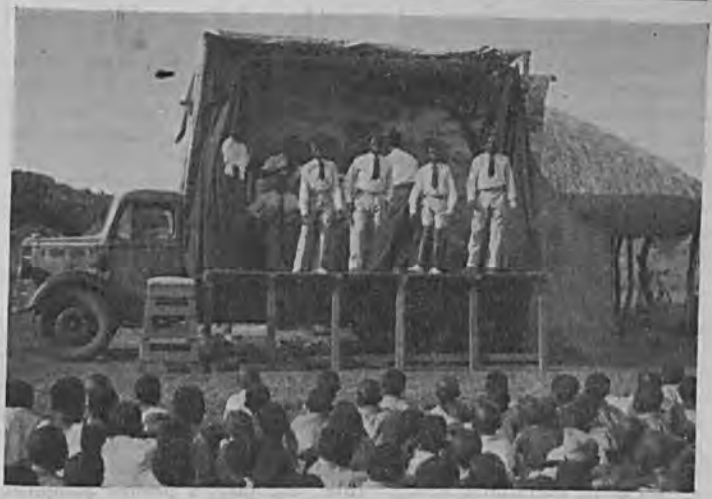
THIS being the last issue of COLONIAL CINEMA to be prepared by the present editor, it may be interesting to recall its history. It was started as a four-page monthly pamphlet in November 1942, but after the December publication there was no issue until May 1943, when the present editor re-started it. The magazine was enlarged at the beginning of 1945. With the paper and labour shortages which existed then, it was impracticable to permit a larger pamphlet; the alternative of a more substantial quarterly magazine was decided upon. Except for one break in March 1949, when circumstances beyond the control of the Unit prevented the usual quarterly issue, the magazine has steadily progressed, and judging by reports received has grown in popularity. For a magazine of this type it has a remarkably wide and distinguished distribution list that has grown gradually year by year.

Persistent requests are made for back numbers but unfortunately it is impossible to comply with them. Most of the old monthly pamphlets are now completely exhausted as also are many of the earlier quarterly issues. It is for this reason that we are repeating some of the more useful articles which appeared in the earlier numbers.

Naturally, if the magazine is to carry out its principal function the major portion must be devoted to overseas matters which are of primary interest to the bulk of those who read it. We are indebted to many hard-working officers in the Colonies for valuable contributions and hope that the steady stream will continue. Production units are now functioning in Central Africa, Malaya, Gold Coast, East Africa and Nigeria; regular progress reports from all these places might well become one of the main features and supply a fund of useful information about instructional films in production.

The West Indies will shortly be added to the list, as two members of the Unit left the United Kingdom in January for Jamaica. Their object is to start a School of Instruction for trainees from several Caribbean territories. Further details will be found elsewhere.

Various changes in the general make-up of COLONIAL CINEMA have recently been discussed. It has been suggested, for instance, that it shall have a more cheerful cover, and two different designs have already been submitted. Another suggestion is that it should be larger. This would certainly be more convenient from the point of view of illustrations. An improvement in the quality of the paper used would mean better reproduction of photographs. All these matters are in mind, but it is considered advisable to defer them pending the final decision about the future control of the Colonial Film Unit, news of which will be given in the next issue of COLONIAL CINEMA.



A Demonstration Team giving a concert at a Chief's Headquarters

Demonstration Teams in Uganda

ONE of the principal problems in Colonial development is that of securing the co-operation of the people, by informing them of Government's intentions and educating them to desire and to obtain a better standard of living. Apathy and suspicion are the obstacles to be overcome, and the difficulty of overcoming them is aggravated by the illiteracy of a large proportion of the population.

Official bulletins and pamphlets, and talks by touring officers, can achieve something; but they do not reach the majority of the people, and often fail to appeal to the imagination of their audience or to make a really memorable impression. To these means the cinema is a valuable addition, particularly if films can be preceded by an explanatory talk and followed by questions and discussion; but it is not easy to ensure an adequate supply of suitable films or adequate facilities for projection.

The Demonstration Teams which have been at work in Uganda for the past three years attempt to tackle this propaganda problem in yet another way. By combining entertainment with instruction, they resemble the cinema; but they have the advantages of personal contact

between the team members and the public, and of adaptability to deal with new subjects at short notice.

There are at present six teams operating in the Protectorate. Each consists of a leader and from six to ten members, recruited from the area in which the team works. They come under the Public Relations and Social Welfare Department, and their work is supervised by Provincial Welfare Officers.

The teams are trained to give performances consisting of practical demonstrations, short lectures illustrated by posters or models, plays and songs. The subjects to be dealt with are decided on by administrative and departmental officers in the areas which are being toured. Performances take place in the afternoon and last for about three hours. Local African staff of the departments concerned (Medical, Agricultural, etc.) are usually called in to assist.

When a team is called upon to put over propaganda on a particular subject, the Welfare Officer and the team receive instruction from the department concerned, and work out the treatment. For example, one of the subjects chosen may be cotton planting. A play is devised, in which a good farmer is shown planting his cotton according to the instructions of the Agricultural Department, and a stupid farmer is shown doing everything wrong. After the play, a printed pamphlet giving the rules of correct planting is distributed to the audience. An Agricultural Instructor gives a short talk, explaining the rules. Later in the afternoon, members of the audience are invited to take part in a "quiz" competition on the same subject, and small prizes are awarded for correct answers.

During the performance, a number of different lessons are taught, as far as possible in a dramatised form. One member of the team plays the part of a well-known comic character called Kapere, whose misadventures are also depicted weekly in a strip cartoon in the official bulletins. Kapere is a stupid, self-opinionated little man, who is always getting into trouble. In the course of a Demonstration Team performance he may appear successively as a bad farmer, a drunkard, a reckless cyclist, and a man with a dirty home.

In their early days, the teams toured extensively throughout their areas, giving performances daily at chiefs' headquarters, schools and mission centres. The performances proved popular and attracted large audiences, often of more than a thousand. However, it was soon realised that this method produced little practical effect, as the lessons taught were imperfectly understood or soon forgotten. The policy now adopted is one of concentration. The team remains in one small area for several weeks, giving performances at intervals, and spending the rest of its time in visiting the local people at their homes, discussing their problems and giving advice and practical assistance. At the end of the period, a meeting of the local council is held, to talk over the



An audience at a Demonstration Team performance

progress of the work, and to make provision for follow-up. Two or three months later, several members of the team may return to the area to renew their acquaintance with the people and see how things are going. If suitable films are available, a visit by the mobile cinema can be of use, either to follow the team's visit or to precede it.

It is clear that the organisation of Demonstration Teams need not necessarily be on the lines adopted in Uganda. Numerous alternative possibilities suggest themselves, such as the employment of a smaller team touring with a mobile cinema. Opinions vary regarding the type of man who should be recruited to the teams. Ideally it would be desirable to recruit trained experts in various subjects, who also had talent as showmen and entertainers. In practice, it is not easy to find individuals who combine these qualifications. Moreover, the supply of trained men is limited, and they are more properly employed in other departments. In Uganda, members have generally been chosen for their personality and their ability to " put over " ideas to the public. If they have had previous training in such matters as agriculture and hygiene, so much the better. Courses of instruction for team members are arranged from time to time.

It is only recently that any systematic attempt has been made to estimate the effectiveness of the teams in Uganda. By the policy of concentration some good results are being obtained, notably in the

encouragement of latrine-digging, a matter in which the assessment of results is relatively easy.

There is no doubt that they are popular, and that they can hold the attention of their audiences. They start, therefore, with an initial advantage, and it seems reasonable to suppose that they must be of considerable value, if they are used in the right way. Only experiment will show what that right way is, and it is not likely to be the same in different territories, nor even in different districts. The cost of the teams is, of course, considerable: in Uganda, a team consisting of a leader, ten members, driver and cook, costs about £800 a year in salaries alone, and to this must be added the cost of transport, travelling allowances and equipment.

Finally, it should be emphasised that the teams in no way take the place of any previously existing service. Their function is to reinforce, publicise and explain the work of the various departments of Government. A Demonstration Team will be of no value unless officers of those departments are prepared to make use of it and to take an active interest in its work.

Care of Raw Stock in the Tropics

IN the May issue certain suggestions were given with regard to the care of raw stock in the tropics. The research chemists of Kodak, Ltd., have been studying the matter, and the following extract from their letter dated 9th June 1943 will be of interest to readers.

The use of calcium chloride as a dehydrating agent in the tropics is not entirely satisfactory owing to its tendency to become liquid almost immediately in atmosphere having such a high humidity. We think that silica-gel will be more satisfactory as you say. Any grade between about 8 and 20 mesh should prove suitable and should be dried by heating to 400°F. or more, being well stirred meanwhile. It should then be cooled in a tightly closed container. This material should be placed in the bottom of a large tin and covered with a piece of gauze on top of which are several sheets of paper or cloth which serve to prevent any dust from reaching the film. It is very important with any drying agent to prevent specks of the material reaching the film or it is almost certain that results will be marred.

It will probably be found advantageous to dry a fair quantity of film at a time rather than 100-ft. rolls separately, although there is no objection to the latter course if you are using small quantities of film at any time. The space left in the tin above the drying agent should be as small as is reasonably possible, and care should be taken that the box is fitted

with a very tight-fitting lid which should preferably be sealed down with adhesive tape.

A fair amount of silica-gel is required for drying the film effectively. Between half and one pound of the dried material will be required for each 1,000 ft. of 16mm. film. If supplies of silica-gel are not immediately available at any time, a satisfactory substitute would be rice dried by heating to a faint brown colour or similarly dried tea leaves. Between two and three pounds of either of these materials would be required to dry 1,000 ft. of 16mm. film effectively.

Whatever material is used, the film should be left above it for at least two days and preferably longer, the time depending on the tightness with which the roll of film is wound and whether or not it has wrapping round it. It is preferable to leave the spool of film unwrapped, but to place the wrapping material in the same atmosphere so that both are dried before placing in the tin. On no account should film ever be shipped back to this country with any of the drying material in the same container.

When the film is dry, it should be wrapped as quickly as possible in the dried paper, placed in its original tin and re-sealed with tape and paraffin wax.

A few points may be mentioned in case they are of any interest to you. It is the humidity which causes deterioration of film, rather than the temperature, although in regions of high humidity, the temperature has a marked additional effect. At 95 per cent relative humidity, one week at 95° will probably be sufficient to ruin the film. In particular, the latent image suffers quite as much as the physical properties of the gelatine. Film should not be taken out of its wrapping until the last moment before it is required, and it should be borne in mind that even a taped can will breathe slightly and therefore fresh tropically packed stock should be forwarded to the units concerned as rapidly as possible.

During the time it has to be stored under tropical conditions it is better to keep it out of unventilated buildings, and very often storage out of doors under piles of bedding or other heat-insulating materials is better than storage indoors. In permanent stations, underground storage pits are probably the most satisfactory arrangement. Refrigeration is not altogether satisfactory as it keeps the film considerably cooler than is really necessary, and this leads to difficulty in bringing it back to room temperature afterwards without giving the atmospheric conditions a chance to do more harm than they would otherwise have done if the film had not been refrigerated at all. If it is possible to place the film cans sealed with tape and wax inside a larger container which can contain a drying agent and which can be finally soldered down, this might be a further improvement.—*Colonial Cinema*, July 1943.

Pictorial Viewpoint

LONGSHOTS of landscapes, seascapes, riverscapes, and street scenes often occur in our films; often by want of forethought such scenes lack attributes that give delight to the eye and meaning to the mind.

In deciding a viewpoint, proceed by first choosing that which would be the most conventional, that which would be chosen by the easily satisfied. Then try to discover if there is a better, a more daring, a more uncanonical viewpoint to be found. It does not follow that the conventional is not the best, but the attempt to find another is all to the good; it may lead to something of value.

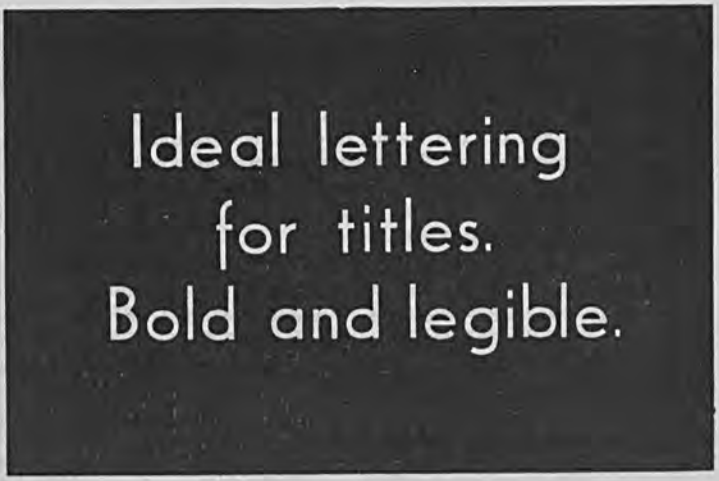
What makes a picture? How often the sight of a noble landscape makes us long for a camera, and how often the result is disappointing when filmed. What the broad view of the eye saw now seems flat and uninteresting. It has been said that a picture is something between a Thought and a Thing . . . something of the Mind and something seen by the Eye. We approach satisfaction if we try to tell of the *impression* the view made on our mind, through the eye. Was it grandeur, or dignity, or immensity, or beauty? You may find your picture answer by looking at the small things about you, the small things the camera *can* show in fullness.

The grandeur or the immensity of the vast landscape may be conveyed by concentrating on that near by boulder. Its close picture backed by a distant horizon will render your idea . . . see your distant mountains clearly, but let your boulder reveal the sense of the *impression* you experienced.

Avoid longshots in which the prominent planes of nature's formation, hills, lines of trees, rivers, and such-like are parallel to the lens face. Find prominent lines that run obliquely to your viewpoint; depth and perspective are thus secured, and flat dullness avoided.

Let the sun cast shadow in your scene; contrast is the keynote of beauty, but contrast must make for harmony. Think of the beauty of white spray on black waves, of light shafts from a dark cloud, of moonlight over blue waters, of the face of a human being who can smile in adversity.

Remember that the cinema audience does not bother itself about the principles that produce the pleasing screen scene, but is only concerned with the effect. If you have no strong purpose in filming your scene, no *vital* reason for your choice of shot, the angle of the shot, the content of the shot, and no driving desire to convey a definite impression to an audience by your effort, then be assured your film scene will arouse a boredom that hopes the scene will quickly pass from view, since it fails to capture interest because it conveys nothing that stirs the mind or moves the heart.



Film Titles

IT has been said that the perfect silent film has no sub-titles; the matter fits the form, and it "contains within itself the reason why it is so and not otherwise." But the silent film can be very valuable in fields where it is nevertheless not the perfect medium—in the wide dissemination of knowledge, for example. Here it may well be found that what cannot easily be conveyed pictorially can be clearly expressed in a sub-title. This will especially apply to hard fact which it may be necessary to communicate: "The population of Malaritania is 136,000." When titles are necessary, great care should be given to their composition and layout. The matter must be complementary to the picture; their manner must be clear and concise, their lettering simple and easily legible. They should be planned with as much care as the pictures in the film. All necessary information must be included, and the wording exactly express the meaning. Even if they have to be rewritten several times, good titles are well worth the trouble taken.

Let us examine an imaginary sub-title to a film on forestry. "The trees are felled, the bark is stripped and the logs are then transported to the river front." There follows a sequence showing these operations on the screen. Here we have eighteen words grouped together in a title. What is wrong with it?

In the first place, here are three statements describing three operations each of which calls for separate shots. Probably a full minute will elapse between the appearance of the title and the picture sequence showing the transportation of the logs. Audiences do not retain things in their minds as long as that, particularly when the subject is unfamiliar. It is almost as bad practice to put three things together in one title as it would be to put them on the screen together, and expect the audience to analyse the shot into its components. If you say one thing at a time you will automatically shorten your titles. There will be more of them, but that does not matter.

The other fault in the specimen title is that it adds nothing to the film. The words give the same information as the pictures, and the inference is that either the title is wrongly worded or that it was unnecessary. Titles should not tell the story of the film—that is what the pictures are for—but should give complementary information that is not apparent from the pictures.

Let us take our imaginary title, split it into three as we suggested, and then see how we could deal with the sequence.

(i) "In A . . . tree felling is a highly honourable occupation." (Here follow shots of felling.)

(ii) "The bark is used in the local tanneries." (Here follow shots of bark being stripped.)

(iii) "The smooth bare trunks are easier to haul the four miles to the nearest river." (Here follow shots of log hauling.)

All these titles now fulfil their true function. They are complementary to the pictures, because they give information that the pictures do not. We now have a total of thirty-two words in three titles, but in addition to having three distinct pictorial statements, the audience has acquired three additional pieces of information.

Climbing titles should be avoided. Even with trained audiences they cause discomfort: while fast readers wait irritably for the next line, the slow ones frantically endeavour to take in the information before it passes from their sight. Long, wordy statements of this kind are rarely justifiable and are often a confession of inability to make moving pictures.

So much for the content of the title. Now for its design and layout. Elaborate design is unwise and unnecessary. A simple, plain arrangement of words is by far the most effective. In designing titles and choosing lettering it should be remembered that the first requirement is legibility. Anything, however ornamental, which tends to obscure the wording should be omitted.

Whether you are going to make your own titles, or have them made for you, lettering should be studied. One should learn something of pen

lettering and try to appreciate the beauties of the sculptured Roman characters which have formed the basis of most lettering since that time. Note also the perfect balance and form of the modern alphabets of Edward Johnson, which were developed further by Eric Gill; a short study will prove that a title can be satisfying without being in the least ornate.

The way in which good notices, display cards and advertisements are balanced on the page will repay close examination. It is interesting to observe how the block of type is usually placed higher than the centre, so that there is least margin at the top, more at the sides and most at the bottom, and that in the best work the margins are generous. It will be found that care is taken to get the block of type squared and accurately centred between the sides. This squareness and straightness should be aimed at when drawing and photographing your titles.

On the question of ornament, it is almost an invariable rule that dialogue sub-titles are plain. For the others, as little ornament as possible should be used. Simple, dignified effects should be used and fine detail avoided. Suppose your original title card measures 10 inches wide and 7 inches deep—the usual size for a card. Lettering drawn on it will be $\frac{3}{4}$ inch high, the thickness of the strokes being about $\frac{3}{16}$ inch. The images, when recorded on 16mm. film, will be less than one-twentieth of those dimensions. The letters will be little more than $\frac{1}{30}$ inch high, the strokes less than $\frac{1}{100}$ inch thick. These are the images of the more robust dimensions of the lettering, but if the original has detail which is small in character, its image will be so microscopic on the film that it will be smaller than the actual grain of the emulsion and will be lost. When the mutilated image is thrown on the screen, on a picture 6 feet wide, it is nearly seven and a half times as great as the original drawing, and nearly a hundred and fifty times as great as the film from which it is being projected. With such very wide ranges of reduction and enlargement, only relatively simple shapes can expect to be rendered without distortion.

NOTE.—The above article is a reprint from one of the earliest issues of COLONIAL CINEMA when it was circulated as a monthly pamphlet. All the general principles given still hold, and in view of the growing interest in film strips a repetition of the article is considered well worth while.

Care and Cleaning of Coated Lenses

IN the early days of the use of the coating process, about 1945 and 1946, technique was not sufficiently advanced to produce really hard coating, and careful handling was necessary in cleaning the glass surfaces

to avoid marking or removing the coating film. More recently, it has been found possible to make the coating sufficiently hard to withstand all normal lens-cleaning methods and such coatings are now applied on all air-glass surfaces to " coated " lenses, both external and internal.

We are indebted to Messrs. Taylor, Taylor and Hobson, of Leicester, one of this country's noted lens-makers, and responsible incidentally for making a large proportion of the lenses used in Hollywood's cameras, for the following notes on care and cleaning.

It should be understood that the surfaces of the glasses, which make up a lens, have been very carefully polished so that all surface pits and scratches are removed to ensure the highest standard of optical performance.

A scratch on the surface of a lens scatters light and tends to impair the definition : and it will be appreciated that, if the surface of a lens is covered with a network of fine scratches, the definition of the lens will be ruined.

Dirt, and especially grease, on the surface of a lens also impairs the definition, and a finger-print on the polished glass will soften the focus of a lens in no uncertain manner.

The coated surface has no exception to these defects, and while a coated lens withstands normal handling it is very necessary to prevent the chance of dirt and grease getting on a lens, when not in use, by fitting the lens caps, which are usually supplied by the makers.

It is obvious that lenses, with even normal usage, will collect dust and small fragments of grit from the air. These foreign bodies should be removed by brushing with a small camel-hair brush, which should be kept specifically for the purpose. *No other form of cleaning should be attempted, until the dust, etc., has been removed in this way, and then the surface should be polished with a clean linen handkerchief.*

In the event of the lens being greasy the surface should be brushed, as previously mentioned, and then gently rubbed with a linen handkerchief moistened with industrial spirit or any of the cleaning solutions provided by lens manufacturers, and then finally polished with a dry portion of the handkerchief. A pointed match-stick wrapped with two thicknesses of the linen handkerchief is a useful means for removing grease, etc., from the corners, where the glass meets the metal of its mount.

Not in any circumstances should an attempt be made to polish the surface of a lens with any cleaning material intended for household use.

It should scarcely ever be necessary to clean the inside surfaces of a lens, but if necessary the same precautions and methods should be followed.—*Edinburgh House Visual Aids Bulletin.*

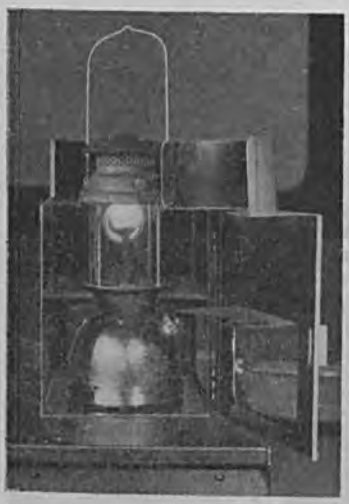


Cinema in the Belgian Congo

AN extract from the report of the Canadian Trade Commission in Leopoldville appearing in the December 1949 issue of the COLONIAL CINEMA gave some information of the developments which have taken place in the use of the cinema in the Belgian Congo. We have since been supplied with a range of photographs by LE SERVICE DE L'INFORMATION DU CONGO BELGE (Photo CONGOPRESSE, Photographer L. van Bever), a sample of which is given above.

This shows the type of equipment which gave shows to over 200,000 people in the Leopoldville area in 1947. It consists of a 16mm. Bell and Howell " Utility " projector driven by a $1\frac{3}{4}$ k.w. generator transported in a light truck.

There is a crew of three—a driver, a projectionist, and a mechanic-electrician, all of whom are local people who know the area well. It is planned to equip sufficient units such as this to cover the whole colony.



Showing lamp in position



Method of focusing

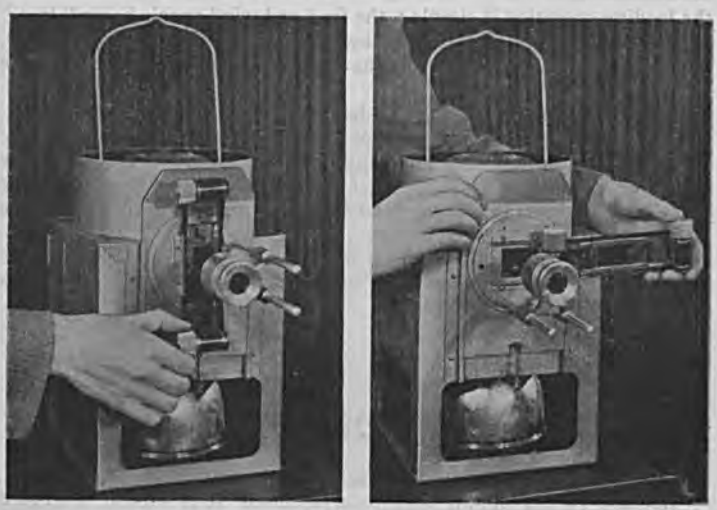
A New Film Strip Projector

BY the time this article appears in print it is possible that a completely new type of British film strip projector will come on the market. It is one that is likely to add considerably to the number who recognise the film strip as valuable visual aid in education.

Unfortunately the tendency of manufacturers of film strip projectors is to introduce numerous refinements each one of which adds to the cost. This means that the purchase is quite beyond the means of many users in the villages. What is required is a heavy-duty projector without any complications, at the cheapest possible price with illumination that can be independent of mains electricity supply or expensive generator, or even batteries, which are expensive to maintain in tropical countries.

The projector in question has the three necessary attributes: the capital cost is low, it is mechanically simple, and its illuminant is a kerosene pressure lamp which makes its use possible in the remotest village.

A demonstration of the prototype was given in December 1949 by the makers, Watson and Manasty, at the headquarters of the Colonial Film Unit to an interested audience among whom were many educa-



Feed and Wind Spools in the longitudinal and horizontal positions

tionists of note including the Ministry of Education expert in Visual Aids. Everyone present at this demonstration was agreeably surprised at the screen brightness and evenness of the picture when a Bialaddin lamp of normal type and a standard film strip were used. The cost of the projector without the lamp is £7 10s.; it is made to project the silent ciné frame size only.

From the photographs accompanying this article, it will be seen that all the essential mechanical requirements are complete without any of the elaborate fittings which do little else but increase the market price.

The optical system consists of a condenser to cover the ciné size frame and an anastigmat lens with a focal aperture of f4. With the projector placed 15 feet from the screen the picture thrown on the matt white screen from a standard film strip measures 4 by 2¼ feet.

The lens is focused by pulling it back or pushing it forward in the lens holder. There is no lack of accuracy because of the absence of screw adjustment since the tension between the lens and the holder is sufficient for it to work quite smoothly. The film holder take-off and winding spools slide and clip into position on a revolving mount attached to the front section of the lamp-house, which also holds the condenser.

As it is possible to disconnect the film holder from the projector,

the loading operation is simple ; the feed and wind spools being " free " the film can be rolled either backward or forward without difficulty. The absence of focused heat in the holder means there is no trouble with film buckle.

There is a strongly made lamp-house finished in grey crackle paint. By opening the door at the back of the housing it is almost automatic to set the lamp in its position ; one must be careful, of course, to see that none of the bars of the lamp get in the light beam. When the door is closed extraneous light is trapped by a vent mask built into the inside of the lamp-house.

Many inquiries have been made for just such a projector, and if the market model is up to the specification of the prototype it is certain to be in great demand overseas.

The Value of Practical Demonstration

IT is often extremely difficult to break down established practice. Because people follow traditional methods it is foolish to regard them as stupid because they prefer their father's way to ours which we think is better. If we take the trouble to study their method carefully, we may often find that there are excellent reasons why they do a certain thing in a particular way. Merely sweeping aside all practice because it is old and therefore useless creates suspicion and often stubborn opposition to new ideas which are in themselves very good.

Man, generally, is a reasonable being and if he is convinced that some fresh way of doing a thing eases his labour or is to his financial benefit he can generally be persuaded to change his habits. Little object is served in telling him things will be better if done in the new way ; he must have an object lesson to convince him. Demonstration teams, which are becoming so popular and effective in the Mass Education campaign in the Colonies, keep this principle constantly before them during their tours of the villages, for they know too well that words and exhortations alone have little effect.

In the picture opposite, this practical method of teaching the people is aptly illustrated. The farmer on the left is telling the people the result of taking the advice of the Agricultural Officer during a previous visit of a demonstration team. Following local custom he had sent his calves out to run with the herd. As his cattle were low grade he was persuaded to try an experiment with two of his calves, one being sent out to the herd and the other being cared for on his small home farm.

Before the farmer began his talk, the assembled crowd were asked to value the two animals seen in the picture. The darker animal, which is



a year old, was valued at twenty shillings ; though the white calf is only six months' old it was valued at fifty shillings. It was then that the farmer told them the reason for the difference in the value of these two beasts. The darker one had been sent out to run with the herd while he had looked after the white calf himself at his farm. This convincing piece of evidence had more effect on the audience than a whole day's talk. These people well know the value of good animals and after such an object lesson many will take the extra trouble and give more attention to their beasts.

A second practical lesson quite as convincing was given by the owner of the large basket-like contraption on the left of the picture. Like so many other poultry keepers in Africa, he was constantly being plagued by hawks swooping down and carrying off his chicks. Scarcely a day passed without his losing a chick until, on the advice of the Agricultural Officer, he made this large basket under which he reared his chicks until they were old enough to protect themselves. This basket could be moved quite easily to give the small family a new clean playground. This farmer was delighted with the result and strongly recommended all his friends to follow his example.

Thus in a thoroughly practical way are the people learning new ways, ways which their own friends and neighbours have tried out successfully. They cannot deny the evidence of their own eyes and they are much too sensible to neglect a new idea which is likely to benefit them substantially.

Sound Track

COLONIAL FILM UNIT FILMS



IT has become customary to add an English commentary to Colonial Film Unit films because the demand for this particular version has grown steadily in the last two years. As good clear speech is essential, a speaker of repute is engaged for this work.

The voice of Mr. Lionel Marson of the British Broadcasting Corporation, who has spoken many of our commentaries, must now be quite familiar to overseas audiences. The above photograph taken at a recent recording session shows Mr. Marson at the desk in the studio reading the commentary.

On the right, Mr. V. Gover, who has been film editor for the Colonial Film Unit since 1941, carefully watches the film to keep strict check on the timing of the commentary.

On the left is Mr. Fela Sowande, F.R.C.O., of Nigeria, Musical Director of the Unit, who is responsible for the selection of all music used in the sound tracks of the films.

West Indies

DURING the first decade of its existence, it was not possible for the Colonial Film Unit to co-operate seriously in developing film production in the West Indies. From time to time representatives from the Caribbean territories visiting England came to the C.F.U. to take courses of instruction in connection with the Raw Stock Scheme. The enthusiasm and capability of these visitors made it clear that, when opportunity offered, workers in these islands could be brought to a high standard of technical ability in a short time.

Early in 1949, negotiations started with the object of developing some suitable scheme of film production there. A dispatch was sent to all the territories by the Secretary of State for the Colonies inviting comments on a proposal to send a representative of the Unit on a visit of investigation. Even though most of the islands were facing a difficult economic period, the replies were sufficiently encouraging to make arrangements to send the Producer to discuss matters on the spot, to clear up questions that were obviously in doubt and to make recommendations about an organisation best suited to local conditions. It was necessary to indicate clearly to territories that the organisation would mature only if the territories were willing to finance their own production when the initial work financed by the Colonial Development and Welfare Fund was complete.

Mr. W. Sellers left for Jamaica on 1st November 1949, and during his air tour, which lasted just over a month, was able to visit Jamaica, British Guiana, Trinidad, Barbados, and Bahamas.

It is probable that the places visited are as well equipped for the exhibition of films as any group of colonies elsewhere. In these five territories there are nine cinema vans, 74 sub-standard sound projectors and 25 silent projectors. Of the cinema vans four are operating in Jamaica, four in Trinidad and one in Barbados. There are 12 sound projectors in Jamaica, 15 in British Guiana, 44 sound and 25 silent projectors in Trinidad, one sound projector in Barbados and two sound projectors in Bahamas.

Itineraries for the cinema vans are well arranged by keen and efficient staff, and demonstrations lasting from 1½ to 2 hours are given to over 16,000 persons each week. It is difficult to estimate the numbers reached weekly by the 99 projectors, but it is quite certain that over a million people see film shows every year.

In each territory there is a library of several hundred educational and informational 16mm. films which are in fairly regular use and which, almost without exception, have either British or American backgrounds. Although local audiences are remarkably quick to get the gist of a subject, they cannot be expected on account of these unfamiliar backgrounds

to benefit fully from the films dealing with agriculture, co-operation, health and the like.

Never was there a clearer case for the regular introduction of locally produced films into the programmes. Very few places have such a ready-made organisation to absorb large numbers of locally produced films, which must be far more interesting and useful to audiences such as these.

There is also a certain amount of modern movie camera equipment already owned by the Governments of Jamaica, British Guiana and Barbados which will be useful not only at the training stage but in the film production to be undertaken in the territories when trained technicians are available.

In each territory visited, the Producer made contact with heads of Government Departments and all other organisations which use films. Without exception a strong desire was expressed to have locally made films available for inclusion in local programmes. The Producer's contact with the West Indies Development and Welfare Organisation at Barbados was distinctly opportune, as the problem of extending the use of audio-visual aids in community education had been receiving attention for some time; its recommendations were therefore particularly helpful. Without losing sight of the great importance of local film production it was emphasised that any considerable expansion of film making at the present time was unlikely on account of the difficult financial position everywhere—a position now accentuated by devaluation. For this reason the Organisation stressed the importance of the local production of film strips at a minimum cost and said that this should certainly be included in any proposed course of instruction.

Almost as important, too, was a search for a good but cheap film strip projector with a cheap source of power for illumination. Projectors of British make were far too expensive. All sorts of unnecessary refinements had been introduced, making the cost quite prohibitive for ordinary use in the villages. It is not without interest to mention at this point that in December 1949 a demonstration of the prototype of a film strip projector using a kerosene pressure lamp was given at the headquarters of the Colonial Film Unit. Our article elsewhere gives particulars of this projector.

There was general agreement among the Territories that the West Indies could best be served by the opening of a Film School of Instruction at a central point. For various reasons it was decided that the School should be opened in Jamaica if possible on 1st March 1950. Subject to financial sanction in each Territory a total of nine trainees will be available when the School starts.

The Principal of the University College, Kingston, kindly promised to provide accommodation for the Film School in one of the existing buildings in the grounds of the University. Until a suitable dark room

can be made at the School, permission has been given to use the dark room belonging to the Jamaica Institute. Thus the generosity and whole-hearted co-operation of those on the spot have overcome the main obstacle that might have seriously delayed the enterprise—the recurrent difficulty of accommodation.

Two of the members of the staff of the Colonial Film Unit who were responsible for the organisation and running of the Accra Film School left for Jamaica on 28th January. As some of the trainees have already had short courses of instruction in film making, the standard of training is certain to be high and progress rapid. It is probable that an additional instructor will be necessary to cope with the all-important creative work associated with the production of films and film strips.

This visit to the West Indies was a truly exhilarating experience for the Producer, and the splendid co-operation and active help he received wherever he went are some indication of the enthusiasm of the local people for the proposed scheme. All concerned are optimistic about the outcome of the School and no effort will be spared to make it a great success.

Laughter

FROM time to time the Unit has received information through questionnaire, individual report and special investigation, about the reactions of unsophisticated audiences to films which they have been shown.

There has always been a great deal of controversy about the things that amuse such audiences. It is a point on which we shall always be pleased to get information from trained observers. To those who know him well, for instance, the African's sense of humour is one of his most engaging characteristics; to those who are inexperienced his reactions at times may be almost bewildering.

Operators showing films to Colonial people have often been disconcerted by the audience going off into fits of laughter at the most unexpected moments. The simple explanation appears to be that these people do not reserve laughter merely to express feelings of pleasure. They will often laugh outright at any point in a film which they find novel or which they clearly understand.

Colonial people are by no means unique in this respect. A class of English students may smile and possibly laugh when they see the satisfactory result of a serious and involved laboratory experiment. A man may wear a smile while he relates how, in a motor accident, he barely escaped with his life. How many have smiled or even laughed aloud when they have been accidental witnesses to the dreamy pedestrian walking into a lamp-post or to the pompous individual slipping on a

banana skin and sitting down heavily on the ground. Such a laugh need not necessarily denote callousness; in fact, the one who laughed loudest may well be the one who arrives first to assist the victim.

Where a European may exercise some restraint in his laughter an African would be more likely to give full vent to his feelings and laugh heartily. He often laughs to express sympathy and sometimes does this without realising it. It was noticed that Africans in a certain audience laughed outright at a tragic scene of a badly maimed leper who appeared in one of the sequences in a film. When questioned afterwards as to why they had laughed they were quite perturbed; they seemed quite unaware that they had laughed, and emphasised that they were very sorry indeed for the poor man they had seen in the film. A possible explanation of laughter such as this might be that it was the subconscious expression of a feeling of superiority roused at the sight of inferiority in the person of the leper on the screen.

It often surprises observers that Africans will laugh heartily at the sight of people on the screen eating and drinking. This may be one way of expressing a feeling of satisfaction about the action being done, an action so familiar to everyone in the audience.

From all this it becomes apparent that it is by no means easy clearly to gauge the reactions of backward audiences to cinema films. It is a task that requires infinite patience, a great deal of understanding and not a little tact.—*Colonial Cinema*, 1943: *slightly adapted.*

Films We Have Seen

DAYBREAK IN UDI

Production: Crown Film Unit. (1949)
Distribution: Central Office of Information

An inspiring theme and a deftly sketched story have helped to make DAYBREAK IN UDI an outstanding informational film, presenting a lively and very human picture of community development in the now famous Udi Division in Nigeria. It tells how the villagers of Umana, under the leadership of progressive teachers and the judicious guidance of the Senior District Officer, built a maternity home in spite of determined opposition from one of the village elders, and how the success of this first venture in community enterprise fired the villagers into a further advance along the road of progress.

Much of the film's success depends on the skill with which its director has utilised human character and personality in his story-telling. The amateur players emerge, not as anonymous types or as impersonal accessories of the African scene, but, however small the part, as individuals. This emphasis on human values and character translates the

theme and purpose of the film into language understood the whole world over. It makes of it more than a story of village development in Nigeria, more than an illustration of the immensely successful pioneer work of E. R. Chadwick in that field, told for the benefit of the British public. Fundamentally it is a story of people who learn to help themselves, and by co-operative endeavour achieve a higher standard of living, a story whose applicability is world wide.

DIGESTION

PART I MUSCULAR MOVEMENTS (17 mins.)
PART II CHEMICAL CHANGES (20 mins.)

2 *reels each.* 16*mm.*
Technicolor (*sound only*). *Black and White* (*sound and silent*).
G.B. Instructional. (1949) *Price:* Part I, £30 10s.; Part II, £40.

These two films continue G.B. Instructional's valuable new series of films on physiology. Both consist entirely of animated drawings.

Part I is a study of the mechanical and muscular processes involved in the digestion of food, including the structure and functions of the alimentary canal, peristalsis in the œsophagus and intestines, muscular movements of the stomach wall, and the absorption of food, water and salts into the bloodstream.

Part II deals with the chemical breakdown of carbohydrates, proteins and fats in the alimentary canal, the secretion and action of the various digestive juices on these foodstuffs, and the absorption, storage and distribution to the body of the simplified substances.

Appraisal. These two films, and in particular Part I, provide a very clear exposition of a subject which cannot be demonstrated so effectively by any other visual means. Colour and " close up " drawings corresponding to microshots in direct photography are effectively used. The commentary is unhurried.

Suitability. Senior secondary schools : teacher training colleges. : student nurses : 1st M.B. students.

POTTERY WITHOUT A WHEEL

1 *reel.* 10 *mins.* 16*mm. Silent.*
British Instructional Films. (1949) *Price:* £10.

The film shows first the preparation of the clay, then the making of a thumb pot, coil pottery exemplified by a jar and a model duck, and finally tiles decorated by using darker slip and by incising.

Appraisal. This is an excellent instructional film. The demonstrations are shown mainly in close up and are very clear. The photographic quality is exceptionally good.

Suitability. Senior primary and secondary schools.

FILMS ON ATHLETICS

1. THE TECHNIQUE OF THE SHORT SPRINT

1½ *reels. Approx.* 15 *mins.* 16*mm. Sound.*
Educational Foundation for Visual Aids. *Price:* £16.

2. TRAINING FOR THE SHORT SPRINT

1 *reel. Approx.* 10 *mins.* 16*mm. Silent.*
Educational Foundation for Visual Aids. *Price:* £10.

In both films McDonald Bailey, the West Indian sprinter, is the demonstrator. The sound film shows, partly by slow motion photography, the chief points of the technique of sprinting, and the start, the running style and the final run down are each discussed in turn. Schoolboys are then seen practising and engaged in other training exercises.

The silent film covers much the same ground, and may be used in conjunction with the sound film or independently. As well as demonstrations by Bailey on the training track, it contains many valuable suggestions for coaching, showing schoolboys practising in the gymnasium, playground and field.

Appraisal. These two instructional films should be of considerable value both in the training of young athletes and in teacher training. Effective use is made of close shots in the analysis and demonstration of technique, and the photographic quality is good. Of the two versions, the longer sound film is the more comprehensive.

For Colonial users, the selection of McDonald Bailey as the demonstrator adds much to the general interest of both versions.

New Films

138 ENGLISH & AFRICAN LIFE: SOME REFLECTIONS
(767 ft. 35mm.; 307 ft. 16mm.)
The African sequence forms a pictorial caption for the European activity shown. This film deals with the following subjects: Carpentry; Plastering; Marketing; Village Games; Girls Dancing.

139 TANGANYIKA NEWS REEL, No. 1
(350 ft. 16mm.)
The following stories are included in this news reel:
(*a*) Sir Edward Twining appointed Governor of Tanganyika.
(*b*) An African Court of Justice.
(*c*) Registration of Dar-es-Salaam dock workers.
(*d*) Dhows in Dar-es-Salaam Harbour waiting for the monsoon.

140 KENYA NEWS REEL, No. 1
(350 ft. 16mm.)
(*a*) Secretary of State and his wife in Nairobi.
(*b*) Opening of African Hospital in Nairobi.
(*c*) Secretary of State visits Jeanes School.

141 TREES ARE CASH
(700 ft. 16mm.)
This is a film taken in Uganda designed to encourage the peasant farmer to grow cassia trees to provide building poles and fuel.

142 CHILDBIRTH TODAY
(1,100 ft. 16mm.)
A story film with this title was made in Tanganyika to show the advantages of Infant Welfare work.

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Colonial Cinema



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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

THIS is the first number of COLONIAL CINEMA to be published since the Colonial Film Unit was transferred from the administration of the Central Office of Information to that of the Colonial Office from the 1st April, 1950. It will therefore be convenient to explain briefly the reason for this change of guardianship.

Previous to 31st March of this year the Colonial Film Unit, a department of the Central Office of Information, came under the administrative control of the Controller (Films) through the channels of the Films Division. It existed mainly to carry out services for the Colonial Office, which, therefore, through the C.O.I. exerted some control over production policy.

The work which the Unit had previously been doing for the Colonies was :

1. Overseas production of educational films for the Colonies ;
2. The Raw Stock Scheme ;
3. Advisory and instructional services and the publication of the periodical COLONIAL CINEMA ;
4. Administration and editing services as required ;
5. Home production of films to project Britain, and Colonials in Britain, to the Colonies.

Some of these services were paid for from Colonial Development and Welfare funds, some from Colonial Office funds, and some from Central Office of Information funds. This sharing of funds led to complications,

and until calculations had been made for the past financial year it was not known exactly what funds were available for the current year. This led automatically to delays in submitting estimates and consequently in having them approved. The personnel of the Unit overseas were responsible to the Producer in London and through him to the C.O.I. But the C.O.I. has small significance to people in the Colonies, who tend to consider the Colonial Office responsible morally and administratively for the activities of the C.F.U. This has led to a lack of confidence on the part of the Public Relations Officers, with whom overseas units must work in close co-operation. This lack of confidence culminated in a resolution passed at a recent conference of Information Officers held in Nairobi in June 1949. This resolution was passed as follows :

> " The territorial delegates unanimously expressed a lack of confidence in the London Administration of the Colonial Film Unit. They accordingly urged Mr. Blackburne to take the matter up with the appropriate authorities with a view to arranging for a transfer of the direct control of the Colonial Film Unit to the Colonial Office. They considered that there was little likelihood of the Colonial Film Unit's activities in East Africa being successful unless such a change was immediately implemented."

There was evidence therefore to suggest that in certain respects this organisation was cumbrous, unsuitable, and not as efficient as it might be. It was proposed as a first essential that the Colonial Film Unit should be removed from the control of the C.O.I. and placed under that of the Colonial Office. The technical advice of the C.O.I. as a specialist Department is, of course, of the utmost value and should continue to be formally available. This proposal was implemented on the 1st April, 1950, and the Unit is now financed solely from Colonial Development and Welfare funds and is under the administrative control of the Colonial Office with the Producer as head of the Unit. Briefly the activities of the C.F.U. can be described under the following heads :

1. Development of film production in the Colonies, with special emphasis on the production of educational films for rural areas.
2. The Raw Stock Scheme, whereby film stock and equipment is provided freely for the use of officers of Colonial Governments who are unable in the initial stages to finance their own Units.
3. Advisory and instructional services, including the publication of the quarterly magazine COLONIAL CINEMA.
4. The provision of distribution and editing services.
5. The provision of Agency services for those Colonial Governments who have complete administrative and financial control of their own Film Units.

The Unit suffered a great loss on the retirement of Mr. H. L. Bradshaw

to Kenya. His service with the Colonial Film Unit began in March 1943, and he was particularly interested in the development and progress of our Magazine. He has not, however, entirely divorced himself from the Unit, who are fortunate in having him out in East Africa to hold the fort until the reorganisation of the C.F.U.'s 16mm. activities in East Africa has been completed. We wish him and his wife a long and happy retirement in Kenya and he will always be assured of a warm welcome at Soho Square should he return to this country.

An interesting article, touching on Audience Reaction, has been received from an African member of the Gold Coast Film Unit. Because of its controversial note and because of the importance of the subject, it has been printed unedited, and it is hoped that readers will send in their comments, in the light of their own experience, on this problem which is receiving the attention of many people interested in the absorbing and very important question of how the African audiences, for whom our films are made, react to them. Comments on the article have been received from two people experienced in this subject, but it is nevertheless true to say that a lot of research must soon be made, and in the meantime it would be profitable at this stage if a free exchange of ideas and suggestions could be made. COLONIAL CINEMA was initiated with this purpose in view, in that it was intended to provide an open forum for the exchange of ideas and to be a source of information concerning all matters.

In our last issue an article was published on a new film-strip projector. Since then a new and slightly modified and improved type of lamp-holder has been designed. Photographs and a description of it are given elsewhere.

In East Africa, where production in both 35mm. and 16mm. films was taking place, it has been decided, in consultation with the three Colonial Governments, to close down all 35mm. work and to concentrate future production on 16mm. films. The decision was taken mainly on the question of expense, as it is the policy that at some future date Colonial Governments will gradually take over their own film production. In consequence of this decision the entire staff of the C.F.U. in East Africa, including Messrs. Innes, Harper-Nelson, White, Baines, Spurr, Lawrie and Gamble, have returned to the United Kingdom. Mr. Hewitson has been reappointed to the staff of the C.F.U. as Films Officer in Kenya, and a similar vacancy in Tanganyika is to be filled. Mr. Baines has been appointed as Editor at Soho Square. In Uganda an officer of the Social Welfare Department is undertaking film production for that territory.

In West Africa the C.F.U. are winding up their activities and the Nigerian Government will take over the full administrative and financial control of their own Film Unit in June of this year. The Raw Stock Scheme will continue to serve the Gambia and Sierra Leone.

The School of Instruction which went to the West Indies in the middle of February have got off to a very good start.

It is with regret that we have had to say goodbye to our 35mm. technicians. With the closing down of that side of our activities we have lost the services of those who have been responsible for so much of our progress, and we wish Messrs. Gover, Morey, Lagden and Tredaway good luck and good hunting.

Last but not least we say affectionate farewell to the Central Office of Information, who bore with us in a fatherly manner, saw us through our teething troubles, and on many occasions spared the rod. We are very fortunate in that the C.O.I. have agreed to extend to us the services of their Production Services Division, to whose efficient and sympathetic advice and work this magazine owes its existence.

One Step Ahead

WHAT a lot has been written about the illiterate African and films. How little solid sense, how many debatable theories, and how much high-falutin nonsense! I am not going to add yet another voice to the argument. Whether or not the illiterate African sees things differently, or has different laws of mental progression, I leave to the experts to say. So far only little research has yet been undertaken into the impact of films on illiterate African audiences. The results are unsatisfactory because they are fragmentary and unscientific, and offer no conclusive evidence. Such data as are available appear to be the personal opinions of self-appointed experts. I am going to suggest that to achieve some results with film-making in Africa we have got to abandon the current stereotyped methods and adopt new techniques and a new approach.

The reorganisation of the Film Section of the Public Relations Department, Gold Coast, early in 1949, from a 16mm. production unit into the Gold Coast Film Unit, working on a 35mm. professional basis, was an official appreciation of this need. Hitherto films made in Africa, either by local amateurs or a visiting Colonial Film Unit, with very few exceptions, have been content to stress the "mock heroic". The theme of these films was simple, it is true, but the story was always the same. The assumption was that the uneducated African does not understand films, and for that reason films must be made on a definite pattern and should follow certain rules. These rules were subsequently sanctified and given the name of "Specialised Technique". All films so made followed a common style: there was no scope for the free play of the imagination. Anything more intricate than a rudimentary and simple plot was avoided; the seamy side of life was never shown, and the moral was always painfully obvious. The goody-goody type



The Old

who did everything right always won (without effort), and the foolish man who had done everything wrong was duly penitent and saw the error of his ways.

That films can have a powerful and at times overwhelming impact on their audience is no longer open to question. But to be so effective they must speak not only through the local idiom and traditions, but also reflect the social and cultural aspirations of their audience. Patronising commentaries which do not credit the illiterate African with at least some degree of intelligence or shrewd discernment are not likely to leave any mark.

But how can we hold the interest of our illiterate African audiences? How can we best use this weapon in our attack against disease, ignorance, superstition and illiteracy?

It is just here that the Gold Coast Film Unit seems to be pointing the way.

Last year we made a film in Togoland about malnutrition. We wanted to show why so many babies die after they are weaned, and what to do if babies are to live. Here was a simple story which has happened a million times in Africa. We decided to tell the story in the local idiom of the people and to use the story-telling technique.



The New

Traditional story-telling was once, and in places still is, a high and popular art. By casting films in the traditional pattern of story-telling we hope to speak in a manner which is familiar to indigenous African culture, and is traditionally a form of instruction and entertainment. We believe this technique provides a solid basis for the old educational maxim " Move from the known to the unknown ".

In all our films, from purely educational and instructional films on hygiene and health, agriculture and forestry to story documentaries, we want to apply as far as possible the local idiom of the story-teller. We are determined not to make our films dull. We want to say all the things that need to be said on a given subject as effectively as we can, and in the light of such social and human data as are available. To this end we hope to enlist the help of African composers, musicians, sculptors, painters and teachers—in fact anyone who is curious to experiment with this new and exciting technique—and use it for education to responsible citizenship. We want to appeal to the emotions of our audiences, rather than their reason, for what is art if it fails to appeal to the feelings?

How far the Unit has been successful, and what is likely to be its main role in the future, it is as yet too early to say. So far we have

been in production for twelve months and have produced two major films (Nutrition—*Amenu's Child* and *New Horizons*—Education in the Gold Coast) and three issues of a cine-magazine called Gold Coast Review (a bi-monthly newsreel recording progress made in the country). None of our films has yet been shown and their appeal to illiterate audiences remains to be seen.

We may have had some mistakes and are likely to make some more. But we are learning as we go along. We know that the last word in films for African audiences has not been said and we will continue to try out our ideas, believing that in films, as in any other pursuit concerned with the teaching of the people, it is better to lead one step ahead than to trail behind.

G. B. Odunton

* * *

The following comments on the article entitled "One Step Ahead" have been received. Further articles or letters on the subject should be addressed to the Editor, Colonial Cinema, 21 Soho Square, London, W.1.

RE . . . ONE STEP AHEAD

Mr. Odunton is obviously an enthusiast regarding the potentialities of the moving picture medium. He is contemptuous about theoretical arguments, and states he will not add to them, but immediately proceeds to do so. Strangely enough the theory he later propounds is a very old one.

Though he is apparently a believer in "scientific research"—that is to say, the method that abhors generalisations of a loose nature—he weakens his argument immediately by the sweeping statement that the *only available* data are the *personal* opinions of self-appointed experts. Has he scientifically checked his information?

He then joins the ranks of the "self-appointed" experts by stating dogmatically a completely vague solution for "some results" . . . this solution being the abandonment of present methods and the adoption of a *new* technique and a *new* approach.

Later he describes, but avoids defining, these components for success as the "story-telling technique", and the new approach of "the local idiom" . . . a term that may mean many things.

Had he listened to the "self-appointed experts", or read some of their writings, he would have discovered that for years they have advocated with constant reiteration the value of the story-thread in film-making . . . the human tale to carry the lesson . . . and have applied it in numerous films. This is no discovery of Mr. Odunton's.

Also he would have discovered that they repudiate the charge that their methods are some strange mumbo-jumbo that resulted in the

removal from " all " their films of anything that permitted free play to the imagination . . . yet Odunton charges them with *sanctifying* this absurd restriction!

On the contrary they followed faithfully the educational law of all mental progress common to *all* peoples, the advance from the known to the unknown, and this is impossible if all imagination is stifled, and only possible if imagination is skilfully aroused.

His contemptuous dismissal of the " goody-goody " type of film story in which the wise man always wins *without effort* is evidence of his whole *ex parte* attitude to wild and unsupported charges.

In conclusion, what is the precise nature of the " step ahead " to which he refers . . . surely not story-telling, for that is not new. Is it possible that Mr. Odunton himself is one step behind ?

G. P.

ODUNTON'S ARTICLE

My general reaction to the article is sorrow at the language employed, and the lack of facts to back up the statements, but at the same time I think there is valid criticism.

It is quite apparent that there is a vital need for some real research, if only to stop misinformed criticism.

If films have made a powerful and overwhelming impact on their audiences (paragraph 3), as is claimed, I cannot see that the " current stereotyped technique needs abandoning ". My own desire is for a bit more data to prove that we have made such an impact upon our audiences. For example, when it can be shown that because of a film farmers are made less reluctant to cut down trees diseased by swollen shoot, or better yields result from better planting of cotton, as shown by a film, then I shall be prepared to listen to new theories on how to increase this effect, but until that time I want some better proof about the old theories, for in my view they stand " Not proven ".

We are all conscious of the rut into which our films have got themselves, but how to get out of it and yet remain a teacher is one of the problems.

Odunton has quite forgotten that *Fight T.B.* and *Good Business*, whatever their defects, were set to a story pattern. There would be more justice if we were accused of introducing characters merely as pegs upon which to hang our teaching, and by so doing turning them into characterless stooges. How to avoid this without producing story entertainment films, with its emphasis on emotional reaction, and the consequent limit on direct teaching, which I take to be one of our main purposes, is a nut yet to be cracked.

I am still of the opinion that if production is not tied to exhibition, and the whole planned to assist and be *part* of departmental propaganda,

we shall get less and less film used for teaching, and more and more for vague background.

It may well be that a film on cocoa, or coffee, with an implicit but unuttered message, as in *The Blue Lamp*, is the best pattern. This kind of film costs money and the road inevitably leads to the full synchronised talkie, just as static cinemas lead to entertainment.

I have still not tried out an idea I discussed with Sellers in Nigeria, the making of a story film with emphasis on character and story value, supported by films dealing with the techniques shown in the film. For example one might make a film showing the difficulties which beset a father who wished to send his son to school, his endeavour to earn more money by trying out more efficient farming. His difficulties in learning and the triumphant overcoming of them until his object was achieved. The details of his toil would hardly be noted, these would be the background of feeling. The film, of feature length, might well be shown one night, and followed up two or three days later by a "Baraza" at which the techniques of cultivation in the film were demonstrated, by film, in detail for the purposes of instruction. The first film would prepare the mind, the second would instruct it.

The trouble with film-making is that it is surrounded by an insistent and bemusing glamour. Almost everyone engaged in the more humble, but none the less important, tasks of making films for instruction is assailed at one time or another by the temptation to try his hand at getting a name for himself, and instead of making a film towards an end, making the film an end in itself. Because of this I am always a little distrustful of any suggestions which may desert the path of education and instruction, straight and unadulterated, for the more pleasant byways of story.

Norman F. Spurr.

The Malayan Film Unit

IN 1945 South-East Asia was served by two Army Film Units, one British and one American. Of the two, the far better equipped was the American, and at the end of hostilities the proposal was made that the Malayan Government should acquire this equipment and set up its own film unit. The equipment available from the American was, on the whole, very good and consisted of a Mitchell camera, a number of Eyemos and a Wall camera, an animation unit and a laboratory processing plant. Various other small items were also available. Later an R.C.A. channel was obtained and recording and dubbing facilities established.

The immediate problem was one of staff, and the selection and recruitment of local talent presented a major task. By a process of elimination and selection the nucleus was formed.



Dato Tan Cheng Lock, Dato Onn bin Ja'afar and Dato E. E. C. Thuraisingam photographed by the Malayan Film Unit during the shooting of a trailer for Anti-Bandit Month.

The main type of subject covered at first consisted of newsreel items, but, as experience was gained, more ambitious subjects were undertaken.

The presiding genius of these early days was Ralph Elton, assisted by Harry Govan. In September 1946 Ralph Elton returned to England a sick man and the responsibility of running the Unit became Harry Govan's. His task has not been easy but slowly the Unit has built up a reputation for efficient and painstaking work.

During the past year, in addition to supplying many newsreel items dealing with the Emergency, a number of documentaries have been made, the best known being *The Kinta Story*. This is the story of the efforts of the miners of the Kinta area to form their own defence system against the bandits. Various aspects of tin-mining were photographed and the liaison between the miners and the local police is seen to be operating smoothly and efficiently. *The Kinta Story* has been screened all over the country and has earned the Unit a great deal of praise.

Two British companies have used the facilities available to their entire satisfaction. Cameras and camera crews were provided to work with Doug. Ransome and Jim Bredin of "This Modern Age", and Ronnie Riley of Verity Films Ltd. used a complete unit to make a



Director "Gillie" Potter and his Malayan Film Unit crew set to shoot an insert of a film on Rubber.

short for the first of a series for British Rubber Development Board. Both of the crews gained invaluable experience from working under these British directors.

The future of the Unit is now more assured as it has been declared to be permanent. In view of this, plans are being made to re-house the Unit in better and more up-to-date accommodation. New equipment to cope with 35mm. and 16mm. work is under consideration.

Productions planned include a short on T.B., a training film for the War Office, six subjects dealing with Rubber Cultivation, the resettlement of squatters, and a two-reeler dealing with the functions of the University.

Another feature of the Unit's activities is the dubbing into Chinese, Malay and Tamil of documentaries from the U.K. which are of interest to the people of South-East Asia. At the moment a Malay version of the C.O.I. film *Gates of Power* is being dubbed, ready for distribution to Indonesia.

Recently a further addition to the European staff was made when Ben Hipkins joined as Unit Manager. Now there is a staff of twenty-seven: three Europeans and the remainder Malays, Chinese and Tamils. The training of these boys has taken a lot of time and patience and great credit is due to Harry Govan for the results he has produced.

Scientific Research on Factual Film

THE infiltration of the film into the field of education has so far been almost exclusively in the familiar form of a " visual aid " : to use film as a complete substitute for " live " teaching is the archheresy.

Research carried out during the last three years in the United States has proved that such substitution can be effective, with certain types of class and subject. The fact is interesting in itself, but even more interesting and significant is the vast amount of general educational film research which has budded and branched from the initial project. Research into audience reaction, into the impact of educational film on the mind of the pupil, has always lagged far behind film production, and nowhere is this more evident than in the Colonial field. Here investigations into the effectiveness of film in instructing illiterate communities have of necessity been sporadic, isolated, and carried out without facilities for rigorously controlled scientific research. The educative effects of films, even those made according to techniques designed to suit the limited experience of most Colonial audiences, must perforce be judged broadly and therefore superficially. In short, all too little is yet known of the reactions between film and audience.

Against this sketchy background the immense research project now being undertaken at the Pennsylvania State College, under the title Instructional Film Research Program, carries great significance for all who are concerned with film work among illiterate peoples, in mass or adult education, or in schools.

Not that the programme of research has at any point so far been concerned with illiterate or unsophisticated audiences. Begun in 1947, funds and initial impetus have come from the U.S. Navy's Office of Naval Research, for the primary purpose of investigating the possibilities of using film, in a time of emergency when the demand for instructors might far outstrip supply, not merely as a teaching *aid*, but as a substitute for a live instructor and for practical work ; in other words, as a self-contained teaching *medium*. So many subsidiary research projects quickly became necessary in order to carry out the investigation for the U.S.N. that the scope of the whole scheme has expanded far beyond its original bounds : it has become a major investigation into general educational film values.

The " guinea-pigs " used in the experiments, for example, have not been drawn exclusively from the ranks of Navy recruits and apprentices : the 15,000 people who have taken part so far have also included Air Force trainees, O.T.C., undergraduates and other college students, and High School pupils of various grades. The subject-matter of the films used has covered a similarly wide field, ranging from instruction in knot-tying for Navy recruits to psychology for undergraduates.

The investigations have been carried out with a thoroughness, under strictly controlled conditions, and on a scale which makes the whole project unique in the history of educational film research. The carefully devised test results which have formed the basis for assessment have been analysed and co-ordinated by statisticians, on whose work the final conclusions have been formulated. In many cases, the recognition of a trend or tendency has been all that the assessors have acknowledged, for extreme care has been taken not to generalise or exaggerate the implications of particular findings, or to draw conclusions from insufficient evidence. The research team of educationists, psychologists and statisticians have indeed set themselves more questions than have been conclusively answered.

The list of subjects dealt with in the individual research projects is too lengthy to be enumerated, even briefly, here: it has included the relative effectiveness of colour and black-and-white film; musical backgrounds; distributed versus massed presentation; rate of development (tempo); repetition; the relationship of length, fact frequency and difficulty to effective learning; effects of inserted questions and statements; the contribution of introductions and summaries; commentary variations in relation to instruction in manual skills; the effect on learning of right and right-wrong methods of presentation. One of the first of the projects was the designing of two ingenious pieces of equipment, "The Classroom Communicator", enabling students to convey to the instructor such comments as "not clear", too fast, etc., and "The Film Analyser" attachment, by which students' reactions to a film can be continuously recorded.

The films used in the various tests were of several kinds: those selected from existing films as appropriate for the purposes of the research in hand; re-edited versions of existing films; and finally specially made films and series of films with the required range of variables. For example, projects using knot-tying (the bowline, sheet-bend and Spanish bowline) as a subject of instruction for Navy trainees involved the making of the following versions: eight films covering variables using different camera angles, motion or static presentation, inclusion or omission of the demonstrator's hands, and active participation by the audience, who were required in some instances to tie the knots simultaneously with the action of the film; a further eight films covering variables of commentary, including four degrees of concentration (none, low, medium and high), the use of first person, second person, third person passive and imperative, and the use of sound *leading* the picture and sound *lagging behind* the picture. Another film, on the assembly of the 40mm. breech-block, specially designed to evaluate on such points as speed of development of subject, showing "how it works" and repetition, was produced in no less than seventeen versions.

A not unimportant aspect of the investigations is the fact that they give scientific basis or backing for many general views which educationists have adopted in the course of their work with film aids. For instance, careful planning and scripting to the last detail are essential in the production of effective teaching films, the large majority of educational films being currently produced are much too fast in tempo; the film on a strictly limited subject made for a specific audience group is an infinitely more successful teaching tool than that covering a wide field and "broadcast" at audiences of many educational levels.

In the debatable field of colour, a conclusion was reached which has special value in view of the increasing interest in its use in educational films. Except when colour provides *crucial* information for learning, there seems to be but slight justification for the use of colour to increase the instructional value of a film. In view of the high cost of colour-printing this conclusion has obvious practical value.

Many teachers hold strongly to the view that wrong methods of performing a task should never be demonstrated in films. The tests on the breech-block assembly series of films, however, have left little doubt that, at any rate with some types of audience and certain subjects, the demonstration of incorrect methods which are likely to occur can be most helpful to the learner if they follow correct expositions.

One of the most conclusive findings relates to camera angle, again in films teaching manual skills. It is clear that the task should be shown as nearly as possible from the point of view of the actual demonstrator in the film, i.e. over-the-shoulder shooting, so that the trainee watching the film can identify himself with the demonstrator in the picture.

As the initial object of the research has been to ascertain the value of film as an independent teaching medium, sound films have played a much more important part in the tests than silent films, and accordingly much time has been devoted to the assessment of commentary values. Films were made, for example, with variables of cast and commentary density which enabled the versions to be graded as long-heavy, long-light, short-heavy and short-light. Of these the long-light, which allowed for slower tempo of both commentary and picture development, proved the most effective.

The desirable length for educational films, of course, is yet another moot point. It was found that whereas the average length of U.S.N. training films is 17 minutes, continuous programmes running approximately one hour gave as good results in learning as the same films spaced out over a number of days—an important conclusion in the light of the U.S.N.'s interest in saving "instructor-manpower" by substituting film.

Tests on the variables involving mode of address in commentaries again produced definite results—the second person and the imperative were most effective, and the third person passive least effective. The

fact that these tests were carried out with Services personnel undoubtedly accounted, at least in part, for the success of the imperative versions!

The timing of the commentaries was also carefully planned, but no clear-cut conclusions have emerged. The choice between exact synchronisation, verbal cues leading the picture, or lagging behind it, is apparently one which the subject-matter of the film or shot alone can best decide.

The value of introductions and summaries as integral parts of educational films emerged from yet another series of tests. Not only does a good introduction or summary enhance a film's effectiveness, but a bad introduction can have definitely adverse results. One film actually taught less with the introduction included than the same film run without the opening sequences.

All teachers know the value of repetition within an instructional film, and of repeated showings of the same film. Scientific investigation of this subject provided a somewhat surprising fact. Two showings of a film are extremely effective, but the percentage of improvement in learning at the third and subsequent showings rapidly drops, indicating that little appreciable learning takes place after the second running. Here, obviously, boredom has stepped into the picture. The suggestion is made that two identical prints spooled together for continuous running will counter " resistance " from any audience or class likely to resent even the second showing of a film. (In parenthesis, it should be mentioned that film loops, which so usefully demonstrate, *ad infinitum*, a short process or activity, were not taken into consideration in this connection.)

The rigorous exactitude of the methods of research, and the great care taken not to generalise or to exaggerate the importance of the results attained, makes one curiously diffident about making any general statement or comment on the programme as a whole. The fact that the researches have already established that films can effectively be used as an independent teaching medium, for example, does not mean that the principle can be applied indiscriminately to any audience or any film. If there is any common denominator it is, perhaps, that films carefully planned and produced on precise subjects, to meet the needs of specific audiences, are those eminently desirable. Within that framework, any relevant result of any of the individual projects of the Instructional Film Research Program finds a place, and a context.

How to apply its findings to other spheres of educational film work is another question, which may not easily be answered. To workers in the Colonial film field the fact that the establishment of territorial film units is tending to lead towards the production of more specialised films for more limited audiences immediately makes the work of the Pennsylvania State College research team especially interesting. The further fact that its conclusions in several instances coincide with

techniques already used in the production of films for Colonial audiences provides other useful points of contact.

The film with the broad view, conveying idea or attitude which is applicable over a wide field, has still an important part to play in both Colonial and other spheres of education, but the film "tailored" to suit the needs of individual territories or communities is clearly the film of the future. Educational film production in general, and specialised production in particular can, clearly, benefit enormously from research of the calibre of the Instructional Film Research Program.

Continuity and Tempo

(*Reprinted from* COLONIAL CINEMA, *No. 8, Vol. 2, 1944*).

A FILM that was recently edited here contained a sequence showing cattle drawing a plough. The cameraman had taken first a long shot of the plough approaching the camera from middle distance right to foreground left. Then he had brought a long-focus lens into position and taken a mid shot. Waiting a little, he had then taken a medium close shot as the plough reached the end of the furrow nearest the camera and swung off to the right. Close shots of the feet of the oxen and the ploughshare were taken, and finally a medium shot of the cattle and plough completing their turn and moving away from the camera.

On paper, it would seem that everything necessary to complete a really good sequence had been provided for. In spite of the fact that the shots were almost perfect photographically the editor found it impossible to build up a satisfactory sequence from the material. The fault was that the tempo and continuity were both wrong.

In art there is a principle that long, continued vertical and horizontal lines convey an atmosphere of calm and peace; short, oblique, interrupted lines suggest unrest and haste. Something similar applies to the film. The quiet, peaceful scene should be recorded in long, slow, deliberate shots that dwell on the screen and should be devoid of violent changes of angle and idea between successive shots; on the other hand the bustle of a market-place, for example, may best be recorded by shots of short duration with the angles varied, always remembering that, however short the shot may be, it should be carefully selected.

Now such an operation as ploughing with cattle is a rather ponderous and leisurely business. In this instance, the cameraman took a number of shots, each short in time. The rapid succession of short cut-shots imparted a jerkiness to the sequence which was quite foreign to the nature of the operation.

One would think little fault could be found with the continuity, as the successive stages of the operation were shown in long shot, mid shot, medium-close shot and so on. What happened in this instance was that the cattle and plough had continued to plod steadily forward

while the cameraman was pausing between one shot and the next. There were unmistakable landmarks in the background, so the audience could not fail to notice that the heavy plough, drawn by two heavy beasts, had apparently shot forward several yards in the fraction of a second between the two shots shown on the screen. Further, there was a slight change of angle in the successive shots and none of the tricks of editing could possibly cover the hiatus.

It would have been normally possible to use one of two methods to get what was wanted. If the cameraman wished to show a complete sequence of action against the same background, he could have used two cameras at once—one to provide the longer shot and the other to provide the close-up material at the same time. The two lots could then have been intercut to a perfect match. Optionally, he might have shot the long and medium shots on the first time round, and the short shots for intercutting when the plough came round for the second time, allowing sufficient overlapping material to ensure matching up of the different shots. The audience would be unlikely to notice that the plough had moved aside one furrow. A third method might have been used with satisfactory results. Provided there was no linking background object, it would have been possible to cut from a long shot to a close-up of part of the plough at the same relative angle. For example, the long shot might show the whole team against the landscape and the close shot with the earth only as a background. This would give the effect on the screen that the camera had gone up to the plough and not that the plough had jumped many feet forward. If the cameraman wishes to give maximum aid to the editor, he will not do anything that will affect smooth movement from one shot to the next. There is an inclination, when an action takes a long time to complete, to stop the camera for a short period and restart it again without moving it. If this is done when a moving object is being filmed, the result will be a sudden jump on the screen, from the position in the first shot to that in the second shot. It is impossible to correct such a fault in the editing room.

It is all a question of planning. Before filming an operation, it is generally possible to arrange a rehearsal. If it is long and lacking in variety, no attempt should be made to keep the camera running the whole time. What is required is a filmic interpretation of the operation and not a slavish copy. The solution here would be to record the first part of the operation and the end of it in long or mid shot, and cut into the middle a matching close-up of a short portion of the middle period. If, on the other hand, a piece of planned action does not start at the proper moment, everything should be stopped, the camera rewound and a fresh start made. Always begin by giving your subject serious thought; next plan your sequences carefully and your final result should be successful.



Model "A"



Model "B"

The Keroscope

IN our March edition of COLONIAL CINEMA, under the heading "A New Film Strip Projector", we gave a description of an excellent model of film strip projector. At the time of going to press, but too late for its inclusion in March, the makers, Watson, Manasty & Co. Limited, 34 Twickenham Road, Teddington, Middlesex, informed us that they had designed an improved model.

The main difference between the old and the new models of the Keroscope lies in the design and shape of the metal container which houses the Bialaddin lamp. In the new design the bottom portion of the lamphouse has been left more open to allow of greater air circulation and, consequently, better cooling. As a result the appearance of the projector is more attractive.

The front of the lamphouse on which the condensers are mounted has been redesigned so that it can be moved upwards or downwards. It is essential that the mantle in the pressure lamp should line up exactly with the condensers, and the fact that the condensers can be adjusted allows of any size of mantle being used in the Bialaddin lamp (there are several types of mantle, all differing in length). This adjustable condenser lens system also allows of pressure lamps of different

manufacture but similar to the Bialaddin lamp being used in the Keroscope.

There are two models, A and B; model B is designed for single-frame film strips and has the same high performance as the higher priced model A. Prices are, A £14 and B £11. There is a trade discount of 40 per cent and both prices quoted do not include the cost of the lamp.

Research in Audience Reactions

THE cinema, being one of the golden fruits of mass-behaviour, mass-entertainment and mass-hypnotism, is one of the favourite hunting-grounds of believers in the cult of the questionnaire, the poll and the quiz. In fact, the cinema audience is perhaps the most cross-sectioned body of people in the world. These orgies of research, however, are almost exclusively concerned with the rival merits of the better-known film stars, and that the cinema can possess a more serious content is largely ignored.

There is, indeed, a very strong case for the introduction of the carefully modified principles of mass-observation to Colonial audiences. Colonial Film Unit productions have always been diligently constructed to make the maximum impact on people to whom the lesson is of vital importance but whose experience of the cinema is negligible and who cannot read or write. Colonial Film Unit audiences are enormous and their potential receptivity varies tremendously, but those at the lowest level of intelligence are precisely those to whom the lesson is of the greatest importance. At the same time in the making of the film it is desirable to cater adequately for the maximum number of different types of audience: the aim, in fact, is to strike the highest common denominator of effectual impact.

Colonial Film Unit films, even if they are shot in the Colonies, are put together in London. It is in London that they achieve their final form: it is in London that the cutting is decided upon, that the commentary is written, and in fact that the intellectual level is struck. Members of the Colonial Film Unit staff are constantly travelling back and forth between London and the Colonies and constant touch is maintained with the remotest Information Officer. But these contacts are not enough. It is essential for the success of these films that the most intimate knowledge is obtained of their effect on their audiences. These films do not make money. They are independent of the box-office. But the whole value of them can be lost if they are to the smallest extent out of focus to their audiences—and the audiences themselves will fail to benefit from a real and sincere attempt to help them.

It is hoped in the near future to employ a full-time Research Officer whose duty it will be to travel the Colonies and study at first hand the extent to which existing films are fulfilling their purpose and the extent to which future films can be improved. The appointed officer will be an expert and will have sufficient time to go into the matter thoroughly and painstakingly. The results of his research will be of inestimable value.

In the meantime, experiments have already been made in this direction by one or two enthusiasts, purely from the point of view of their own interest. In 1944-45, members of the African Film Library and Purchasing Committee of Northern Rhodesia carried out a long series of experiments, the results of which were sent to this office and made extremely interesting reading. The technique used was the simple one of a written questionnaire which was completed after the films had been shown. This of course immediately limited the audiences to those who could, in fact, write and express themselves reasonably well, and actually audiences were composed of school-teachers and confirmed "film-fans". The former by their profession and the latter by their enthusiasm must have been either comparatively well educated or resident in comparatively civilised surroundings. Neither were truly representative of the vast bulk of Africans.

Another series of experiments is being made in Nigeria. In this case the technique used is more thorough, consisting of verbal questions and discussions, and also the planting of African observers among the audiences. Again, however, the intellectual level is exclusively that of schools in the Lagos area and thus unrepresentative of Colonial Film Unit audiences as a whole, or indeed of the biggest and most important part of these audiences.

The practice of using African observers is, however, an excellent one which must be highly commended. This particular series of experiments is, we understand, being used as a "school" for the training of such observers, and their services will be invaluable in any future researches.

The technique of audience research is much more difficult than at first appears. As the vast majority of commercial questionnaires and polls of public opinion offer the bare alternatives of answering Yes, No, or Don't Know, it is fairly clear that some sort of definite conclusion will be reached. It is equally clear, however, that the compulsion to answer Yes or No being the mathematician's dream but the philosopher's nightmare, therein lies one of the chief fallacies of the questionnaire. The number of questions which can be answered without qualification is infinitesimal, and as a means of expressing opinion the method is always inadequate. For the purposes under consideration it gives little information of value.

Book Review

THE FILM USER YEAR BOOK 1950

Publishers : Current Affairs Ltd.
19 *Charing Cross Road, London, W.C.2. PRICE : 10s. 6d.*

THE publication of Volume Two of the Film User Year Book prompts an immediate comment on its predecessor. Volume One has been in constant, almost daily use in this office since it made its appearance a year ago. It has proved an invaluable book of reference in many directions, wide in its scope, easy to use, and, as the publishers claim, undoubtedly a time-saver.

The up-to-date volume is still more comprehensive, and in addition to its reference sections it contains many useful articles on 16mm. film developments in 1949, on subjects including new equipment ; 16mm. film in scientific and industrial research ; film strip ; the use of films in the Services, in churches and in schools ; and finally, a subject all too unfamiliar to many 16mm. film users, film-user law.

For overseas film users, the technical information and charts on film and film-strip projectors, projection data, and in particular the exhaustive classified directory of suppliers of film equipment of all kinds, alone make the book a worth-while investment.

Films We Have Seen

ENCYCLOPAEDIA BRITANNICA FILMS

A WIDE range of classroom films produced by Encyclopaedia Britannica Films Inc., U.S.A., are now being distributed in Britain, and are available to Colonial as well as U.K. purchasers. All are sound films, but the original American commentaries have been replaced by new English voice commentaries, to meet the needs of British educationists. Both commentary and picture quality are of a high general standard, and though in some cases the films contain too much information for their length, or cover ground not entirely suited to the needs of some Colonial territories, the series contains a wide variety of subjects of great usefulness.

For the geography teacher, for instance, the " Children of Many Lands " series gives a descriptive-narrative approach to regional geography for primary classes. The primary biology films also use a

narrative approach, and contain many very attractive films. Films on commodities such as cotton, paper, etc., are lucid and comprehensive without being complicated. Appraisals of a selection of the " Britannica " films are given below.

The teaching notes consist mainly of a synopsis, and a shot-by-shot description of the film side by side with the full text of the commentary—an excellent aid for the teacher in the preparation of film-lessons. The films are nearly all one reel in length (10-11 minutes running time), and cost £12 10s. 0d. per reel.

VOLCANOES IN ACTION (1 *reel*)

Using animated diagrams, the first part of the film deals with underground volcanic activity, with interspersed shots of resulting landscape forms. The second part is concerned with surface volcanoes and the formation of the various types of volcanic cones. Animated diagrams are again effectively used, with many actual shots of volcanic landscape features.

This is an excellent classroom film on geomorphology, with clear diagrams and very impressive close shots of volcanoes in eruption.

Suitability. Senior secondary schools. Part two could, however, be used for descriptive purposes with rather younger pupils.

THE MOSQUITO (1 *reel*)

After a survey of areas favourable for breeding, the film shows the life cycle of the common mosquito in some detail; then, more briefly, that of anopheles, the main difference between the two types being clearly shown. The injection of malaria germs into a human being by a mosquito is then used as the introduction to a survey of various methods of combating the pest.

A clear and simple film, with commentary well-related to the visuals.

Suitability. Senior primary and secondary schools.

CHILDREN OF CHINA (1 *reel*)

In this account of life in Western China, market scenes and transport, farm work, crafts and other town activities provide a lively background for the family and school life of a Chinese boy and girl. Centring mainly on the doings of the children, the film also succeeds in giving a coherent picture of the traditional pattern of life in China, and though some Western innovations are shown, they do not jar.

The film is interesting as well as informative, and is particularly useful, like its senior counterpart " Peoples of Western China ", in view of the scarceness of film material on China.

THE HARE AND THE TORTOISE (1 *reel*)

This unusual and attractive film tells, by means of direct photography of real animals in a woodland setting, a story based on Æsop's familiar fable. The characters also include an owl, a skunk, a goose, a fox, a rooster and a raccoon.

The commentary provides the details of conversations and characterisation, and is important at the beginning of the film, as the various animals are introduced. From the start of the race, however, the story unfolds visually, and though the tempo is very slow, the film attains an unexpected degree of simple drama.

One of the primary biology series, the film has also good entertainment value and an obvious moral lesson. As the story of the hare and the tortoise has parallels in the folklore of many regions of the world, this film might well prove popular with some unsophisticated general audiences, as well as in schools.

New Films

143 HIDES AND SKINS
(700 ft. 16mm.)
The film was taken in Tanganyika at the request of the Veterinary Department and shows the correct method of skinning and preparing hides and skins. Frame drying is included.

144 BEESWAX
(800 ft. 16mm.)
A film showing the correct design of a beehive and shows the use of a Queen bee excluder. Included in the film is the best method of collecting the honey and preparing clean beeswax.

145 SERERE HERD
(650 ft. 16mm.)
The advantages of good animal husbandry, correct feeding, and attention to water supplies underlies the lesson of this film which was made in Uganda, and shows results obtained at the Agricultural Experimental Station at Serere.

146 PAMBA
(600 ft. 16mm.)
Taken in Uganda, designed to teach the cotton grower the best way to plant cotton, stressing the correct spacing, number of seeds planted, and introduces a comic character "Kapere".

147 A JOURNEY ON A LONDON BUS
(791 ft. 35mm.)
Taken by the C.F.U. in London, this film is intended to depict to the Colonies the organisation and facilities given by the London Transport Executive.

CINE-MAGAZINES

NUMBER 28
(805 ft. 35mm.; 322 ft. 16mm.)
(*a*) *NIGERIA:*
Akeredolu Wood Carver.
(*b*) *FIJI:*
Fiji in the Pacific.

NUMBER 29
(791 ft. 35mm; 316 ft. 16mm.)
WEST INDIES:
Installation of H.R.H. Princess Alice, Countess of Athlone, as Chancellor of the University College of the West Indies.

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Colonial Cinema



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COLONIAL OFFICE

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

THE publication of the June edition of COLONIAL CINEMA was unfortunately delayed for reasons which were beyond our control. It is hoped that the new and more cheerful two-colour cover, to which reference was made in the March issue, will prove popular, and any suggestions from readers for improving the cover will be appreciated.

The present Editor apologizes for the valuable amount of space which was taken up in the June issue under the heading of Editorial, but it was considered essential to acquaint readers of the background and reasons for the changeover of administration from the Central Office of Information to the Colonial Office. It is highly improbable that this verbosity on the Editor's part will occur again.

A great deal of interest is being revived on the question of visual aids in Education and it is intended to print articles in the next issues on this important and absorbing question. The Producer has had several talks with the B.B.C. Authorities on the subject, particularly as it affects the use of film strips. If any of our readers are interested, and many of you must have a fund of knowledge of and experience in this subject, we would very much appreciate it if you would send in suitable articles for publication.

The British Industries Fair was a great success and the Colonies were very well represented. Nigeria, so far as the West Coast was concerned, stole a good deal of the picture by reason of a continuous film which was shown in the Nigeria Section of the Fair. This film was edited in Soho Square from several films made in Nigeria and specially chosen by Mr. Payton.

The British Film Institute has inaugurated a series of film programmes designed to illustrate film production in the Commonwealth. The showings were supported by programme notes to fill in the background to that production. The Summer series were opened on 24th May 1950 by Mr. Basil Wright and consisted of 'Film School in West Africa' (C.F.U.), excerpts from 'Good Samaritan' and 'Basket Making' (made by students of the Film Training School at Accra), excerpts from 'Drums for a Holiday' (Anglo-Scottish Pictures), 'Pamba' (C.F.U.), excerpts from 'Mulenga Goes to Town' (Central African Film Unit) and 'Daybreak in Udi' (Crown Film Unit). These films were shown to a large and appreciative audience at the Institut Française Theatre, Kensington.

Mr. K. W. Blackburne, C.M.G., O.B.E., Director of Information Services of the Colonial Office, has been appointed Governor of the Leeward Islands, in succession to Lord Baldwin. Mr. Blackburne has been of great assistance to the Colonial Film Unit, and in offering him our warm congratulations we wish him and Mrs. Blackburne every success.

On 15th June the Producer gave a talk at Bristol to a large audience which included members of the British Film Guild. The subject was 'Film in Relation to Colonial Development'. It appeared from the questions put to the Producer during question time that the greatest interest lay in the subject of training schools and training technique. The next call on the Producer's time was on 13th July at Cardiff for a talk during their 'Colonial Week'.

On 'Bloomed' Lenses

With some recommendations on their care and maintenance

By J. WIGGLESWORTH

Technical Staff, A. Kershaw & Sons.

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SINCE the early days of motion pictures, projectionists have been searching for increased illumination. The reasons for this demand include the development of larger and perforated screens of lower reflectivity and the ever-increasing projection of colour films. The history of projection equipment manufacturers' efforts to satisfy the projectionists'

demands is to be seen in a long series of improvements to arc lamps, reflector systems and projection lenses. The most important advance was made in recent years with the introduction of coated or 'bloomed' projection lenses.

The tendency of a bare glass surface to reflect light rather than transmit all the light which falls upon it has always been a serious optical problem. We are aware of this 'back reflection': for instance, we know that a shop window with a dark background gives us sufficient reflection to be used as a mirror of sorts. Whatever use this 'back reflection' may have, it is definitely unwanted for optical projection, since it reduces the efficiency of optical systems by subtraction from the transmitted beam at all air-to-glass surfaces. In addition, light so reflected within a projection system of several surfaces may reappear as 'glare spots' in the projected picture.

As long ago as 1892 it was known that reflection from a glass surface was reduced and light transmission correspondingly increased when a suitable coating was present on the glass surface. Many efforts to produce such coating artificially met with little or no success. In recent years, however, development of the high vacuum evaporation technique has made the production of coated lens surfaces a commercial possibility. Many improvements have been made in the properties of the thin films deposited on the lens surfaces by this method, and lenses so coated need no more careful handling than any good lens is entitled to. The increased light transmission of coated or 'bloomed' projection lenses is substantial and amounts to between 15 and 30 per cent.

Pioneers' Work on Anti-reflection Coatings

Although it had been known for many years that certain glasses developed surface tarnishes after exposure to the atmosphere, it was not until 1892 that any study of the effects of such tarnish was made.

About that time Dennis Taylor of York, the famous lens designer, made experiments on the light transmission of some tarnished lenses. These tarnishes had the appearance of a metallic sheen which was considered to be objectionable. Taylor found, however, that the tarnished lenses reflected less light from their surfaces than did identical new ones. Of greater importance was the corollary that the light no longer reflected by the polished surfaces was transmitted by the lenses and that these tarnished lenses produced images visibly brighter than did newly polished ones.

Dennis Taylor immediately saw the potentialities of this discovery, but his efforts to produce this tarnish on the surface of new lenses met with little success. Many attempts were made in subsequent years to discover methods of artificially producing the tarnish or coating on lens surfaces. In 1939 Miss Kathleen Blodgett, in the U.S.A., produced coatings on

lenses by the deposition of metallic soap films, and, whilst the coatings so produced were extremely efficient from an optical point of view, the fragility of the deposit made the process impracticable for commercial use.

The first development of the hard coating process, now commonly used, was made by Dr. John Strong of the California Institute of Technology, and consisted of the deposition of thin film of hard calcium fluoride upon the surface of the optical lens by evaporation of the fluoride in a high vacuum chamber. By this means he reduced the reflectivity of a plate-glass surface from 4 to 0·6 per cent and thereby increased the transmission through the two surfaces from 92 to about 99 per cent.

Theory

The amount of light lost from a beam by reflection when it strikes a glass surface increases with the refractive index of the glass. For ordinary window glass the loss is about 4 per cent per surface; for the heavy flint glass it may amount to 10 per cent. In the projection lens system—assuming a loss of 5 per cent per surface—the presence of four surfaces will give a loss approaching 20 per cent, thereby reducing the transmission to about 80 per cent. This affects the projected picture or 'image' in three ways.

1. The brightness of the picture is reduced.
2. The reflected light reaching the image, after several reflections at lens surfaces, invades the darker parts of the picture and gives rise to haziness.
2. The reflected light may concentrate near the image plane to form 'glare spots'.

If, however, the surface of the glass be coated with a layer of lower refractive index, that is, a lens, 'coating', then the initial loss at the surface of this coating will be less. Although we have added a new reflective surface—the inner face between the coating and the glass itself—the combined loss at the two surfaces is less than the light lost by reflection at the bare glass surface.

Colour Corrected Coatings

The coated lens appears coloured in reflected light. The normal coating reflects more in the blue and red portions of the light spectrum than in the green-yellow, where it was designed to have its maximum transmission efficiency, and light passing through the lens becomes tinted in the complementary hue. The ordinary 'bloomed' projection lens, therefore, provides a brighter screen but of pale yellow colour.

The thickness of the coating may be adjusted to provide maximum transmission at a pre-selected wavelength, and the colour composition of the transmitted beam 'corrected' so that the screen appears brilliant white.

Cleaning Procedure for Coated Lenses

The introduction of coated lenses has not altered recommended lens cleaning practices, and coated surfaces are no more difficult to clean than uncoated ones; the penalty for neglect, careless cleaning, or lens mistreatment is, however, much more obvious. We have already seen that the coating is about ¼ wavelength of light in thickness, that is, about 4 millionths of an inch thick, and like glass, its surface can be rapidly ruined by abrasion. Coated lenses should, therefore, be treated with the same degree of care as all highly polished glass surfaces. In no circumstances must abrasives come into contact with the surfaces.

The most efficient method of cleaning the projection lens surfaces is to blow the dust off, using a bicycle pump if possible, and if particles still linger, as is very likely, as a result of blowing with moist breath, then a soft camel-hair brush should be used to remove the fine particles. The brush should be flicked with the finger after passing across the lens surface to shake free the dust particles picked up. If grease or oil is present on the surface it should be removed with the aid of a piece of lens tissue moistened with methylated spirit which should be applied very sparingly. This solvent has a great propensity for penetrating into the lens cells, and should never be used unless really necessary to remove grease or adherent foreign matter. After removing the dust particles or grease, the surfaces should be polished gently with a dry lens tissue, using a circular movement. Most important of all is the necessity to avoid cleaning powders and abrasive materials. On no account must cleaning powders or fluids prepared for cleaning porthole glasses or reflectors be used on the surfaces of projection lenses, for in spite of manufacturers' assertions that they do not scratch, all cleaning powders contain material likely to abrade lens coatings.

To summarize, the following rules should be carefully observed.

1. Remove dust by blowing or brushing with a fine camel-hair brush.
2. If grease is present remove it by means of methylated spirit sparingly applied on cleaning tissue.
3. Polish carefully with cleaning tissue.
4. Avoid the use of cleaning powders.

If these rules are followed the projectionist will keep his lenses working at high efficiency throughout the life of the projector with which they are used. The lens manufacturer has taken great trouble to produce coated projection lenses to give brighter and more evenly illuminated screens, and with the projectionists' co-operation this object can be accomplished.

16mm. Bell and Howell-Gaumont 601

By R. W. HARRIS, A.R.P.S.
of the Colonial Film Unit

IN our reviews of 16mm. sound projectors, we are helped considerably by the makers loaning a model taken from stock for our own observations. It is hoped that by reviewing equipment through the medium of COLONIAL CINEMA the information compiled will be of use to those interested in replacement and standardization with projectors of the highest merit, and which are readily available.

The Bell and Howell-Gaumont 601 projector is a robust and compact, highly efficient projector, comprising three sections to a complete unit.

These sections are as follows:

Projector (*in blimp*)

Dimensions: packed for transportation: 14 inches high; 16½ inches long; 9 inches wide.
erected for working: 30 inches high; 32 inches long; 9 inches wide.

The 'feed' and 'take-up' arms detach and pack into the projector blimp for transportation. The projector blimp is covered with silver-grey rexine, and has metal corner pieces. Weight of projector—47 lb.

Speaker Cabinet

Dimensions: packed for transportation: 18½ inches high; 17 inches long; 10½ inches wide.

The speaker cabinet houses a 12-inch permanent magnet speaker with provision for stowage of projector leads, a limited number of spares, and a 1,600-feet take-up reel. There are two socket attachments for the speaker, so that by using another lead two speakers can be used in parallel. The speaker cabinet is covered in silver-grey rexine to match the projector. Weight of speaker cabinet—37 lb.

Leads

Projector to transformer—6 feet
Projector to speaker—50 feet
Mains to transformer—25 feet.

These leads pack into the speaker cabinet and are included in the weight.

Transformer

Dimensions: 8 inches high; 9½ inches long; 6½ inches wide; weight 28 lb.

NOTES ON THE PROJECTOR

Working Controls

A separate switch for the projector illuminant allows leaders and trailers to be run without the inconvenience of covering the lens. The main 'lamp and motor' switch controls both lamp and motor together so that the lamp cannot be switched on without the motor and cooling fan. An independent 'on-off' switch for the amplifier is an asset, leaving volume and tone control as individual units.

A reverse mechanism drive, again controlled from a switch, has limited advantages, but is a useful asset.

The last control is the switch governing projector speeds, in one position giving 24 f.p.s., and in the other 16 f.p.s.

All controls are tabulated and laid out in design so that the most used switches (such as the lamp and motor 'on-off' switches) are the most prominent.

The masking adjustment is made by turning a knob at the top of the gate, moving the back plate, or mask, up and down. This system of racking necessitates adjustments to projector in relation to the screen.

This adjustment for tilting the machine is situated at the front of the projector blimp, and is operated by turning a single knob clockwise for raising the projector, and anti-clockwise for lowering it.

Focusing the picture requires the lens to be turned backwards or forwards by means of its own screw thread in the lens mount.

'Still' pictures can be projected by disengaging the clutch from the drive mechanism. This operation causes the safety or heat-resisting filter to fall in the path of the light source, the motor driving the fan to cool the lamp.

Light Source and Optical System

A 750-watt, 110-volt biplane filament, pre-focus lamp supplies the illuminant, and is in a direct line with the gate.

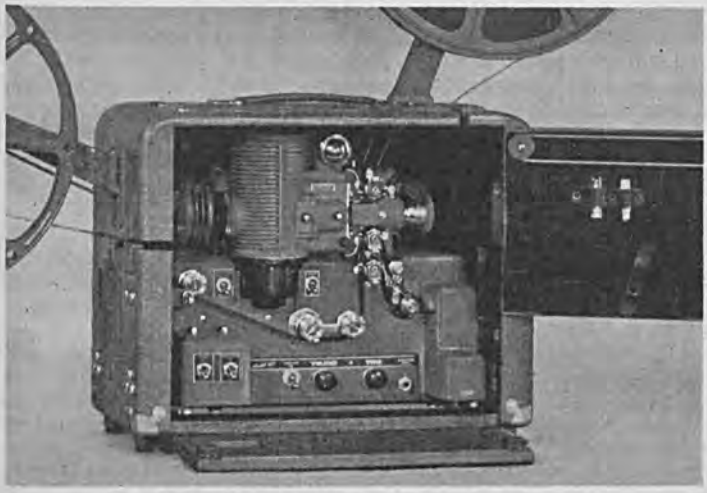
The optical system employed in the lamphouse is a reflector behind the lamp with a double element condenser immediately in front followed by a single magnilite condenser bringing the point of light to a focus on the gate aperture.

NOTE: *The lamp is cooled by a forced draught from a fan situated on driving shaft. The maximum illuminant that can be used is* 1,000 *watts.*

Shutter and Interruptor

At 24 frames per second 72 interruptions are made on the screen per second with a single-bladed shutter travelling three revolutions per frame.

For silent projection at 16 frames per second, 48 interruptions are made with the same single-bladed shutter travelling three revolutions per frame. In neither case was flicker apparent while a film was being projected.



The 16mm. Bell and Howell-Gaumont 601 Projector

A double-tooth claw 'pull down' is the method employed for imparting an intermittent movement to the film in a rectangular movement.

Screen Illumination

Tests for screen brilliance were made with the 750-watt lamp and the standard f1·62-inch lens.

A picture, size 7 feet 6 inches by 5 feet 8 inches, with the projector 37 feet from the screen was selected as maximum size, and minimum required illumination for both 'direct' or 'reversal' positives. A matt white surfaced screen was used.

At both 24 and 16 frames per second a reading was taken in the direct light beam at screen level by Weston candle-power meter. The reading in both cases registered 12 foot-candles.

Evenness of screen illumination was very good.

Projected Image

Tests for definition and covering power of the two- and three-inch lenses showed a remarkable focus 'hold' from left to right of the screen.

Other lenses for this projector are one- and four-inch.

Sound Optics, Amplifier and Reproduction Quality

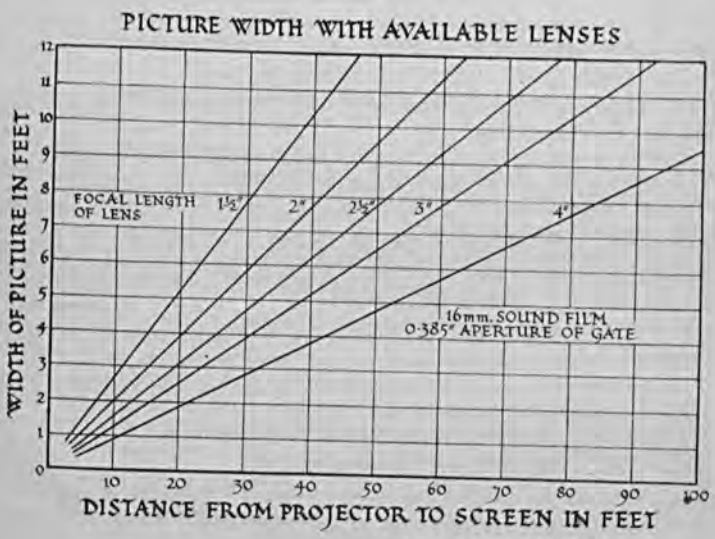
The sound optics (lens and mask) are mounted in a barrel. This optical system focuses the scanning beam for 'original reversal' and 'reduction

prints', having no adjustment for 'dupe reversal', which is projected emulsion to the light source, and of course the exact opposite to original and reduction prints. In the case of the latter, the sound quality suffers very slightly due to spread of the scanning beam, although the optics are of long focus type, narrowing the beam.

The exciter lamp is of the pre-focus type, and is rated at four volts 75 amperes, which is supplied from a 120-kilocycle oscillator. The holder of the lamp is adjustable so that minute adjustment of the filament to line up with the optics can be made. A special antimicrophonic shield is fitted over the glass envelope so that pick-up is diminished.

The scanning drum is fixed to the shaft of the flywheel and the film is tensioned over this drum by precision setting of the sprockets before and after the sound head. The idler tension applied between these sprockets assures a flat plane passage past the scanning point.

The built-in amplifier gives an undistorted output of 12 watts, designed with 'negative feedback' giving a balanced frequency range. The 'tone' control cuts 'top' and increases 'base' simultaneously in a slow graduated continuous movement. A jack plug allows microphone or 'gram' pick-up to be amplified through the sound system, the controls being those for film reproduction. When 'non-sync', as this system is known, is being used, the jack plug-in cuts out the photo-cell channel so that only one system can be used at one time.



The amplifier output is matched to the 12-inch permanent magnet speaker of 16 ohms . . . or in the case of two speakers, each of 8 ohms. Both music and speech reproduction is exceedingly good, the sibilants being well pronounced, and with a normal track, ample volume for a large hall acoustically treated.

* * *

This equipment is thoroughly recommended for general use in all colonial territories. It has been well tried under tropical conditions and proved to be capable of good service over long periods with a minimum amount of maintenance. Both picture brilliance and sound volume are ample for audiences up to 500/600 people.

Wise Words for Cameramen

(*From the Director's Scrap-Book*)

Photography is the vehicle that carries the story. The story is the cargo and therefore the important thing. At no time must the vehicle attain greater importance than the story it is carrying.

* * *

In deciding a viewpoint, proceed by first choosing that which would be the most conventional—that which would be most certainly chosen by the easily satisfied. Then endeavour to discover if there is a better, a more daring viewpoint to be found. It does not follow, however, that the most conventional is not the best after all, but the attempt to find another is all to the good. It may lead to something of value.

* * *

Photography is a matter of *light*, not *objects*. There must be no light surfaces or dark patches aggressively interfering with the essential main light and shadow. Objects, as such, have no interest for the camera. It concerns itself only with reflections of light. These are what it records, and it does not always record these faithfully, especially in regard to colour.

* * *

The art of photography is to see as the eye sees. The eye is attracted to the highest light or the deepest shadow. If these happen to be in juxtaposition, the demand to look at that spot is irresistible. Thus one may begin to solve the riddle of the adaptation of the single-eyed lens of the camera to seeing as the eyes see. Arrange that which you desire the

observer to see in such a way that his eyes are attracted to the desired spot by the knowledge of this truth. It is trickery, but the trickery of applied principles.

* * *

Good composition has no rules; it is an impulse of an artist.

NOTE: *The above article is a reprint from one of the earliest issues of Colonial Cinema when it was circulated as a monthly pamphlet.*

My First Visit to the Cinema

By J. H. G.

A member of the Jaluo Tribe, Kisumu

WONDERS of the world will never end. When I was at school I learnt that there were seven. I must say that the wonders of the world are beyond the known number—seven. At least, to the Africans, the race to which I belong, there are quite more.

Early in 1940 I heard about the cinemas. I was told that there were very beautiful shows of pictures to be seen in cinema halls, that these pictures could talk, walk, laugh, and do all things as I did, in other words there was life in these pictures.

All these stories were very interesting, yet I did not believe that they were true. I saw no way at all by which just an image could move, talk, or do anything else as living bodies. I decided to wait until I saw these things happening with my own eyes.

In 1947 I came to Nairobi, the capital of Kenya. I started a new life, a life of my own. I felt that I would now have a good opportunity of visiting a cinema hall. I had money now to do this.

I was quite ignorant of the type of picture I was about to see. Nairobi has four halls in all. The performances at these halls were announced in the daily paper, and I was quite unable to choose the best, knowing so little about the film. However, I was working in a certain laboratory at the time with three Europeans. They started talking about a certain picture as being the best of the week under the title of A MATTER OF LIFE AND DEATH. I chose this as my first picture.

The next day was a Saturday so I decided to see this picture and rest the whole of the Sunday. I asked permission from my senior man to leave early for town and reserve a seat. Reaching the hall at 5.30 p.m. I still had thirty minutes ahead of me. I met the manager who was very kind to me. I had a long talk with him then left for a nearby restaurant for a cup of tea and a packet of sweets. I returned five minutes before the show began; the manager told me to go in without delay and I found myself amongst many other people busily finding their seats.

At six sharp, the lights were turned off and the pictures came on to the screen. First there were some advertisements which followed one after the other; this took only a short time. Then a picture of King George filled the screen and everybody stood while the National Anthem was being sung. Then afterwards came the British News, I was greatly astonished; those old stories were true! The pictures could move, talk, drive, sing and do anything else. No sooner was this over than the real picture of the week came on to the screen. I shall not be able to express my full feelings towards it. I had seen the picture of the King, a newsreel, the pictures of many Europeans in Britain and South Africa but they were all black! Black Europeans! This time I began to see the real Europeans in their natural colour. This was lovely and wonderful to me!

The story was about a certain pilot. The pilot was in danger and his aeroplane caught fire. He nearly lost his life but saved it by jumping from the aeroplane to the land . . . how? Quite fantastic, but he did it! He then got married to the lady who was a wireless operator. Later he became very sick but a certain doctor saved his life.

I never wanted the interval to creep in at all for the picture was so lovely, though amazing to me. I wanted nothing to interrupt it, but the interval did it.

The fantasy was now again on the move. The time was flying and the show was drawing towards an end. I remained quite dumb without a word to utter. I could not even laugh when other people were laughing. The whole thing was now a mystery to me. The pilot could not behave himself and this caused many people to break into laughter, I could not laugh. I was very bright at the beginning but now became very dull, overloaded with thoughts. While in this state of a dull mind the words 'THE END' came on to the screen. I never wanted it to end so quickly yet I wanted to see no more of these pictures until I knew how they were made.

Outside the door there stood the manager again, who asked me how I liked the show. I said it was very nice, but I was leaving the hall with more thoughts than when I first arrived.

I then took a bus to the place where I lived. I was unable to tell the story to my friends. I had a lot to think about before I told the story of what I had seen. I went straight to bed and awoke quite late the next day.

On the Sunday my friends came to see me. I started telling my story to them, it was a long story, interesting and amazing. Many of the boys made up their minds to see for themselves.

The picture to me was quite mysterious. I thought it all to be magic. I saw no way at all how the wonders I had seen could be done. After one week of deep thinking I came to the conclusion that education is indeed very good and it is because of this education that all this magic had been brought to me.

A Creed
for Colonial Documentary Film Makers

(*Who believe that the Film is important in Colonial Development*)

We Believe ... that the medium of the moving picture is capable of conveying *certain kinds* of information MORE POWERFULLY THAN ANY OTHER KNOWN MEDIUM OF HUMAN COMMUNICATION.

We Believe ... that there are *other kinds* of information better conveyed by other mediums such as RADIO, STAGE, STILL PICTURE, FILM STRIP, DIAGRAM, MODEL, CLASS-ROOM TEACHING, LECTURE, DEMONSTRATION, and the accompanying COMMENTARY; this latter too often the refuge of the inexpert technician.

We Believe ... THAT FAILURE in film making results from one of two causes:

(1) Using the medium to convey information that is unquestionably far better conveyed by other mediums.
(2) Inexpert use of the medium in things that are within its own special province . . . thereby calling upon other mediums to explain what the moving picture has failed to convey by its muddled use.

We Believe ... THAT SUCCESS in film making results from:

(1) Conviction that the subject material is TRUE MOVING PICTURE MATERIAL.
(2) Obedience to the vital principles, so far agreed, that govern narrative unfolding through moving scene flow, viz.:
   (*a*) Sure knowledge of audience mentality.
   (*b*) Appreciation that the ART OF TEACHING is to arouse INTEREST, and having secured it, to maintain it.
   (*c*) In each film, ONE DEFINITE PURPOSE TO ACHIEVE.
   (*d*) In each film, ONE LESSON for the Audience to carry away in memory.
   (*e*) Such lesson to be one that is within Audience capability of applying by their own effort.
   (*f*) The value of the HUMAN TALE to carry information —STORIES IN THE IDIOM OF THE PEOPLE.
   (*g*) Simplicity and Clarity in narrative flow.

(*h*) Narrative forward movement that keeps to the rails, is never sidetracked, and never jumps the points.

(*i*) EMPHASIS ALWAYS on that which is IMPORTANT.

We Believe ... THAT IN ALL THINGS, EVEN IN SUCCESS, we must be *humble*, realizing we are but explorers working along the fringes of a NEW MEDIUM that has immense possibilities, since it regulates and controls the use of the most powerful of Man's five senses—SIGHT. The future potentialities are beyond present conception, but not beyond imagination.

There is no place for dogmatism, conceit, pretence, or cheap satisfaction in this pioneering work.

George Pearson, May 17th, 1950

The Film Problem in the Gambia

THE war introduced the film into the Gambia and its end saw the people in the vicinity of the capital, Bathurst, with a developed appetite for the cinema derived from war-time shows given by the Forces and the local Public Relations Office. The Protectorate remained untouched except for shows given from the Government river steamer. Some doubt, however, is expressed as to the effectiveness of these shows because the vessel did not necessarily arrive at the most important ports on the river during the hours of darkness, and when it did, unloading with its turmoil and noise had to go on throughout the shows.

Audiences in and around Bathurst had been reared, so to speak, on war films, and to change their taste to films which suited the needs of peace and reconstruction was not easy. Firstly there were few suitable films available and secondly they continued to demand war films. It was, in fact, necessary occasionally to reintroduce a programme of war films to keep people coming to the shows. This, of course, did not apply in the case of educated Africans, who were in the main catered for by the British Council at indoor shows at their Centre in Bathurst. At that time there were no commercial cinemas in the capital.

Newsreels continued to be a standby, especially when they depicted military parades. They were well understood and the smartness of the drill movements was usually applauded. Other films received from overseas, however, rather presented a problem. The Colonials are secondary users of Central Office of Information films and in consequence many of the films which arrived were directed at sophisticated European and American audiences to impress them with the high quality of British

goods and thus assist the post-war export drive. Films in the series 'Britain Can Make It', for example, often showed blast furnaces at work with showers of sparks shooting all over the place interspersed with shots of whirring machinery, all set in an unfamiliar industrial background, and were difficult, if not impossible, for the majority of those present to comprehend. The only shots which seemed to be appreciated were those of elderly and rather bald workmen sweating over some task, and these were greeted with loud laughter.

When films made by the Colonial Film Unit, for Africans in Africa, began to arrive, the position became somewhat easier. These films showed Africans doing things, not Europeans, and had a familiar background of everyday Africa. They were the first real answer to the absence of the war film. But, alas! there were all too few of them. The C.F.U. was small and its financial resources limited. To meet the situation, individual colonies are encouraged to form their own film units with local personnel trained by the C.F.U. This may work in the larger and richer colonies, but small and financially weak colonies are not in a position to maintain their own units. At the same time it is felt that a central point through which colonial films can be exchanged and expert advice be given is essential to the development of film making in the colonies. Newsreels of local events apart from films made for a specific purpose, of course, can add much to the attractiveness of a programme and at times can be quite a draw, but their screen time is often very short.

There are two distinct types of audiences to cater for in the Gambia: those composed of townsmen and those comprising peasants. Perhaps it is the same in other West African territories? It also seems reasonable that different types of films are needed for each type of audience.

The former with their wider contacts with the outside world and its complications can appreciate films of a wider nature. Many are literate and quite well read, or have travelled; especially the ex-Servicemen. With the varied attractions which exist in a town they need films of a purely amusement nature in addition to instructional films; but they prefer to see Africans as the central characters and Africa as the background in films, or so it seems. It therefore appears that it is advisable to keep the European element down to the minimum when making such films. The townsmen also have the opportunity to see films regularly and to develop a sense of screen values and perhaps a taste in films.

The latter, in comparison, have an outlook conditioned by their remoteness and the need to wring a living from the land. Their lives are bound up in the problems presented by their families, farms, animals, their village and district. They therefore tend to think in terms of these things. Thus films that aim at conveying ideas to them must use the same idiom. They see films infrequently, and the technique of the film is strange to them. In consequence the mental step from the known to the

unknown in films shown to them is best made in the gentlest possible stages. It is all very well to say that a break in continuity might be jumped by the more intelligent with the aid of the interpreter's commentary, but surely the aim of a good film is to convey its meaning clearly to the lowest possible denominator of intelligence likely to see it in this case.

While every endeavour was made to expand the showing of films in and around Bathurst, special consideration was given to the people of the Gambia Protectorate. A mobile cinema van was ordered, but owing to post-war delivery difficulties it could not be in service before the latter part of 1948. In the meantime the maximum use of the film strip projector was made and regular shows were given in a number of Protectorate villages by the Public Relations Office, with the main idea of getting villagers used to sitting in front of a screen and learning something from a series of connected pictures. These shows proved very popular and provided excellent training for African commentators. It is also believed that they imparted a certain amount of information.

When the mobile cinema arrived extensive tours were made and to date practically every sizable village in the Gambia has had at least one cinema show.

What conclusions have been drawn? It is perhaps a little early to be definite, but here are a few rather hastily thrown together general impressions: Cartoons were not found to be very effective. Apparently it needs a European nursery education, with its illustrations of animals in caricature in nursery rhyme books, to realize that such figures are mere exaggerations of life: an education that no Protectorate dweller ever gets. The technique of the film suitable for Protectorate audiences requires considerable study. There does not appear to be entirely convincing evidence that the film alone, even when it speaks in the correct idiom and is explained by a native commentator, completely achieves its object. A scheme is favoured whereby the essential shots of the film are made into a film strip to be shown in conjunction with the film; or even both before and after? The answer is not known as yet, the technique has not yet been tried in the Gambia. Perhaps it has elsewhere? However, the peasant does not seem to mind seeing the same film again if it is a good one. Maybe it would be a good idea to mix films and film strips, previously shown, with fresh ones when making up programmes?

In conclusion it is felt that here is a field in which some scientific body could do a grand job of work by making a thorough investigation into exactly what the reactions of the Protectorate peasants are to films. The film using a perfected and simplified technique, and wielded by men with a *sense of vocation*, may have immense possibilities in Africa; on the other hand its field may be limited. We should certainly find out, one way or the other.



Top Row, L. to R.: Carmichael, Johnson, Welsh, Rennals, Young, Reckford.
Bottom Row, L. to R.: Lea, Harris, Evans, Weller

The West Indies Film Training School, 1950

TOWARDS the end of January two members of the Colonial Film Unit, Messrs. R. W. Harris and G. Evans, sailed for Jamaica to start the West Indies first film training school. Their journey marked another important stage in the Unit's plan to encourage film and film strip production in the colonial territories. The British possessions in the Caribbean, although they had benefited in the past from the Raw Stock scheme, were now to receive help in a more direct manner.

The first impressions on arrival at Kingston, the capital of Jamaica, were most auspicious. Everyone seemed only too glad to give all the help they could and the Unit was able to settle down in new surroundings with the minimum of trouble and inconvenience. The Unit received the full-hearted co-operation of Dr. Taylor, the Principal of the University College of the West Indies, and Mr. Sherlock, the Vice-Principal, and have nothing but praise for the way in which they helped to get the school started with the least possible delay.



C.F.U. Course in Still Photography



C.F.U. Course in Motion Picture Photography

Both instructors had had previous experience in West Africa, but faced this new venture as one demanding in many respects an entirely different outlook and approach. The Caribbean territories, partly owing to their comparative proximity to the United States and partly to their important geographical position in regard to world trade, are amongst the most cosmopolitan in the world. Both these factors have helped to create in the Caribbean a sophisticated society and one that is particularly suited to adapt itself to new ideas. Against this background, the project to train local personnel in film making could be expected to start with every prospect of real success.

All the students selected for the school, who come from Trinidad, Barbados and British Guiana as well as Jamaica, had had a good educational background although at the most the majority had only an amateur knowledge of photography. Two of them had spent a year or so in England studying visual aids in education as well as gaining a little experience in practical cinematography. The increased time will allow for more detailed study, for instance, in the writing and recording of commentaries, and it is intended to bring the still and cine work to a fairly high standard.

Broadly speaking, the course can be divided up into three stages. During the first three months the students will be given a thorough

grounding in the art of still photography. To give some idea of the subjects covered during this stage the following points may prove a useful guide. Theory is dealt with in some detail at first, but as soon as possible the students are given every opportunity to put theory into practice. After the first month their time is divided up between being outdoors with a camera and in working in the darkroom processing their results. More advanced work is then dealt with, because, when the bare technique of processing has been mastered, they are encouraged to develop their sense of pictorial composition, which in turn leads them to results of a higher standard. The use of filters and the art of treating prints to give the desired effects and of 'shading' and 'burning in' serve as useful forerunners to the more advanced stage of commercial photography. A high standard in this phase of the course is most essential if good quality reproductions are to be obtained for film strips.

Concurrently with this technical work, the students are given classes on film appreciation. This includes a review of the history, development, function and criticism of the film and a general sociological survey of its effect on society. During this early stage the students are trained to use their powers of observation, to widen their interests, to join in discussions and get practice in expressing themselves in public. This method has been found most productive, and the instructor on the creative side has been able to gain a good insight into the capabilities of each student. In addition to active discussion on subjects dealing directly with the film, each student has given a talk to the others on a subject on which he has particular knowledge.

The students are, at the time of writing, at this stage of their development and are ready to advance to the study of film and film-strip production with its corresponding work on the creative side of investigation, treatment and script-writing.

The comparative cheapness of film strip and, in some cases, its advantage over film as a teaching medium have given it a strong appeal to the authorities in the West Indies, where financial considerations are of the first importance. The students will approach film-strip production in all its stages by means of the motion picture film, since knowledge of the latter will serve as an excellent introduction to the problems of the former. Continuous practice, both on the technical and creative side, will be needed by them and it is estimated that three to four months will be required for this stage in the course.

At the end of this period they will be ready to launch forth, under the guidance of their instructors, on the treatment and shooting of simple film themes. This will demand the careful investigation and selection of the most suitable subjects. As far as possible, these will be graded according to their complexity and will in this way give the student the necessary experience and confidence that will enable him in the future to

tackle any subject that may come his way. Towards the end of the course it is hoped that the instructors will be able to visit all the students by turn in their own territories.

The end of the twelve months course is, in reality, for the students merely an introduction to the intricate and fascinating business of film making. To quote Mr. Churchill's famous phrase, it is 'the end of the beginning'. They have been shown the ground work but it will only be by constant practice and unremitting effort that they will become proficient and prove themselves able to make those films for which the West Indies stand in such urgent need.

Work in Progress

THE following is a list of films which have been received at the Unit's Headquarters with a brief indication of their progress up to the week ending 22nd July, 1950.

1. 35mm. Films

(*a*) NIGERIA:

Smallpox. Awaiting final commentary and recording.

CAMEROONS:

The assembly of the sequences of sixteen reels of the material from the Cameroons is now in hand.

(*b*) KENYA:

Group Farming. Awaiting viewing.
District Teams. Commentary finalized, awaiting titles.
Cattle Thieves. Two reels. Music and effects have been assembled and final commentary, commentator and date to be fixed.

NAIROBI: Selection of scenes and shape awaited.
CHARTER: Selection of scenes and shape awaited.

(*c*) UGANDA:

Challenge to Ignorance. A visual amendment and commentary to be finalized.

2. 16mm. Films

(*a*) NIGERIA:

Progress in Nigeria. Finalized and being dispatched.
Community Development. Awaiting Mr. Gibb for advice.
Sabon Sawan. Original matched. Awaiting titles.
Jos Resettlement. Hausa titles awaited from Labs.

(*b*) KENYA:

Better Farming. Awaiting viewing.
Scarcity of Water. Release copies distributed.
Clean Milk. Neg. pos. material received 20th July—at the Labs.
Cattle are Wealth. Assembled original as per script. Approx. 1,600 ft. to be viewed before duping.

(*c*) TANGANYIKA:

Arab and African Sports. 300 ft. original received 14th July.
Coffee Regeneration. 800 ft. received 14th July.
Coffee Preparation. 2,200 ft. original received 14th July.

3. Raw Stock

(*a*) *Material received:*

MAURITIUS. 20th July. 300 ft. sent for processing. Subject: Mauritius Naval Reserve Force on board H.M.S. 'Loch Glendaw'.

CYPRUS. 20th July. 700 ft. on Physical Training in Elementary Schools sent for processing.

(*b*) *Completed but awaiting duping:*

SIERRA LEONE. Governor of French Guinea visits Sierra Leone.

(*c*) *Editing:*

MAURITIUS. Royal College Sports.

4. West Indies Training School

1,100 ft. of trainees Exercises (Reversal) have been processed and are being viewed—3,000 ft. Super X dispatched 21st July.

5. Film Stock

10,000 ft. Pan F. and 2,000 ft. H.P.3 were ordered on 19th July.

6. Agency Work

Sudan Government orders for prints and purchase of stock have been placed.

Films We Have Seen

SAVOIR LIRE

1 reel. 16mm. Silent (French titles). B/W.
Production: Congo Films (*A Belgian Government film.*)

This is a narrative film for illiterate audiences which, in a very practical way, emphasizes some of the advantages of being able to read.

Alphonse, a young man who cannot read, receives a letter. When at last he finds someone to read it to him, he learns that there is a vacancy

on the plantation where the writer, his brother, is employed. He sets off for the plantation.

At a fork in the deserted road is a notice-board. It states that the path he intends to follow is closed to all traffic, but as he cannot read it, he is far along the road before a policeman turns him back. His way now lies through the forest, and he stops to drink at a stream. Here another notice-board, warning the public that the water is contaminated, again means nothing to him. Later he is taken with violent stomach pains, and passers-by who find him lying by the roadside take him to hospital. When finally he arrives at the plantation it is only to find that the job is filled. He is too late, and all because he cannot read.

This simply constructed, slowly unfolded and visually told story puts across its message in a direct and effective way, while the notice-boards in the visuals and the use of captions help to point the moral of the film. This should prove a useful and stimulating introduction to mass literacy campaigns in regions where the French language is spoken.

MULENGA GOES TO TOWN

2 reels. 785 ft. 16mm. Silent. Kodachrome.
Production: Central African Film Unit.

Mulenga is a raw village youth, ignorant of the law. For the first time he is sent by his father to the town, to sell chickens. Off he goes on his bicycle, and soon his troubles begin.

Ignorant of the rules of the road, he meanders happily into the town, and comes to grief at a crossroads between two cars, whose drivers roundly berate him. While nursing his bruises, his chickens escape from their coop, and he careers wildly in pursuit. He sells them, and begins to prepare a meal for himself in the open. Now the shadow of the law actually falls on him, and a policeman stamps out his illegal fire.

Mulenga now falls in with a group of sophisticated town boys. An interlude of beer-drinking leads to gambling, and soon Mulenga has lost all the proceeds of the chickens, and some of his clothes into the bargain. He staggers to his bicycle and rides off zig-zag along his homeward road. Again the arm of the law intervenes, and the inebriated Mulenga lands in jail. He arrives home penniless, hatless and coatless, but a sadder and wiser youth.

This cautionary tale is an excellent example of visual story-telling. It contains no captions, and none is needed. The story is told with abundant humour and frequent comedy touches—Mulenga is a born buffoon—and this light treatment is used to press home the moral as well as to entertain. The theme of the unsophisticated country boy in the big city is a universal

one, and this film should appeal to illiterate audiences in other parts of Africa and beyond.

Inquiries regarding the cost of copies should be addressed to The Central African Film Unit, P.O. Box 1184, Salisbury, Southern Rhodesia.

New Films

148 LADY BADEN POWELL
(16mm. 483 ft.)

A film taken during a recent visit of Lady Baden Powell on an inspection of Girl Guides in West Africa.

149 TANGANYIKA NEWS REEL No. 2
(16mm. 456 ft.)

Containing the following items:.
Hides and Skins.
Ngoma Dance Competition.
Zanzibar Cattle Dip.

150 ANIMAL MANURE
(16mm. 440 ft.)

This film shows the good results obtained in plantations when the land is treated with animal manure. Also demonstrates the making of compost from rotting vegetable matter and the use of Mawele stalks for cattle feed.

151 UGANDA REVIEW No. 1
(16mm. 400 ft.)

Contents include:
(a) Shipbuilding by the P.W.D.
(b) Ayahs in Training.
(c) Sewing Class.

152 UGANDA REVIEW No. 2
(16mm. 385 ft.)

This film shows:
(a) Protectorate Sports.
(b) H.H. the Kabaka's Birthday Celebrations.

153 UGANDA REVIEW No. 3
(16mm. 415 ft.)

The Silver Jubilee of R. A. Mukama of Bunyoro.

154 COFFEE REGENERATION
(16mm. 260 ft.)

A Uganda film shot for the Agricultural Department which shows the advantages of correct pruning of coffee trees, the removal of suckers, the spreading out of leaders in the form of an umbrella, etc.

155 WHY NOT YOU?
(16mm. 389 ft.)

This film shows that by organizing a family unit more murram blocks can be made every day, and the making of three kinds of blocks is demonstrated.

156 MURRAM BLOCK MAKING
(16mm. 329 ft.)

Demonstrating in detail how to make murram blocks for use in the building of permanent houses.

157 DYSENTERY
(16mm. 418 ft.)

As the title suggests, the film deals with the common causes of infection and how to combat the disease.

158 WHO PAYS FOR YOUR EDUCATION
(16mm. 430 ft.)

The film touches on all aspects of school life, lessons, the library, the supply of clothes, food, and the organized games. It finishes with an explanation of where all the money comes from to pay for these services.

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★

Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

ALL members of the Colonial Film Unit take this opportunity of sending their greetings to readers of COLONIAL CINEMA in all parts of the world and of wishing them every success in 1951.

The dispute, which has been going on for some time, between the London Society of Compositors and the London Master Printers Association, has now been settled. This dispute has, however, resulted in the slowing down of the printing of certain pictorials, magazines, etc., and we much regret that the September issue of COLONIAL CINEMA was thus unavoidably delayed.

The post of Director of Information Services, rendered vacant as a result of the appointment of Mr. K. W. Blackburne, C.M.G., O.B.E., to be Governor of the Leeward Islands, will be filled by the appointment of Mr. C. Y. Carstairs, C.M.G., Administrative Secretary to the Comptroller for Development and Welfare in the West Indies. It is expected that Mr. Carstairs will take up his duties at the beginning of 1951. In the

meantime, Mr. S. H. Evans, Deputy Director of Information Services, will continue to act for the Director.

An international agreement on the abolition of duties on certain items was circulated by Unesco to its 59 member States on the 21st August 1950. The text of this Unesco-sponsored Convention was unanimously approved by the Organization's General Conference recently held at Florence. The agreement will come into force following ratification by ten countries. Contracting states will abolish duties on books, newspapers, magazines, music scores, maps, charts and travel literature. They will grant foreign currency for publications needed by public libraries and provide duty-free entry for all books and educational material for the blind. The agreement will also permit the free importation of paintings, drawings and sculpture and of newsreels, educational films and sound recordings. Duties will also be lifted from many materials consigned to approved educational, scientific and cultural institutions.

'YOUR QUESTIONS ANSWERED'

Some time ago space in the magazine was devoted to answering questions sent to the Editor by readers. It is hoped to revive 'Any Questions?' A reply will be given by an expert by post as soon as possible. If the question is of sufficiently general interest, it will be given with the reply in the next issue of the magazine. If you have any questions you wish to ask, send them to the Editor. How many readers, for instance, know the answer to the question, 'What is the reason for the apparent backward revolution of a wheel whilst the vehicle it supports is moving forward?' Turn to page 65 of the September issue 1946, Vol. IV, No. 3, for the answer.

Only one reply has so far been received on the article by Mr. Odunton entitled 'One Step Ahead'. The reply was sent in anonymously and as it had no constructive bearing on the problem we have not published it. It would be appreciated if readers who intend to send in replies, would also submit their names and addresses.

A blind man, Mr. John Wilson, Secretary of the British Empire Society for the Blind, has just reached London after a 10,000-mile journey in Nigeria and the Gold Coast which are together believed to have a blind population of at least a quarter of a million. At many places *en route* Mr. Wilson demonstrated that Braille can be used for any African language. One of the immediate results of his visit will be the opening, at the beginning of next year, of the first school for the Blind in Nigeria, which will be situated at Gindiri.

We congratulate Mr. George Pearson of the C.F.U. on his election as a Fellow of the British Film Academy. Only six Fellowships were awarded and included Sir Laurence Olivier, Sir Michael Balcon, Mr. Anthony Asquith, Mr. Cecil Hepworth and Mr. Carol Reed.

Films for Direct Teaching

by A. K. de DENNE, B.A.

(Reprinted by permission of the Author and the National Committee for Visual Aids in Education)

LOOK at the expressions of the boys in our picture. There is something going on there, in the brains behind those eyes! That film is obviously doing its work well.

We find this brief glimpse into a film lesson most heartening because we know that it is typical of what is happening all over the country today. The mechanical and material factors in teaching with film are being solved. Visual aids advisers and technical officers are providing the conditions for viewing, and the dominant issue wherever film teaching is discussed is no longer a matter of technicalities but rather a question of how to use films to the best advantage.

It may be platitudinous to say that the mechanics of projection are but a means to an end; it can never be superfluous to reconsider what that end



is. It is not the end when the top spool is empty and the projector is switched off. It is not the end when that wondrous look fades from the faces of the class. The expressions in our illustration symbolize the perpetual challenge that confronts all who use films in the classroom. Given a good film and ideal projection conditions, the teacher still has much to do, by preparation, integration and follow-up, to ensure that what is seen is understood, that what it understood is remembered, and that it is turned to good account.

'Where beams of warm imagination play
The memory's soft figures melt away.'

To cope with this situation, various types of class room film have been evolved, and basic rules for their most effective use are now generally agreed. We find the normal pattern working out thus: introduction; first screening; discussion; second screening; activity and follow-up. This is, of course, essentially flexible. Introduction may be extensive, or may consist of a few questions on the blackboard. Both screenings may occur within the framework of a single lesson, or may be spaced over days or weeks. Only the requirements of syllabus and class can determine the details, but there is little dissension over the general formula. The discussion starts when we consider the function of the film itself.

Those who use films for direct teaching split consistently into two opposing camps—those who believe that it is the film's job to teach, and those who consider that the film is only required to provide the material for teaching. For want of any existing terminology, we hereby label them the Inclusionists and the Exclusionists respectively. According to their point of view, so they appraise and use a film. The Inclusionist expects a lot from his film. He can always think of something else that could have been put in. The Exclusionist, too, expects a lot from his film, but in a different way. He uses it to start the process of finding out about things, so his canon of criticism is 'What could be left out?'

To appreciate this simple matter of putting in or leaving out, let us eavesdrop at a film appraisal committee meeting. The film under review is a straightforward curriculum subject, the story of a manufactured article from raw materials to shop counter via factory. After screening, the Exclusionists are chortling with delight as they fill up the 'excellent' column on their appraisal forms, audibly muttering about limited aim, central main theme, no irrelevancies, minimum of captions, simple camera work, and the other tenets of their creed. This evokes screams of protest from the Inclusionists.

'It doesn't show what happens inside that cylinder; it needs at least six more captions; it needs a map to show location; it would have been better

to include the article being used in the home; it isn't quite clear what happens between A and B. . . . In fact, that film does not teach.'

Then the Exclusionists rally to battle, because those are the very points that they like about the film.

After first screening we discuss it and solve those matters in the class, and when second screening comes along the children have really learnt something.

The Chairman calls for order and the next film. He has heard it all before, and he knows that both sides are right.

Exclusionist prefers a direct teaching film to have a limited objective. In his opinion, the recipe for a good classroom film was expressed years ago by Matthew Arnold:

'Thou hast one aim, one business, one desire'.

The film producer is required by Exclusionist to state his aim in the teaching notes. If the film achieves that aim, then it is a good film and nothing more can be expected of it. A good film is essentially one that does its job, and it is not made any better by adding to it. The function of a film on buttermaking, says Exclusionist, should be to show how to make butter. Cows at one end and breakfast table at the other are unnecessary.

Inclusionist, on the other hand, likes the maximum amount of material in his film, but he does not necessarily use it all every time. He takes care to view the film two or three times before he uses it in the classroom. When he has absorbed its structure and knows it nearly shot by shot, he decides how to use it. He wants cows in his film on buttermaking, and he also wants the breakfast table. The first showing of film would proceed from cows through the stages of manufacture. The second showing would omit cows, revise the process itself, and conclude with the breakfast table.

It seems perverse that they should quarrel over the question of captions, because captions are put there to help. Captions are really little more than useful signposts, but it is apparently not always clear whether they are for teacher or for pupils. Well-placed captions present tidy, well-ordered material. The addition of more captions makes the film more tidy or less, according to the purpose the teacher has in mind.

The film-maker has his own methods of punctuation which to the perceptive eye are just as significant as captions. By the use of the laboratory devices of fades, mixes, and dissolves, a ten-minute film can stand revealed as clearly divided and sub-divided as a page of typescript broken into paragraphs and sentences. To the uninitiated, the same film might appear a hopeless hotch-potch.

If captions help pupils to learn and to understand, they serve their

purpose. Inclusionist, as will have been gathered, is a fervent advocate of plenty of captions. They leave no shadow of doubt on what is happening in the film. Exclusionist wants his pupils to puzzle it out, to ask, 'What is that?' and, 'Who?' Captions would eliminate those hectic guessing games and treasure-hunts that follow the first showing of a film.

Much in the same way, different types of photography and editing in classroom films can affect the methods in which the films are used for direct teaching. It has long been a cardinal rule of educational film production that sequences which are merely photographically pleasing should be rigidly excluded. This implies the employment of straightforward camera work and very prosaic editing. It is an inevitable reaction from the extensive use of angle shots and artistic photography in documentary films. When documentaries were the main source of supply of films for schools, these tricks became a distraction and interfered with the process of learning. Now that the classroom film has entered into its rightful heritage as a serious branch of film-making, there is advantage in compromise.

Liaison between teaching profession and film producers has never been so close as it is today, and each can benefit from the other's point of view. The criterion for a 'good' teaching film is purely educational, but it can do its educational job even better by borrowing certain embellishments that are purely cinematic. Members of a visual aids society, obviously Exclusionists strongly criticized a brief sequence that focused on the wake of a tug towing a large vessel. They could not see any educational value in this piece of fancy camera work. The sole Inclusionist present manfully championed his cause. He maintained that the wake of the tug signified the whole essence of the thing, visible symbol of the enormous power in the engines that enabled that Lilliputian craft to tow Gulliver.

Occasionally film producer and educational adviser permit a glimpse of the face behind the job. It is not strictly necessary for understanding a process to be introduced to the machine minder, nor for learning a craft to see the face of an individual worker.

'Irrelevant', Exclusionist would snort, 'away with it!'

There is another point of view, though, expressed by Inclusionist.

'That brief shot of the worker's face gives me the very clue I need to interpret to my class the spirit of medieval craftsmanship.'

While on this question of editing we may well consider the effect on children of the tempo of cutting. Obviously the age-group for whom the film is intended will determine the duration of shots, which in the main will be held considerably longer than in commercial shorts. Nevertheless, it is proven that children of 10 and upwards can notice and absorb as much of what passes across the screen (providing it is within their

experience) as can adults. It is therefore incumbent on the teacher to know the film so thoroughly that he can interpret the spirit and mood implicit in relatively rapid cutting.

When Sam Weller burst forth, 'Down he goes to the Commons to see the lawyer and draw the blunt—very smart—top boots on—nosegay in his button-hole—broad-brimmed tile-green shawl—quite the gen'l'm'n,' he was using the power of graphic quick-fire description that the film can do even better. The cine-camera can give a quick look round and build up a comprehensive picture from a succession of brief shots, thus providing superb material for controlled classroom instruction if the teacher is in command of the situation.

Compare this technique with the tempo of presentation necessary when we want to study something more carefully. The eye is led up from long shot through middle shot to close-up. We find slow panning, sometimes so slow that it is almost imperceptible. We may even require the camera to linger on a motionless object. It is the all-seeing study of which the literary equivalent might be something of this sort: 'Mr. Snodgrass, having concluded his ablutions, took a survey of the room, while standing with his back to the fire, sipping his cherry brandy, with heartfelt satisfaction. He described it as a large apartment, with a red brick floor and a capacious chimney; the ceiling garnished with hams . . . '.

And so on. There is no hurry. The details count for everything. When this technique is used in a film, the pupils are expected to notice and remember every item. That is why Exclusionist insists on the minimum content, and that is also why he cannot tolerate in a film anything that does not move. Filmstrips, wall charts and models serve him there. All he wants from cine-film is movement.

Inclusionist, of course, holds different views. He contends that it is the movement in the minds of the pupils that matters. If in the logical sequence of the film there would come something that did not move, by all means put it in to complete the story. Inclusionist does not hesitate to use the stop-motion device on his projector, and to expound on the contents of a single cine frame. He uses the analogy of a journey—the best-remembered moments are the stops.

This is altogether too much for Exclusionist to tolerate because he considers it sacrilege to stop a film. As movement the film was conceived and produced, and as movement it should be seen. Any one frame of a cine film is valueless without the frames that precede and follow it. A gem is a poor thing without its setting.

The debate continues. Shining through differences of opinion on method is the obvious enthusiasm for teaching with film and the moral is the way that best suits the individual.



A scene from 'The Mysterious Poacher'

Children's Entertainment Films

ONE of the most interesting developments in specialized film production in post-war years has been in the field of entertainment films for juvenile audiences. In Britain, the J. Arthur Rank Children's Entertainment Films division, whose activities are now for financial reasons unfortunately in abeyance, has been the only organization to tackle this important branch of film-making. The list of films made during its six years of activity (186 films including 21 of feature length) and the amount of research and experiment which have enabled the group to make steady progress towards complete success in the type of films produced, are alike impressive.

The 1950 Report of Children's Entertainment Films has been presented in an unusual form. It consists of the group's reply to the questionnaire circulated by Unesco in connexion with its international enquiry into



A scene from 'The Lone Climber'

Recreational Films for Juvenile Audiences, the results of which are intended to serve as a guide to producers and educators wishing to undertake any work in connexion with films for children. In effect, the Report furnishes an invaluable statement of the group's aims, views and achievements in film production, and in distribution through the Children's Clubs attached to cinemas in the Rank circuits, during the past six years.

Singleness of purpose has been the foundation stone of the success of the group's film-making. The films have been designed specially for children of the 7–15 age group, without any consideration of possible distribution to adult audiences. If a good children's film proves acceptable to adult audiences, either at home or overseas, as in the case of 'Bush Christmas', well and good, but such an occurrence is quite fortuitous. Adult films as a whole are deemed unsuitable for children, not on account of moral harm, for there is in the view of the group little concrete evidence of this in respect of the average child, but because of a consideration which, though less tangible, may have more insidious and widespread an impact on the majority of young people. Children, not understanding the nuances of plot, motivation and characterization of adult films, and not readily identifying themselves with adult actors, though they may be entertained through the eye, must of necessity adopt a passive mental

attitude towards these films. This attitude the Children's Entertainment Films group rightly deplores.

The primary aim of the group has been to provide 'good cinema'—films of first-class technical quality which, while entertaining, have also moral, intellectual and aesthetic value. It is not necessary, in its opinion, for a film to point a moral, for by using good example in characterization the same end may be more pleasantly and effectively achieved, so long as the good example is not so aggressively good as to cause resentments.

Children's preferences in films emerge strongly in favour of those about children and animals, i.e. those in which they can readily identify themselves with one or another character and so *participate* in the film in contrast to the passive attitude referred to above. Adventure, of course, seems to appeal to all, fantasy only to some, while within the broader generalization there is a marked difference between the tastes of boys and girls. For example, following the normal pattern of boy and girl outlook, girls can find interest in most films about the activities of boys, though the converse rarely occurs.

Comments in answer to questions on needs for special filming techniques are definite and to the point. 'Photography should be light, bright, clear and easy to understand. The composition of each shot should be simple, so that the audience can select immediately the action which is essential to the plot. . . . The younger children tend to be puzzled by montage or quick cutting. All ages enjoy really good camera movement. . . . These limitations tend to improve the quality of films, which must be thoughtfully and clearly produced. The technique of children's film production is tending to lead to new developments by the need for keeping the action quick, while the editing is slow.'

As regards length of films for juvenile audiences, 'A children's story film should probably not be more than one hour long, because the children work so hard at their film-going that, if they understand plot and motivation, they become tired. Short films for children should be well under ten minutes if the audience is not to find such "interest" films uninteresting. The answer to this question, however, depends really on how much the audience is accustomed to seeing films and on the general balance of the programme, which requires variation in the length of the component items'.

All the films produced have been sound films, and experience has led to the view that commentary should be in the story-telling tradition, with dialogue reduced to a minimum, leaving the plot to develop primarily through action. Many of the films have successfully been used in foreign countries, for this technique makes dubbing in other language easy, the dialogue in the original tongue being accepted without detriment to the

enjoyment of the audience. The best children's films, indeed, are adjudged to be those which are almost independent of speech or titles.

The replies to the questionnaire have been based solely on the films made by Children's Entertainment Films for the four hundred J.A.R.O. children's cinema clubs in the United Kingdom, and on the results of investigations on audience reaction made in connexion with these clubs. Studies in audience reaction, indeed, have been an important and necessary part of the group's activities. The material has come partly through letters from members, discussion between cinema manager and children's committee, and from reports from managers, but in the main it has been obtained largely through personal observation of audiences over a long period, involving an aggregate audience of over a million children. The use of infra-red photography of the audience has been initiated and developed, a method of investigation of great value to the psychologist in analysing the reactions of juvenile audiences. Direct questioning of the children about films has been found unsatisfactory—they are either too eager to please or too anxious to shock.

The Report contains much useful detail on the organization and functioning of the J.A.R.O. clubs and performances, for example the part played by the children's committees, the make-up of programmes, the need for frequent intervals for re-adjustment between films and for conversation. Indeed, it is evident from the Report that the deep understanding of children which has been brought to bear upon both film production and the ultimate exhibition of the films has been a keynote of the success of the group.

Its output of films has been so prolific and its planning so increasingly well-adjusted to the needs of its audiences, that the group has had more practical experience at its command than any other organization in the world. On this basis, while remaining aware that it has only scratched the surface of the vast problem of children and entertainment films, and that as more evidence becomes available there may be a case for the modification of its views, the group has felt justified in answering the Unesco questionnaire 'with startling assurance'. Though the films have been produced primarily for British children, the special filming techniques which have been adopted, plus the fact that many of the films have latterly been shot in other countries, have resulted in the achievement of a degree of international acceptability which is of great significance. Obviously, varying standards of education and culture must have their effect on the success of the films with overseas audiences: nevertheless some of them have been shown in no fewer than forty-one countries. Such international experience makes this contribution to the Unesco Enquiry especially valuable, and supports the group's claim that Children's Entertainment Films form an excellent background to international understanding.

The Central African Screen

By H. FRANKLIN
Director of Information, Northern Rhodesia

GROUPS of African boys, dressed in home-made paper 'chaps' and cowboy hats, and carrying crudely carved wooden pistols, can be seen running about the native quarters of any industrial town in Northern Rhodesia shouting 'Jéke, Jéke, come on Jéke'. Jéke is the nearest African approach to the pronunciation of Jack, and it is a tribute to Jack Holt that every cowboy on the screen is, to the African, Jack. Sometimes the boys affect a more sinister appearance, with a black mask over the eyes and a wooden dagger in the belt.

These are the immediately visible effects of the impact of American Western and Gangster films on the people of Central Africa. Are these effects, and others which are not so apparent, harmful?

That is not an easy question to answer. We must look further into the general problem of the cinema in Africa, and must consider the population as in two divisions, rural and urban.

The vast rural areas, totalling more than twice the size of Great Britain, are served by four mobile cinema vans, two large dug-out canoes on the Zambezi River and Lake Bangweulu, which carry portable cine equipment, and by some twenty small static cinemas. Many areas cannot be reached by road or water; in the heavy rains and the cold months the shows given by the mobile units are greatly restricted and breakdowns of projectors and generating plants of both mobile and static units, due to insects, damp, insufficiently skilled projectionists and various other factors, are frequent. The effect of any kind of films on rural Africans is therefore bound to be small, since many villagers never see a film at all, and few see films regularly.

Undesirable films, in fact, do not cause any social problems in the rural areas. They are kept out since all mobile cinemas and about half the static cinemas are run by the Government Information Department, and the others by missionaries or persons who have a special duty to Africans. There is no commercial circuit and all films are drawn from the Information Department library which contains only films which the Department has either produced itself for Africans or carefully selected to meet African needs.

There is, it is true, a constant flow of migrant labour from the villages to the towns and back, and a fair percentage of the migrants are boys and youths, but any nonsense which they may have learned from the movies in town is not encouraged by the village community when they return, and is quickly forgotten by the boys.

The problem in the rural areas is the selection or production of films which are likely to be understood by the very backward peasant audiences.

The appearance of a lion on the screen has more than once caused a stampede and the audience has had to be brought back and reassured of the beast's two-dimensional quality. Cartoons are not understood, nor are diagrams, maps or any kind of trick filming. The ideal film for the villager should be of slow tempo, on a subject with which he is familiar, with a sound track for music and effects only, and a commentary in the local vernacular given through the microphone. Even then, if the film puts across a lesson, it can profitably (and without objection raised) be shown twice running.

On the other hand, in urban areas where the percentage of the settled industrialized African population, completely divorced from village life, is now considerable and is constantly growing, there is a moral problem, the extent of which is probably not very great.

African cinemas in the towns are owned either by the big mining companies or by the municipalities. The people are to some extent sophisticated and increasingly demand the entertainment which the cinema can give. Both mine and civic authorities are concerned that native audiences should get the best that can be given to them, and draw to some extent on the Government film library. But the demand is for weekly shows—and the mining industries want a contented labour force; the Municipalities want a quiet native quarter. But both have to draw heavily on commercial programmes as there simply are not enough films really suitable for Africans which the Government can buy for its library to meet the ever increasing calls upon it.

There can be no real solution to this problem until a British film company is able to set up a large film industry in Africa to produce films with Africans, for Africans—an undertaking which for some years to come would obviously be uneconomic, since the average population of British Africa is only eighty-two per square mile and the average admission fee to the cinemas is not more than sixpence.

The Colonial Film Unit, the Central African Film Unit, and the small territorial film units do work of immense value, but cannot expect to solve the whole vast problem. The Colonial Office helps the individual colonies in their search all over the world for suitable films.

Commercial programmes will nevertheless have to make up most of the shows in town cinemas for many years to come, and since the profit return is small and most of the cinemas use 16 mm. projectors, the commercial firms concerned can only provide very cheap programmes, restricted to 16 mm. releases.

At best, therefore, urban Africans see far too many old scratched films made long ago for the white men of that strange western world of which they know nothing—films which can do little to benefit them. At worst they see some films which may have a harmful effect, particularly upon the younger members of the audiences.

The best evidence of the effect of 'Western' or 'Gangster' films comes from responsible Africans themselves. The general tenor of complaints made in African Urban Councils and similar bodies is something like this: 'We ourselves understand that these films are only plays and that Europeans do not really behave in the way the pictures show. Some of us like them, others do not bother to attend them because they get no benefit from them and their desire is to be educated by films. But our children believe them and they are bad for their behaviour and their discipline. There should be special shows for our children at which none of these kinds of films should be shown'—(this suggestion unfortunately cannot be adopted yet owing to various practical difficulties).

Only three or four instances have so far been noted in police reports of crime where the police or the offenders themselves have alleged 'the bad influence of the cinema', and in perhaps only one instance was there definite evidence of this. All the cases were of youthful gangs of hooligans committing petty thefts or assaults.

All this amounts to very little. It is not any harm which the cinema is doing that worries us. It is the great good which the cinema might be doing in Central Africa, and is not doing, that is our major concern.

Here in the heart of Africa, the film had and still has a great opportunity, to work in a virgin field, to exert its most powerful influence for good in wholesome entertainment and in education in the widest sense of the word, on the simple unspoilt minds of millions of primitive people struggling towards civilization. It is tragic that this opportunity cannot apparently be taken.

There is still time, despite the man-in-the-street opinion that the African cinemagoer is already spoilt, to seize the opportunity, if the means can be found. Official experiments held in the town cinemas, and the results of mass observation conducted by Welfare Officers and others concerned in this field, prove that the Urban African still prefers the films made or chosen for him, interest films of activities in his own and other African territories, simple slapstick comedies and a drama of African life with a moral sticking out a mile. The African asks positively for education and moral teaching through the film. It is a great pity that we can give him so little.

The exhibition of films to Africans in this vast territory of sparse population, poor communications and extremes of weather conditions presents as many difficulties as does the production of suitable films for exhibition. Nevertheless the Northern Rhodesia Information Department's organization for exhibition has grown from one mobile cinema in 1942 to six mobile cinemas (one for each province) and forty static cinemas.

The number of static cinemas is continually increasing, but the department's policy is not to increase the number of mobile units which are uneconomic.

The first cinema van was manned by a European operator and an African driver who also acted as vernacular commentator, and the van was always accompanied by a District Messenger or a Native Authority Constable to control the crowds and sell the tickets of admission. The European operator had troubles enough. In the rains the van sometimes got bogged down, the equipment short circuited with the damp, and various flying beetles and moths attracted by the light jammed the projector fan. In the dry season the operator had to contend with broken springs of the vehicle and the fine hard dust which penetrated the projector equipment.

Running a mobile cinema day in and day out, is a very trying job, and operators of any race tend to get stale after a year or two. The normal expenses of running a mobile unit are great, and some breakdowns causing disappointment to audiences are inevitable. It is for these reasons, although the mobile units have done and will continue to do good work, that we are concentrating on the extension of static cinemas held in village halls and other buildings, where, incidentally, audiences are not affected by rain and cold.

There are two types of static cinema. The bigger type uses a Bell & Howell sound projector with turntable equipment and power generator. For small halls in the remotest areas a Pathé silent projector working off a twelve-volt accumulator is used. The cinema may be under the control of a District Officer, a missionary or an African Local Authority of some kind and runs its own finances, charging entrance fees from which it pays for the hire of films, the part-time services of an operator trained by the Information Department and the maintenance of equipment. The equipment is usually installed by the Cinema Officer of the Information Department who generally keeps a fatherly eye on all cinemas.

The Department's Film Library serves all these cinemas with features (usually 'Cowboys'), comics, newsreels and educational and interest shorts. The Library's chief trouble is, of course, that it can never get enough suitable films to cope with the constantly increasing demand.

With well over a thousand films in the Library (nearly 4,000 reels) it is necessary to keep an elaborate card index and also to send programmes by air freight, post, rail and road transport—whichever is most suitable to the locality—so as to keep the films circulating as fast as possible. That is the main problem, to keep the cinemas fed. It will never be satisfactorily settled until far more films are made for Africans, by Africans, in Africa, than are made now.

CHINESE ARTISTS AND UNESCO EXPERTS FIND NEW ROADS TO

'The Healthy Village'

Reprinted by permission of the Unesco 'Courier'

TO interrupt the cruel cycle of sickness, hunger, weakness, lassitude, ignorance—and again the sickness and hunger—Unesco during 1949 organized an experiment in collaboration with the Chinese Mass Education Movement, which was already carrying out practical fundamental education work there.

The purpose of the project was to prepare sample materials—particularly audio-visual aids for fundamental education—which could be of use to educators in other parts of the world. The subject to be dealt with was given the title of 'The Healthy Village', and the international team carrying out the project set out to produce, with the help of local artists, materials designed to encourage hygiene and defeat disease.

By May, these artists, adapting themselves to entirely new conditions, had produced a first series of posters, mobile posters, booklets and film strips dealing with the causes of and protection against such diseases as smallpox, trachoma and tetanus.

It was difficult at first to persuade the Chinese artists to draw anything as repulsive as a child's face marked with smallpox or eyes inflamed with trachoma. But once convinced that people must be shocked into action by seeing the terrible effects of these diseases, they brought to their work the patience and delicacy which characterize the Chinese artist.

FILMSTRIPS WITHOUT A CAMERA

Some months later, Unesco sent out to China Norman McLaren, a young Canadian who had been working for several years with the Canadian National Film Board. Under his guidance and inspiration, the art centre at Pephei produced an impressive total of static and mobile posters, wall sheets, picture books and film strips all teaching a simple but vivid lesson in hygiene and the prevention of disease.

When these materials were 'tested' in the local villages it was found that the greatest effects were achieved through the use of film strips and mobile posters.

McLaren therefore began to experiment with new methods of filmstrip production. His efforts led to some striking results by the use of direct art work on the film. Instead of using the normal filmstrip technique of drawing pictures and then photographing them, McLaren and his team did their pictures directly on 35 mm. motion picture film.

Pictures were made on both clear and black film by two basic methods: (a) applying ink, paint or colour to the film with pen or brush and



A trachoma victim who failed to take regular treatment

(b) removing the black photographic emulsion (also ink, paint or colour applied to the film) by etching or scraping with a sharp instrument. Cross combinations of these methods produced a further variety of mixed methods.

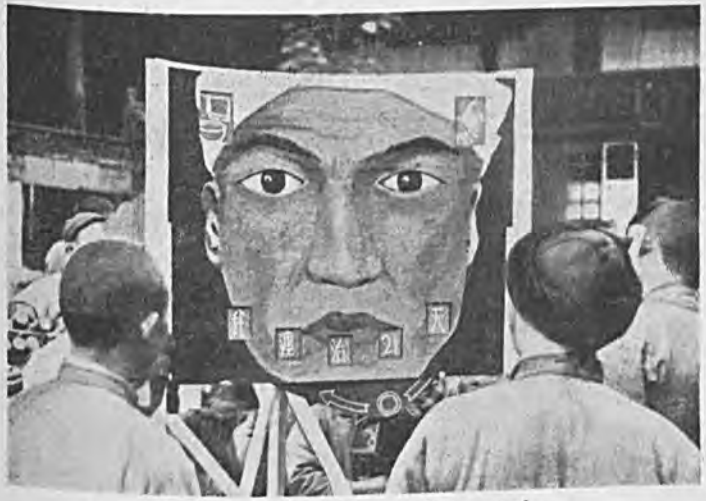
One advantage in using this direct method was the speed of production. This was found to vary between one quarter to one tenth the time required by the standard method. In other words, the same idea executed by painted drawings and later photographed which took six weeks to carry out would take about six days if translated directly on film.

The fastest production at Pephei was an 84-frame filmstrip made in one and a half days and even the longest production, a 64-frame filmstrip, only took six days.

PUT TO THE TEST

When completed, these filmstrips were taken with other audio-visual materials for testing in local villages. Members of the Unesco team, including Dr. Clara Nutting, the American head of the Health Department, Mr. E. J. Fan, Chinese head of the Field Department, and a Chinese commentator and projectionist, travelled to the villages, their car piled high with films, equipment and medical supplies.

In the evenings they put on shows in the village schools or squares showing four or five filmstrips interspersed with records of Chinese



The same man with his trachoma cured

music. These ended with an announcement telling people to come back for a medical examination the next day.

Sometimes as many as 600 people turned up to have their eyes examined for trachoma and often one third of them were found to be suffering from this disease which, if left unchecked, can cause total blindness. In one period of twenty-three days, Dr. Nutting examined 6,389 persons—47 per cent of the population—and found that 25 per cent had trachoma.

The peasants themselves became 'actors' in several 'actuality' filmstrips. Pictures were taken of the village folk attending a film show or receiving treatment and these were then projected in slide form when the village was visited a second time.

Seeing themselves on the screen was a novelty which attracted the people in hundreds and created a warmth of interest which helped them to understand why they should get vaccinated against smallpox and continue regular treatment for trachoma. Above all, it made them health conscious and more ready to co-operate in the campaign.

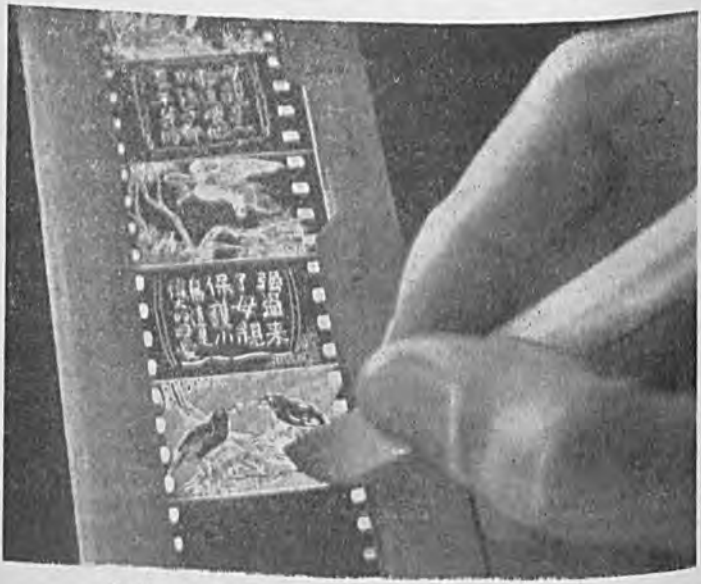
ALL EDUCATORS WILL BENEFIT

The work of the Pephei project has come to an end, but world-wide use is to be made of the reports which cover the administrative, art production, field work and health activities carried out by its members.

The reports, illustrated by pictures taken during the work, are to be published by Unesco in the form of a monograph and made available to all educators in the field of fundamental education. Copies of the audio-visual materials prepared by Norman McLaren and his team are being made and will be loaned to governments, organizations and individuals carrying out other projects where this type of work has started or is about to begin.

Unesco filmstrips showing details of the various techniques used by McLaren will be made and the young Canadian is himself preparing a special post-project report outlining the methods he developed at Pephei and the equipment he used.

In breaking new ground, especially by developing the use of direct art work in filmstrips and filmslides, and by providing answers to some of the problems involved in reaching and driving home health lessons to large numbers of people, Unesco's project has done valuable work. Its results will be appreciated and used wherever men and women are striving to help their fellows to live better and fuller lives.



Etching directly on 35 mm. film with a stylus or knife

Films We Have Seen

The following are descriptions of three films produced by the Central African Film Unit.

THE TWO FARMERS

16 *mm. Kodachrome.* 19 *mins.* *Sound and silent.*

Two farmers, Panganai and Washoma, are seen hauling to the local store their meagre crops of maize, using ox-drawn sledges. Panganai is anxious to invest in a scotch-cart to replace his clumsy sledge, but the proceeds of his maize are insufficient.

Curiosity draws the two farmers to a meeting where an agricultural officer describes various methods of improving crops. Panganai enlists the help of the demonstrator and spends the winter season clearing, stumping, ploughing and manuring a new plot of land. His fine crops enable him at harvest time to buy the scotch-cart, and his improvident friend Washoma, who has idled away the winter in beer-drinking and gossip, and has produced a worse crop than ever, gazes after him in envy.

This simply told story uses effectively the device of contrasting the good and the bad farmer and their rewards, at the same time underlining the good sense of following advice on modern farming methods.

THE WIVES OF NENDI

16 *mm. Kodachrome.* 20 *mins.* *Sound and silent.*

In the Mangwande Reserve in Southern Rhodesia, the Chief's wife has been active in starting Women's Clubs to improve living conditions in the homes of the villagers. The film opens with a meeting of women at which she outlines the work of the Clubs.

A woman from the village of Wuyuwuyu is chosen to start a much-needed club there, but she meets with so much obstruction, resentment and mockery from the village women led by the wives of Nendi, the village chief, that she loses heart. Eventually, with reinforcements sent by the Chief's wife, the club-leader wins the approval of Nendi himself, and soon a remarkable transformation in standards of cleanliness and cooking is achieved.

THE FIVE MESSENGERS

16 *mm. Kodachrome.* 33 *mins.* *Sound and silent.*

This film describes a day's work at a District Commissioner's office in Northern Rhodesia, from an unusually interesting angle. The District

Commissioner himself scarcely enters the picture, and the story centres round the activities of the five Messengers attached to his headquarters.

One after another the five men are given assignments, and their progress throughout the day is traced in a compactly interwoven narrative. One takes over duties at the local jail. Another, taking supplies of cement by lorry to workers on a bridge-building site, superintends the repair of a timber bridge *en route*. The third tracks down and arrests a man guilty of assaulting a fellow-villager during a beer party. The fourth deals with buffalo which have devastated a farmer's crops, and the last brings in to hospital a man seriously injured by a falling tree.

As well as showing the varied, everyday services provided by the administration for the people, the film gives an excellent account of the efficiency of the African Messengers. It is a first-rate example of visual story-telling, in spite of the five-fold plot; its constant action and incident make it a lively and interesting film, with good entertainment value.

Book Reviews

FILM CENTRE EDUCATIONAL PAMPLETS

1. The Film and Fundamental Education
   By H. G. A. Hughes *and* Sinclair Road
2. Film and Filmstrip Projection in Fundamental Education
   By Peter Brinson
3. Choice and Care of Filmstrips in Fundamental Education
   By George Seager

Available from Film Centre Ltd.,
167-168 *Tottenham Court Road, London, W.*1 *Price* 1/- *each*

These pamphlets, produced by Film Centre Ltd. in collaboration with Unesco, make a valuable contribution to literature on the use of film and filmstrip in fundamental education.

Most of their technical information on projection and film care is to be found in every reliable textbook on these subjects, but here it is presented against the background of the special problems which confront workers in the wide field of fundamental education, problems such as maintenance, the storage of films under conditions of high humidity and temperatures, and the organization of film shows under difficult conditions.

The booklets draw widely indeed on information gleaned from experience in fundamental education in many parts of the world, and

contain lists of official sources of film and filmstrip produced for use in such work, with an appendix describing the working of the Unesco Film Coupon Scheme.

As there is all too little equipment available for developing and extending the use of film and filmstrip in fundamental education, and as the difficulties in maintaining it in full running order in the face of adverse physical and climatic conditions are great, the scrupulous care of projectors and films is a matter of the greatest importance. These lucid pamphlets are designed to play an effective role in helping fundamental education to make the best possible use of two of its most useful tools.

EDUCATIONAL YEAR BOOK 1950

Published by the Scottish Educational Film Association
16-17 *Woodside Road, Glasgow, C.*3. *Price* 2/6. 80 *pp.*

For overseas teachers the value of this Year Book lies principally in the well varied symposium of articles which fills the bulk of its pages. Most of these articles are written by teachers, and are based on practical experience in the use of filmic visual aids. For this reason they have particular interest for teachers whose opportunities for experiment in the effective use of visual aids is limited.

The subjects of the articles range from purely technical matters, such as effective daylight projection, to detailed descriptions of lessons in which films and other visual aids play a major part. They deal not only with the obvious application, geography and nature study, but also with those subjects which less frequently benefit from films, for example, English composition, music and commercial subjects. In the latter, the method of teaching a skill (typewriting) by direct instruction by film loop is described.

The book is freely illustrated and contains a very concise directory of equipment, materials and film and filmstrip sources.

New Films

159 CLEANLINESS BRINGS HEALTH
(16mm. only. Silent. 24 mins. —Kenya 1950)
The story of a man suffering from dysentery is used to illustrate the many diseases caused by dirt, how these diseases are contracted, and sanitary measures which will prevent them.

160 MASAI CEREMONIES
(16mm. only. Silent. 11 mins. —Kenya 1950)
Of local interest only. As the title indicates, the film deals with various native ceremonies of the Masai tribe.

161 AWGU MARCHES FORWARD
(16mm. only. Silent. 27 mins. —Nigeria 1950)
Showing voluntary community development. Encouraged and supervised by Elders and Councillors, villagers of the Awgu Division achieve notable improvements in their living conditions, including maternity centres, a leper village, a butcher's stall, an orphanage, new roads and bridges.

162 SULTAN'S BIRTHDAY
(16mm. Silent. 13 mins.—Kenya 1950)
A film made on the occasion of the seventieth birthday of the Sultan of Zanzibar.

163 COPRA
(16mm. Silent. 15 mins.—Zanzibar 1950).
Made to encourage Native Authorities to finance the building of kilns for drying copra. Shows the production of copra, in a well run shamba in Zanzibar, on modern lines, and the subsequent building of a kiln by the Native Authority.

164 SCARCITY OF WATER
(16mm. Silent. 10mins.—Kenya 1950)
In the village of Kibua there is an acute shortage of water. The story of a man who, because he works in the town all day, suffers especially from the shortage, but co-operation with his neighbour ensures supplies from a municipal tank in the vicinity (Made by African students).

165 SABON ZAWAN
(16mm. Silent. 5 mins.—Northern Nigeria 1950)
Shows the progress in the Jos resettlement scheme. This film is of local interest only to the pagan area.

166 PROTECTION OF SPRINGS
(16mm. Silent. 11 mins.—Uganda 1950)
Illustrates one aspect of voluntary work by the community. By clearing channels leading from a spring to a dam, lining the channel with stones, and the construction of an outlet pipe for the stream, a good supply of clear water is obtained.

167 CATTLE THIEVES
(35 and 16mm. Sound. 22 mins. —Tanganyika 1950)
This film tells the story of a young African Inspector in the Tanganyika Police Force working on his first big case. A young tribesman, in debt through drink, raids a boma with the aid of three friends, and murders the owner, an old man. The Inspector follows the trail of the thieves and the stolen herd, captures them at the market as they are selling the stolen cattle, and proves their guilt. The film is based on fact.

168 SMALLPOX
(35 and 16mm. Sound. 25 mins. —Nigeria 1950)
A forceful story film emphasizing the importance of vaccination in the prevention of smallpox and the menace to the community of those who through ignorance, neglect or superstition refuse to co-operate.

169 DISTRICT TEAMS
(35 and 16 mm. Sound. 11 mins. —Kenya)
The film illustrates the work of District Teams in combating disease and increasing food supplies. Town refuse and animal manure, instead of providing breeding places for flies, are made into compost and its subsequent use in growing better crops.

170 TAZAMA (Kenya No. 2)
(16mm. Silent. Newsreel. 14 mins. —Kenya)
Contains the following items:
(i) African Chiefs return from United Kingdom.
(ii) Boys' Club Camp at Kikuyu.

171 TAZAMA (Kenya No. 3)
(16mm. Silent. Newsreel. 10 mins. —Kenya)
Contains the following items:
(i) Opening of the Moslem School, Mombasa, by the Sultan of Zanzibar.
(ii) Sports meeting at Nakuru.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

ANOTHER year has passed, and looking back on the Unit's activities during 1950 we do so with mixed feelings. At the beginning of the year Messrs. Harris and Evans departed for Jamaica to start a Film Training Centre for the Caribbean area which was centred in Jamaica. The hundred and one difficulties, which are always met with in the initial stages of starting any new venture, were quickly overcome thanks to the valuable assistance and sympathetic co-operation which was extended to the Unit by the Principal and Vice-Principal of the University College of the West Indies, to whom our sincere thanks are due. Eight students from Trinidad, British Guiana, Barbados and Jamaica were selected for the course, which was scheduled to be of nine months duration. When the

course was finished the students dispersed to their respective Territories and are now settling down to the important task of film production. Judging from progress reports received the future is encouraging and we wish them every success for the coming years.

In East Africa production of 35 mm. film ceased at the end of March 1950 and it was decided to continue filming in 16 mm. only. Two of our units were consequently left in Kenya and Tanganyika to continue 16 mm. production until December 1950, when these two territories took over their own production. Uganda had already made arrangements to undertake their own film production.

In West Africa, the Gold Coast Film Unit has been in operation successfully for two years. Nigeria took over their own production in July and both Sierra Leone and the Gambia operate under the Raw Stock scheme.

Southern and Northern Rhodesia and Nyasaland are served by the Central African Film Unit, and in Malaya film production has for some time been flourishing under that Government's own administration. Production figures for the year under review, namely April 1950 to March 1951, are most satisfactory, and the Unit was responsible for the making of 59 reels of film and a further 19 reels were produced under the Raw Stock scheme. Agency work has been undertaken for the Sudan Film Unit and Nigeria. Numerous inquiries regarding the purchase of equipment, including Cinema Vans, were answered, and the majority of equipment such as Cameras, Viewers, etc., purchased through the Crown Agents were examined by our technicians before being sent to the purchasers. Daily requests are received for advice on the suitability of certain film, requests for the loan or purchase of C.F.U. film is increasing enormously, and a catalogue of our films has been printed and distributed throughout the Colonies.

The Producer gave nine lectures in different parts of the United Kingdom and paid a visit in December to Cyprus and Malta with a view to organizing a Film Training School in the Mediterranean area for the coming year. Full details of this course will be given later if the project materializes; the School will very likely be centred at Cyprus, and will be of approximately nine months duration.

As regards training courses at the Unit's headquarters, no fewer than nine people took advantage of them. They came from The Gambia, Sierra Leone, Mauritius, Trinidad, Cyprus, Uganda, Gold Coast, Malaya, and Singapore.

English in Six Weeks

AN EXPERIMENT IN LANGUAGE TEACHING WITH VISUAL AIDS

by D. B. J. KENSIT, M.A.

Reprinted from Visual Education by permission of the Author and English Language Teaching.

TO use every kind of visual aid in teaching a foreign language, without reservation or timidity, had long been an ambition of mine, but I did not achieve it till I entered the service of the National Coal Board on the staff of their Director of Education, Dr. R. W. Revans.

In the autumn of 1947 we were faced with the task of teaching thousands of foreigners, from over a dozen different language groups, enough English in six weeks to follow their mine training course. The problem which confronts the teacher of languages in a Grammar or in a Secondary school is happily not the same. Yet I know that if I return to Grammar School teaching, I shall not be content unless I can apply in my work some of the things I learnt about the use of visual aids for language teaching from my experience with these foreign students.



Foreign Students in Class

Our work was comparable with that undertaken during the war by Dr. I. A. Richards of the Harvard English Language Research Group, and by his assistant Miss Christine Gibson. They had managed to teach enough English to almost illiterate Chinese sailors to enable them to follow a U.S. naval gunnery course. Miss Gibson devoted the last weeks of her leave in this country over the Christmas of 1947 to go down to one of the half-dozen N.C.B. 'Education Centres' we had set up in former R.A.F. camps and show us how it was done.

I can picture her now, on a cheerless January afternoon in the Fens. In a large Nissen hut, unheated except by the bodies of the 150 tough-looking specimens from seventeen different ethnic groups who sat around her on chairs, on tables, on the floor and window ledges, she got one of

them to point to himself and to his place as he said 'I am here', to another and say 'You are there', and to herself and say 'She is there'.

The method she used was one of the two we adopted, and when she had to return to the States it became my duty to see it carried on.

We taught by a 'direct' method, like the Berlitz and others, by which knowledge of the language is built up in the learner's mind without the use of any other language. The learner is confronted with a predetermined series of situations in which the words are associated directly with things (or pictures of them) and he is conditioned to respond in the way desired. The 'independence' of the language being taught was strictly observed.

Authors of English text-books used, we found, vocabularies running to some 2,000 words. The *Pocket Book of Basic English* (I. A. Richards), which we adopted for our purposes, uses 500. The selection of those 500 words is based, of course, on the language researches of Professor C. K. Ogden, who devised Basic English. The selection of the 2,000 words or so used in other books seems to have been empirical.

The two cornerstones of our method were the grading of material and the fullest possible use of 'aids'.

The first of these was our text-book. The *Pocket Book of Basic English* contains 22 'sentence patterns' (ways in which words can be combined to make sentences) and 500 bits for making patterns (496 words, to be precise, including 16 verbs). A guiding principle is to avoid conflicting notions of pattern; for instance, question and answer are avoided as a classroom technique in the early stages because question pattern and statement (answer) pattern are different and because questions invite answers in incomplete sentence forms. The 'aids'—film strips, films and gramophone records—help instructors to avoid question and answer by providing plenty of scope for reading-out, repeating, supplying captions and writing down until statement pattern is firmly established. They also ensure variety.

The four solid hours of language study each day were cut up into an hour of 'oral' work with the *Pocket Book of Basic English* and some writing, an hour of films and chorus work, an hour of film strip with chorus and individual response; and an hour of pronunciation and ear-training with gramophone records.

The essence of the teaching technique was demonstration: direct association of words with things and actions; dramatization of situations. Meaning is given to words in no other way. The *Pocket Book* is therefore a book of little pictures with captions. These can be dramatized and become real situations in the classroom. This dramatization can be supplemented and extended by throwing the same pictures on the screen with a film strip projector.

By projecting the pictures the teacher can get the pupils' noses up out of their text-books and their attention concentrated on the one picture—

the only thing visible in the darkness—to which he wishes to refer before the whole class. The series is a double one, with and without captions. By using the latter the teacher can take attention off the written words, leaving only the picture, for which the pupil must supply the expression in speech. The strips are suitable for work with large classes, although they require supplementing by work in small groups for individual testing out. Eight strips covered the course.

The gramophone discs give voices to the little 'match-stick' figures in the pictures, and include the voices of women and children and several voices speaking at once.

The sound film brings them all to life, with gesture and motion, and presents a real (though controlled) conversation, with opportunities for the repetition of a situation *ad lib.*

Throughout the day we fitted together three techniques. Firstly, we might present new matter by film strip to a hundred men. Then we would break down into smaller groups of about twenty for oral work with the aid of our text-book. In the third period we would check up on pronunciation with the use of other voices by using the discs with classes of about fifty.

The first third of the *Pocket Book* is on discs. The records can be used at first with the book. The students listened eagerly and were stimulated to get in their say in the short pauses allowed for this on the record. Later, the records had value for ear training without the book. The second side of the eighth record, out of a set of eleven, gave complicated sentences at such a speed that if the pupil could keep up we could say he was ready to talk in normal situations. A 'First Work Book' is designed to follow each part (one third) of each record and to support those parts, so that when classes were broken down again, to groups of twenty-five, pupils wrote the right sentences under the right pictures or put words in the right places. In this process the students showed their control of language and ability to solve real language problems. In solving these, students could check for themselves afterwards from the answers given and we had the basis for quickly marked exercises.

The 'March of Time' film made for Dr. Richards's book was in six reels, covering about half the *Pocket Book*. We found they were good for an average of six showings. Ideally, showings should be spaced and be given say, every other day in our scheme of virtually whole-time study of the language: once a week in a normal school programme. But we had to put classes in the cinema once every day to release other accommodation and relieve teachers. The films cover almost a week's (full-time) work at one sitting and are probably most useful for revision. Since, however, all new matter introduced is explained by the pictures themselves or in terms of what is already known, this does not mean the student seeing the film at the beginning of the week gaped uncomprehendingly at the rest once the

film had run past work studied in the book. He could follow it all, but it was not until the end of the week that he mastered it.

This 'preview' of the week's work was a stimulation to students, and daily showings enabled them to check progress. The inexorable forward march of the film stimulated them, as did the discs, to the most intense efforts to respond. We encouraged this 'chorus work with sound' later and used the films also for 'chorus work in place of sound': with the sound 'off', so that the class must read captions, or, where there were none, respond from memory.

In these films, real people, who are cheaper unless they are film actors or actresses, appear, not animated diagrams. They are intended to be very ordinary people in very ordinary surroundings. Local colour is irrelevant to the purpose of these films. The interest does not lie in the story but in discovering meanings for the sound heard and in recognizing a pattern in them, or, if the sound track is silenced, in finding an occasion to use the language learnt to express the meaning of what is seen. One part of the film, for instance, is designed to teach the following language material:

is it	already known	this	that	my	on	hand		
are they		these	those	your	in	right left		

patterns: This is my hat. It is on my head. Those are your hands. They are on the table.

Two figures enter. One takes a hat from a hook, and, pointing to it, says 'This is my hat'. There is just sufficient pause for a class (or an individual), at a later showing, perhaps, to point and say 'That is his hat', or at a still later showing, 'He took it off that hook'. However, for the first showing, we may let his action pass without comment and wait for him to say, pointing to his companion's hat, as the latter holds it in his hands, 'That is his hat', and, a moment later, suiting his words to his companion's action, 'His hat is on his head'.

So they go on, with the help of their wives and children, when need be introducing new words and patterns in carefully devised foolproof ways and in an order cunningly contrived to avoid confusions, until, towards the end of the *Pocket Book of Basic English*, though not the film, which does not go so far, they are discussing Newton and the apple and the motions of the planets as well as their thoughts, feelings and desires.

The film strip pictures show nothing that is not strictly necessary, so that a face, for example, will exhibit only a nose if this is the only feature being referred to. The figures and their environment are scarcely more than diagrams. Sound is replaced by captions, or, in the case of the captionless strip, may be supplied by the pupils. For large classes they are indispensable. Since meaning can be given to new words only by exhibits

or by demonstration, before definition is possible or sufficient 'context' available, teachers need a little stock of exhibits to help out the pictures in the text-book. But you cannot refer to a picture 2½ inches × 3½ inches in front of a class of 250. It is useless in such a situation to take your latchkey from your pocket to explain 'key'. You need one big picture in front of the class; a huge key, a giant orange, a gigantic dollar bill. You can get them by projecting them on the screen from strips or slides. Size is not the only consideration. Pictures set you free from the limitations of classroom environment and give you ships, aeroplanes, trains, towns or a wet day.

Granted that, at the moment at which it is used, translation seems to give meaning much more quickly than patient demonstration, does this really provide a short cut to the construction of the new edifice in the learner's mind? If it gets bricks piled up on the site in greater quantities may it not, nevertheless, delay the building? Of course, whether the teacher translates or not in the early stages the pupil does. In the latter's position you find yourself trying frantically to organize the bricks—the new words—into some coherent structure by pairing them off with native words and stowing them away in places in the pattern of your own language, which you use as a ready-made framework, the only one handy, to bring some order out of confusion. The time soon comes, of course, when you find they will not fit; the structure of your own language is interfering with the building of the new. Many of our learners give up here (or before), and, at best, talk and write the foreign language most ungrammatically thereafter.

Might it not be good, therefore, to force the learner every time new material is introduced, to pick his way towards understanding along the gang-planks and the joists of the building in course of erection, and so to get to know his way about the new structure 'instinctively'? Is not *this* the *practice* which will ensure for him the soundest progress; being forced to construct for himself, though according to pattern; to practice 'thinking in the language' from the very beginning? Once give a teacher a notion it is permissible to use the pupil's native tongue sometimes and he will find it quite difficult to discipline himself. There is a danger that very soon little but the native language of the pupils will be heard in the class most of the time.

If this collapse is to be avoided the teacher must have at his disposal a well-worked-out system, tried and tested, in which he can have confidence, like the Geometry teacher in his, that it will take him from the lowest to the highest level, or from any given 'proposition' to any other without leaving anything to chance. In any such system demonstration, and the extension of its scope through the use of visual aids, must occupy a key position.

This language-teaching experiment in the N.C.B. 'Education Centres' attracted considerable interest, including, of course, that of Dr. Richards

himself, who gave valuable help. He arranged for me to attend the Summer School on the teaching of English as a foreign language at Laval University, Quebec, last year, with the help of the Rockefeller Trust. There I taught young 'beginners' (French-speaking), as well as more advanced students of the English language, under conditions very close to those I had worked under in Grammar School and Technical College here.

We used all the 'aids' and learnt how to extend them by making use of almost any film in which 'plot' is not predominant (travel films, films on geography, agriculture, soil erosion and so forth) for language teaching. We disregarded the original purpose of the film, replaced the sound track by a commentary, which kept strictly to the language level reached, and which we could read out, or feed into the amplifier from a tape recorder. This gave us an almost inexhaustible supply of visual material both to illustrate and explain speech and to stimulate speech and writing.

This adventure in language teaching confirmed me in my youthful belief that since vision plays so important a part in our semanticizing we cannot afford to leave it out of account in language learning and need to use a full battery of visual aids in our teaching. I would never be content again to teach a language without a liberal supply of 'aids'. I am led to suggest, too, that our school methods of language teaching are due for review. Are they more effective than those used in the Middle Ages? Of the hundred boys and girls who start a foreign language each year in a three-form entry Grammar School, how many will eventually leave able to read, speak and write that language with any ease, fluency, pleasure or profit? One, two . . . ? Or will it all add up to 1,000–2,000 hours wasted?

Since the shake-up given to language teaching at the beginning of the century by Otto Jespersen and the rest of the enthusiasts for 'Direct' method, bright, pleasant little 'courses' have come into the schools, all based empirically on the 'experience' of the author, and entrusted to the 'experience' of the teacher. There has been little language research embodied in them. Even 'Direct Method' means anything from a deluge of foreign speech in which the unfortunate pupil must sink or swim to paradigms and word lists and grammar rules galore and plenty of translation work, but 'fun for the small kids' with '*Qu'est-ce que c'est?—C'est une règle!*'

The speed at which languages can be learnt has a growing economic importance in a world which has displaced persons to settle, groundnut schemes to administer, backward areas to develop and basic education to promote. I do not think we can afford to be either complacent or dogmatic about language-teaching methods. An objective investigation of the co-relation of learning speeds with methods would be an educational research project with more promise of leading us somewhere than a war of words arising from a welter of 'opinions'.

Film Strip Projectors

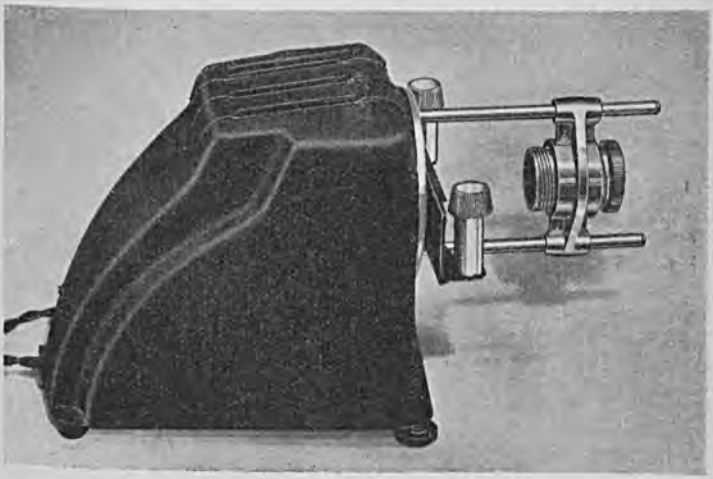
INCREASING interest is being taken in the production of film strips and inquiries are coming in regarding suitable projectors. In the March 1950 edition, Vol. VIII No. 1 as amended in Vol. VIII No. 2, a description was given of the Keroscope, which is a projector having as its illuminant a kerosene pressure lamp. The makers, Watson and Manasty, have now made an electrical attachment which will fit into the Keroscope and which takes the place of the pressure lamp when electricity is available. It uses a 100-watt projection bulb, which is run off the main electrical supply and is obtainable for any of the usual voltage A.C. or D.C. The price of this attachment is £3. A demonstration of the use of the Keroscope using this attachment was given here a few weeks ago, and the results were very satisfactory. The attachment is very easily fitted, and of course gives a much better illumination than that given by the pressure lamp.

Further improvements to the original Kerescope have been made very recently and the new model has been altered in many respects. The main component or lantern housing itself has been redesigned to allow for much greater air circulation during projection. It enables the lamp to be pumped up during projection, thus ensuring consistency of illumination during talks. There is a substantial saving in sheet metal, with a consequent reduction in weight. The new model is of pleasing design. In addition to this, the 3-inch focal length anastigmatic lens has now become the normal production lens supplied with both 'A' and 'B' models and all prices quoted include this lens, which is of very high quality. The price of the new model remains the same.

In addition the makers are now offering a 4½-inch focal length Petzval lens which increases the performance of the projector by 50 per cent. This has been produced for areas where it is anticipated that large audiences require to see a projected image at one time. The cost of this lens is £5 5s. 4d.

An additional feature of the new model is the unbreakable plastic rotating head with retractable guide rods. This means that during transit, and at all times when the projector is not being used, the optical system can be protected by pressing the objective lens and mount back on to the main body of the Keroscope. In this rotating head a new condenser system is being incorporated, giving a higher standard of light illumination.

On the same day a demonstration was given of another projector, also manufactured by Watson and Manasty, the Skolascope 'Robin Hood' model. This projector is built to project 35 mm. film strip, single or double frame, 2-inch × 2-inch slides or microslides, under all normal classroom and lecture-hall conditions on front and near projection screens.



The Skolascope 'Robin Hood' model

The lens system includes an anastigmatic projection coated lens of the latest type. A coarse adjustment is fitted to bring the picture quickly into rough focus and a final screw adjustment brings the picture into sharp focus.

A 200/250 – 12 volt A.C. transformer is supplied to give a steady flow of 12-volt current to the car headlamp type bulb. The advantages of this system are safety (only 12 volts reach the instrument), a brilliant and concentrated light, at least equal to a projection bulb but at about half the cost to replace, and a much longer life. Although the makers recommend the use of their own bulbs, in case of emergency any 12-volt car headlight bulb can be used.

An aluminium reflector, polished by the latest process of electro-brightening, is anodized to produce a lasting (untarnishable) polish, hardened against scratching. The film carrier is sprocketless, for simplicity, and instantly detachable. It allows for single or double frame aperture. A slide carrier for 2-inch × 2-inch slides is interchangeable with the film carrier and micro-slide holder.

The lens mount rails are so constructed as to be retractable for compactness when the projector is not in use. There is a tilting device with adjustable feet enabling the picture to be centred quickly and easily.

SIZE OF PICTURE PROJECTION (*Single Frame*)	DISTANCE FROM SCREEN	STANDARD LENS
	10 feet	20″ × 30″
	20 feet	60″ × 40″
	30 feet	90″ × 60″

The size of the picture is doubled when projecting Leica-size pictures.

The total cost of the projector, including all accessories is £19 0s. 6d., or if the bare essentials only are required, £15 9s.; both these prices are subject to a Crown Agents discount of 33⅓ per cent.

The Skolascope fitted for the 100-watt projector bulb should only be recommended to users with a D.C. electric supply.

Transformers are always dispatched separately to avoid damage to the projector.

Owing to the very large variety of electric points fitted in schools and homes today, no plug is fitted to the transformer intake at the works.

All enquiries should be addressed to the makers: Watson, Manasty & Co. Limited, Newton House, 34 Twickenham Road, Teddington, Middlesex.

Kodachrome

by L. A. BIRCHETT — *Colonial Film Unit*

A BRIEF explanation of the nature and processing of Kodachrome film. This film before exposure consists of three different colour sensitive emulsions, together with appropriate filter layers.

These emulsions are coated on the base in the following order: (1) RED. (2) GREEN; (3) BLUE. Between the green and blue, a yellow filter layer is coated.

Let us consider what happens if we expose some Kodachrome to a RED object against a BLUE background. (Fig. 1.)

The light reflected from the RED object will be Red, therefore will pass through the first two emulsion layers without forming any latent image, as these two emulsions are not sensitive to Red light. When this Red light reaches the Red sensitive emulsion layer, it will expose the silver halide so that in subsequent developing in a normal developer the silver will be reduced to the metallic state.

The BLUE light from the background will form a latent image in the Blue sensitive layer.

To sum up the result of this exposure, we now have a film which when

developed in a normal developer will give a black silver density in the Red and Blue layers in relation to the subject photographed. (Fig. 2.)

This first development does not destroy the selective colour sensitivity of the three emulsion layers. This means that the unused halides in each of the layers remains sensitive to light of their colours, and can be re-exposed by this means.

After this first development and washing, the film is exposed to Red light through the base.

The halides that have not been reduced in the first development are thereby rendered developable in a dye coupling developer containing a colour former which produces a Cyan-coloured image *in situ* with a silver

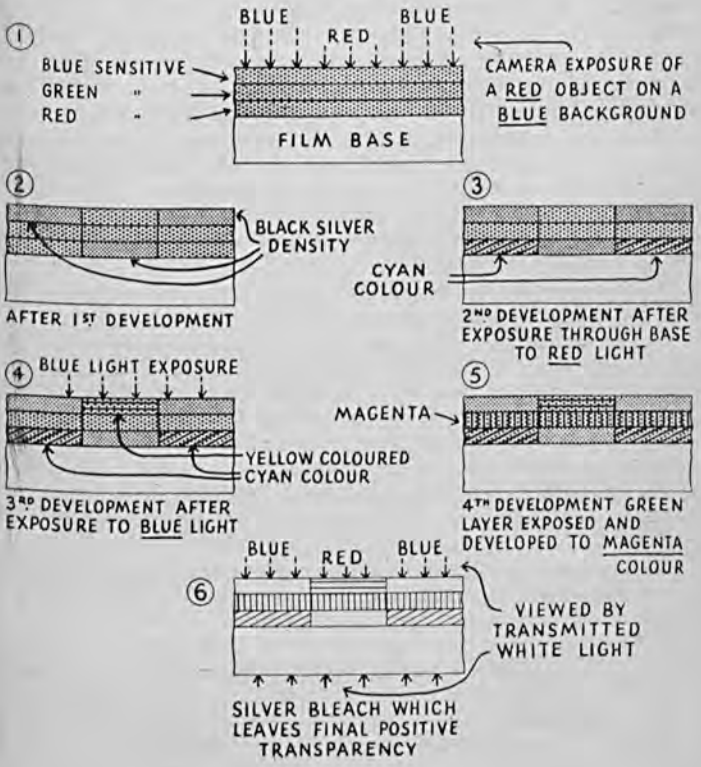


image. In other words the developer dyes the gelatine in relation to the exposed silver grains. (Fig. 3.)

Next the BLUE sensitive emulsion on the outer surface of the film is exposed to BLUE light and developed to produce a YELLOW plus silver image. (Fig. 4.) In this instance where we have exposed to a RED object on a BLUE background, the only part of this layer to be rendered developable to YELLOW plus silver will be that part in relation to the RED object; the rest will already have been reduced to metallic silver in the first development.

The yellow filter layer which is between the Blue and Green sensitive emulsion remains after the first development in order to prevent Blue light from reaching the central Green record layer during re-exposure. It remains now to expose this GREEN sensitive layer by light or chemical means. This is then developed to a MAGENTA colour plus silver. (Fig. 5.)

In the case of our RED object on a BLUE background, as there is no Green light reflected from same; we shall have no initial exposure therefore this layer will be completely coloured MAGENTA by the last developer.

We now have a film which has three different DYE-COLOURED emulsions plus unreduced silver, and as again in the case of our Red object on a Blue background, there will be NO COLOUR in that part of the emulsion layer that received the first original exposure from the subject photographed: in the case of the Red sensitive layer, the Red object, and in the case of the Blue sensitive layer, the Blue background.

The final stage is the removal of the redundant silver deposits and the filter layer, leaving a composite coloured image. (Fig. 6.)

Let us now see what has happened to the image of the RED object. As previously stated, in that part of the Red sensitive layer which was originally exposed by light from the object, there will be NO COLOUR. Therefore on viewing the film by transmitted light, there will be colour only in MAGENTA and YELLOW layers, which combine to give RED.

In the area representing the BLUE background, there will be NO COLOUR in the Blue sensitive or yellow dyed layer. Therefore a combination of MAGENTA and CYAN will result, which viewed by transmitted light looks BLUE.

We now have a positive coloured transparency which corresponds to the original subject photographed.

NOTE.

It must be realized that although the RED and GREEN sensitive emulsions are primary sensitive to those colours, they are also sensitive to BLUE, from this it will be apparent that a bright Blue object will reduce the amount of dye in these layers in relation to its brightness.

The Mobile Cinema in Cyprus

A REPORT has been received from the Public Relations Office in Cyprus on the history of the Mobile Cinema in that island. The report is factual, unpretentious and concise. But behind such bald statements as 'The Austin is a 1929–30 model and has covered over 200,000 miles' lies a story of the unremitting care and attention which the Austin received from the members of the staff of the P.R.O. which is not mentioned in the report, and which deserves the highest praise for the way in which, with practically no equipment, little or no outside servicing facilities and with no spares, they refused to give in and kept going a service, which did a tremendous amount of good to the surrounding peasants, from November 1942 up to July 1950. Even now they are still using the old equipment, which has now become so attached to the staff of the P.R.O. that it just refuses to die.

But let us go back to the report:

'1946. One of the two mobile units was dismantled and we worked with only one unit with mobile generator with Ford Vehicle N. 2542 and the GBL 516 with Austin 1427.'

'1947. We acquired a Stewart generator and installed it on the Austin 1427 for using in elementary schools. We used these two old cars for shows in daytime to schools and in the evening to the villages up to July 1950, when we got two new Morris Commercial 11 h.p. Vans.'

'We are still using the old equipment in these vans. Maintenance of projectors and generators is done by the personnel of this office.'

In December of 1950 the Producer paid a visit to Cyprus and Malta for the purpose of investigating ways and means of setting up a training School for the Mediterranean area. While in Cyprus, Mr. Sellers had ample opportunity of getting to know just what the P.R.O. and his staff had accomplished, and the following extract from his diary goes a little further into the details of the section of the Cyprus report, quoted above, which reads so simply 'Maintenance of projectors and generators is done by the personnel of this office'. The relevant extract from the Producer's diary is as follows:

'I have had a wide personal experience of Mobile Cinema vans in West Africa and I know how really difficult it is to keep them properly serviced and on the roads. I was astonished to hear how the P.R.O. had managed throughout the war years to keep his two vans in working order in addition to the more difficult task of servicing his equipment. To give one example of the ingenuity of his small staff I discovered that because of the absence of suitable spares they had to reconstruct their projector lamp house to take the only type of bulb then available. This necessitated redesigning the optical system and making up a completely



Four cinema vans. The Austin, third from right, did over 200,000 *miles*

new condenser from odd parts that could be found locally. No mean task for technicians with very much wider experience.'

'The generators are old and would have justified being written off years ago. The keenness and sheer determination on the part of the operators to keep the equipment going have prolonged the life of these generators by several years. Water cooling was added to one generator; and so afraid were the operators of what might happen if outside mechanics did the work they undertook to do their own overhauls, being particularly careful with gaskets which they knew could not be replaced. It is to their credit that the equipment although old and obsolete is still running efficiently, resulting in a very high standard of projection being obtained in all their shows.'

According to the report from Cyprus they now have, with the aid of two new Morris Vans, an average number of performances of 70–80 a month. The Producer was fortunate enough to attend one of these film shows at the village of Mamari and this is what he wrote about it:

'Driving through the village soon after dark at 6 p.m. gave the impression that the time might have been after midnight. The village appeared totally deserted. There was no trace of life, except for an occasional stray dog and a tethered donkey, until the centre of the village was reached, where a crowd of between four and five hundred people had



Covered over 100,000 *miles*

gathered to see films which were being projected on to a whitewashed wall of a large store.'

'Some distance from the crowd a petrol generator, housed in a Morris van, was humming away smoothly and quite unattended. The voice of the commentator, speaking in Greek, came through the loud speakers clear and distinct.'

'The seating arrangements for the audience were interesting. Young children sat on the ground in front; old people, and some were *very* old, sat on chairs. Other men and women stood behind, and as the ground gradually sloped up from the screen all had an excellent view.'

'The film on the screen was the B.C. film "Come Saturday", showing how English people spend their leisure hours, which the audience was thoroughly enjoying. Speaking with individual members of the audience afterwards disclosed that the subject of the film was understood to a degree which was rather surprising. Several groups of people expressed keen disappointment that Association football, which they have always understood attracted large crowds, was not included in the film. An attempt to explain that the film was made in England during the summer months, when cricket and not football was played, failed to satisfy the critics, who still felt football should have been included. Otherwise the film was a great success.'

'Other films followed, including the I.C.I. film "Colour" and a locally made film on "Remembrance Day" which was particularly well received.'

'Moving about the audience one noticed that most of the women stood together. Many were holding in their arms very young babies wrapped in blankets, for the night was cold. Talking with the women about the shows, several remarked that a visit by the Cinema Van was welcomed because it kept their husbands out of the "coffee shops". This rather suggested that these film shows might be unpopular with the proprietors of the "coffee shops", but on investigating further it was found to be quite the reverse. One proprietor of their "locals" rubbed his hands and remarked that his takings increased considerably whenever a film show took place, because many people came from neighbouring villages, and both before and after the show his "coffee shop" was packed with customers.'

'During the performance the headlights of a passing bus threatened to cause some confusion. The bus stopped and an argument sprung up between the driver and the passengers, who were anxious to see the film show before finally proceeding on their way. The driver parked his bus and the passengers hurriedly joined the crowd.'

We will conclude this article with another extract from Cyprus:

'The roughly estimated number of shows given is well over 4,500. This figure includes performances in villages, elementary and secondary schools, clubs, parent meetings, and other institutions.'

'Our vans take part in Departmental Campaigns such as: Road Safety, Protect the Forests, Plant More Trees, etc.'

'Besides the shows given by our own projectors a number of films from our library are shown by private operators.'

'The shows in the villages last 60–75 minutes and are given in the open air except on very cold and rainy days (which are not over thirty yearly); then we use school halls or village "coffee shops".'

'The operators' tour lasts twenty-five days and they usually sleep in their vans.'

'We had many difficulties, especially in war time, when supplies of spares were not so easy. So we incurred a lot of modifications on our projectors and amplifiers.'

'The lamp house of the "Devry" was redesigned to fit other models of projection lamps such as Philips 1,200 watt.'

'In several cases we installed motor car lamps for exciters—locally made sprockets and other spares'.

With that we leave Cyprus with nothing but admiration for the way in which they continued to give their shows in spite of difficulties, some of which alone would have been sufficient to cause most people to close down on the Mobile Cinema.

Delays in Editing

AND HOW SOME CAN BE AVOIDED

THE question has often been asked 'Why does it take such a long time to finish a film after it has been shot?' Nearly everyone possesses a camera, or has at some time or other borrowed one, to take some snaps, and having taken the photographs is keen to see the results. How often have you in vain besieged the chemist's shop for your prints and how often have you been given the answer 'Sorry, they will not be ready for another week'. Well, the same delays occur in the developing and printing of the motion film, and there are other factors, not met with in still photography, which increase the time taken before the final show copy can at last be screened.

Broadly speaking it can be said that delays can be classified as (*a*) unavoidable and (*b*) avoidable. The use of the word 'delay' should perhaps better be described as 'time factor'. It is at the labs that most of the time is taken up in the numerous operations which are necessary before the show copy can be released, and it is in these operations that the unavoidable delays occur.

An illustration is given below of the post-filming operational time factors necessary for the production, in London, of 16 mm. silent copies for overseas distribution. It is assumed that a 400-foot reel show copy is required. Working on a shooting ration of 3 to 1 therefore, the original exposed material will consist of 1,200 feet of reversal stock. It is also assumed that when this original stock is forwarded for processing, it is accompanied by *detailed* information about the film including film purpose, content, shape and length. To this end it is essential that the people working on the film should be in possession of treatments, lay-outs, shooting scripts, title and optical lists. The importance of sending all this information at the time of dispatching the original material will be explained when dealing with (*b*) avoidable delays.

(*a*) The following is an example illustrating the times taken for the various operations necessary to produce a show copy (400 feet 16 mm. silent) from 1,200 feet of exposed reversal material. Let us assume that the material is received in London, with all the necessary information, on 1st January and that it is dispatched the same day for processing.

		Approx. Time	*Received Back*
1.	Processing Originals at labs	4 days	5th Jan.
2.	Main and sub-titles ordered at labs (1st Jan.)	21 days from 1st Jan.	22nd Jan.
3.	Making dup., for editing from the original	12 days from 5th Jan.	17th Jan.

		Approx. Time	*Received Back*
4.	Material extracted from the original and dispatched to labs for making the opticals	12 days from 5th Jan.	17th Jan.
5.	Editing 1,200 feet dup. to approx. 400 feet	7 days from 17th Jan.	24th Jan.
6.	Matching original to the edited dup. Inserting titles and opticals now in hand	3 days from 24th Jan.	27th Jan.
7.	Printing release copies at labs.	14 days from 27th Jan.	10th Feb.
8.	Overseas transport	9 days from 10th Feb.	19th Feb.

Hence under *ideal* conditions, and where everything goes smoothly and according to plan, the time lapse would be approximately seven weeks.

(*b*) AVOIDABLE DELAYS

Experience here in London however shows that this happy state of affairs seldom if ever exists in practice. One of the reasons is that film directors rarely follow the very simple and elementary rules of forwarding *with the original exposed material* full details regarding the film, which *must* include a list of titles and opticals, and the written information as to the film purpose, content and shape as described in the treatment, lay-out, and shooting script. Who would ask a builder to construct a house unless he supplied the plans? It is as easy and obvious as that; nevertheless time and time again the lists of titles and/or opticals are *not* enclosed. What is the net result of this common omission? Refer back to the example where it will be seen that it takes three weeks at the labs to make the titles, and twelve days for opticals. If the lists mentioned above are received at the same time as the original material, the titles can be ordered *at the same time* as the original material is sent for processing. So much wasted time and delay can be avoided.

Again at the editing stage, which occurs about three or four weeks after the receipt of the original material, if there is no detailed information concerning the content and shape of the film, the unfortunate Editor is stymied and the editing has to be shelved until letters are written about it. Apart from the resulting waste of time a lot of unnecessary work has to be done, and it is made very difficult for the producer here to plan any orderly or efficient routine for the technicians if frequent careless delays and interruptions of this nature occur.

If the material dispatched for processing contains news reel items, it is essential that speedy editing should be undertaken. Any delays mean that the news will be stale by the time the completed film is received for

screening. There is no place for stale news reels except the junk bin; it will have been too late to do anything about it.

Please therefore think about these things and do not be too hasty in condemning the unfortunate Editors and others at the other end. We hope soon to have our own dark-room and to do our own titling and opticals in a matter of days instead of weeks.

'Coating the Pill'

by N. F. SPURR, *Colonial Film Unit*

TODAY an increasing number of people are realizing that if the film in Fundamental Education is to fulfil its promise, then we must overhaul the methods of its use. Far too often we have used the wrong kind of film, or the right film with the wrong audience, or the right film with the right audience in the WRONG MOOD. It is the realization of this psychological emotional content of the reaction of an audience that has given rise to an attitude which is summarized in the slogan 'Coat the pill'.

All will agree, I think, that a most significant contribution to the use of educational films is the present research being undertaken by the Pennsylvania State College in its Instructional Film Research Programme. They have been as much concerned with utilization as with the production of motion pictures, and one of their conclusions has some bearing on the point we are considering. In its Special Report No. 1 it says 'Predisposition or prejudice operates in acceptance, rejection, or indifference to the bias of a film, and in remembering and forgetting. It is not just the bias of the film, but bias of the audience that counts'. The obvious corollary is that films made for the various Departments of Government should be used by those Departments, rather than depend upon indiscriminate broadcasting, for who should know better the needs of their potential audience than the Department concerned.

To the readers of COLONIAL CINEMA the idea that what the audience brings to a film is as important as what the film brings to the audience is no new thing; neither is the idea that films for the Departments should be used by the Departments, but the rock against which this last idea most frequently stubs its toes is 'Can't we finish off with a Charlie Chaplin?'

One of the most devastating fallacies is that to teach and be taught is dull. It may be, and often is, but it needn't be; and it is this attitude which so often gives rise to the remark 'We must coat the pill'. As far as my own personal experience goes, films designed to teach and films designed to entertain make poor bedfellows. If out in the same programme, it will be the Charlie Chaplin which will be remembered; as it should be if you are out to entertain, but well short of the mark if the object is to instruct.

Before I go any farther let me make it clear that I am not against entertainment films for primitive peoples; all I am against is the far too prevalent practice of mixing entertainment and instruction in the same programme. It has been more than unfortunate for the instructional film that its parents had already given birth to a brilliant child, the heir to the estate. Like the younger members of noble families, the instructional film has had the name but none of the patrimony. Comparisons have been made where no comparisons can exist, and the spectre haunting instructional film is the one of 'entertainment'. It is suggested that this is a most misleading and unsuitable word to describe the fruitful impact of a film upon its audience. A word which will cover the favourable reaction of an individual or an audience to ANY film, is 'satisfying'. To illustrate: a programme of films made by Shell was shown to the Transport Department of the P.W.D. in Dar es Salaam. All the films were concerned with transport in one or more of its aspects, including an exciting record of a hill climb. The film which aroused the most interest was 'How to file', a simple instructional film. Here was a programme of films taken to the right audience, in the right mood. Would the same reaction have happened if this audience had seen this film in the commercial cinema where they had gone to be entertained? I very much doubt it. The shortness and increasing subtlety of the advertising film in the commercial cinema, contrasted with advertising films in the non-theatrical market is acknowledgment of the 'mood factor'. Surely a film made to sell locomotives to Chief Mechanical Engineers needs to stick to the point.

'Coating the pill' is a term concerned with the medical experience of childhood. An adult, if truly adult, will take any medicine, however distasteful, if he really desires health. If you want to learn, you will learn. A certain teen-ager was always complaining about his bad spelling, and its handicap. Despite suggestions, he had neither bought a dictionary nor consulted one, and it is quite obvious that however much he may believe in the truth of his moans, in reality he has no real desire to improve matters, and so overcome this handicap. It is because learning isn't passive that the 'coat the pill' theory breaks down. Spoon feeding is another word from the same stable. Learning requires effort, effort require discipline, and sometimes a rap over the knuckles is of more value in encouraging effort than fifty films.

Is there a case for 'coating the pill'? Yes, if it is to answer the problem created by people who have no interest in the subject it is desired to teach; for example the subsistence peasant farmer who couldn't care less about erosion. Obviously any teaching films on the subject are going to make little impression; what is wanted is an attack upon his attitude, and this generally means an attack on his emotions, and this means . . . ? Yes, entertainment in the sense that the film must be concerned with human emotions and conflicts.

Films We Have Seen

SECRETS OF NATURE

A useful new series of fifteen elementary biology films has recently been issued by British Instructional Films Limited in conjunction with Associated British Pathé Limited. It has been based primarily on material drawn from the original 'Secrets of Nature' series which made so important a contribution to the establishment of the cine-film as an educational medium. The material has been re-edited, some new material has been introduced, and new titles and commentaries have been added.

In many of the films the characteristic features of the 'Secrets of Nature' technique—for example, speeded-up photography showing many days' plant growth in so many seconds, and photomicrography illustrating phenomena lying usually well outside the scope of practical school biology —are extensively used. These features provide an approach to biology teaching which only film can give, and by stimulating the child's imagination and innate sense of wonder and curiosity they make a contribution to education over and above the intrinsic teaching value of the individual films.

The subjects in this new series will, of course, have varying degrees of usefulness from the point of view of Colonial Schools. In the botany section, the approach is based mainly on general principles and types. Outstanding is 'Flowerless Plants', a very clear, compact film on ferns and mosses. 'The Nasturtium' gives a typical plant-life history, while 'Flowering Plants—Monocotyledons' usefully introduces several tropical examples. Some of the zoology films should also have value for schools in the tropics, as the titles will indicate.

BOTANY

The Nasturtium (10 mins.)
Flowering Plants (Monocotyledons) (7 mins.)
Flowering Plants (Dicotyledons) (9 mins.)
Flowerless Plants (10 mins.)
Some Plants having Abnormal Methods of Nutrition (11 mins.)

ZOOLOGY

Greenfly (8½ mins.)
The Glow-worm (7½ mins.)
Daphnia. (8 mins.)
Gnats (5 mins.)
From Egg to Newt (9 mins.)
Cuckoo-Spit (Frog-Hoppers) (9 mins.)
The Nightingale (6½ mins.)
Badgers (6½ mins.)

GENERAL BIOLOGY

Summertime Meadow (9½ mins.)
Starting in Life (11 mins.)

Made primarily for the 11–15 age group (British), some of the films are suitable also for use as simple natural history stories for younger children. 'Starting in Life', illustrating the early stages of development in six forms of life, is similarly recommended by the producers for use with younger children.

The films are available in both sound and silent versions, the two being visually identical including sub-titles. The teaching notes closely follow

the commentary of the sound versions, and arrangement of practical value to users of the silent versions. Prices are £12 10s. (sound) and £10 (silent) for the longer films, and £10 and £8 respectively for those under seven minutes in length.

New Films

172 COMMUNITY DEVELOPMENT, AHOADA DIVISION
(16 mm. 890 ft.—Nigeria 1950)
As the title indicates the film shows how the people of the Ahoada Division have tackled the problem of improving water supplies, roads, bridges; the building of maternity centres, village houses, etc.

173 CHALLENGE TO IGNORANCE
(16 mm. 340 ft.—Uganda 1950)
This film explains the working of the Uganda Demonstration Teams which tour the districts. By personal contact with the villagers the Demonstration Teams help them by explaining by talks, the putting on of simple plays, and by demonstrations and literature how to improve conditions generally in their area.

174 CLEAN MILK
(16 mm. 420 ft.—Kenya 1950)
Showing the advantages of using clean methods in milking cattle, and the necessity for scrupulous cleanliness of all utensils.

175 TRIBAL ELDERS
(16 mm. 130 ft.—Kenya 1950)
A short film of historic value showing the swearing-in ceremonies of The Tribal Elders Kiambu. It shows the interesting method of swearing in the Pagans on the ancient and sacred Gathethi Stone, which has been handed down to the Kikuyu tribe for generations.

176 MUNICIPAL ELECTIONS, LAGOS 1950
(35 mm. and 16 mm. 188 ft.—Nigeria 1950)
Showing the methods used to ensure that the ballot is secret, the careful check in counting the number of votes and the announcing of the successful candidates.

177 TAZAMA No. 3
(16 mm. 400 ft.—Tanganyika)
A news reel item containing the following items:
(i) Ilala Welfare Centre
(ii) Ilala Nursery School
(iii) The fire at Ilala
(iv) The opening of the Tanganyika Packers Co. Ltd. by H.E. The Governor.

178 SUKUMALAND DANCES
(35 mm. and 16 mm. 251 ft.—Tanganyika 1950)
Shows the Wasukumo dances in honour of Chief Majibere at Mbaragani, Maswa District of Lake Province. The dances include:
(i) Balogi Baguma
(ii) Babulayi
(iii) Bagoyangi
(iv) Lyasunguru
(v) Lingisi Bagumo
(vi) Bayege.

179 CITRUS
(16 mm. 482 ft.—West Indies 1950)
This film was made by the students of the West Indies Training School to demonstrate the wastage of grapefruit due to bad harvesting methods. Good harvesting methods are compared and the use of the proper collecting bags and secateurs are demonstrated.

180 WEST INDIES NEWS REEL No.1
(16 mm. 244 ft.)
Also made by the West Indies Training School and contains the following items:
(i) Alabaster workers
(ii) Valentine's return to Jamaica from the Test Matches in England.

181 CATTLE ARE WEALTH
(16 mm. 400 ft.—Kenya 1950)
This film was made to show the results which can be obtained from better feeding methods, better care of cattle and from controlled grazing. The resulting improvement in the health, increase in milk yield, body weight of stock are manifested in increased wealth of the cattle owner.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

ALL our readers will join in congratulating Mr. George Pearson on the award to him, for services to the film industry, of the O.B.E. in the King's Birthday Honours List. George Pearson is a well-known and respected personality in the film world and it is gratifying to know that his work for the film industry as a whole has received its reward.

The Unit was honoured by a visit from the Countess Mountbatten on Tuesday 29th May when a film of the Countess's visit to Sierra Leone was shown. Shot by Mr. Ash, P.R.O., Sierra Leone, the film deals with the Countess's visit of inspection of the St. John Ambulance Brigade activities in the Colony. The film is a product of the Raw Stock Scheme and Mr. Ash is to be congratulated on a very fine piece of photography.

The Cyprus Film Training School started on 11th June. Messrs. Harris and Evans, who had recently returned from the West Indies on a similar mission, are again responsible for the Training School there. So far places for nine students have been reserved. Five are from Cyprus, one each

from Hong Kong and Mauritius, and two from the Sudan Film Unit. We shall be hearing more about them in the future but in the meantime we wish the Cyprus School the best of luck and the same success which the West Indies School had. A non-technical report on the West Indies Training School appears in this edition of COLONIAL CINEMA.

A project, which has been contemplated for some time past, of undertaking a systematic research into Audience Reactions to films, has at last been approved. The final details are now being worked out and it is hoped to commence operations towards the end of August. In the first instance the Research team will go to Nigeria where it is expected to work for about fifteen months. The whole project is expected to last for just over two years. Some very interesting research on Audience Reactions to film strips has been conducted by the Rev. Denys J. Saunders of the Church of South India, Hyderabad. The main objects have been:

(i) To find the best ways of presenting filmstrips to groups of 80 – 100 people in Hyderabad villages;

(ii) To help train people to use this powerful means of Evangelism; and

(iii) To do some aggressive Christian work in nearby villages. From his preliminary report, 'Filmstrip Fundamentals', it is clear that Mr. Saunders has a good understanding of the power of visual aids in spreading knowledge, and it would appear that many of the discoveries made by the C.F.U. in this field are similar to his.

Another most interesting report on the use of film in stimulating interest in general village hygiene, is that by Dr. Ladkin of the Uganda Medical Service, and which appeared in the December, 1950, edition of the *East African Medical Journal*. It is hoped to be able to re-print sections from this report in the September issue of COLONIAL CINEMA.

Mr. H. M. K. Howson has concluded his temporary appointment with the Information Department of the Colonial Office, and has taken up an appointment in Paris with U.N.E.S.C.O. Readers will recall that Mr. Howson was a member of the first Film Training School which went out to Accra, in the Gold Coast. We wish him every success in his new job.

Norman Spurr, who has done much useful work for the Colonial Film Unit in West and East Africa, has been appointed to the post of Films Research Officer in Tanganyika. He has recently returned from that Territory after a short but busy time in charge of our production unit prior to the Tanganyika Government taking over the control of its own Film Unit. In his departure from the Unit we have lost, and Tanganyika has gained, a very knowledgeable and enthusiastic officer. Our good wishes go with him.

Readers may be interested to know something about the movements of other past members of the Unit. Geoffrey Baines is with the Nigerian Film Unit, as also is Fred Lagden. Wally Hewitson has left the sunshine of Kenya for the attractions of Canada and we hear that Messrs. Innes and Harper-Nelson are once more in Kenya.

The Producer, Mr. Sellers, hopes to pay a visit to the West Indies in September and it is more than likely that he will be present for talks with the State Department at Washington on his way home.

A report on

The Use of Disney's Hookworm Film

with an African Audience in the Western Province, Uganda

by NORMAN SPURR,

THE film was originally made for a South American rural population and it employs the well-known techniques which have made Walt Disney famous throughout the world. The film is a teaching film with a central character called 'Careless Charlie'. Using the personal commentary method, the commentator tells Charlie why he is ill, how he can be cured, and how he can remain cured. In order to remind the audience that the film is not a record of actuality, the artist's brush is introduced into the picture frame, and is shown forming the outline of the figure. A simplified diagram of Charlie's intestine is drawn, and hookworms are shown therein. The effect of the medicine upon them is vividly illustrated. The final part of the film showing the digging of the latrine follows the traditional cartoon method. A spade appears in the sky, the hole is dug in one fantastic whirl, the shelter builds itself, and the grass for the roofing and sides of the hut, falling out of Charlie's hands as he trips over a stone, miraculously wraps itself round the framework of the hut to form the finished shelter.

Due to the generous co-operation of the Public Affairs Officer of the American Consulate in Nairobi, this film was borrowed to show to peasant audiences in Uganda through the Public Relations and Welfare Department. By good fortune there was a Conference of Welfare Officers and Demonstration Teams at the time of the arrival of the film in Kampala. The film was shown to them and was well received, but it was thought that rural audiences would be confused by it. The opinion of such an audience, the majority were themselves Africans, was to be respected.

On the other hand, in a period of eighteen months, I had seen in the commercial cinemas of Lagos, audiences, hostile to the cartoon form to the point of booing, accept with equanimity, understanding (to judge from the laughs at the right places) and even delight, a cartoon which showed the usual thick-lipped exaggeration of the negro.

Out of curiosity 'HOOKWORM' was shown to a very small group of Health Officers, and one of them, an African Doctor in charge of the Health Centre, Mengo, thought audiences would understand. The obvious answer was to try it out.

Again circumstances were favourable. The Welfare Officer of the Western Province was undertaking intensive propaganda against hookworm in certain areas. He was most willing to try out the film if for no other reason than to 'eliminate the guesswork'.

For convenience two places were chosen. One a Gombolola at Igorora, as this was reasonably remote from the general stream of life, and the other a tin mine at Kafunzo. In both cases the Provincial Medical Officer had already made arrangements to give treatment.

Propaganda at the mine was restricted to talks by the undermanager a day or two before the showing of a film and the visit of the M.O. Ingorora had been the scene of much more intensive propaganda which had extended over a period of time. This finished two or three weeks before the film was shown to the community, but a Health Officer had remained behind to supervise the finishing stages of water protection and latrine digging. All that remained was for the people to come for treatment.

Before the film could be shown it was necessary to translate the original sound track into the Lunyankole language as it was necessary to give a running commentary through a microphone and loudspeaker during the showing of the film.

Experience in West Africa and Uganda had taught us that commentaries must be kept short if they were not to lose the battle for attention when visuals were stimulating and interesting. To listen and see at the same time and understand both is not an easy task for peasant populations. The original commentary of approximately 870 words was reduced to 539, and this when translated came down to 467 words.

Table 'A' illustrates the kind of change that was made.

It was feared the audience might not accept the drawn figure of 'Careless Charlie'. To assist in understanding, a preparatory talk was given prior to the showing of the film in which reference was made to their own folk tales in which animals spoke and behaved like human beings.

HOOKWORM was shown first with a commentary in the local language, and then shown again, but this time without any commentary whatever. This was to allow the audience to talk more freely about what they saw, recapitulate as it were, and also enabled two observers to overhear comment and note it down. By this latter means, it was hoped that we might really find out what kind of impact the film made. To question the people would bring little more than the polite remark which the person concerned thought we wanted.

As an auxiliary to the observers a disc recorder was set up, and its microphone placed over a single group of people. This failed to yield as good a result as we had hoped owing to:

(1) The jumble of voices.

(2) The mixture of tongues which were not always familiar to the translator in Kampala.

However, some comment was distinguishable, so the experiment with the recorder did not prove completely abortive. Comment was as follows:

Aha, this monster widens its mouth.

It wants to swallow him.

Look at its big teeth.

What a wonder these intestinal creatures have teeth.

This huge thing baffles me still.

He is going. No, he has postponed his journey, hopeless man!

(*This last remark was made when Charlie refused to leave the tree to go for treatment*)

and finally,

I swore for it this morning.

The observers (*a*) and (*b*) were asked a series of questions after their return to their H.Q. and the questions and answers are set out in Table B.

What result did the film bring? At the mine there was no means of checking the effectiveness of the propaganda as the workers were stopped as they came off shift and were given treatment without very much choice. At Ingorora attendance was voluntary, and it was estimated that there was approximately a 100 per cent turnout for treatment on the morning following the film show.

It would be foolish to conclude, from the data collected, that the 100 per cent turnout was due to the film. In view of the intensive propaganda by other means it was not possible to assess in any exact manner the effectiveness of the film; but there is no question that it made a deep impression, and coming as it did just before treatment, served to summarize in a vivid and unforgettable manner the salient points.

The major purpose of the experiment was to note the reactions of the audience to a cartoon form of teaching, and we had some success in achieving this objective. It would seem that as long as the film followed a reasonably normal narrative tradition, or explained itself when there was any departure from the normal, e.g. when Charlie's skin is removed and his intestines revealed, then the audience accepted the technique. However, when the film introduced a traditional cartoon comedy approach, e.g. in the building of the latrine, this was put down to European magic. It would seem the audience approached the film literally. Despite the observers' view to the contrary, some were confused by the big close-up, but due to the brilliant choice of the visual image and associated action, the movement of the throat as the hookworm sucked at the wall of the intestine, there is no doubt that the audience knew what was happening.

One interesting point emerges. Although the film was made for a rural population remote from East Africa, because it dealt with a disease which has similar symptoms wherever it be found, and similar remedies, the film was of value. So true do I believe this to be, that I am not at all sure there would have been a tremendous gain in perception had the character and background been African. This is obviously an opinion and applies only to this and similar films which are dealing with fundamentals. Gaumont British's 'LATITUDE AND LONGITUDE' is another example.

It is to be regretted that there was no means of assessing the effect of previous propaganda. How new was the subject to the people? It was certainly not a case of being without knowledge. One would like to know what kind of reaction an audience would give to the film if it had never heard of the disease although suffering from it. (In fairness to the film it was designed as part of series in which the earlier films made elementary principles of health plain.) Every allowance must be made for propaganda given by other means, for what the audience of itself brings to the screen is of equal, if not greater, importance than what the screen brings to the audience. Making every allowance, this film proved to be a valuable teaching aid, and for subjects such as HOOKWORM, or for erosion problems, which do not reveal themselves except over a period of years, or for the creating of emotion from the inanimate, e.g. statistics, it would appear that the cartoon form has much to recommend it and that further experiment with African audiences is very desirable.



The Mobile Cinema arrives for a show at Matelot

Adult Teaching with Film in Trinidad, British West Indies

by J. I. FREDERICK

ONE of the recommendations made by the West Indies Royal Commission which visited the West Indies under the chairmanship of the Rt. Hon. Lord Moyne in 1939 was that 'the possibilities and use of Film be investigated'. Although there were two mobile cinema Units in Trinidad and one in Tobago, in connexion with propaganda during the war, mobile cinemas were not used for specific educational purposes. However from the beginning 'Free Cinema Shows' attracted large and critical audiences in and around the towns and in the remote country districts. This gave a clear indication of the possible advantages which could be derived from the use of appropriate films in a planned programme for showing to adult audiences.

In an attempt to organize programmes of community improvement, along lines of self help and communal effort, the Colony was divided into eight areas with an Education Extension Officer in charge of each area



A section of the audience at Salibia

whose duty it was to advise and make contacts for, and work with all organized groups in his area.

The Education Extension Office was in close touch with the mobile cinema Units at the head office, where regular shows were arranged for various groups throughout the Colony. But in the wide progress programme undertaken in different areas, from the burning of charcoal to the building of a Community Centre, difficulties with regard to the suitability and availability of films, and the taste of an audience accustomed to Commercial Cinema, soon presented themselves: for this type of film — though it served its original purpose — could not hold audiences and convey its message in relation to local aims, aspirations and way of life. Moreover, audiences began to clamour for what they called 'Action Films'. This reaction was revealed through a number of prepared questions to, and answers from, cross sections of audience at several shows.

The best answer to this was, of course, to purchase films in Trinidad for Trinidad, but this could not then be attempted as there was neither trained staff nor equipment available for production. A Committee of local experts (all volunteers) was formed to preview suitable films from the Government Film Library, from the libraries of the British Council, the Canadian Government Trade Commissioner and the U.S. Consulate, which were all a free source. This Committee drew up a local outline of

each film, and with it an application consisting of suggestions and possible means of putting into practice the good points told in the film and practicable in Trinidad. Members of this Committee also volunteered on occasion to attend shows and to act as guest speakers. The outlines and application of film previewed were sent to the Education Extension Offices and made available where else required.

The groups organized Cinema Reception Committees, which undertook to study the outline and application of the film for the next showing, and to discuss them at group meetings, prior to the date of shows. (The outline and application were also sent to the school in the area for information and placed on the school notice boards.) The Education Extension Officer undertook to arrange for local experts to attend as guest speakers, to lead discussions and answer questions arising out of the films. The Committee was also responsible for publicizing the purpose and function of the mobile cinemas, to maintain order, and to give assistance to the operator-drivers. In one area, where there was no suitable building for holding shows, the Committee built a tapia hut, covered with carat leaves so as to make the shows available to persons in the district.

The working of these Committees and the attendance of guest speakers at shows was from the start a tremendous success, and its importance is now widely acclaimed. There are sometimes three or more guest speakers at some shows, speaking (with appropriate films) on subjects of great local importance, such as Child Welfare, Agriculture, Credit Unions, Local Government, and Fishing. Audiences greatly appreciate having persons with a good knowledge and grasp of their problems because they give the film a local interpretation, and put forward suggestions for translation into local life. Guest speakers are also gratified as they meet the people with whom they share common interests and it gives them the opportunity to push forward their own work in the community.

In addition to the general shows, the mobile cinemas also undertake shows for specialized audiences whenever suitable films are available. The Units have worked with H.M. Prisons in its corrective programme, with the Department of Works and Hydraulics in the training of Student Engineers, with the Health Department, Department of Agriculture, Road Safety Association and many other public bodies.

There is no doubt whatever of the effectiveness of films as a teaching medium in the programme of Adult Education in Trinidad. It is already regarded as an important means of bridging the gap between the formal education of the people and their vocational training, and now that films are being made in Trinidad and the other West Indian colonies, a new era lies ahead for West Indians to develop their own culture and expand their own way of life.

Make Some Yourself

TECHNIQUE WITH THE CAMERA

by A. J. SURGENOR

Reproduced by permission from the British Monthly Journal FILMUSER

A VISITOR to London has shown me the film he made during his stay in this city. He had gone to much trouble and expense; his film was 1,600 ft. long, in colour, and with a sound commentary added.

But he had made many photographic errors and there were some glaring examples of bad camera technique that for me at any rate outweighed the idea behind the film. What he needed was a basic knowledge of the tool he was using.

Like so many others he showed his poor craftsmanship by quite often pointing his camera and pressing the trigger without first considering how he wanted the finished result to look. I am not suggesting that my friend should have joined the ranks of the 'planners' by preparing a shooting script for his film and then following it completely, but I am sure his work would have been tremendously improved if he had observed some of the Golden Rules for movie-makers.

BOUNCING . . . OR A TRIPOD

Let me take his errors one by one. First he seemed never to have heard of a tripod. His scenes bounced about on the screen as though it didn't matter in the least. Now it is almost impossible to hold a movie camera still unless it is supported on a tripod, a wall or similar convenient object.

The argument against tripods is that they are heavy and clumsy, yet whenever possible he should have had one with him and made the most of it. The difference between a tripod designed for still photography and one for movie work is that a pan-and-tilt head is always fitted to the cine model. This enables the operator to produce smooth movements without any jerks or bounces. A camera movement from side to side is known as a 'pan' and the movement employed to film a high structure like Nelson's column is known as a 'tilt'. A good tripod head will allow panning and tilting or any combination of both.

This brings us to our movie-maker's second bad mistake. He would insist on 'spraying' his camera all over his subject. He panned and tilted at bewildering speed. He was using a movie camera, yes; but does this

mean he had constantly to move his camera? Why couldn't he keep his camera still and let the subject do the moving?

When confronted with a large building impossible to cover 'without panning', it is better to shoot several 'still' shots from angles that portray the building and leave it at that. On subjects that demand camera movement the panning must be done very slowly indeed. In fact it is difficult to pan too slowly!

If the camera is panned rapidly past a white post the result will show a rapidly flickering series of posts going across the screen. Apart from moving the camera slowly, this flickering can also be reduced by trying to film moving objects coming towards the camera and not passing directly in front of it. Even a 45° angle will help.

MAKING THE INTRODUCTION

But my friend had selected his view-points well. He had introduced us to a scene by filming it from a distance, making what is known as a 'long shot' and then following it by a 'medium shot' and then by a series of 'close-ups'. He had by this method identified the scene and then close-ups had shown us the interest within the scene. He could have furthered this idea by making short shots of notices, bill-boards, signposts, etc., and used these to tell his audience just where the film was being made.

Another thing I liked about this film was the way in which the screen time of each shot had been used to control tempo. My friend had avoided a common pitfall here. The tendency is to make each shot last too long. The average scene should last for roughly seven seconds but can be varied to include a complete cycle of events lasting 20 to 30 seconds or cut to one or two seconds for a shot of a signpost or similar subject. The rule should be: let the interest of each scene dictate the amount of film you use.

In this London film the quiet peaceful scenes in the parks had been filmed with several slow shots and the unhurried tempo had been preserved. When filming industry or the hustle and bustle of city traffic, brief shots of revolving wheels, buses, taxis, etc., had effectively captured the fast tempo. If tempo is kept well in mind when shooting, the amount of cutting to be done afterwards can be much minimized.

OVERCOMING SHYNESS

The film was made with good-quality equipment but telephoto lenses had not been used to their full advantage — for a telephoto lens can also be effectively used to give shots of people from say 30 ft. and yet give the appearance of being only 10 ft. from the subject. In this way the people being filmed don't know about it and do not become camera-conscious

and shy. Camera steadiness is of great importance here as any slight shake will be much magnified on the screen.

A great deal of the 1,600 ft. had been spoiled by sloppy focusing. Had the lenses in use been all fixed-focus there would have been no trouble. With any focusing lens great care should be taken when working within 8 ft. It is advisable to measure the subject-camera distance to ensure the result will be pin-sharp.

At a medium distance of 15–25 ft. depth of field will take care of any slight error in one's estimate but even so one must be correct within a few feet.

Depth of field can be used when filming a fast-moving object approaching us. Hyperfocal distances of a cine lens are often marked on the camera and with our lens set at this distance we will obtain maximum depth and be able to film an object all the way from infinity to half that distance without a change in focus.

MINIMUM DEPTH FOR CLOSE-UPS

Conversely when making close-ups we need only the main point of interest in focus and so the falling-off of sharpness behind that point is an advantage, for it serves to direct attention to the main interest.

So far I haven't mentioned exposure — but there are people who can shoot hundreds of feet of film without making sure that the exposure is right. Most of the 45 minutes it took to run our much-criticized film showed over-exposure here and under-exposure there. Quite possibly an exposure meter had been used and then the lens aperture accidentally moved when the focus was changed. This can easily happen and is a point worth watching.

Finally — camera speed or frames-per-second. As we all know, silent film runs at 16 f.p.s. and sound film at 24 f.p.s. My friend, bearing in mind his proposed commentary, had filmed at 24 all the time and yet I know of at least one successful sound film where 16 f.p.s. was used. It is important to decide which speed to use before you start, and then stick to it.

To the man of experience all these Golden Rules are so ingrained in his mind that he follows them unconsciously. You can follow them too — though maybe consciously and with much thinking at first.

Colonial Film Unit Training School in the West Indies

(Report by the Colonial Film Unit)

THE chief function of the Colonial Film Unit is to develop the production and distribution of films and filmstrips. Of the various methods used to accomplish this end, by far the most important is that of establishing Training Schools preferably centred at some convenient place where neighbouring territories can participate with the minimum of inconvenience. The first Training School of this kind took place in the Gold Coast at Accra in 1948/49. For the next, a preliminary survey in the West Indies was conducted by Mr. Sellers, Producer of the Colonial Film Unit, and after he had discussed the project with the Heads of Departments and the Governments concerned, it was agreed that a Training School should be centred in Jamaica, and two of the officers who had been responsible for the School's work in West Africa were made available for similar duties in Jamaica. In this report on the Training School technical terms and details have been omitted as far as possible.

The School was in the charge of Mr. R. W. Harris, who was responsible for all technical training. Mr. G. Evans was responsible for the creative side of film production. The students taking the course were Messrs. I. Carmichael, Barbados; W. Lee, Trinidad; R. L. Young, British Guiana; M. Weller, T. Welsh and M. A. Rennalls, of Jamaica. The course lasted twelve months, and the Principal of the University College of the West Indies very kindly placed classroom accommodation at the disposal of the Training School. The aim and object of the course was to train technicians to a standard that would enable them to produce educational and newsreel films and filmstrips of high quality.

The course started with three months' training in still photography by teaching fundamental principles of simple photographic technique. Gradually, as the course progressed, the more scientific side of the training was introduced into the programme. The most difficult subject was the theory of Optics. It was necessary to go into some detail in order that the students should understand fully the limitations of photographic lenses. On the practical side the students covered a wide range of subjects including exterior photography of subjects of a general and pictorial nature, news pictures and daylight work. Interior photography with its many light problems was next dealt with. In the dark room, students were taken through all the stages of normal negative development and were also acquainted with the special treatment necessary on negatives which

had been over- or under-exposed. Finally this initial stage of the course was concluded by instruction on enlarging. After three months on still photography the work turned out was of a satisfactory high standard.

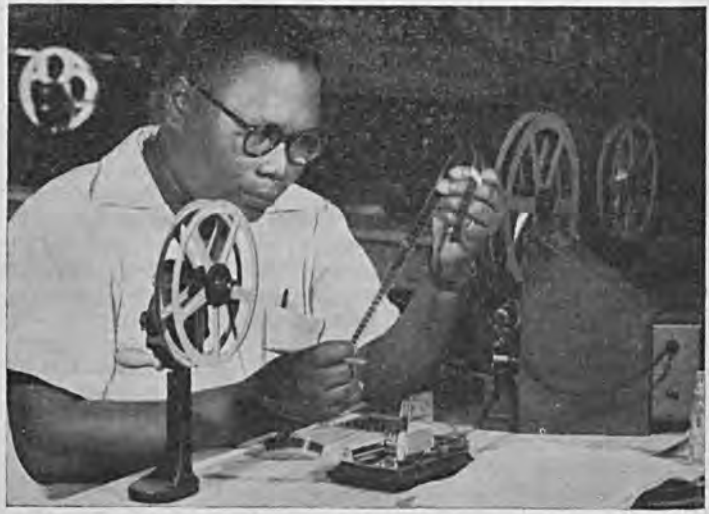
The second part of the course, on Motion Picture Practice, was itself divided into two parts. The first dealt with the construction and use of the Cine Camera, and treatment and script writing to the stage where small film exercises were performed by each student. For the second part it was the aim of the Instructors to advance the students to full film production under guidance. Included in this section of the course was instruction on the creative side of filmstrip production.

The pattern of this second part followed closely along the lines of Still Photography — first the Theory and then the Practice of Moving Picture production were taught. As soon as the students had advanced to the stage of making elementary film exercises they were allowed more scope for their initiative. At this stage specially photographed sequences of shots were edited by the students under the supervision of the Instructors. By this method students were made familiar with the important problems of continuity, camera angles, close-ups, etc., and good camera technique was developed.

On the creative side of film production the students were taught the Theory and Practice of the investigation of film subjects. They were taught how to make treatments, how these were broken down to form the shooting scripts, and finally the study of commentary writing and sound recording followed.

Although the main purpose of the Training School was instructional, it had been agreed that serious film production should round off the course, and with this in view it was decided to attempt the production of five 400 ft. reels of finished film. The students were taken on location for the final stages of the course — serious production. Here they shared equally between them the duties of Cameraman and Director. Advice was given by the Instructors on each operation. Minor faults were allowed to pass so that their confidence should not be destroyed by continual interruptions and alterations to their efforts. Since only two students could work on a production at a time, the four other students were encouraged to make their own observations on the sets, and comments and suggestions for improvements on any technical matter.

As shooting was completed on these productions the material was sent to London for processing. A duplicate was made and sent back to enable the students to do their own cutting and editing. As soon as the whole film was assembled the draft commentary was altered to fit the visuals. Voice tests were made among the students, and to the student with the voice that was considered best suited for reproduction was delegated the task of speaking the commentary. Trial runs were first made with the projected



In the Editing Room

visuals and finally the commentary was recorded on discs. Superimposed titles were made at the School.

When the first production had been completed the students had shared the work equally between them from start to finish, including the preparation, used in one of the productions, of an animated chart, and the cutting of the sound discs.

It will be seen that the course was very extensive and apart from lectures and practical demonstration work, three productions and one newsreel item were undertaken. These productions included films on Citrus, the University College of the West Indies, Tuberculosis and a Filmstrip on Citrus with a recorded commentary. After a period of nine months' training at the School the students returned to their respective Territories where they immediately started on other productions. Mr. Carmichael in Barbados has, at the time of writing, almost completed a film on Care of the Mother and Infant; Mr. Young in British Guiana is half-way to completing Co-operative Rice Farming; Mr. Lee, Trinidad, is in the same stage with a film on Cocoa Farming; and Messrs. Rennalls, Welsh and Weller have one more shot to take to complete a film on improved livestock methods. From the results which have come in to-date there is every indication that the standard of production is very high and



Students at work on a production

it is certain that the school has succeeded in its primary purpose of turning out technicians well trained in film production.

The pump has been primed, and given sympathetic handling and a fair chance there is nothing to stop these men from producing really first class films. Their enthusiasm should never be allowed to wane but it should be emphasized that the aim in production should be simplicity. Any inclinations, either of producer or of the Department for whom production is being undertaken, to aspire to the heights of a Hollywood production must be instantly checked. There is no glamour in documentary film production, no film premières with radiant film stars, glittering cars, and publicity stunts. The reward will come if the production completed has aroused and maintained the interest of the audience and achieved its purpose by communicating the ideas intended.

One aspect of the Training School should be mentioned. It was evident at an early stage of the course that the students were all extremely enthusiastic about film production and at no time was there anything but complete co-operation both between students and instructors and among the students themselves. It cannot be too strongly stressed that this spirit of friendliness and co-operation went a very long way to make the School initially a great success. The Producer of the Colonial Film Unit would

like to express his very sincere thanks to the Government of Jamaica, and in particular to the Principal of the University College of the West Indies, for all the assistance which was so generously given.

In conclusion it should be stressed that the Colonial Film Unit is most anxious that close contact should be maintained with the students, particularly during the next twelve months when they will be finding their feet and gaining experience. Governments are therefore advised to encourage the students to seek advice on any matter from the Colonial Film Unit and to use their services freely to enable them to gain further instruction in filmcraft and to be kept up to date with new ideas.

Advice on Filmstrip Production

By the Producer

FILMSTRIP production is comparatively simple and straightforward and provided certain basic requirements are recognized strips of good quality can be expected.

I find that the majority of filmstrip makers have their own ideas regarding methods of working and there are no hard and fast rules to be followed as far as detail is concerned.

There are, however, a number of main stages which are common to all filmstrip making and I propose to concentrate on these and suggest what I believe would be the best arrangements to suit your requirements.

The fundamental difference between cinema films and filmstrips is that with films, we rely on the visuals to tell the story and the commentary is used, or should only be used, to support the visuals. With filmstrips the opposite must apply; the visuals are used to support the spoken word. I mention this because it does affect the order of things in planning the making of filmstrips.

The first step is to produce a legend on the subject which should be worked on and made final as far as possible. I suggest this legend or treatment should be typed with a wide margin where instructions to the technicians responsible for the photography can be added. In this connexion, thumb-nail sketches are most effective in amplifying the written word.

In my view most filmstrips have far too few pictures in relation to the spoken word and invariably they suffer from a lack of good close shots. For this reason I suggest that when going through the legend to decide on the visuals required all the main establishing scenes to be photographed should first be noted. The next stage is to go through these one

by one, breaking them down into closer shots of varying camera distance, analyzing each scene in relation to the script and emphasizing important points by the liberal use of related close-ups, and remembering that the closer the camera the greater the emphasis.

For an average subject, such as 'The day in the life of a Soldier', I suggest a ratio of 40 to 50 pictures would be suitable for a talk lasting from twelve to fifteen minutes.

This may appear high by normal classroom standards, but in my experience a more frequent change of picture helps considerably in retaining the interest and attention of an adult audience, provided of course that the visuals do not stray from the spoken word and that the changes are carefully timed. I found this technique surprisingly effective with adult West Indian audiences where the filmstrip was able to hold its own sandwiched in a programme of cinema films.

PHOTOGRAPHY

There are a few general points regarding the actual photographing of these scenes with which the cameraman should be familiar and which affect the final results obtained in filmstrip projection.

Exposure. Each scene should be planned to carry relevant data and overcrowding avoided. Model lighting should be used where this is possible. Avoid areas of dark shadow but when this is not possible use reflectors to light up detail. Establishing scenes, or long shots, should be in sharp focus all over and negatives exposed normally. In all close shots the main subject should be in sharp focus and extraneous matter out of focus.

Flash should be used for high lighting allowing as much light as possible from normal sources to fall on the shadow density of the negative. Alternatively, to provide good modelling, arrange for two flashes in sync., one at a greater distance from the subject than the other.

Processing Negatives. Work on exposure to produce normal gammas. For filmstrip work it is seldom satisfactory to attempt to correct errors in exposure by adjusting development time. Retaking the shots is the only satisfactory way.

Printing. All prints should be of a uniform size of 10 in. by 8 in. Use Bromide glossy paper and except where retouching or art work is required all prints should be glazed.

It is important to obtain as near as possible evenness of photography and print density throughout the strip.

Title boards (either in English or the vernacular) should be white on black. The most satisfactory lettering is plain Gill Sans Serif.

Maps and Diagrams. Background tones are most important and should be off-white or grey with outlines clear and distinct but not overdone. The results from photographing ordinary maps or diagrams are usually

disappointing. It is preferable to arrange for them to be made specially with the above points in mind.

The cost of making title board and completing a filmstrip including the first two copies would be approximately £2 10s. to £3, depending on the number of frames involved. Extra copies of the strips would cost 4s. to 5s.

Films We Have Seen

FILMS ON SPORT

Recent releases of instructional films on sport include several of outstanding quality, some being the first in their particular field. All have value for instructors as well as for learners.

AMATEUR BOXING IN SCHOOLS. 9 *mins. Sound.* 16 *mm.* £14.
BOXING FOR BOYS. 9 *mins. Sound.* 16 *mm.* £14.
Made by G.B. Instructional Ltd. in collaboration with the Schools' Amateur Boxing Association. Distributor: G.B.I. Ltd.

Each of these films records a three-round bout between a pair of evenly matched and proficient young boxers. In the first film, 'Amateur Boxing in Schools', the contest provides a setting against which the duties of the various officials are demonstrated. In round one attention is focused primarily on the referee, but includes also the M.C. and timekeeper; in round two, judges and seconds are prominent; round three serves to underline the importance of good sportsmanship.

'Boxing for Boys', using slow motion photography and 'frozen' shots as well as action at normal speed, demonstrates in the first round attacking strokes, defensive strokes in the second and ringcraft in the third.

These are excellent instructional films in every respect. The clear-cut and compact planning, the ingenuity with which so much information has been introduced without over-compression, and the high standard of photography combine to make them of exceptional value to instructors, organizers and young boxers alike. They have received the highest praise from authorities in the amateur boxing world.

THE HIGH JUMP. 15 *mins. Sound.* £17 10*s.*
Made by Rayant Films Ltd. for 'The News Chronicle'.
Overseas Distributor: G.B. Equipments Ltd.

The second in the series of coaching films — 'The Young Athlete' — sponsored by 'The News Chronicle', this film concentrates entirely on the Western Roll technique. After demonstrations by a prominent athlete, it proceeds to outline procedure in the coaching of four beginners — two boys and two girls — in the field and in the gymnasium. In this way the

technique is analyzed, and training methods and exercises are demonstrated. In conclusion, further jumps by the expert provide opportunity for a summing-up of the chief features of this style of high jumping. Slow motion photography, 'frozen' shots and simple illustrative material are effectively used throughout.

The usefulness of this film, like that of its predecessor, 'Sprinting and Hurdling' (which approaches its subject in an equally practical and informal manner), is not confined to the school sports ground. It should be of value as a coaching aid to athletics clubs in general, and especially in raising standards of instruction where expert coaching is not readily available.

(*Produced with the co-operation of the A.A.A., W.A.A.A. and Schools' A.A.*)

THE CRAWL STROKE. 15 *mins. Sound.* 16 *mm.* £17 10*s.*
Made by Rayant Films Ltd. for 'The News Chronicle'.
Overseas Distributor: G.B. Equipments Ltd.

The correct execution of the crawl stroke is the subject chosen for the first film in the 'News Chronicle' series 'The Young Swimmer'. Beginning with the glide, the arms are first brought into action and the leg stroke added later to eliminate the resulting rolling and establish balance. The leg and arm strokes are then analyzed in turn, correct breathing is emphasized, the co-ordination of arm and leg movements and breathing illustrated, and finally the starting dive and turn are studied.

The presentation is sufficiently simple to enable the film to be used effectively for teaching children of primary school age, but as the demonstrations are carried out by amateur champions, its value is not restricted to use in schools. Made in a glass-panelled swimming bath, full advantage has been taken of opportunities for 'underwater' photography, and movement is therefore shown clearly from all angles.

Technical supervision during the making of the film was provided by the Chief Swimming Adviser and Chief Coach of the A.S.A.

RUGBY FOOTBALL. *Approx.* 50 *mins. Sound.* 16 *mm.* £25.
Made by Technical & Scientific Films for the Rugby Football Union.
Distributor: R.F.U.

Here is yet another first-rate instructional film on sport. Part 1, 'For all Players', deals with features of the game such as the various types of kick, dribbling, picking up, catching and falling on the ball, and, at greater length, tackling. Part 2, 'Mainly for Forwards', concerns itself with the formation of set and loose scrums, hooking, heeling, wheeling and initial moves afterwards. Part 3, 'Mainly for Backs', after dealing with such topics as passing, illustrates a number of elementary tactical

movements in three-quarter line play. Considerable use is made of animated diagrams in both Part 2 and Part 3.

Uniformly excellent photography, the liberal use of slow motion and close-up shots and much repetition are notable features of this exceptionally thorough film, and though it is unusually long for a film of this kind, its precise planning should make sectional use an easy matter.

New Films

182 COMMUNITY DEVELOPMENT IN OKIGWI DIVISION
(16 mm. 1,200 ft. N. Nigeria. 1951)
Made by the Community Development Office — this film shows the various developments which have been undertaken by the Okigwi Division and includes the Okwelle District Maternity Home and Postal Agency, Rug Manufacture, Anghara Maternity Home and Women's Training Centre, Nsu Market, Uturu Trade Training Centre, Women's Training Centre, Ihittu, Ovim Water Spring, Weaving and Pottery Industry.

183 TANGANYIKA NEWS No. 4
(16 mm. 443 ft. 1951)
A news reel item containing the following —
(i) A Maternity Clinic in Singida District.
(ii) The use of Silos to combat famine.
(iii) Girl Guides and Boy Scouts Organizations at Ikungi.
(iv) The visit of Lord Rowallan to Dar es Salaam.

184 TAZAMA (Kenya No. 4)
(16 mm. 400 ft. 1951)
Contains the following news reel items:
(i) The Arrival of the first Comet in Nairobi.
(ii) A Canoe Regatta, Kisumu.
(iii) Freedom of Nairobi conferred on the Kenya Regiment and the Kenya Battalion of the King's African Rifles.

185 AWKA DIVISION COMMUNITY DEVELOPMENT
(16 mm. 450 ft. Nigeria. 1951)
A Community Development Department production showing the following developments which have been undertaken in the Awka Division. Improvements to Markets at Awka, a Mass Education Centre at Amawabia, the reconstruction of the Amawabia and Oko markets.

186 TREES FOR MUPUTI
(16 mm. 480 ft. 13½ mins. Kenya. 1951)
A film to demonstrate the effect on water supplies of the destruction of forested areas in the Wakambo Reserve. How fertility gives place to soil erosion, and the steps taken by the people, with the help of the Forestry Department, to organize a campaign for improving the land by the growing of trees.

187 WATER FOR TOMORROW
(16 mm. 450 ft. 13 mins. Tanganyika. 1951)
For the greater part of the year river beds in Sukumuland are dry and when the rains come the water all runs away. The film shows how, by building a dam, this water can be conserved for use in the dry season. The training of Africans is also dealt with.

188 NAIROBI
(35mm. 795ft. 16mm. 320ft. Kenya. 1951)
Deals with the progress of Nairobi and finishes with the granting of the Royal Charter by H.R.H. The Duke of Gloucester.

189 VISIT OF CHIEF SCOUT TO KENYA
(16 mm. 500 ft. 1951)
Lord Rowallan visits Boy Scouts Contingents in Kenya.

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★

Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

A CONFERENCE of Public Relations Officers was held in the Colonial Office in London from June 18th until June 29th at which some forty Representatives and Observers were present. They were received by the Director of the Information Services, Mr. C. Y. Carstairs, C.M.G., and other members of the Information Department. An opening address was given by the Secretary of State for the Colonies and subsequent sessions were held in the Conference Room in Sanctuary Buildings. Visits were paid to the Colonial Film Unit, the Imperial Institute, the Central Office of Information, the British Council and the British Broadcasting Corporation.

Subjects under discussion were many and varied and included the functions, staffing and training of Information Departments, the Colonial and United Kingdom Press, Films, Broadcasting, Publicity, the B.B.C., the British Council, the presentation of British Colonial Policy in Foreign Countries and Television. It is reported that the Conference was a great success and in particular the occasion provided a good opportunity for P.R.O.s to meet each other and to discuss their problems on common ground.

Consequently the C.F.U. had many visitors, including H.R.H. Prince Tungi of Tonga, who is an enthusiastic camera man, Mr. Morris of Nyasaland, Mr. Askwith from Kenya, Mr. Bergelin from the West

Pacific and Mr. Izod of Southern Rhodesia. We were also honoured by a visit from H.E. Sayid Khalil Kannan, the Director of Education, Iraq.

The C.F.U. was commissioned by the Gezira Cotton Board to cover the visit of ten tenants of the Sudan Gezira Cotton Scheme on their visit to the U.K. Mr. Moray, who was for a long time with the C.F.U., was assigned the work, and the rushes viewed so far have been very good. The tenants paid visits to the South Bank Festival, the Bedfordshire Agricultural Show, which was held at Luton, and to Manchester.

Mr. J. I. Frederick, Supervisor of Mobile Cinema Units in Trinidad, and who is attached to the Education Department, has recently completed a course of instruction in this country. Mr. Frederick received most of his training with British Films, Ltd., who have a wide experience of the construction of mobile cinema vans. He concluded his course with six weeks' instruction at the C.F.U. and sailed for Trinidad on the 19th July. Another trainee, Mr. Akapo from Nigeria, commenced a course here a few weeks ago. There is a steadily increasing demand for the training of technicians both in this country and overseas, and in this respect (among others) the C.F.U. are well in the lead. The Cyprus training school is now well under way in spite of difficulties of delays in getting all their equipment out to them.

In this edition of *Colonial Cinema* we include some shots taken of a group of distinguished visitors, who have been the guests of His Majesty's Government during their stay in this country. Among other places of interest, they visited the South Bank, the Battersea Pleasure Gardens, Stratford-upon-Avon, Edinburgh, Pitlochry hydro-electric scheme and Oxford.

Make Some Yourself

by A. J. SURGENOR

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THE first question that arises when you begin to use a newly purchased cine camera is that of exposure. The fact that many people are baffled by the problem can be seen in the hundreds of feet of film that come out a little too light or dark or in the most peculiar colours and then finish up in the waste bin.

Is correct exposure so difficult to obtain? It certainly is most important —for it is the movie-maker's only control over the result. The "still" photographer can correct slight exposure errors when he makes an enlargement or print from his negative but we cine people have to get everything correct before we press the trigger.

THE THREE VARIABLES

How many variable factors directly concerned with exposure are there under the control of the cameraman? There are only three.

With a grasp of these three simple things it is possible to get the exposure right every time and all the time. They are lens aperture, camera speed, and film speed.

The camera speed or frames per second for normal motion results is sixteen. The revolving shutter in the movie camera gives the film an exposure of roughly 1/30th part of a second when running at this speed but will obviously give more exposure or less if it is running slower or faster. We alter the camera speed only for trick effects, so we eliminate one of our variables at normal speed and leave only two to bother about.

SCALES OF SENSITIVITY

A film's speed is its sensitivity to light. Because nearly all film manufacturers have devised their own pet measuring system there are several different methods in use: Scheiner, Weston, H. & D., and A.S. These all use numbers and the general rule is that a low number indicates a slow film and a high one a fast film.

When the movie photographer buys a black-and-white film he has a choice of speeds and can select the one best suited to his needs. For brightly lit scenes a slow film is ideal and for dull days or interior work a fast film is necessary.

He is also offered the choice of reversal or negative film. Reversal film is by far the most popular with the amateur; it is less expensive than negative for no print is required from it, a positive image being obtained during processing.

Negative film is exactly that! The laboratory returns the processed film as a negative. This is never projected and so is never damaged and positive prints can be made from it at any time. The cost is relatively high if only one or two prints are required, but as with all mass production the cost falls rapidly as the numbers increase.

Colour film is reversal and has a very slow speed; this disadvantage has yet to be overcome by the makers, but most of us would be happy enough to allow its speed to remain where it is if only we could buy the stuff without the endless search around the dealers.

Our remaining, and I think our most important, variable is lens aperture. We come back to our f-numbers here. Without going deeply into optics it can be said that the f means simply fractional. The f-number is found by dividing the diameter of the aperture of a lens into its focal length. If we have a lens of 1 inch focal length with an aperture diameter of $\frac{1}{2}$ inch it will be an f/2 lens.

MEASURING LENS APERTURES

Because this system is based solely on mathematics it is not entirely satisfactory. If the lens in question is perfect and gives 100 per cent transmission then it would have an absolute f/2 value. No lens is perfect, however, and all lenses do odd things with the light that reaches them. The many glass surfaces reflect some of the light back where it came from and the glass itself absorbs some of it.

The practical trouble starts when more than one lens is used on the camera. The cameraman sets all the lenses in the turret at f/8 and then exposes film, using each lens in turn. The result will show that one lens is losing less light than the others, and none of them is giving the same result.

TRUE TRANSMISSION

An American system now gaining ground is the T-number. T means true, and this time it really is. The system scraps the mathematics and is concerned only with the actual light transmitted. Therefore a lens marked f 1·5 on that system will probably show T/1·7 on the new system and the movie maker will know that his three lenses will all give the same exposure when set at T/8 or T-anything-else.

It is recognized that some makes of lenses are better than others and here the purchaser may safely be guided by price. I have found that the price asked by a dealer for a lens is nearly always an indication of its photographic value.

You will notice that most new lenses are "coated" or "bloomed". This will also make a difference to the exposure you will obtain with the lens. "Coating" is a method used to increase the light transmission by cutting down surface reflection. Any lens can be coated and in most cases is well worth the expense and will repay you with increased efficiency. Remember this though; if you have a turret camera have all your lenses coated or you will once more get a different result even though the f-number remains the same.

WORKING IT OUT IN PRACTICE

We have now reached the point where we are in complete command of our variable factors and can see how they work in practice. We are going to make a film on the Brighton Promenade in mid-November. Film speed? As we are optimists we buy a nice, slow, reversal film of 23° Scheiner (conversion tables are available from your dealer).

We load the camera with it then set the camera speed at 16 f.p.s. as we want the motion at normal speed on the screen. The prom. is bright and colourful and lit by a clear sun shining in from the sea. Now what lens setting shall we select? f/1·5; f/4; f/8; f/11?

We may know that f/4 will give us correct exposure because we live in Brighton and often photograph the prom. That's one method—experience. It works, but it's not infallible. We learn by our mistakes but we have to make mistakes and film is too costly to do that often.

The sensible man will have armed himself with either an exposure calculator or a photo-electric meter.

The calculator works in very simple fashion; first set the film speed and the camera speed in use, then decide which category your subject falls into: i.e., beach in bright sunlight; buildings in shade; landscapes in hazy-dull light. Set this on the calculator and then read off the correct lens setting: Brighton prom.—f/4. This method will work only as long as your classification of the subject is correct. The calculator will provide perhaps five scene groups and in my experience never has the one that exactly fits my subject.



The Nebro Exposure Calculator

The photo-electric meter is the thing for me. With it I am sure I am right before I expose my precious film and what is more I can obtain exactly the result I want.



The Weston Master Exposure Meter

There are many makes of meter. A popular one is the Weston Cine Meter. It is designed exclusively for cine work and is particularly simple to use. Once more it is necessary to set film and camera speed, but here's the difference. You point the meter at the scene and a needle attached to a photo-cell measures the amount of light reflected from the scene. A quick glance at the meter scale will then show you the exact lens setting to use.

An exposure meter helps in another way too. Quite often I have been undecided whether there is enough light to give a good exposure. My meter tells me to use f/1·9 and my lens is only f/3·3 so I give up and go home.

If you have a focusing lens it will be

necessary to estimate the distance between your camera and subject and then adjust the distance setting on the lens. Suppose that your subject is 15 feet away and you are working at f/3·5; you will find that everything between 7 feet and 30 feet will be in focus. This distance is known as "depth of field".

If on the same subject the light improves and you now have to work at f/8 the depth of field will increase from perhaps 3 feet to the horizon. This is all very well unless you are making a close-up shot of a girl on the beach with the pier in the background. This time the pier will be as "sharp" as the girl.

Here the neutral density filter comes to the rescue. This filter resembles a piece of smoked glass that fits over the lens and cuts down the light and enables you once more to work at f/3·5 and be selective with your focus. The advantage of a neutral density filter is that it can be used with colour film as well as monochrome. It cuts down the quantity of the light without altering the colour of it.

It is also useful under very bright conditions with a fast film when your meter gives f/32 and your lens won't go down that far. On with the filter and once more shoot at a reasonable aperture.

Audience Research

A Note Prepared by the Producer, Colonial Film Unit

THERE is every indication that, in many areas, illiterate colonial audiences are becoming cinema-minded and capable of understanding much which only a short time ago was strange and confusing to them.

The technique or grammar of the screen which we have been using is comparatively simple and we believe it is being learned quickly by the illiterate inhabitants of rural areas.

As a medium for education and entertainment the cinema is known to be effective, but the extent of its effectiveness is largely unknown.

The fifth report of the Select Committee on Estimates recommended "that in view of the effectiveness of the film as a medium of publicity the Colonial Office should without delay conduct a proper research into the suitability of the film as a method of educating backward peoples".

This recommendation has been accepted by the Secretary of State and it has been approved that this is a proper matter to be dealt with by the Colonial Film Unit under the terms of the grant which finances it.

To achieve this object a research unit will be leaving for Nigeria towards the end of October this year. The unit will be in the charge of a European technician experienced in the techniques of film production

and he will be assisted by a European research worker experienced in scientific, anthropological and sociological methods. Trained African commentators and projectionists will also be employed.

The unit will first of all examine and study existing audience reaction data and assemble a library of test films. In the field the scope of research is extremely wide and will include such things as the mental, physiological and social reactions, the use of colour and cartoon films, background music, and more advanced technical inventions. Tests with film strips, both independently and in association with films, will also be made. Incidental to its main work the unit will also carry out experiments to find out the most effective ways of presenting film shows to rural audiences with the two different sets of projection equipment provided.

It is proposed that the work should continue for two years, but in the first place a scheme covering twelve months has been approved.

The findings of this unit will, of course, be made available to all territories and in addition it is hoped that it will be possible to evolve a formula which will enable further research to be undertaken in the territories by local staff.

Health Education in Baganda

The following extract is taken from a survey of recent work undertaken by Dr. R. G. Ladkin, of the Uganda Medical Service, and is reprinted from the East African Medical Journal by kind permission of the author and the Hon. the Director of Medical Services

WHEN I was in England during 1947-48, I was impressed by a statement made by Dr. Sutherland, of the Central Council for Health Education, that whenever undertaking propaganda in any subject, it should be presented to the audience in as many different forms as possible. When the diphtheria immunisation campaign was instituted in Britain on a really large scale a few years ago, the general public was assailed by radio talks, advertisements in the press, posters in the tube, by film shorts at the cinema, and by lectures at clubs and societies, until even the more drowsy citizen began to think that there must be something afoot which was worthy of his notice. Similarly with the education of a group of adult Africans, the emphasis must be on putting over the subject in as many ways as possible. To take for instance the all-important subject of hookworm: my experience has indicated that the audience should be shown adult hookworms in a bottle, should be given

a formal lecture about the life-cycle of the worm, should see a poster illustrating the way people get hookworms, should see a model of a latrine designed to prevent hookworm, and if possible should see a film which animates the worm in its natural surroundings. None of these methods of instruction is of any great value by itself, but by the principle of synergy the combination should be effective. The programme of a Health Week should be designed with this principle in mind.

A Baganda audience undoubtedly likes to be lectured at, and will maintain interest as long as any European audience. The spate of questions that ensues must always be taken seriously, and it behoves us not to begin a lecture that may appear to be on a low plane of scientific knowledge without a very considerable acquaintance with the subject, because the standard of question is often remarkably high. There need never be any fear of talking over the heads of the audience, especially if a well-trained and experienced interpreter is available. A lecture is a far more personal method of approach than the showing of a film or a poster, and personal contact is essential with Africans. You cannot ask questions of a poster, which therefore may be an attempt by Government to mislead you, but a lecturer is there in front of you and if he has stood fast after a barrage of questions then you are probably convinced.

Films are naturally a striking and important medium of propaganda, but there is a tendency to be deceived by the superficial glamour of a film into thinking that it is the final necessity for health propaganda. Nothing could be farther from the truth. To send an instructional film round the country, dissociated from other forms of health education, and dissociated from the routine activities of Assistant Health Inspectors is an almost complete waste of time and effort. Audiences will collect in their hundreds or thousands to see film-shows in Africa, but the appreciation of the instructional rather than the purely entertainment value of the film requires its combination with other methods of health education and with a planned system of sanitary improvement in the area concerned.

There are three types of film that are suitable for African audiences. The first is the documentary type of film showing the methods and results of good hygiene in other parts of the world. But if the general background of this type of film is foreign to the audience, little benefit ensues. The second is the story-telling type of film, of which "Dysentery," made by the Colonial Film Unit near Kampala, is an example. Here interest is created by a simple story in a very familiar setting. The third is the Walt Disney type, which combines a story with an animated explanation of the parasite concerned. In my opinion, based on considerable experience with these films, the ideal would be a film with the story in a local setting combined with shots of the parasites or disease vectors, not necessarily animated, but suitably spaced so as to allow the com-

mentator to give the necessary scientific explanation. Possibly for this purpose a film plus a film-strip would be most suitable. On many occasions when I have talked with the members of an African audience I have wanted to go back to the film, put on a particular "shot," and keep it on while I explained a difficult point. Baganda and, I believe, other peoples in East Africa, are progressing well beyond the stage of taking in a bald statement. They desire proof, and if that proof requires scientific explanation, then it must be given even if this is a laborious process.

Commentation is of very great importance and I am convinced from my own experience that technical officers such as Assistant Health Inspectors or Assistant Medical Officers are essential for this work. Only a few of the African members of any departmental staff will have an aptitude for this work, but they should be sought out and cultivated. They will be much better than professional commentators who are not conversant with the subjects of the film. There should never be any hesitation about showing the film on successive nights at the same place —in fact this is highly desirable with difficult films. Similarly, small audiences should never be despised, for the smaller the audience the greater the chance that the educational rather than the entertainment purpose of the film will be understood.

I must pay tribute to the great help which we have received from the Walt Disney "Health for the Americas" group of films lent to us by the American Consular Service. In my district as part of planned campaigns, "Hookworm," "Infant Care," "How Disease Travels," and several others have had hundreds of showings. I should like to assure Mr. Disney that the figure of "Careless Charlie," or "Kalibunyaga" or "Kapere" as we call him in Baganda, is becoming as well known in some parts of Baganda as "Popeye" is in America. One or two of the films of that series have been rejected after trials in the field but the remainder certainly do get their lesson across. An interesting piece of audience research work was done in Baganda by Mr. Spurr, of the Colonial Film Unit, with the Hookworm film. Microphones were hidden among the crowd and recordings made of the comments picked up. The general conclusion was that the degree of comprehension of the audience was high. (One interesting comment heard was, "Don't say that, they might be listening!")

Posters are probably the next most complicated medium of propaganda, and in the production of suitable material one immediately comes up against one's ignorance of techniques of producing mass education material. This would form the subject of a lecture by itself, and a subject on which I am still uninformed though we have had some recent experience in this direction. Posters again fall into two groups, those that tell a story of how an individual contracts a disease and how it

affects him, with possibly pictorial advice as to how to prevent the disease, and secondly those that illustrate diagrammatically the life-cycle of a parasite or disease vector. In my opinion the two should go together and be shown in pairs. An obvious comment is that a poster, exhibited with all the skill of a professional advertiser, is likely to achieve little with an African audience unless someone is detailed to stand nearby to explain it and to ensure that the people who are looking at it are doing so with their brains as well as their eyes. This implies once more that as with films, posters must be used as part of a co-ordinated scheme of health education.

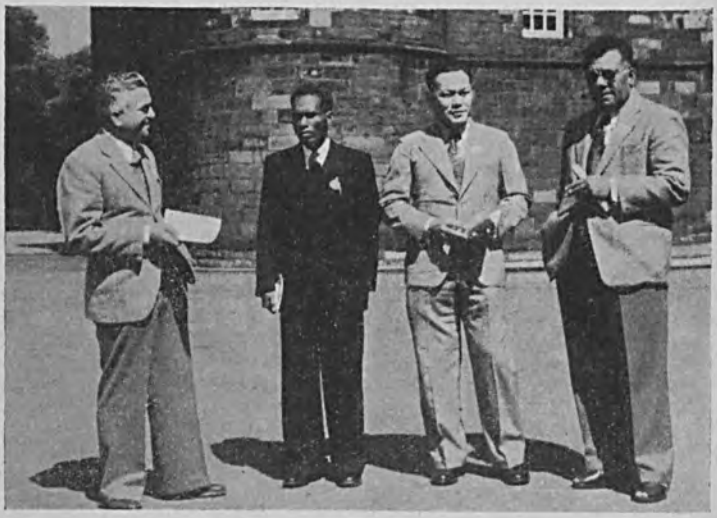
A popular poster which we use at present has a series of black-and-white drawings showing, first, a man defaecating in long grass on a slope above a water hole, then a woman drawing water from this place, then her husband drinking it and later going to hospital. These pictures are surrounded by suitable explanatory legend.

Demonstrations and models are essential to any instructional programme. Apart from the usual bottles of worms, agar plates of good and bad water, hæmatocrit tubes of normal and anæmic blood, models of flies and other insects, we have found that three-dimensional models are very popular, and models of the sanitary development of pieces of rural Africa produce great discussion and general interest. It is the interest and argument which all forms of propaganda material create that is of more importance than the mere learning of the lesson of the article itself.

The final necessity in any programme of this kind is a series of leaflets or booklets setting out the facts and lessons of the lectures, posters, demonstrations, etc. The African audiences with which we have to deal are well aware of their deficiencies of memory and intellect; they continually ask for some written statement of what they have been told so that they may take it away to discuss with their friends. There is much less material available in the vernaculars of Uganda than there is in Kenya. This is a deficiency which we intend to repair and even to reverse in the near future. In the meantime cyclostyled notes are prepared and distributed.

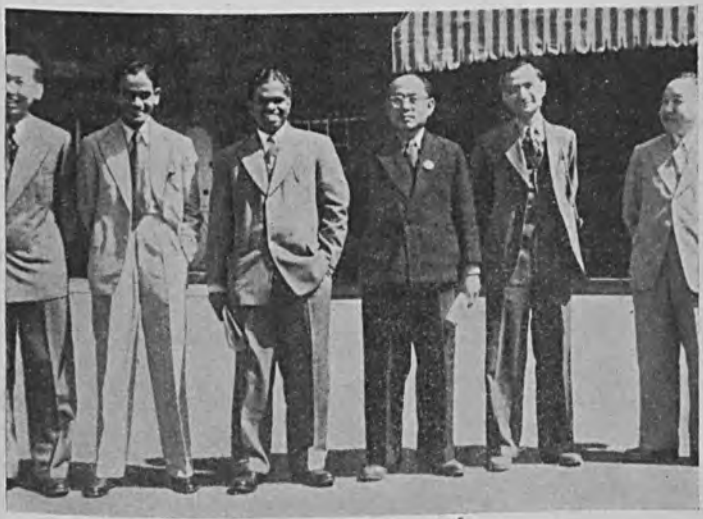
A further technique which we intend to try out in future is to encourage organised discussion groups following the lectures and demonstrations. There are signs that such groups develop spontaneously among our audiences and if they can be organised and directed by African technical staff, they may become extremely efficient means of cementing the lessons already partly understood.





SITORS TO BRITAIN





Testing African Children

by MISS Z. MARSH

THE consensus of opinion would appear to indicate that the African has difficulty in following a feature or documentary film produced for Western audiences. The difficulty appears to persist to some degree, even when he is shown a simplified film produced specially for an African audience.

On the evidence of investigations so far carried out, it would look as if the root of the African's difficulty lies either in visual perception or in an apparent inability to concentrate on the commentary and the visual image. This last difficulty appears even when the linguistic problem seems to be solved satisfactorily.

But these are only opinions. No objective evidence appears to exist which offers scientific support. This is understandable when one recalls Macmillan's dicta, in "Africa Emergent," that less than one per cent of the African population outside the Union reaches the equivalent of the top form of a British primary school. Testing illiterates to give results which are objective is very difficult, unless individual methods are possible; and these are *ipso facto* ruled out by the nature of the gatherings at which nearly all films are shown to Africans. Results obtained by the "observer" and other technique can not be assessed statistically and their value must, therefore, remain a matter of opinion.

In these circumstances it seemed worth while making an attempt to define the problem by measuring the reactions of a number of African schoolchildren in Johannesburg. These were selected because it is easier to assess the background and educational attainments, including literacy, of schoolchildren than of adults; and comparisons therefore come within the range of possibility. It had been noted that previous investigations seemed largely to be limited to audiences which were either not literate and/or lacked the experience of seeing films. The latter was felt to be important in that the need for special films for Africans is sometimes advocated on grounds of racial differences, as apart from being a measure to deal with any people lacking film sophistication.

Johannesburg therefore seemed a good area to choose in that it offered the two advantages of several schools with relatively large standard sixth forms and an unusual number of popular film shows for African children. Standard six is roughly equivalent to the top form of an English primary school and those who attain this in an African school can usually be classified as literate. As regards the second advantage, the Johannesburg Native Welfare Department runs regular film shows for Africans in the

municipality. During the year ended June 30th, 1949, the total attendance at these numbered roughly one million; and throughout this period there had been a regular film show specially for children in the area from which the greater number of the testees was taken. It was not, therefore, surprising that 90 per cent of them claimed to have seen six or more films.

This city, however, presented a problem in that there are at least four major African languages spoken in it, between which there is definite rivalry. In these circumstances the Native Welfare Department have adopted English in their film shows; and this practice was followed in this investigation in view of the fact that it had been noted that (*a*) all the children had received instruction in English for at least four years, (*b*) that they lived in the midst of an English-speaking community (incidentally there are a few children who claim English as their home tongue), (*c*) that in one group, which was checked, five different African languages were spoken, none of which was intelligible to all the class. It was felt that scientific subject-matter would be that most likely to yield a purely objective result. The film chosen for the experiment was, therefore, the Housefly, a 16-mm. Encyclopedia Britannica film which takes ten minutes to show and has a good reputation as a teaching film. It was run through twice, with an interval in which the children's attention was drawn to things to observe and the use of such difficult words as "expander" was explained. Although it had previously been ascertained from the school syllabus and notebooks that none of the children had had a lesson on the fly for two years, there had to be a better check than that on their previous knowledge. The 118 African children who were being tested were therefore divided into two groups exactly matched as regards the standard they had reached, the school from which they were drawn, sex and age, in that there was not more than a difference of five months in the average age of any group. They could not be matched for intelligence there being no intelligence test which can be satisfactorily applied to Africans; but a correlation was obtained between the achievement of one group before and after seeing the film. For the rest the control group as a whole answered a set of questions before they saw the film, and the experiment group saw and answered these questions for the first time after seeing the film. In this way it was possible to measure fairly accurately the exact increase in knowledge shown by the children after seeing the film.

On the whole most experience results in some changes in knowledge; so to assess the gain it had to be looked at in the light of some other data. A check group of European children was therefore secured who were also divided into two groups, matched likewise for school, attainment in reaching standard six, sex and age. Next, in order to compare the learning capacity of the same African and European children when taught by

other methods two more biological subjects were taken: the bird, concerning whom the children were given extract to read from a textbook of a standard parallel to that of the film, and the fish, about whom I gave them a lesson complete with demonstration jars of fish. For both the reading extract on the bird and the lesson on the fish the children were given the same time as that allowed for the double showing of the film, plus interval. In both cases the control groups who were used for the film had questions before learning about either fish or bird; and these contributed to a check on the amount of previous knowledge likely to be possessed by the experiment group who were matched with them as described above.

In regard to all three subjects steps were taken to ensure that the tests were objective both as regards setting and marking; and that the Africans were not relatively handicapped by spelling or writing in what was to most of them not their home language.

When the results obtained by the European children from standard six and the African children from standard six were compared it was seen that the African score was very significantly better than the European in regard to the lesson on the fish (demonstration lesson). But the reverse was true for the reading extract and for the film, from both of which the Europeans learned more than the Africans. The first result may be partly explained by the tremendous interest shown by the Africans in a lesson which involved living material and more active participation than that to which they were accustomed (this interest was not shown to anything like the same degree by the Europeans), but it does also show that the fact that the Africans did worse than the Europeans when viewing a film cannot be easily explained away as due to a lower educational capacity; because there was at least one set of lesson conditions in which they were capable of beating the Europeans.

Another curious fact emerged when the scores obtained by the African group after studying the extract and seeing the film were compared and that is that there was no significant difference whatever between them. Judging by this an African learns no more from a sound film than he does from reading to himself an extract couched in language very similar to the commentary of the film. Granted that his attention will often be divided between the commentary and the screen, it is rather surprising that the visual image did not more than compensate for the divided attention, especially as the film was seen twice, attention was drawn to significant points, and the questions dealt for the most part with information that could have been obtained from the visual image. Incidentally the European children learned more from the film than from either of the other two methods.

However, it should be noted that the average score of the European group after seeing the film was 61·9 per cent and this was exceeded by

three Africans. One African girl also sent in a voluntary essay which showed that she had an exceptional grasp of the entire film. While a number of answers to the questionnaires showed direct observation of points not alluded to in the commentary, others showed that the film had cleared up misunderstanding. Thus to the question: "Why do some people have wire nets or screens on their windows?" six out of twenty-three answers in the control group of one school which had not seen the film answered: "To keep robbers out"; but no paper gave this reason in the experiment group of the same school. A mark could only be scored for the correct answer, "To keep flies out"; but the film had apparently cleared up misunderstandings in some minds and was thus more valuable than the marks showed.

Taken as a whole, however, the evidence pointed to a different approach to the film by African and European. An attempt was made to check this by finding out whether groups of Europeans who were not used to films found the same difficulties. A letter from the Highland and Island Film Guild suggests that they don't; but further research is needed to secure definite figures to substantiate the belief, which appears common, that Africans find greater difficulty in following films than do Europeans.

One suspects that the lack of two-dimensional art in Africa may be significant in this respect because it means that the African lacks experience in interpreting Western two-dimensional art. This lack of experience goes very deep, and Biesheuvel, in some recent research, found that South African Bantu given a piece of coloured cardboard cut out as a hut could not identify even this familiar object. To them it was a piece of coloured cardboard and no more. It is sometimes forgotten how artificial our translation of objects into two-dimensional representation is. We may be aware that the top of a cup is circular; but we are so accustomed from childhood to pictures of cups that an ellipse for the top seems at least as natural. The African is not. In the country he may never have seen a picture and even in the towns he is less familiar with them than a European. His own art is entirely three-dimensional. This environmental difference may lie behind the results achieved by Thouless and Beveridge when they tried to measure the degree of phenomenal regression to the real. Those who have high indices of phenomenal regression are the people who tend to retain a very clear memory of the real object. Research monographs by Thouless and Beveridge suggest that the degree of phenomenal regression varies greatly from one individual to another, and there looks to be a racial difference which would appear to support the view that the African tends to see objects in a manner much farther from the principles of perspective than do the majority of Europeans. Films therefore might appeal to them which not only show the objects in a familiar position, but stress their solidity by back-lighting and "modelling."

There is clearly room for much further research; but may I plead for more pilot experimental work to be centred in the schools. Conditions favouring objective research will be difficult enough even here; but they are multiplied outside; and unless results are objective they can only remain expressions of opinion, of which each is entitled to his own.

The 16-mm. B.T.H. Sound Projector

TYPE 301

by R. W. HARRIS, A.R.P.S., *Colonial Film Unit*

THIS projector is well designed and embodies three points which are of great advantage particularly when large numbers of projectors have to be maintained and serviced. It costs £235 and runs on A.C. only.

The servicing of projection equipment has sometimes necessitated the withdrawal of a projector from service, but in the case of this machine three points bring it nearer to eliminating the actual withdrawal, by a method of unit construction.

(i) The main amplifier complete withdraws from the main chassis simply by unscrewing the fixing bolts. The exchange of an amplifier is but a few minutes' job.

(ii) The main synchronous-drive motor can be exchanged in the same way.

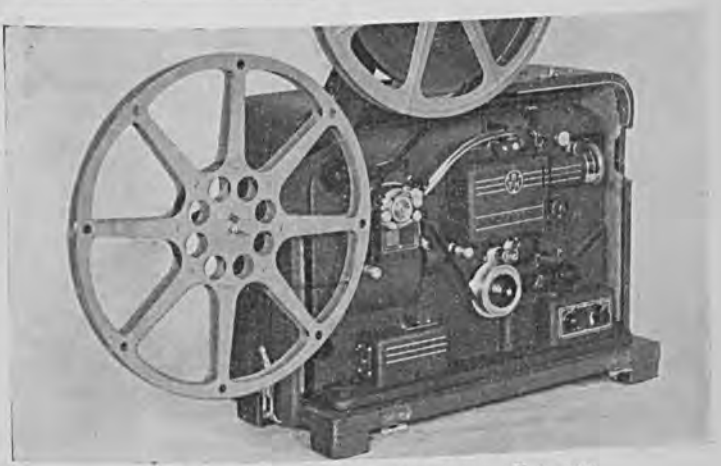
(iii) The back section of the gate, complete with the precision set claw pull-down mechanism, can also be exchanged as a unit. Slight adjustments are necessary with the replacement, but again a few minutes is all that is required before the projector is in service again.

The body of the machine is finished in black crackle cellulose, mounted on a wooden adjustable base which is the means of raising or lowering the projector for screen adjustment.

The outer casing, or blimp, is covered in blue leatherette and lined with felt. This blimp is in two halves: (1) the back section which can be locked on to the machine, and requires removal for access to inching knob and lamp replacement, and (2) the front section which can be locked into position to form a sound blimp while running, and is hinged from the base to facilitate loading and focusing of the machine.

Access to the working controls—"Lamp" and "Motor" switches, "Volume" and "Tone" adjustment—is through openings cut away from the front section of the blimp.

The speaker cabinet houses a 12-in. permanent-magnet speaker, and



The 16-mm. B.T.H. Sound Projector—Type 301

is in blue leatherette finished to match the blimp with metal protective corner pieces.

Alternative Finish For Tropical Climate

If so desired the finish on the projector blimp and the speaker case can be of "paint" instead of leatherette, as it is known that the leatherette finish does cause trouble by peeling under humid tropical conditions. The "paint" finish also protects the wood.

The Complete Equipment

The projector in its blimp (ready for transportation) measures 19½ in. long, 14 in. high, and 8½ in. wide and weighs 53 lb. (24 kg.).

While in use the dimensions would be 30½ in. long, 26½ in. high, and 8½-in. wide, using a 1,600-ft. reel loading.

The speaker cabinet measures 21½ in. long, 16 in. high, and 9 in. wide. It weighs 53 lb. (24 kg.) with accessories, which include:

(*a*) Mains transformer, measuring 7 in. × 6½ in. × 5 in., having adjustments for 90 to 270 volts at 50 cycles A.C. and complete with fuses and voltmeter test socket.

(*b*) 16-ft. mains three-core cable.

(*c*) 7 ft. 6 in. multi-core, transformer to projector lead.

(*d*) 50-ft. twin-flex speaker lead.

(*e*) 1,600-ft. take-up reel.

There would be a limited space after the accessories are packed to take spare valves and lamps.

Light Source

A 750-watt 115-volt pre-focus lamp is the illuminant, offset at right angles 3 in. behind the picture aperture of the gate. The lamp is focused on to the gate through a main condenser 1½ in. in diameter on to a mirror set at 45° to the lamp. Another coupled condenser fixed to the shutter-housing focuses the light on the aperture plate of the gate. The lamp is cooled by a fan blowing cool air up from the base of the lamp.

Shutter and Interrupter

At 24 frames per second 48 interruptions are made on the screen per second by a single-bladed shutter revolving twice to each pull-down action. Its rapid "pull-down" mechanism enables a comparatively narrow shutter blade to be used, allowing the maximum light to reach the screen. If the intermittent movement should require attention the whole unit including the shutter can be replaced as a separate unit.

For silent projection at 16 frames per second, a second blade is moved into position from behind the original blade manually by taking off the cover immediately behind the gate and positioning it.

At 16 frames per second, with the two-bladed shutter revolving at two revolutions per frame causing 64 interruptions per second, flicker cannot be observed, but screen illumination is very much less.

A double-claw "pull-down" is the method of imparting an intermittent movement to the film, the claws inserting and withdrawing themselves at right angles to the film, which helps picture steadiness.

Screen Illumination

Tests for screen brilliance were made with the 750-watt 115-volt lamp and the 2-in. f/1·65 bloomed lens.

A picture size 7 ft. 6 in. × 5 ft. 8 in., with the projector 37 ft. from the screen was selected as maximum size, and minimum required illumination for both direct and reversal positives. A matt white-surfaced screen was used.

At 24 f.p.s. a reading was taken in the direct light beam at screen level by Weston candle-power meter. The reading obtained was 13 ft. candles. Another reading was taken at 16 f.p.s. using the two-bladed shutter. The reading in this case was 9 ft. candles.

The evenness of the projected light was very good, falling off slightly left and right of the screen (this being perceptible when the light beam only was projected).

Projected Image

The cover of the different lenses cannot be assessed, as only one lens was available at the time of test, this being the 2-in. lens. It has very good definition falling off slightly at the edges left and right, when the picture is focused in the centre of the screen. This lack of definition at the edges is only obvious to a critical eye.

Other lenses made for this projector are the 1½-in. f/1·5, 2½-in. f/1·15, 3-in. f/1·65, and 4-in. f/1·5.

Take-up Drive

A smooth, variable, automatic tension action of the take-up is necessary to eliminate strained perforations from the beginning to the end of a 1,600-ft. capacity reel.

The friction method employed on this projector acts somewhat as a governor allowing an even tension from a small to large diameter reeling.

Sound Optics, Amplifier and Reproduction Quality

The sound optics are designed to focus the light slit in two positions at the scanning point. (1) For normal prints. (2) For dupe reversal where the film is projected the opposite way round. This helps considerably where a programme is mixed, as the change can be made by a quarter-turn revolution of the sound optics focusing the beam, for clarity of reproduction, in the "top" frequencies.

The optics consist of a barrel holding the lens assembly and mask, with the rotating focusing adjustment; the exciter lamp, a 24-watt 4-volt single-filament energiser can be adjusted by raising or lowering the lamp for alignment of the filament with the slit.

The film is scanned while travelling over a rotating drum connected to the fly-wheel, which, coupled with a viscous oil coupling ensures constant speed at the scanning point.

The light beam transmitted through the track is picked up by a prism directly behind the scanning point, bending the beam at right angles to the photo-cell.

The photo-cell housing is designed as part of the casting to the main body of the projector leaving the cell exposed when the front section of the blimp is not in position. In this case all extraneous light on A.C. current supply is accepted by the cell which is reproduced as hum through the sound channel. (In our opinion a masking of the cell is a necessary addition to overcome pick-up of this nature when focusing the picture, as the front section of the blimp has to be dropped for this operation.)

The amplifier has two stages of amplification embodying a negative feed-back circuit, with two output valves working in parallel. Miniature

valves ensure a small complete unit, which can be withdrawn entirely from the main body of the projector, having a 10-watt undistorted output which feeds a 12-in. permanent-magnet speaker.

Sound reproduction is generally good, having plenty of boost. Quality of reproduction can be varied with a tone control which cuts top, and increases base by means of a variable condenser. The makers claim this machine has a sound frequency range of 50-7,000 cycles.

In testing sound reproduction, the tone control was first used in the "Top" position. Amplifier "hiss" was prevalent and sibilants were slightly distorted, but as "Top" was gradually cut by using the tone-control adjustment, speech and music quality increased while background "hiss" was cut proportionately. The tracks used were from our own library, and were very varied in their selection.

Microphone and Gram. Pick-up Socket

A "plug-in" jack system allows a microphone, or pick-up from non-sync, to be used through the projectors amplifier.

In both cases when the jack is plugged in, the photo-cell is isolated so that when film reproduction is required the jacking-plug circuit must be broken. The circuit does not allow both channels to be used for mixing purposes, but by inserting a switch into the pick-up circuit a quick change can be made from one to the other. A magnetic-type gram. or microphone pick-up gives the best results.

Very few of these projectors are in general use in the colonies and little information is available regarding their behaviour over a long period of time. It would be appreciated here if any reader with experience of this projector could find the time to send in a report on it.

Films We Have Seen

BUILDING CONSTRUCTION

Brickwork

Topical Film Co., Ltd., who some years ago produced the excellent instructional series, "Basic Woodwork" and "Basic Engineering," have recently issued three series of films relating to building construction, including brickwork, plumbing and plastering.

The brickwork films are seven in number, all available in both 35 mm. and 16 mm. They possess the essential attributes of instructional films of this kind; the pace in general is suitably slow for teaching purposes; photographic quality and lighting are good, with plain, well-contrasted backgrounds; and, a point of primary importance, the majority of the shots are in close-up. Accordingly, details of both construction and

technique are most clearly demonstrated. The series as a whole and the individual films are well planned; for example, the basic points of good bricklaying technique are introduced neatly and smoothly into the two films covering demonstrations of half-brick and one-brick wall construction, while the more advanced skills are concentrated in other films. In addition, as all the demonstrations are performed by highly skilled workers, the films set excellent standards of craftsmanship. On the whole, the series deals with essentially filmic material, though the survey of classes of brick in the first reel, and much of the bonding material in the second could be as usefully covered by filmstrip.

Of the seven films, "The Half-Brick Wall," "The One-Brick Wall" and "Setting and Fixing Joinery" are particularly clear, straightforward expositions and should prove very useful aids to learning in technical and trade schools. Films are rarely intended to be the sole means of teaching a subject, and especially is this so in the teaching of crafts where actual demonstrations and practical work are of primary importance. As supplementary aids, however, films such as this series can play a valuable part in instruction; by their more than liberal use of close-ups they can present detailed material to many students at a time, from the best viewpoint and much larger than life. Again, they can have value as concise introductions to the more lengthy or intricate jobs, while for revision purposes, particularly in a craft such as brickwork, films can provide a short cut and time-saver for both teacher and student.

BRICKS AND MORTAR. 10 *mins.*

The various classes of bricks are surveyed. The gauging of mortar, hand and machine mixing and the use of the pan mill are demonstrated. The method of describing wall thickness in terms of brick length is explained.

BONDS. 8 *mins.*

How bonds determine the strength and pattern of brickwork. The main types of bonding are illustrated and their advantages explained. Treatment at stopped ends is shown.

HALF-BRICK WALL. 9 *mins.*

Using stretcher bond, the film shows the building of a demonstration half-brick wall. The first stage—the construction of corners. The importance of accuracy is stressed; the use of the plumb level, line and pins and corner blocks. The techniques of trowelling mortar and laying bricks.

ONE-BRICK WALL. 13 *mins.*

Construction of a one-brick return angle. Treatment at corners—toothing and racking back. The use of datum pegs and gauge rod. Laying damp-proof courses. String and zinc tingles. Protection of air bricks by slate or the Welsh arch. The method of constructing the latter is shown in detail.

CIRCULAR AND SQUINT BAYS, GABLE KNEE, CORBELLING, TILE CREASING. 13 *mins.*

Trammel and templet methods for circular walls. Obtuse-angled walls, using squint bricks. Constructing knee of oversailing brickwork. Angle cuts for gable bricks. Corbels for wall plate and attached pier. Tile creasing with brick on edge finish.

SETTING AND FIXING JOINERY. 7 *mins.*

Bedding a stone sill. Fitting a weather bar. Taking in the window horn. Using broken bond to accommodate the frame when not brick size. Fixing frames by metal tie, breeze brick and wood slip.

ARCHES. 2 *reels*, 19 *mins.*

The ringed arch, using uncut bricks; the axed arch, including the marking of the templet and cutting bricks to shape; the gauged arch, and the use of the cutting box. Methods of setting out and construction are shown, some sections in considerable detail. Attention is paid to special methods of applying mortar.

New Films

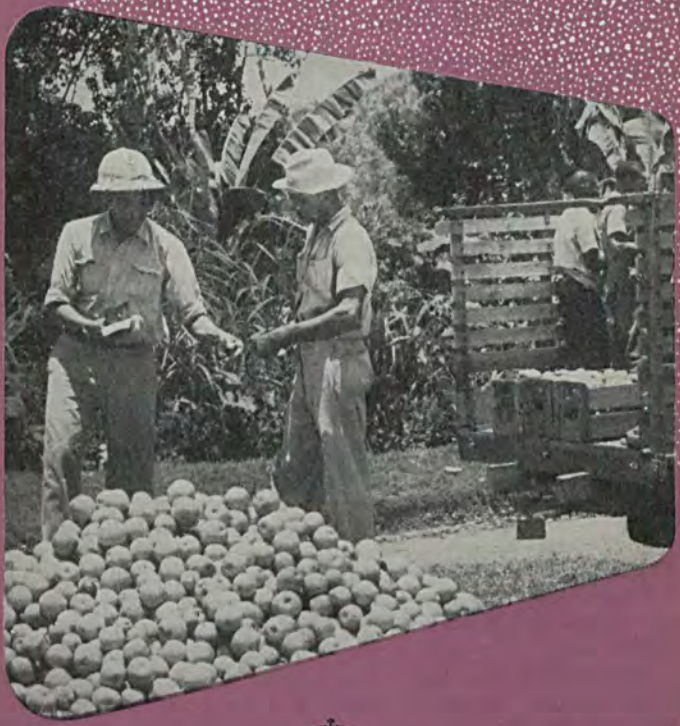
190 THE FIRST STEP
(16 mm. Silent. 980 ft. 28 mins.—Tanganyika 1951.)
Shows the training of an Askari from the day he joins as a raw recruit to the passing-out parade. Includes issuing of kit, recreation, training of the mind, riot drill, crime detection and the final interview.

191 THE UNIVERSITY COLLEGE OF THE WEST INDIES
(16 mm. Sound.)
This film was produced, under supervision, by the students of the West Indies Training School and gives a general picture of the type and standard of work carried out in the various faculties of the University College.

192 CITRUS HARVESTING METHODS
(16 mm. Sound. 482 ft. 12 mins.—West Indies 1951.)
Another film made by the students of the West Indies Training School shows some of the chief causes for the high percentage of rejected fruit resulting from faulty harvesting methods in the citrus groves. Improved methods and the use of up-to-date equipment are demonstrated. (A film strip on the same subject was also produced.)

193 DELAY MEANS DEATH
(16 mm. Sound. 583 ft. 15 mins.—West Indies 1951.)
The third film made by the students of the West Indies Training School. This film deals with the problems of tuberculosis in the towns and tells the story of two men, one who waited too long before going for treatment and the other who went for treatment before it was too late. It indicates the preventive measure which can reduce the spread and minimise the danger of T.B.

Colonial Cinema



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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

ONCE again we in the Colonial Film Unit wish all our readers a very happy New Year wherever they may be. It is hoped in the next edition of *Colonial Cinema* to give a full survey of our work over the last year.

The Producer, Mr. Sellers, has recently returned from a visit to the West Indies, the purpose of which was to inspect the work done by the various trainees in their own territories, and to advise the Governments concerned on the setting up of their film Units. Visits were paid to Jamaica, Trinidad, British Guiana and Barbados. At the request of the Information Service of the State Department in Washington, Mr. Sellers spent four days in the U.S.A. Both in Washington and in New York useful contacts were made and the interest shown in the technique of film making which we have developed over the last twelve years was considerable. Elsewhere in this edition readers will find in more detail a description of his visit.

Requests for the loan of C.F.U. films are increasing at an alarming rate, and as we have no lending library it is becoming a very difficult problem to satisfy everybody's needs. The most frequent request is for a "universal appeal" film on practically all our Colonies. Unfortunately very few of the type of film showing the ports, inland routes, the railways, customs and progress of the people, etc., in one composite film have been made. Other Colonial Film Units may wish to consider this type of film as it is not only useful to show to the people of that colony, but is very useful in keeping neighbouring territories informed and is also good propaganda value for showing in the United Kingdom.

Mr. P. Morton Williams, an anthropologist, has been seconded for work on Audience Research from Ibadan University. He departed by air from the United Kingdom on the 21st November and was followed on the 28th November by the Officer-in-charge of the Unit, Mr. R. Gamble. They hope to spend approximately 10 months in Nigeria, in urban and rural areas in the north, south and east.

When this investigation has been completed in West Africa they will return to the United Kingdom to write their main report, and it is hoped that their findings will be made available to Colonial Governments. In the light of these findings consideration will be given to whether the investigation should be continued in West Africa or whether the investigation should be switched to East Africa. The Unit is equipped with a Mobile Cinema Van and also with a Standard Estate Vanguard containing portable projection and recording equipment. Experiments in the use of infra-red photography will be made and also reactions of audiences to colour films and sound effects.

Commentary Hints

by GEORGE PEARSON

SINCE the screen picture is a sense perception, through the eyes, to the African, we must permit him longer time to appreciate its content than we might need. Whilst the moving picture is before his eyes he is absorbing its pattern, and recognizing that which is familiar to him.

Nothing must happen to disturb this absorption. To hear words arousing a new sense perception of *sound*, introduces a very disturbing element which confuses the appreciation of scene, and especially so if the words merely reduplicate what is quite clearly happening on the screen.

The good commentary waits for the precise moment of fine timing when it can hint at an implication the scene itself suggests. The hint, if well chosen, stirs the African mind to fresh ideas and thus a *concept* is born.

Occasionally there may be no opportunity for an implication, but great opportunity to arouse eager interest in what is to follow scenically. A hint towards this will stir excited desire to see what follows, and the gateway to the mind through the eye is wide open for new perceptions, which may lead later to new conceptions.

An illustration of what I mean can be given from our film of North-allerton School. The many children are running from all directions towards the school doors. It is the opening of the morning session.

A weak commentary would state that the children were running to morning school. A better commentary would, *with good timing*, hint that surely so many children must need wise control.

Then the children hang up their outdoor clothes carefully, and move towards the classrooms in an orderly manner.

Weak commentary would tell us this in words that are unnecessary. Good commentary would hint that there must be a good influence in this school. Thus we are well prepared to appreciate the next scene of the headmaster himself, as he enters the schoolroom to greet his pupils.

Thus, without one useless word, we have hinted at two vital implications about that school . . . the actual visuals have been amplified and illuminated, and fresh ideas of good order and wise control have been aroused in the minds of the audience.

To revert to the matter of commentary structure, be awake to the vital need for economy in words . . . the fewer the better as long as purpose is achieved. No words relating to the scene on the screen must be so many in number that they flow over to the next scene. Such words would only confuse the mind that is now interested in the new scenic material.

In a nutshell, the commentary must be concise, clear, free from pedantry, and completely devoid of reduplication in words of what the visuals show clearly. Its aim is picture-amplification and illumination. The ideal, ambitious and splendid, is the arousing in the minds of an audience the full implications of the visuals.

As a method to keep to these ends, I suggest that the writer of commentary works as I advise hereunder:

Since, Mr. Commentator, you know what the *theme* of the picture is . . . what its purpose is . . . and what you want the African to *remember* when it is all over . . .

WHAT in this scene is clearly obvious and needs no words of mine to reduplicate?

WHAT might this scene suggest to the African, if I am wise enough to give him a hint?

WHAT is the least number of words in which I can give him this hint?

Mobile Cinema Shows in Africa

By W. SELLERS, M.B.E., *Producer, Colonial Film Unit*

Introduction

THE purpose of these articles is to assist those who, with little or no technical knowledge, may be called upon to supervise or operate equipment in Mobile Cinema Vans and Travelling Projection Units. A thorough understanding of the equipment will help greatly in avoiding unnecessary trouble, delay and interruptions when giving demonstrations. The various subjects treated in these articles are of vital importance to the performance and service which the equipment will give.

A very simple error on the part of the operator may cause some part of the equipment to fail at a time when its satisfactory operation is essential. For this reason it is strongly urged that copies of handbooks supplied should be kept with the mobile cinema so that they can be consulted in time of need.

The vans will be required to operate over long periods without skilled servicing. For this reason the responsibility of maintaining the equipment in good condition falls upon the operator. This is, perhaps, as it should be, because the operator will, it is hoped, recognize his responsibility and set up a regular routine which will enable the equipment to be maintained in good condition. In this way he will become familiar with the entire equipment and be able to replace or readjust minor parts without causing delay in an itinerary or the expense and miles of travel by a skilled mechanic or electrician. On the other hand, the operator should not proceed blindly. He must not attempt to change an adjustment until he has studied the instructions carefully and understands the construction.

The writer has experienced operating mobile cinemas over a period of almost four years, through wet and dry seasons, in all parts of Nigeria. During that time, film demonstrations, totalling over 1,000 hours, were given to over two million Africans. Itineraries covering tours as long as five months ahead were strictly adhered to and every demonstration arranged given without a single mechanical or electrical breakdown; not even a broken film. This is a compliment to the African staff who, without any previous training, assisted when on tour in maintaining the vehicle and equipment in serviceable condition.

Cinema vans are thoroughly tested before shipment and nothing more serious than slight teething troubles may be expected.

The temptation to give a public demonstration before the van is properly run in and before the staff is thoroughly trained should be

avoided. The complete programme for a demonstration should be rehearsed many times with the full equipment working. Every demonstration should be carried out with the utmost precision. In many respects it may be considered in the same light as a stage show where all concerned must know thoroughly the parts they are to play and carry them through to the best of their ability.

The success of film demonstrations depends on showmanship and stage-management. *This cannot be too strongly emphasized.* The officer in charge should combine the best qualities of the teacher, the orator and the showman. The most perfect apparatus and projection are useless if the audience is not fully engaged and kept on its toes by skilful presentation. Only practice can give the requisite degree of skill in this difficult art, but much can be done by intelligent approach to the work. Officers should realize from the outset that the success of their work will depend upon their own personal contribution, and should thus seek always to improve their technique of presentation.

Staff for the Mobile Cinema

The operator of the mobile cinema will usually also be the driver of the vehicle. Every operator should have a keen interest in the work. He must take a pride in caring for the equipment placed in his charge and see that it is always kept clean. He should be made responsible for seeing that the whole equipment is given the attention needed at regular intervals, such as greasing the chassis, oiling projector, changing of the oil in chassis engine and petrol engine of the alternator.

The assistant should work under instructions from the operator. He should be suitable for training as a second operator so that he could operate the van in emergency.

The duties of the interpreter are of the highest importance. He should be a permanent member of the staff of the cinema van, preferably able to speak the language most widely used and competent to take complete charge of the remainder of the staff. For this reason he must travel with the van and all instructions to the driver should be given through him. The interpreter should be made responsible for translating an adaptation of the model film commentaries.

He should memorize his translations so that he can speak them without reference to a script. Experience has shown the need for checking all translations before they are used in public.

Although the following information refers particularly to conditions in Nigeria, it is of general application and will be useful to those responsible for arranging propaganda demonstrations in any part of Africa.

It is desirable that the first few tours made by the mobile cinema should be closely supervised by a responsible officer, who would arrange

for and supervise all demonstrations. Later, when officials in various parts of the country become acquainted with the possibilities and technique of this rather specialized medium, and the African staff are well trained, it should not be necessary for an officer to tour with the unit.

After deciding upon which towns and villages to visit, the officer should plan an itinerary and obtain information regarding the most convenient routes to follow. The itinerary, with a covering letter, should be circulated to all concerned so that local arrangements for the visit may be made and announced well ahead.

Film demonstrations are not sufficient in themselves. They should be preceded by preparatory work carried out during the day. A good procedure is to arrange for a meeting round about 10 a.m. under the chairmanship of the Administrative Officer; all local influential people, including the local chief and his council, headmasters, teachers, court clerk, and other enlightened Africans are invited to attend. At those meetings the reason for the visit by the cinema unit is made clear and the fundamental theme connected with the evening film demonstrations thoroughly explained.

It is recommended that the audience should be invited to ask questions at suitable intervals during the talk. The subjects raised in the discussion are a valuable indication to important points of interest. Every effort should be made to ensure that influential people who attend the preliminary meetings clearly understand the reason for the visit; they are the people who will pass on all the necessary explanations to the local public once the unit has moved on. At these meetings the Administrative Officer should be asked to suggest a local person to speak over the microphone to the public at the evening demonstration in support of the subject of the visit. In arranging this it is as well to ascertain the views of the person invited and give him guidance when necessary. A tape recording of the speech can be made in the day-time and played back over the loud speakers in the evening. If the speaker chosen is the local chief, and the van is to visit other towns within his jurisdiction, a recording made by him would be very useful for including in the demonstration in these towns.

If school teachers attend these day-time demonstrations, arrangements may be made for them to return in the afternoon with their older scholars (say Standard III upwards) when the talk given in the morning can be repeated in class-room style. Should there be many schools in the district, ascertain the number of scholars from each who may be expected to attend, and, if there are too many for the accommodation provided, they should be divided up and times given for the different schools to return. Essays written by the scholars provide useful information and often bring to light interesting points.

When visiting a new district a suitable site for the evening demonstration should be chosen as soon as possible after arrival and the public informed of the place and time. The mobile cinema, by nature of its size and unusual appearance, will be found quite sufficient to start the people talking the moment it makes an appearance in a town or village. A few announcements here and there are all that is necessary as the news will travel round the town quickly.

On no account should an attempt be made to give a demonstration in a confined space unless the attendance can be very effectively controlled. The larger the open space the better. An ideal site is one where the rear of the van can face the direction of the town, on ground which very gradually slopes up from the van. The reason for facing the town is twofold:

(*a*) the loud speakers are directional and will attract people from all over the town;

(*b*) many people will continue to assemble after the demonstration has actually started, and, by approaching the van from the direction of the town, they will stop as soon as they can see the picture screen well enough; whereas if the van is placed the other way round, the crowd will pack close to the van and although in this position they cannot see the screen, nothing will convince them that the back of the crowd is the best place to see and hear. This is quite apart from the fact that it means interrupting the demonstration to try to persuade them to move and also avoids interfering with young people comfortably seated on the ground near the front of the van.

Undulating ground should be avoided as only the people standing on the ridges will be able to view the screen.

It is always advisable to take the mobile cinema to the proposed site during the day and point out to the operator the exact spot from which the demonstration will be given. If a doubtful culvert is encountered there is still time to arrange for another site.

The interpreter and operator should be instructed to have the van in position and prepare for a display half an hour before dusk.

Seating, etc.

Arrangements may be made for one or two chairs to be provided for such people as the Administration Officer and the local chief. These chairs should be placed roughly 30 yards from the screen. On no account should forms or benches be allowed because members of the audience are sure to stand on them and thus obscure the screen from the view of those behind.

With the arrival of the van at the site many small children will collect; they should be instructed to sit on the ground between the screen and the chairs (if any). See that the children are seated close together as many more will come along later. Adults should be requested to stand at the rear of the space occupied by the children.

Programme Balance

In arranging a programme careful attention should be given to the balance between films and talks. The talks should be made short and crisp; they should be straight to the point and devoid of all padding.

Experience has shown the most effective length of a demonstration to be approximately 75 minutes.

The following outline of a programme is given as a guide:

(1)	Music	4 mins.
(2)	Introductory talk	3 ,,
(3)	Film	8 ,,
(4)	Talk	4 ,,
(5)	Film	20 ,,
(6)	Talk by influential local	5 ,,
(7)	Film	15 ,,
(8)	Talk	4 ,,
(9)	Short entertainment film	8 ,,
(10)	God Save the King	1 ,,
		72 mins.

Attracting the Audience

Just before dusk instruct the operator to start up and play a rousing march on the amplifier. Recordings of such marches as "Empire Builders", "Under Freedom's Flag", or "Blaze Away" are popular with Africans as the rhythm is well marked. Other recordings which should be carried in the van are dance tunes known as "rumbas". Although recorded by English bands they have a story appeal to African audiences. All records used should be chosen with care, as many, and especially those including vocal efforts, are not always appreciated.

Presentation of Programme

The crowd will grow very quickly once the music begins and the interpreter should be instructed when to begin the introductory talk. From this point the programme should continue *without a moment's pause*. Keep the audience interested and the background noise from the crowd will remain at a low level. If this background noise increases and becomes disturbing it is a good plan to ask the audience a question such as "Are you all well?" Repeat the question, requesting them to shout

their answer loud—ask them once again—louder still. The answer will come back with a roar. Allowing the audience to shout occasionally in this way greatly assists in keeping them quiet and attentive between times. This technique to reduce background noise is very effective with large audiences. It can, however, be used effectively with any type of audience, particularly at the end of a display when question after question based on the talks given may be put to the audience in quick succession. The interpreter in this case should gradually increase the volume of his voice with each question and the audience in turn will reply with greater vigour. * There is more likelihood of any lesson getting home when the people themselves have actually voiced their acceptance of it.

African audiences voice their reactions to films in no uncertain manner and they do so at what, at first, may appear to be the most unexpected moments. For this reason, some difficulty may be experienced in the early stages in fitting in and timing a film commentary. Experience and careful observation will overcome this difficulty.

Remember that the audience may not be accustomed to having an idea presented to them visually and by the spoken word at the same time. It is therefore important to take particular care to time the film commentary so that it does not coincide with any exciting scene. Make the commentary crisp and to the point and do not include explanations of things which are fully explained in the visuals.

Whenever possible arrange for observers to be present in the audience to listen for any interesting remarks which might be made.

A point to remember in judging audience reaction is that illiterate people, unaccustomed to seeing pictures of any kind, do not focus their eyes on the screen in the same way as educated people. Educated people usually focus their eyes at a point a few feet from the screen and by doing so appreciate the entire scene at a glance. The illiterate, on the other hand, scans each scene and his eyes travel from one part of the picture to another. For this reason films for illiterate people contain scenes which are much longer than is usual in film making.

A crowd can be controlled more effectively if they are kept in a good humour and they will respond more readily to an announcement given through loud speakers than they will to instructions given by police and other individuals who are often self-appointed. It is only by giving careful attention to such details that good control can be maintained throughout a demonstration.

Much useful information can be obtained by going into a town or village the morning after a demonstration and questioning the people who attended the display. Replies with regard to details may be very disappointing and yet the main lesson may have got home. Constant checking in this way is necessary in perfecting a technique for giving successful demonstrations.

(To be continued)

Make Some Yourself

By GEORGE LOMAX

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MY colleague has told you something about the apparatus and material for making your own films. My concern is the subjects about which your films are made, and the best ways of approaching them.

People tend to become too preoccupied with the mechanics of film-making, leaving the grammatical aspects unconsidered. I know of individuals and groups who gaily embark on the most elaborate productions without a vestige of knowledge of the simple grammar of film making, sometimes choosing a subject that is quite unsuitable for turning into a film.

The first thing is to decide what your film is to be about. It is sufficient to say to yourself, "I will make a film about London", or "About my pets", or "About my factory". That is not definite enough. A film that was "About London" in the broadest sense, would go on for hours and hours and probably end up by being utterly boring because it would overwhelm the audience until their senses became dulled. In some degree this happens with every film where its maker has not made his mind up about his subject. We have all suffered from those boring diffuse pictures of the family at home, those epics that earned the scornful title of "baby on the lawn".



Shooting a film on Cocoa by the Trinidad Film Unit

NARROW THE SUBJECT

So, choose some aspect of your subject and concentrate upon it. If it is London, you can decide to tell your audience something about its transport systems, or alternatively something about the people who frequent its streets, or about its country-in-town parks and open spaces, but not all of these.

If it is to be your family, then you can decide to bring out some facets of their characters or show their prowess at games, or in some other way narrow down the viewpoint so that what the audience sees can be shown vividly and pungently without obscuring the impression with irrelevant issues.

If it is your factory, or your product, then you can decide to concentrate on the efficiency of your methods, or the team spirit that prevails, or the way in which welfare is looked after, and so on.

REMEMBER THE VIEWPOINT

The pictures may be largely the same for any one of a variety of possible treatments, but because the film is made with a certain point of view in mind all the time, emphasis will be thrown this way or that to impart a particular flavour to the film to give it form, and incidentally to make it easier for the film-maker to choose the significant scenes from the mass of material that the subject presents to him.

After deciding the subject, the next step is to get it down on paper. To do this do not think about films or film-making. Just write a story about your subject and all you would like to say about it. If you stop to think "can I do this in film?" your conception will become clouded and trepidation will often cause you to discard as impractical otherwise excellent ideas. Or you may waste a lot of time trying to find filmic solutions to situations which may not arise when you are able to consider the film as a whole.

Once you have established your story you will be able to get a clear conception of the work as a whole and then, when it comes to translating the ideas into terms of moving pictures, you will be able to assess how important or otherwise it may be to include or exclude some part of the story and to find a solution to the pictorial problems it presents. If you do not discipline yourself in this way your final result will be unbalanced. There was the man who made a film about "The Farming Year" and devoted more than half of the total time to pictures of horse-ploughing, because he found this subject so attractive and easy to photograph.

PREOCCUPATION WITH TOOLS

Never forget that the basic idea and its expression in pictures is the most important thing, even in the simplest domestic picture. Learning to operate the camera, make exposures, light the scenes and so on, is much the same as the young journalist learning shorthand and typewriting.

These are no more than tools with which you work. It is the handling of ideas with the aid of such tools that makes the journalist and the film-maker; that enables one amateur to hold an audience spellbound with a little domestic picture of father, mother and the kids on a Saturday afternoon, while another man will experience a resounding flop with a relatively expensive and elaborate production.

The more experienced you become, the more you will instinctively be aware whether your conceptions are pictorial or not—that is to say, whether they are susceptible of pictorial exposition in movement. You may, in your mind's eye, see the subject happening before you and your growing knowledge of film technique will steer your imagination along the channels most likely to produce practical, usable material.

THE WORKING DRAWINGS

After your "story" or "treatment" as it sometimes is called, comes the script. A script is not a literary document, though it is composed of words. It is in effect a series of working drawings in which the author puts down in words a description of each one of the successive pictures that must be secured and then strung together in order to build up the total impression to be conveyed.

In the sense that the film is a pictorial language that language has a pictorial grammar. It will assist you in the early days of your film work, but it must not be regarded as a rigid set of rules that cannot be departed from. But learn the rules first, so that when you *do* break them you do so intelligently and with full awareness of what you are attempting.

When you go to the pictures or look at your library films, endeavour to analyse the fleeting impressions, to work out in your mind how the director and editor between them built up a feeling of intensity or placidity or other effect. This is easily done with films that you yourself can project as often as you want, but do not despise the opportunities offered by the public "flicks".

Try to analyse your own mental processes in observing and recording life around you. For example, you will find, when you go into a strange room, you do not smoothly assimilate more and more of your surroundings. Instead of that your eyes and mind jerk rapidly from point to point.

Even while you are being introduced to a person in the room, your mind will momentarily fasten on some peculiar feature of decoration seen over the shoulder of the person or to some item of dress or adornment upon the person. Then you will flick away to some other item, and so, piece by piece, you will build up your knowledge of the room from the first broad impression.

That is the way in constructing film sequences; first a general or *establishing* scene; in closer to pick out the particular person or thing to which you wish to attract the attention of the audience; then in closer still to watch the behaviour of that thing or person or to examine the detailed characteristics of the subject.

EVERY SCENE MUST TELL

Do not be afraid of being monotonous by repeating this technique again and again; if you do depart from it do not do so merely because you think a change would be good. Try to ensure that every single scene and angle in your script is there because it is utterly essential to your purpose.

All that is necessary in a script is: (*a*) Each scene must be numbered. I use the word "scene" to describe every new camera position and the action that is taken from that position, so that in this sense a medium shot of an artist is one scene and a matching close-up of that same artist is another scene with another number. The old term "shot" is becoming superseded in these days.

(*b*) Opposite to each numbered scene the distance of camera from the subject should be indicated, e.g., long shot, mid-shot, medium close shot, close shot, close up, big close up, and so on.

(*c*) Following camera distance there should be a description of exactly what takes place before the camera during the scene, and any movement that is made by the camera itself, e.g., fading, dissolving, and so on.

Generally, to save repetition and space, a general statement is placed before any particular group of scenes played in a certain environment, describing that environment and the artists who will play in the group—or "sequence", but here again there is no stringent rule.

In the next few issues I shall take some typical subjects and show how they would be dealt with by script-writer and film-maker. The subjects will range from the simple domestic record which—while being one of the most important types of picture that can be made by any one of us—also provides an excellent training ground for more ambitious work, up to the more elaborate record of activity in a manufacturing plant.

My purpose is to enable you to make the simpler sort of picture for yourself; but please do not use these notes to try running before you can walk. If you need a wholly satisfying and technically accurate film about your business activities, the right people to do the job are the professional companies who specialize in such work. The machinery and technique of film-making are indispensable, but the things that truly matter are imagination and the ability to "think" in pictures.

The Cyprus Film Training School, 1951

AFTER a short transit leave in England the two Instructors of the Colonial Film Unit's West Indian Film Training School—Messrs. R. W. Harris and G. Evans—left once again for another part of the colonial territories—this time it was Cyprus, and here is what they have to say:

The trip by air from Northolt was very lovely and I particularly remember the panorama of the Bay of Naples and Vesuvius and the isles of Western Greece as they appeared below us in the bright Mediterranean sunlight. We only had a brief stop at Athens and four hours later we were making our first landing in Cyprus. The journey had taken 18 hours and we stepped out of the plane with great relief at being able to stretch our legs once more.

We were made very welcome by the Acting Public Information Officer, Mr. Josephides, who met us at the airport, and, that same night, we had a foretaste of Cypriot hospitality when he took both of us out to dinner at a restaurant with the intriguing name of "The House of Five Thousand Bottles". The local wines and the general air of friendliness were, we thought, very good auguries for the opening of the Unit's Third Film Training School.

Nicosia, surrounded by its medieval city walls and with its minarets and winding narrow streets (across which it is possible to shake hands), looked like something out of the Arabian Nights. But, fascinating as it all was, we realized that the school premises would have to be situated outside the city walls and well away from all this bustle and congestion, if we hoped to make sound recording a success. After several tours of inspection we finally selected a well-built private house a mile or so from Nicosia in a district called Kaimakli (English translation "Thick cream"!) and, in the week before the school opened on 11th June, we spent a hectic time getting our equipment installed. The word "equipment" should be written in inverted commas because, owing to transport difficulties, we had to open the school with only the barest essentials



Terracing near Agros

and it was not until mid-August that our main equipment (including our two cars) arrived from U.K. by sea at Famagusta.

So much for the bricks and mortar of the business, and now a little about the students themselves. In the West Indies we had six, but here we had nine and their homelands ranged from Hong Kong in the East to Cyprus in the West. There were the four Cypriots, Wideson, Constantinides, Tsangarides, and Pavlides; the Turkish-speaking Cypriot, Aziz; the two Sudanese, Kemal and Gadalla; the Mauritian, Domaingue, and the Chinese from Hong Kong, Li.

The school had not been in session for more than a few hours before the instructors realized that their task in Cyprus was to be considerably more difficult than it was in Jamaica. In the first place, there was the language problem. The mother tongue of Cyprus is Greek and three of the Cypriot students were definitely hesitant in their English and, to a lesser degree, so were the others—with the exception of two whose English was idiomatically perfect. With the ability of the students to follow spoken English varying so widely it was not easy to keep the level of general progress throughout on an even keel, but we were later helped considerably by those concerned making Herculean efforts to improve their English. Conditions now are not nearly so tricky as they were



The School on location

at the beginning. Secondly, there are the teaching problems involved in coping with the wide range of ages among the students. They vary from 24 to 47.

It must not be thought that these difficulties weighed too heavily with the school and I'd like to emphasize what a happy bunch of fellows the students are. Their interests are by no means one track and are, in fact, unusually wide, ranging from astronomy to Greek Classical verse. As their English improved so did their eloquence.

As far as the school syllabus was concerned we had to depart in some ways from that followed in the West Indies because the lack of equipment in the early stages held back progress on the technical side. The students, consequently, found themselves during the early months of the course receiving plenty of theoretical instruction and, in fact, with theory racing ahead of practice, it was not until August that they were able to learn in practice what they had been taught in theory. An amusing sidelight on the course might be mentioned at this point. From our experience in West Africa and the West Indies we thought we knew all possible beginner's mistakes, such as fixing before development or developing in a printing safelight, but we learned a new one in Cyprus when one member, developing a spool, threw the emulsion strip on to

the floor and developed the paper! Needless to say, this student is now one of the most successful in this branch of our work.

Our first production was a filmstrip on Road Safety called " It's up to you". Five minutes driving on the roads of this island, be it in town or in country, will convince anyone of the vital need for such a strip. Well-known adages such as "Only police and foreigners ride on the left in Cyprus" and road signs in Nicosia reading "Please walk on the pavements" give some idea of the need of public education on the subject. The strip consisted of fifty frames in all and, considering that it was a first effort, the quality was unusually good and the Traffic Superintendent was well pleased with the result.

Soil and Water Conservation was the subject of our first film—a subject which, on first consideration, seemed fairly straightforward, but, on closer examination, proved to be something of a headache. The original shooting script was amended almost out of recognition to meet criticisms from many sides and the long hours in the class-room—in temperatures ranging from 90° to 106°—tested our endurance and tempers to the utmost. At last, we succeeded in producing a script that met most objections and, from it all, the school gained valuable experience and an appreciation of some of the intricacies of film production.

One of the great attractions of this film was that it gave us the opportunity to visit and photograph a wide variety of the wonderful Cyprus scenery and we have—touch wood—high expectations of our work so far. At the time of writing we have completed our mountain shots and are busy now on those needed in the plains.

Besides this film on Soil and Water Conservation (working title—"Save the Soil") we are making a filmstrip on the same subject together with one on the Hydatid Cyst. The incidence of this disease in Cyprus (about which we knew nothing) is one of the highest in the world and is passed by the dog—in the most unphotogenic of processes—to man and animals. The treatment of this strip calls for several flashlight photographs and, in this respect, will be a very useful exercise for the school.

Our future programme until the conclusion of the school in March 1952 is, at the moment, in the lap of the gods since the choice of our second and final film subject is undecided between Juvenile Delinquency and Tuberculosis. There is also an outside possibility of our being able to make one more film strip for the Medical Department.

The work has been intensive but very interesting and we are both extremely glad to have had this great opportunity of meeting men from so many different parts of the world. We all have one great interest in common and that is a firm belief in the value of the film and the part it has to play in the world.

Film Production in the West Indies

By W. SELLERS, M.B.E., *Producer, Colonial Film Unit*

THE success of the training school in the West Indies was reflected in my recent visit to Jamaica, Trinidad, Barbados and British Guiana. Each of these territories now has its own film production unit and the people in charge are the men who only a few months ago were trainees.

Copies of films made by the trainees working as a team in Jamaica, and others made independently since the training course ended, were ready in time for me to take to the Caribbean. I was able to show these films to audiences which included senior Government officials, members of Legislative Councils, Heads of Departments and others, and it was most heartening to find how they were received. There can be no doubt regarding the value of these films not only for local showing but for use on an inter-territorial basis. The film on T.B., "Delay means Death", made by the trainees in Jamaica, was shown in Trinidad and is now being used there in conjunction with a T.B. campaign organized by the Medical Department. In Jamaica the D.M.S., after reviewing the film, warmly congratulated all concerned on the production of a valuable film and immediately decided to arrange for the film to be shown at a Conference of Medical people with a view to using the film as widely as possible.

Other films shown during my tour included "Cocoa Rehabilitation", made by Wilfred Lee in Trinidad; "Give your Child a Chance", a two-reeler on the care of mother and infant made by Isaac Carmichael in Barbados; "The Bush Lot Rice Co-operative Farming", made by R. H. Young in British Guiana, and a film on the University College of the West Indies made by the trainees during their training in Jamaica. One other film, "Farmer Brown learns Good Dairying", made by the trainees Rennalls, Welch and Weller in Jamaica, was awaiting the recording of the sound track at the time I left for the West Indies and so was not available for me to show during my tour.

I have mentioned the good reception given to films locally which bears out what I have always preached—the more familiar the background the greater the impact of the films on the audience.

From a purely technical point of view, and taking into consideration the limitations of their equipment and the fact that the films were made practically single handed, all my London staff agree with me that the trainees are to be congratulated on their first efforts. It would be wrong to say the films are technically perfect but in every instance the films prove honest and sincere in their purpose and provide ample



A show in the West Indies

evidence of the great promise for progress in this very specialized medium. The lessons the trainees will learn from these first films will no doubt serve them well and, I hope, stir them to stronger effort and finer achievement.

To me the films reflect something of the hard work and patience of their instructors—Messrs. Harris and Evans—now doing excellent work with our Film Training School in Cyprus.

A word regarding the organization of the West Indies Film Units may not be out of place.

Jamaica now has a full-time film production unit with Mr. R. H. Rennalls in charge, assisted by Messrs. Welch and Weller. The unit is housed in premises facing the racecourse in Kingston and I have just received a sketch plan showing an attractive layout which includes offices, library, cutting room, a small production theatre and a dark room.

Ample funds have been made available and work at the moment is centred on a film for the Agricultural Department dealing with banana leaf spot. I have just read the Investigation Report for this film which is a very clear and comprehensive survey of the subject.

Wilfred Lee is in charge of the Trinidad Unit which is proving itself very active. Plans have been submitted which include visual education on a fairly large scale. Premises have been earmarked to include cutting rooms, pre-view theatre, a recording studio and dark room. No fewer than 37 film subjects have been suggested by various departments of Government and nine have been selected by the Film Committee for early production.

In British Guiana, R. H. Young and an assistant are employed in film production on a part-time basis. A film dealing with the growing of coconut is at present in production.

The Barbados Film Unit is well established with Mr. Isaac Carmichael in charge. He has three assistants and funds have been made available for the production of a number of films and filmstrips. We have just received some excellent material from Carmichael for making up into a filmstrip on "Pottery".

The estimated output of film from the four units will be approximately 35 reels per annum, and if the film material I have viewed today is a criterion then we can look forward to even better films from the West Indies in the very near future.

Filmstrip Review

FIRST AID TO THE INJURED

A set of six filmstrips. Devised by the St. John Ambulance Association. Made and distributed by British Instructional Films, Ltd. Price £3 the set, with teachers' notes.

THIS well-planned, well-produced and authoritative series of filmstrips covers the very wide field of first aid most adequately, and should prove an invaluable aid to instructors in this universally useful subject.

The contents and lengths of the individual strips are as follows:

1. Structure and Functions of the Human Body. 29 frames.
   The skeleton, joints, muscles and internal organs.

2. Dressings and Bandages. 29 frames.
   Prepared dressings, the triangular bandage, slings, improvised slings and bandages for holding dressings.

3. Respiration. 29 frames.
   The respiratory organs, asphyxia, artificial respiration (Schäfer's and Silvester's methods).

4. Circulation of the Blood, Wounds and Hæmorrhage. 25 frames.

5. Fractures and Dislocations. 34 frames.
   Types of fracture. Treatment for fractures of the jaw, spine, collar-bone, upper limbs, pelvis, lower limbs. Examples of dislocations.

6. Transport of Injured Persons. 23 frames.
   Carrying without stretcher. Blanketing a stretcher. Blanket lift. Methods of loading a stretcher.



Example from "Wounds and Hæmorrhage"



Example from "Dressings and Bandages"

Both diagrams and photographs are used, and in each case the quality is excellent. The diagrams are used mainly to teach the basic physiology; they are simple yet not over-simplified, and as the white-on-black-background method is used, they are extremely clear. The photographs have equally good definition, with a complete absence of distracting background detail. They are used exclusively to demonstrate actual methods of applying first aid. The frames are numbered and clearly captioned, while the printed notes are simple and brief, consisting merely of subject headings, frame numbers and captions, with a few additional notes emphasizing special points. (As the strips are intended for use by trained instructors, voluminous notes would be superfluous.)

In short, the series can be highly recommended.

Book Review

THE HEALTHY VILLAGE

IN December 1950, *Colonial Cinema* reprinted an article describing the UNESCO experimental project, carried out in Western China in 1949, in which the comparative values of specially prepared audio-visual aids in fundamental education were tested. The experiments were concerned mainly with rural health problems and had two purposes: to carry out a piece of educational work on the spot and to place the experience of the Chinese project at the disposal of educators in other regions, for example, where processing facilities for standard types of visual aids are lacking. With the publication of the monograph "The Healthy Village", UNESCO has, in fulfilling the second objective, made a notable contribution to the literature of fundamental education.

The volume is essentially practical and informative in character. It consists of a symposium of complementary reports, the first by the Director, covering the planning and organization of the project, finances, equipment and training, and evaluations of the media and methods used, and others by the Field, Health and Art Departments.

The account of the work of the Art Department, by its Director, Mr. Norman McLaren, describes in detail the materials produced and the methods of production. These ranged from posters and wall charts, calendars, picture books of various kinds, mobile devices such as scroll boxes and rotary wheel posters, filmstrips and animated movies. Mr. McLaren devotes most attention to description of the filmstrip techniques, employing direct art-work on film, of which he is the pioneer, and which constitute the most important technical contribution made by the Healthy Village project to visual aids in fundamental education. It is characteristic that his report contains as much, or more, pictorial illustration as letterpress.

His methods of filmstrip production offer a wide choice to educators interested in similar experiment. They include painting with colour or indian ink, on clear film ; etching with stylus or knife either on clear film with the lines "fitted" with indian ink, or on blade photographic emulsion covered film; also numerous combinations of these basic techniques. Actual copies of the filmstrips produced by these means show a refreshing vitality and a simplicity of approach to their subject which must surely have contributed in no small degree to their successful use in campaign work.

The measure of their success in the field is indicated by the final assessment of the team, whose unanimous opinion placed the filmstrips far ahead of all other media used in the experiment, whether in reaching large numbers of people or in making a deep and lasting impression.

Cine-film was the least used of " all other media, and it played only a small part in the experiment. In addition to the animated movies" (an extension of the filmstrip technique) upon which Mr. McLaren is still working, a few films of American origin were used, but apart from their novelty value these were not appreciated by the people, even with a Chinese commentary. Film production, being impracticable under the conditions controlling the project, was omitted from its programme.

(Obtainable from H.M. Stationery Office, price 2s. 6d. Also from UNESCO agents throughout the world, including Nigeria, Barbados and Singapore.)

New Films

194 COCOA REHABILITATION
(16 mm. Sound. 472 ft. 13 mins.)
This is the first film made by the newly formed Trinidad and Tobago Film Unit. The purpose of the film is to reveal to cocoa planters the facilities being given by Government for the rehabilitation of the Cocoa Industry.

195 GIVE YOUR CHILD A CHANCE
(16mm. Sound. 716 ft. 20 mins.)
The first production of the Barbados Film Unit. This film was designed to educate the general public in the standards and care necessary to produce a healthy baby, and to acquaint expectant mothers to make use of the free health services available.

196 CO-OPERATIVE RICE FARMING
(16 mm. Sound. 298 ft. 9 mins.)
This is the first film to be produced by the British Guiana Film Unit and deals with the problems of the rice farmer. It clearly demonstrates the undoubted economic advantages to be gained by effective co-operation.

197 FARMER BROWN LEARNS GOOD DAIRYING (16 mm. Sound.)
The Jamaica Film Unit's first production deals, as its title indicates, with the problem of dairying among the big, as well as the small, farmers. Included in the film are the proper methods of feeding and the care and management of cows in order to bring about an increase in milk yield and to maintain a consistent supply throughout the year.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

WITH the closing of another financial year in March 1952, we come to the end of a chapter in the development of film production in the Colonies. In East and West Africa, in the West Indies and in Cyprus local Film Units will have been established and are being financed and administered by their respective Governments. The future plans of the Colonial Film Unit are to extend the application of the Raw Stock Scheme to more of the smaller territories, to continue research into audience reactions to films, undertake more extensively agency work on behalf of Colonial Governments and, in particular, to concentrate on the development of film strips.

There is a great demand, more particularly in the schools in this country, for good film strips. Production of film strips in this country on local subjects are improving but there is a great dearth of strips on the Colonies. They either do not exist or are so old and out of date as to be misleading. For instance there is one film strip entitled " Gold Coast ", which is in great demand in schools throughout this country. Towards the end of the strip this caption appears :

> " Until recently the development of the Gold Coast was hindered by its lack of good harbours . . . conditions will be greatly improved by the construction of a new harbour at Takoradi. Our picture is taken, by permission, of the model at the Imperial Institute ".

Official records show that the harbour was opened officially on 3rd April 1928 by the Rt. Hon. J. H. Thomas and opened to traffic on the 3rd December 1928. We hope that the Gold Coast will not let this challenge to ignorance go unanswered !

Among the numerous visitors to Soho Square was Father Schotte from Brussels. He arrived one morning by plane from Belgium and returned in the evening of the same day. Father Schotte will soon be going to the Belgian Congo to assist in the production of educational films. The purpose of his visit was to compare notes regarding our technique of film production and to obtain as much information as possible about setting up laboratories in the Belgian Congo. We were able to see some of the films which had been produced in the Congo by Fr. Van Haelst. One film on the evils of gambling was particularly interesting and demonstrated, even more than C.F.U. films demonstrate, the importance of continuity and slow tempo. The film was silent with captions in French and the local language. Father Schotte had spent a number of years in China and gave us some very interesting examples of the similarity of the problems in that country with those which are met with in Africa. Arrangements have been made for some of Fr. Van Haelst's productions to be sent to us and we hope to give further particulars of these films at a later date.

We are very sorry to hear that Miss Loveless, of the Information Department, is leaving the Colonial Office. We understand that she will shortly be going to Canada. Miss Loveless has always been of very great assistance to us and we are grateful to her for all she has done on our behalf. The best wishes of all members of the Colonial Film Unit go with her and we wish her luck wherever she may be.

Reports from Mauritius indicate the popularity among rural audiences of the " Mauritius Magazine ". This is a collection of several films taken locally, developed in Africa and brought back by air. They attracted big audiences in spite of the rainy weather and the approach of the cold season. Members of the audience were particularly pleased when they recognised local objects and people and asked for more of their " local interest " films. Attendances during the month in question reached the figure of 31,250 and included those who attended the 16 public, and one special, performances.

The Cyprus Training School has had a slight set-back in the form of very bad weather conditions. Owing to this and also to one or two other contributory factors it has been decided to extend the course for two months to the end of April of this year. At the school two useful film strips have recently been completed on " Road Safety " and the " Hydatid Cyst ". A film on tuberculosis, on which a certain amount of shooting had been done, has had to be abandoned due to technical

and other difficulties. A second film on " Soil Conservation " is nearing completion and it is intended to start work in the near future on a third film on the Co-operative Movement.

Watson and Manasty, the makers of the Keroscope film strip projector, inform us that they have been reluctantly obliged to make certain increases to the price of their projectors owing to the increased costs of production. The model " A " projector, complete with Petzval lens, electric attachment and transformer is priced at £22 1*s*. 3*d*. Full particulars of the individual items can be obtained from the makers.

A Letter from Fourah Bay College

26th November 1951.

Dear Sirs,

B.T.-H. 301 PROJECTOR

The article in the September issue of *Colonial Cinema* on the B.T.-H. Sound Projector has been noted with great interest, and in view of your request I am venturing to offer the experience we have had with one of these machines.

This College bought one of these machines, Type 301, through the Crown Agents in December 1950 and has had the machine in use since January 1951. The machine has been used to give a weekly cinema show in a building and in the open air and has been used in a number of churches as well. On one occasion it was taken into the Sierra Leone Protectorate and used on an American portable generator which was originally designed to give 60 cycles and which, by modification of the governor, we were able to run on 50 cycles. So far we have had no trouble with our machine and its performance, compared with other machines in use in this country, has been outstanding. Although we have had no breakdown, the easy detachability of the main working parts is a great asset. In particular, the accessibility of the amplifier is an important feature. Members of the staff of this College have repaired machines of other makes and the great difficulty in getting at the working portion of the amplifier in most cases throws into strong relief the complete accessibility of the B.T.-H. amplifier. We have noticed, too, in the case of other machines, that more damage has been done to films than with our own machine, and in most cases where a serious film breakage has occurred, it has been on machines of other makes. We consider the film path in the B.T.-H. machine is not only conducive to gentle handling of the film, but is more reliable and simpler to operate than any other machine. We regard as an important feature of this

machine the fact that the case, apart from acting as a blimp, has no connection whatever with the mechanism, in contrast to other machines where the take-up spools are carried on the wooden case, which is liable to serious deterioration in a humid climate.

In certain instances we have been requested to give film shows in churches where the voltage drop is very serious. For instance, where the supply should nominally be 230 volts 50 cycles, there have been many cases when this has dropped to 180. Two well-known makes of projectors have, in the writer's experience, been unable to cope with the situation, but it has always been found that the B.T.-H. machine, in spite of the serious voltage drop, could usually produce sufficient sound to be audible. It is noticeable that one particular make of machine rated at 30 watts output on the sound loses 75 per cent. of this output for a voltage drop of 10 per cent, whilst the B.T.-H. machine can take a 10 per cent. fall without showing an appreciable drop in volume. In addition to this ability to function in low voltages, the transformer supplied with the machine is well able to take care of situations of this sort.

The parts which have been replaced on the machine in question during the last 12 months are as follows :

(1) The spherical mirror in the lamp house from which the silver backing peeled.

(2) The plain mirror in the condenser beam, which cracked due to the heat. This did not prevent the machine from working, but it was felt desirable to replace it.

(3) The field lens in the condenser system just behind the gate developed a crack and was replaced, although projection was not interfered with.

One minor detail could be improved and that is the grill over the fan underneath the machine. African porters will carry things like this on their heads and generally the wire screen becomes depressed and is inclined to foul the blades of the fan.

For more than 50 per cent of its time the machine has been operated by an African who has never worked a projector before and it is our opinion that if we had to purchase more machines this particular make would be our first choice.

We have no interest in the B.T.-H. machine apart from being a satisfied user.

Yours faithfully,

ROBERT PEEL,

Bursar, Fourah Bay College, Freetown, Sierra Leone.

Good Sound in Every Hall

By E. G. EWING

Reproduced by permission from the British Monthly Journal FILMUSER

IN a hall described as good for sound, it should be possible to hear speech and music with perfect ease and clarity in every part of it. Clear reproduction of speech requires that every syllable is as distinct and crisp as the original voice. Musical tones, to be reproduced well, should be reflected, and finally absorbed, without discrimination in pitch.

Sound quality is a function of (*a*) the sound projector, (*b*) the print, (*c*) the hall or room, (*d*) the loudspeakers. Whilst these factors are all closely related I am concerned here with (*c*) and (*d*).

"SOUND OUT OF PLACE"

The science of acoustics deals with every aspect of sound, but in this short article acoustics are qualified as good or bad depending on the ease or otherwise with which people hear the sounds they want to hear, whilst remaining untroubled by unwanted noise. Noise in the cinema is "sound out of place" in much the same way as dirt may be described as matter out of place.

The criterion by which a hall is judged to have good acoustics is its reverberation time. This is the time which a sound takes to decay into inaudibility after the source has ceased to function. The most acceptable conditions for speech when there is an audience in a hall seem to correspond to a time of reverberation of about one second for small places, increasing to 1.5 seconds or even two seconds for large halls.

For musical instruments the times of reverberation can with advantage be slightly longer. In modern film recording, however, the correct reverberation quality is in the print, so that if the hall has a relatively short time of reverberation all will be well.

TEST YOUR HALL WITH SPEECH

Most halls with a short time of reverberation will be suitable, generally speaking, without additional acoustic treatment. In other words, if the speaking, conditions are good then the hall will be good for film.

If, on the other hand, the hall is boomy or reverberant (too long a time of reverberation) it may be satisfactory for live musical concerts whilst for sound films it will be bad. Acoustical treatment will then be needed. Square, barely furnished places, with large areas of flat, hard and smooth surfaces—a description that fits many school or village halls—come into this category.

Apart from excessive reverberation in a hall, interference to sound reproduction can be caused by echoes. Reverberation and echo are closely allied. Both are the phenomenon of sound reflection.

In the first instance the time interval between the reflected and direct sound reaching the listener is too small for the ear to detect the two as separate sounds. In the second, the time interval between the reflected and direct sound reaching the listener is large enough for the ear to detect the two sounds arriving separately.

Fortunately the predisposition of any hall to trouble from echoes can safely be anticipated by studying its dimensions. If the reflected sound path minus the direct path from the loudspeaker exceeds 80 feet the listener will hear an echo. This is because the ear can detect intervals of a fifteenth of a second or more between the time the direct sound and the reflected sound take to reach it, and 1,150 feet per second is the speed of sound waves in air.

TREATMENT CAN BE SIMPLE

Both echo and excessive reverberation can be cured by the same simple treatment, once the offending reflecting surfaces have been identified. Figure 1 illustrates diagrammatically both the cause and the cure.

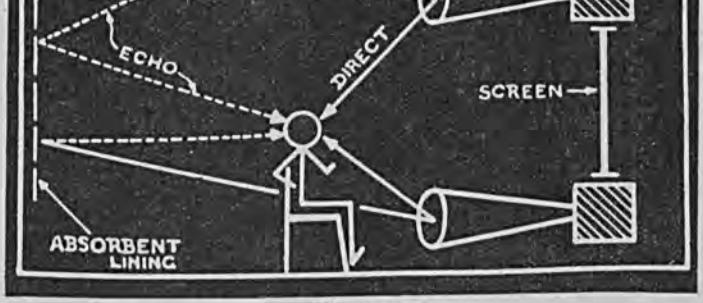


Figure 1

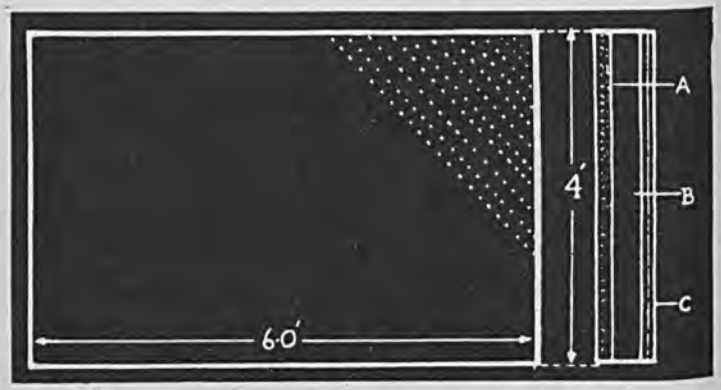


Figure 2

In most halls with an echo problem, treatment of the whole or part of the back wall is desirable. In a large hall it may be advisable to tackle the side walls at the rear too. The mobile showman who uses a hall for occasional shows will find that draping these walls with heavy curtains is both convenient and effective. Alternatively, portable reflective and non-reflective screens (Figure 2), to be hung like pictures against the offending walls, can be carried around in the van with the projector and screen.

When echo is troublesome, these screens should be hung on the back and side walls at the rear to destroy the unwanted sound reflections. Conversely, if the hall is small and well filled with people, the screens can be reversed to present a reflecting surface that will reinforce the volume of sound in parts of the hall where it is low.

If they are fitted with suitable hooks and eyes these portable panels can also be used to build up a two-, three- or three-sided-and-top cover for the projector, which has so often to be sited in the middle of the audience in the village hall or school room. The panels then function as a noise-reducing booth and make the mechanical running sounds of the machine much less evident to the audience.

Loudspeakers, if there are two, should be placed one on each side of the screen at a height of not less than four feet from the ground. If the screen is of the non-perforated type and a single speaker is used, it should be placed immediately under the screen in a central position at about the same height, if possible, as the two-speaker equipment.

Where a perforated screen is used the speaker can be placed behind and in the centre of the screen. With large audiences the speakers

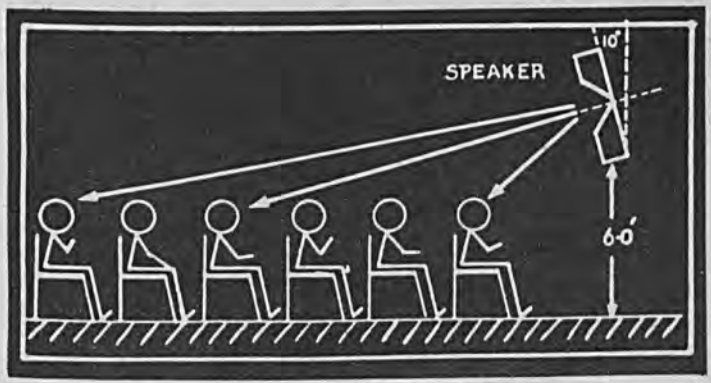


Figure 3

should be raised to a height of about six feet and then given a slightly downward deflection, to " spray " the sound on to the seating area (Figure 3).

MORE AUDIENCE—MORE SOUND

In any kind of hall, whether it has been acoustically treated or not, it is best to keep the volume as low as possible consistent with good listening conditions. As the number in the audience increases it will be found that an increase in volume is needed. This is because the human body is a strong absorber of sound energy, and if it is in wet clothes an even better one.

Start the show with the tone-control set midway with a low volume and increase the high frequency response as the audience, and hence also the volume required, is increased. The high-frequency part of the sound spectrum, which determines the clarity and quality of the reproduction, is absorbed more completely by curtains, drapes and audience than are low-frequency sounds.

THE THREE REQUIREMENTS

Portable absorbing panels, correct placing of the loudspeaker, and careful operation of the tone and volume controls will help the mobile operator to give better-sounding performances. Film societies, schools and other groups with permanent halls will find that a more thorough but non-portable treatment can be applied quite inexpensively.

Provided the absorbing material is evenly distributed on areas accessible to sound waves, such as main ceilings and walls, the location of acoustic treatment in a hall does not in general affect the reverberation time.

Treatment applied to the rear portions of a deep under-balcony ceiling could not exert its full effect in reducing the reverberation time in the main part of the auditorium, since only part of the sound waves would penetrate into that area. Such treatment is, however, very effective in reducing interference noise from the audience itself.

AWKWARDLY SHAPED HALLS

To reduce echoes in long or rectangular halls, 2 inch by 2 inch timber battens should be fixed to the rear walls. Between these fit parallel ½ inch by 1 inch wood laths at frequent intervals to form distance pieces in order to keep the sound-absorbent material off the wall. Slabs of resin-bonded Fibreglass (1½ inches thick) should then be fitted between the battening, and the whole covered in by a perforated hardboard.

The joints of the hardboard can be butted or else covered over by half-round timber fillets. Decoration could be carried out with a paint spray-gun using any paint, but the paint should be sprayed at an angle to the board to obviate filling up the holes in it.

The Film Strip

THERE is a widespread idea that a film strip is nothing more than a series of joined photographic stills that can be converted into transparencies for lantern projection. This is only a part of the truth; there is very much more to the film strip proper. With excellent intention, the owner of several stills, more or less related in nature, may reasonably think the collection, joined in some kind of order, can be converted into a film strip of some educational value. Even with the best intentions, the result is rarely satisfactory. This memorandum is prepared to aid all who may wish to undertake the making of good film strips.

WHAT IT IS. A film strip is a narrow length of celluloid on which transparent photographs of uniform size have been printed in a planned order. With a suitable lantern these transparencies are projected in turn on to a screen for audience viewing in mass. The function of the strip is to illustrate visually certain spoken information given simultaneously.

ITS VALUE. This method of screening still pictures to a desired audience has been of great value in visual education, often proving more swiftly effective than other tried methods. Comparison with such demonstrates that film strip has the advantages of greater simplicity in handling, comparatively lower costs, and a technical construction that is reasonably simple and straightforward. Success depends upon full understanding of this technique.

SUBJECT PURPOSE. Do not be misled by the words " simple and straightforward ". Such methods call for skill, ingenuity, imagination, and definite informational *purpose*. In general, two minds formulate the making of the strip—planner's and photographer's. There must be fertility in the planner's mind, and skill in the photographer's. Subjects are countless. They mostly deal with cause and effect, with problems calling for solution, or some simple tale of moral purpose. The intention, in all cases, is that the showing of the strip will make an audience wiser, and *eager to apply that wisdom*. This desired aim is more surely achieved if there is but one clear purpose, one piece of wisdom the objective. Singleness of purpose is the ideal ; if impossible, due to the nature of the subject, there should be one *dominant main purpose* that should stay in the audience mind. The planner must have positive intention as to what his film strip is to DO. From that he must never deviate.

By reason of his strong interest in a chosen subject, he will have *investigated* it fully. His mind may be stored with information, but it is generally a disorderly store needing much sifting and logical re-arrangement. The photographer must have strong interest in the subject, but his contribution must wait on the planner's efforts. Too often enthusiasts have plunged into strip making, eager to give beneficial information to the unenlightened without delay. They have worked " from the cuff ", without a fully detailed plan, and have discovered, too late, that mistaken enthusiasm is the certain way to failure. There must be a plan of construction. It begins when investigation is ended, and it has three stages.

THE PLAN . . . STAGE ONE . . . THE TREATMENT

The planning starts with desk and paper work. Alien as this may seem, the written word becomes all important. There is a schoolroom maxim that " words are pegs to hang ideas on ". The planner's packed and disorderly mental store of information must be overhauled ; much can be discarded, much will be of value. All the *valued points* of information should be written down in any order. The irrelevant or repetitive matter is omitted. The task that follows needs the very closest concentration, and much patience. All that jig-saw list of informational matter must fall into a pattern. It must be sorted and shifted again and again until a re-arrangement results, that when written with economical clarity,

reads with logical forward flow of unfolding *purpose* from beginning to climax. It will be found that most educational treatments follow a line of cause and effect, or effect and cause. A frequent type opens with the narrative of some familiar human situation revealing a problem calling for wise solution. Another type opens with some phenomenon of nature prejudicial to human life. In each, the narrative flow of the treatment enumerates the causes or the effects of the opening situation, and moves on to describe the remedies.

Often a strip may describe nothing more than some simple human story to point a moral, or dramatise a fable. No matter the type, in general the film-strip treatment builds to climax that reveals how the solution to an evil is often provided by the *personal efforts* of those afflicted. If the tale can be carried by humans in a recognised environment, audience interest is doubly assured. The completed written treatment, so far, may seem lengthy. It needs close revision, and subjection to experts in the subject. It must be simplified to the utmost without loss of the vital information directed to the fixed purpose—*What is the Film Strip to DO.* Then follows the most important stage of all—the Commentary.

THE PLAN . . . STAGE TWO . . . THE COMMENTARY

This is the *Master Stage.* It is the element in film-strip making on which all else depends for success. The quality of the commentary determines the quality of the strip. Its construction controls the perfect *scenic content* of each " still ". It decides the *fixed order* of the " stills ". It pinpoints where *emphasis* by visual illustration is vital. It conditions the *screen time* suitable for each still. In effect it is the backbone that supports all the components of the well-made film strip.

COMMENTARY CONSTRUCTION. This begins with a breakdown of the treatment. The written matter must be arranged in a series of short paragraphs. Each may consist of a few sentences, or of one sentence only, or on occasion a mere phrase may suffice. The important thing is to be sure that each paragraph is confined to ONE POINT only, concerning the subject. Each paragraph must be of such a nature that an illustration by a " still-photograph " can amplify and vividly *illuminate* the written information. Speech and picture completely reflect each other. Nothing should be stated that cannot be illustrated. Equally important is the steadily *forward* development of the information . . . the Story (or Legend) must move from start to end without confusion or deviation. Perfection in the written paragraph and in the illustrating visual are the factors that hold, in combination, the secret of film-strip power for educational purposes.



Close-up from a film strip "Better Pottery"

BASIC PRINCIPLES RE COMMENTARY. It has been loosely thought that film strip is merely a debased form of the moving picture medium. This is utterly erroneous. Each medium has its own function, structure and purpose. *In motion picture* the visuals tell the story by their vivid capture of life being lived. Speech in this medium, whether by characters or commentator, is only used to amplify or economise scene when that support is necessary. Initial appeal is to the EYE . . . Speech supports the scene. *In film strip* the all-important factor is the spoken word. It is the *word* that reveals the story. The visual stills are made to illustrate clearly the import of the words of the commentary. Initial appeal is to the EAR . . . Scene supports the speech. Much depends upon that word "supports". In this true recognition of ear and eye approach it is of the utmost importance that the purpose aimed at in each paragraph of the spoken commentary is stated *clearly and emphatically* at the very beginning. All other verbal matter may amplify that purpose, but amplification follows ; it must not precede. All that is to be uttered must be written in the simplest and briefest language possible. There must be time at projection for the vital EAR message of each paragraph to be appreciated, followed by time for the equally vital EYE appeal to be satisfied. And this EYE appeal must not be disturbed by a constant spate of words. Hence a reasonable approximate time for a strip of forty

visuals might be ten minutes, giving an average of fifteen seconds per " still ", of which the spoken word should not need more than ten seconds at the very most. EAR appeal first . . . completed . . . then EYE appeal given quiet time for understanding. That is why the *commentary* is the vital thing in film-strip making. And that is why the visuals must be perfect in *quality and content*. Good commentary and good visuals are the two fixed points. And just as the navigator, in order to maintain a steady and sure course, depends on fixed points from which to take his bearings, so must the film-strip maker have fixed points for guidance towards his purpose. He must constantly check that course by reference to his fixed points of commentary paragraph clarity, and visual certainty, and excellence. Only in that way can the course of clear unfolding information be held faithfully to the destined goal of established PURPOSE. And so, to the final stage . . . *the visuals.*

THE PLAN . . . STAGE THREE . . . THE VISUALS

The photographer's contribution is of paramount importance. He is the translator of the aural information into visual information. Faulty translation can ruin all the good work of a well-made commentary. His objectives are . . . strictly *accurate* pictorial content, and *excellent* photographic quality. The first demands complete understanding of the verbal matter of each paragraph of the commentary . . . the second calls for the skill that decides right exposures, appreciates pictorial composition, and the proper relation of tonal values. He must be fully aware of the ONE POINT in the paragraph that he has to illustrate clearly and faithfully by his " still ". That is his vital responsibility. He may frequently find that a paragraph may describe a scene in which, though there is the desire to hold to *one point* for illustration, there are other things in that scene that crowd the picture, and thus reduce the emphasis on the thing that matters. Such scenes are necessary to establish a situation or an environment. They are establishing master scenes, and to that end serve a useful purpose. But they need immediate breaking down into *additional* " stills " that pinpoint and *emphasise* the thing, or things, that he is required to illustrate clearly.

That emphasis is secured by taking the *camera closer* to the important thing, and thus, as it were, bringing it out from its environment. And yet it may be that this first additional " still " is not sufficient to bring out all that the commentary desires. There may be some further aspect that needs stronger revelation, and yet another *even closer* " still " is necessary. This need for closer and even closer " stills " must be met until commentary purpose in each paragraph has been fully captured and illustrated by picture. All these emphatic " stills " should have



Illustrating the value of EMPHASIS *and the* PHOTOGRAPHER'S ART
(*from a film strip on Road Safety*)

been foreseen and indicated in the commentary. But on rare occasions it may be found that even further " stills ", not listed, are desirable to clinch a purpose fully. Such call for the photographer's resource, and an added sentence, phrase, or word should be inserted in the commentary, for each such additional " still ". The principle of ONE POINT in each commentary paragraph is also the principle of the " still ". Each separate " still " must aim at ONE POINT only, whether it be far or near camera position, close shot, or closer shot, or even closer shot. In this realisation of the value of EMPHASIS lies the secret of expert film-strip making. There can never be too many close shots ; there is always danger in having too few. The photographer's terms of reference are in the commentary paragraphs. The quality of his work is dependent upon his skill in capturing *paragraph purpose to the very utmost degree.*

When the photographer has completed his camera work, there only remains the technical operations that are performed in the dark-room . . . negative development . . . enlargement of the positives to an agreed size, generally 10 by 8 inches . . . and the final making of the transparencies on to a celluloid strip in the designed order. All these operations are purely technical in nature and may be undertaken either locally or by the Colonial Film Unit in London.

Visual Aids and a Christian Health Campaign

A Report of an Experiment

" A missionary has not time to concentrate on one job ", many people say, but " unless he does concentrate his efforts are often wasted ", writes an official of the British Colonial Office.

It is in the belief that we must concentrate our energies and our materials if we are to do much lasting good that this report is written.

THE SET-UP. At Medak we have three boarding schools—boys, girls and primary co-ed ; a total of about 400 children coming from scores of surrounding villages ; and another 200 come from the immediate locality. The Men's Training School has about 130 students studying to go out into the villages as evangelists and teachers. The hospital, with over 100 beds, draws patients from a very wide area and the church is the spiritual home for thousands of villagers. The total Christian population on the compound during term time is over 1,200 souls. At the end of term hundreds of them go to their homes in the villages and others go out to start work as evangelists. Medak is thus a wonderful centre for spreading ideas and habits which need to find their way to every corner of Hyderabad. It may be a unique situation, but it is better to report on the work done in these circumstances than to generalise in a vague way. The same aims and principles will probably apply everywhere.

THE AIM. To improve the general standard of health of all those in Medak compound. (We cannot afford to have epidemics in a community of over 1,200.)

To encourage an understanding of health matters and to establish good habits in children and students so that their influence and example may bear fruit in the hundreds of villages of the district.

(Preventive measures are less costly than curative measures, and much more satisfactory for the individual.)

PRINCIPLES

A Disease a Month. The campaign is worked out on a monthly basis and the plan is to cover eight of the main diseases or groups of diseases in the course of each year. Cholera was threatening the district and so the first month was devoted to that disease. Mosquitoes were then found to be causing much trouble, so our attention was directed to malaria. Dysentery, T.B., smallpox, leprosy, hookworm, etc., are all on the year's programme.

The monthly programme will be brought to a climax in a " Healthy Life Week " which is planned to link with Hospital Sunday. A further climax and revision will be provided by special efforts at the end of the school year.

INTEGRATION. During each month's campaign many audio-visual methods are used to get the information over to people, but it is not just a case of piling fact upon fact and method upon method. The course is based on the principle that visual teaching materials can make the learning process far more concrete and memorable, but it is also assumed that the various teaching methods must be tied firmly together if they are to be of ultimate use in the process of learning.

Integration is not just confined to each separate month's campaign, but in succeeding months reference back to the previous campaigns are made and every effort is made to assure that the previous teaching is not forgotten.

Another aspect of this principle is that we concentrate on linking with people's personal experience. We are not concerned with teaching a subject as for an examination and every effort is made to associate the preventive and remedial measures with day-to-day experience of the people. We are convinced that the teaching must be ultra-practical and that steps should be taken every month to ensure that there is personal application.

In this respect we stress the co-operative nature of the work and make it clear that the people cannot rely on the mission to do all the cleaning up, etc. The regular using and cleaning of latrines is a communal responsibility and all are encouraged to join in the search for mosquito larvæ. An effort is made to create a community consciousness along the line desired, so that everyone talks about the subject, and something in the nature of mass-section results.

Before school holidays special talks are given linking the teaching with village home conditions and when the children return an inquiry is held to discover what they have been able to do.

Students on preaching tours also have great opportunities for health teaching and can spread the information they have gathered during the months of the health campaign.

In future it is hoped to provide something in the way of leaflets or pictures for each child to take home.

Educational Principles. Like all good teaching, the campaign must rely on the two-way process. We are not just concerned with putting facts into students as if we are filling jugs with water. We need to raise problems and questions in their minds and help them to answer them. Therefore class preparation, practical application and class revision are all essential to the scheme. We are not concerned with superficial film shows, but with important teaching which relates to life—and death.

METHODS

1st Week, Teachers' Preparation. All principals, teachers and hostel wardens are called together by the hospital superintendent. The aim of this meeting is to put over the medical information and to consider the teaching means and methods for the month. In teaching the medical facts the subject for the month is summarised under five or six main headings and typed notes are given to each teacher for future reference. It has been found better to use locally produced summaries rather than Government Health Department leaflets because it is possible to select and simplify, and to link main headings with the other teaching material used during the month.

Sometimes special film strips are used for the training of the teachers. N.C.C. Northern Film Library FHH 393 Malaria film-strip gives a very comprehensive picture of the causes, research history and preventive measures. This strip was felt to be far too long for ordinary health campaign work and even in the teachers' group about 9-10 frames were omitted at various points. On the other hand, this proved to be an excellent training aid for the leaders.

Another thing to be considered by this training group is the subject of village treatments. These remedies are considered and recommended whenever they are found to be based on sound principles and their weaknesses are exposed when it is found that they are based on superstition and ignorance.

Then the posters, flannelgraph material and film strips to be used in the campaign are demonstrated and their relation one with the other is made clear.

2nd Week, Class Work. The aim is to prepare the minds of students by raising problems and questions about the disease concerned ; to link with local experience by reminding students of recent epidemics, deaths from cholera, etc. ; to prepare the minds of people for what they will see in film strips and demonstrations. There is no doubt that people see on the basis of what they have experienced and therefore must be conditioned beforehand.

Schools have done their class work in various ways :

1. Sometimes it has been done with the whole school assembled together, but this is not considered to be the best way because it prevents the more individual and personal contact between teacher and student which is so essential in a subject of this sort. The posters and flannelgraphs, etc., are not designed to be used with groups of more than 30-40 so difficulties are experienced in that direction as well.
2. In another school three of the teachers who have been present at the preparation meeting have given class teaching to the groups they meet in the course of the day's timetable.

3. In other cases the work has been left to the science teacher to deal with the subject as he sees the various classes in the course of the week. In this case one has used the side provided, another has just been content with dictating notes and another has used the discussion method. Health questions have also found their way into end-of-term science exams.

The posters used in class are linked with the 5-6 main headings of the typed notes issued by the medical superintendent and they also use key pictures of the film strip to be used. The flannelgraph material is that published by the Christian Medical Association of India and distributed by the North India Tract and Book Society, 18 Clive Road, Allahabad. Cholera, sore eyes and malaria stories are provided with the kit and other stories can easily be made up with the 139 figures provided. The IVS Jet series flash cards are also used because they help to anticipate some of the film strips used. If the children help work the flannelgraph and copy the posters it all helps to impress the subject matter on their minds.

3rd Week, Films or Film Strips to Schools. In many cases the film or film strip provides the key of the whole campaign, but it is not to be regarded as a tamasha or entertainment. It is to be looked on as an educational aid integrated into a scheme which helps to provide a background of thought and an outlook of mind. With this in mind we have thought it worth while to give the time for four separate programmes in the schools rather than one mass meeting.

Two main types of film strips are being used :

1. The IVS Jet Men series, which deal with subjects in a very straightforward and simple way. These simple drawings have sometimes caused considerable laughter with the school children, but we have usually been able to turn this to good account. The commentator has laughed with the children and tried to point out the folly of the people eating fly-blown food or the man being bitten by a mosquito. We have, however, paid great attention to the question of regaining the serious attention of the audience and often the seriousness of the jet man's folly is quickly appreciated when pictures of illness and death follow. In fact the emotional response given when the laugh is roused may be a great help in getting over the message in the next one or two frames.
2. Walt Disney cartoon series, available from the United States Information Service, 3 Queen's Road, Bombay, 1. These were produced for South American audiences but the background is usually unobtrusive and the majority of audiences immediately accept the pictures as applying to India. These strips are well designed, the visual continuity is good and there are several good key pictures which can be used for summaries and main teaching

The N.C.C. Northern Film Library HH 104 "Malaria" film was used in one month's campaign and, although it cannot be called a prize winner, it was found possible to integrate it fairly well by speaking of Paludrine instead of quinine, etc.

Demonstration : This demonstration is usually given the day after the film or film-strip programme and a doctor and the hospital technician visit the schools to show how some of the facts learned in the course can be put into practice in everyday life. The idea of "expression work" is not new to teachers and it is well known that if you cannot use your knowledge you have not really learned it. This, of course, is particularly important when dealing with matters of life and death.

Latrines are inspected and wells are treated with potassium permanganate when cholera is threatened. Walls of sleeping quarters are sprayed with D.D.T., mosquito larvae are exhibited in bottles and the search is started in pools, puddles and ditches near the school which may contain similar larvae. Suggestions are then made for the draining of the ditches and the filling in of pools and puddles, and the method of spraying oil is demonstrated.

Revision in Class. The demonstration should provide plenty of material for further discussion in classes and all teachers should recognise the importance of follow-up work. It is more valuable to revise a subject before it is forgotten than to re-learn it all later. The day after the demonstration seems to be psychologically the right time to cement the facts and experiences in the minds of the children and students.

Apart from discussion, quiz tests can be given, essay competitions organised and exhibitions to tell others of the campaign planned and made in the drawing and handcraft classes. Poster competitions are also planned in preparation for the "Healthy Life Week".

Film-strip Revision.—With several subjects there are excellent film-strips which help to revise the material of the month and these can be used right at the end of the month before going on to the next stage of the campaign. It may also be found valuable to use these strips several months later in order to recall the previous work done and to help keep up the standard of cleanliness, etc.

The Disney strips available from U.S.I.S. are particularly good in this respect. "How Disease Travels" has two excellent sections on fly-borne and water-borne diseases. (The last two sections on T.B. and smallpox are not so clear and we have omitted them.) "Cleanliness and Health" is another strip which is concerned with the correct use of the latrine and it is a great help when considering bowel diseases, hookworm, etc. "Clean Water" also takes up some of the fundamental points in healthy living. All these cartoon strips are well designed and get their messages over very effectively.

"*Post Mortem*".—This may be the wrong term to use of the evaluation process in a Health Campaign, but some sort of meeting of leaders does need to be held every month to consider the success and failures of the methods employed. What changes in habits have been noticed with the school children? Are they keen to see that flies do not land on the food? Are they careful to keep all drains and latrines clean? Do they keep up the search for mosquito larvae?

It is also valuable to discuss possible improvements in the teaching methods. Some teachers would like to have a group to consider the best ways of using posters, in class work. Right! We will fix that up before the next month's campaign starts. With a group of teachers who are always out to improve their standards of teaching there is no limit to the progress that can be made in this sort of evaluation group.

Well, that is a Health Campaign as attempted by the folk at Medak. We have been in action for only a few months so we cannot afford to be too dogmatic about our methods or our success. If you have any experiences on the same lines or if you have any comments or suggestions to make after reading this report it would be a great help if you would write to:

REV. DENYS J. SAUNDERS,
Church of S. India, Medak, Hyderabad State.

Mobile Cinema Shows in Africa

(CONCLUDED)

By W. SELLERS, M.B.E., *Producer, Colonial Film Unit*

Cinema Vans

THERE are many types of cinema vans in general use in the Colonies. All are doing very useful work but the maintenance costs of running the vehicles are often higher than they need be due to using the wrong type of van for a particular purpose for which it is unsuitable.

At the commencement of the war cinema vans were constructed in England and shipped out to a number of Colonies to do a war job. These vans had large "Luton" type bodies constructed on a two-ton lorry chassis, and were provided with semi-translucent back projection screens fitted at the rear end of the body.

As there still appears to be some misunderstanding regarding the purpose for which these vans were originally designed, brief explanation of their proper function may not be out of place.



The latest type of cinema van

Over 30 of these large cinema vans were sent overseas during the war for the purpose of getting war news-reels and informational films shown quickly to large numbers of people, and particularly to those living in the larger towns and urban areas ; a job which they did and are still doing extremely well. In use, the films are projected from inside the van on to a semi-translucent back projection screen fitted at the rear of the van. Commentary and music are provided by two loudspeakers built into a rising and falling section of the roof. The vehicles are entirely self-contained, enabling a film show to commence within two or three minutes after arriving at a suitable site, and to move off immediately at the conclusion of a show to repeat the performance in another part of the town.

In this way it was possible to give several film shows in various parts of a town in a single evening.

Length of throw from the projector to the screen, and the need for the bottom edge of the screen to be at the average eye level of a standing adult, necessitated the use of large van bodies which of course required a comparatively heavy chassis.

It was realised that these vehicles, with a gross weight of five tons, would be far too heavy for use on secondary roads where culverts and bridges are often of a temporary nature. For the more remote rural areas lighter equipment consisting of portable generators and projectors

was provided for transportation from place to place on a light " kit car " type of vehicle.

Unfortunately, during the war suitable light vehicles were in short supply and that is probably the reason why the larger vans were called upon to do a considerable amount of travelling over bad roads in order to provide film shows in rural areas.

This obstacle of bad road and dusty conditions is undoubtedly the biggest problem to be faced when designing cinema vans for general use in colonial territories. The wear and tear on projectors, sound amplifiers, and other essentially delicate electrical equipment, caused by road shocks and dust, is out of all proportion to that which is normally due to the running of the equipment when giving demonstrations.

In the case of our larger colonies this problem is aggravated because cinema vans are not always available in sufficient numbers to meet the ever-increasing demand for film shows in towns and villages over a very wide area. This results in the gross overworking of the few vans which are available, not because of the great number of shows given, but because of the excessive travelling necessary to reach the various projection points.

In these circumstances breakdowns are frequent and the running and maintenance costs high. Much expense and inconvenience can be avoided by using a more suitable type of cinema van, and arranging itineraries which provide for a high ratio of film shows in relation to distances covered.

In recent years much attention has been given to the design of cinema vans and projection equipment more suitable for post-war requirements.

The latest type of vehicle suitable for all normal purposes in the Colonies is designed round an " Austin " chassis fitted with a standard " three way " body. A spring roller screen 8-ft. wide is mounted on



The old type of cinema van



Interior of the new type of van

roof brackets and is held rigid at a suitable height on the side of the van. Two large loudspeakers, each fixed to a heavy-duty telescopic tripod, stand on either side of the screen. These tripods can also be used to support the screen as an alternative to using the roof brackets on the van.

With this arrangement the screen is not affected by the wind and no guy ropes are required. Another advantage is that only one trailing lead, a heavy five-way cable, is required from the van to a junction box near the projector. This cable is also used for a remote control by which the generator may be started or stopped without going near the van. A 3-K.V.A. petrol generator is housed inside the van and effectively blimped to cut down noises from the engine.

The sound amplifier is specially designed to cope with several sound channels, either singly or in combination. Sound track on films may be used and mixed with microphone commentaries. A tape recorder with play back is provided, and locally recorded music and commentaries may be used when required, and synchronised with either sound or silent films. A gramophone playing desk is fitted into the main amplifier and recorded music may be faded in and out as required.

A simple arrangement makes it possible to switch over from the main amplifier to the projector amplifier, thus providing a useful standby.

The projector is mounted on a high level metal stand, and a similar stand is used for the main amplifier and tape recorder.

Mounted close to the film projector is a film-strip and film-slide projector which may be put into immediate use at any time.

A floodlight fixed to an extension arm from the projector stand provides general lighting for use before and after demonstrations, or when guest speakers wish to address an audience.

The interior of the cinema van is fitted with dust-proof compartments to accommodate each item of the equipment. Spring and rubber shock absorbers are fitted where necessary to cut down road shocks to a minimum.

Oversize heavy-duty tyres are fitted, and additional brackets are used to strengthen the fixing of the body to the chassis.

Everything possible has been done to reduce the risk of breakdown and to enable the vans to operate for lengthy periods without the necessity of expert servicing. A number of these latest type of vans have been shipped to the Colonies through the Crown Agents.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

WE extend to Mr. and Mrs. G. Pearson our deepest sympathy at the death of their eldest son, Dr. Malcolm Pearson, which occurred on May 2nd. Dr. Pearson, who was Chief Pathologist at the Dartford General Hospital, had previously held important posts, during the last war, in the Far East, India and the Middle East.

We apologise for the mistake which occurred in the last issue of COLONIAL CINEMA, where the list of contents showed an article on "Films We Have Seen". This article had to be omitted at the very last moment, due to lack of space, and the necessary correction to the contents was overlooked.

It is most refreshing to hear of the enthusiastic way in which the West Indies are seeing that their productions are suitably exhibited. In Barbados, for example, their film entitled "Give Your Child a Chance" was given commercial release at the Plaza Theatre, Bridgetown. It

was given advanced publicity and was extremely well received. Congratulations to Mr. Carmichael for his energy and foresight, and to the Theatre Manager for his co-operation. The film has subsequently been shown throughout the Island on Mobile Cinema Van circuits.

First out of the P.R.O.s' Annual Reports is, as usual, that of Cyprus. Rumour has it that it always appears on December 30th each year and the theories which have been put forward as to what the Department does on December 31st are numerous, humorous and unlikely. An interesting report on the Central African Film Unit has been published. It is a factual account of the first stage of its operations over a four-year period. The Unit has striven to supply a steady flow of films for exhibition. The success of this policy, and of the team spirit which has made it possible, is shown in the figures. In four years, 136 reels of edited colour film have been produced for a total cost of under £59,000, giving an average inclusive production cost of £430 per reel. The quality of the films produced and their fitness for the purposes for which they are made is shown by the demand which exists for them outside the official distributing channels. Films made by the Unit have been purchased by Governments as far afield as Australia, by commercial distributors, and by mining and shipping companies. One of the Unit's travel films, " Nyasaland—Land of the Lakes ", had a very good reception in the United States, where it was shown by the Colonial Attaché at Washington. With the exception of the Colonial Film Unit films, we do not know of any other Territorial Film Unit whose films have received such a wide distribution and are so universally popular. It is little wonder, therefore, that the Central African Governments have agreed not only that the Unit shall continue on its present lines for the next four years, but have approved additional funds to allow for some expansion and for the production of a limited number of sound films.

In a letter to *West Africa*, George Young asks : " When can we hope to see feature films in British cinemas which show Africa as she really is today ? " We heartily endorse his contention, phrased in the politest of terms, that it is high time film promoters stopped producing such utter nonsense about the " Dark Continent ". The letter concludes with these words :

" We must either persuade film producers that the truth about Africa would pay, or wait until the day when an African film made by Africans about the real Africa will startle London audiences into awareness."

Mr. M. A. George, of Nigeria, who has been with the Colonial Film Unit for many months left the Unit on April 4th for a new appointment, as Catering Bursar at Ibadan University. During his stay at Soho Square, Mr. George has shown himself to be the possessor of an uncommon combination of efficiency, a cheerful outlook on life and a good singing voice. At a farewell tea party to him, given by the Colonial Film

Unit, to which two old friends of his, Jack Smith and Fela Sowande, were invited, a presentation of " Songs of Two Savoyards ", and a volume of the complete libretti of Gilbert and Sullivan was made to him by the Producer. The post which he has taken up is a responsible one, and we wish him every success for the future.

News of the Audience Research Unit in Nigeria is encouraging, and after many exasperating delays due to a number of causes, investigation is proceeding smoothly. A preliminary field report has been received but it will be some little time before any major report is compiled. The Cyprus School has completed its training of candidates from Cyprus, the Sudan, Mauritius and Hong Kong, a final report of which will appear in due course. Mr. Domaingue, of the Educational Department of Mauritius, who attended the course, has arrived home on leave.

Training facilities at Soho Square are still proving popular and an increasing number of people are coming over from all parts of the Colonies and other territories. Mr. Macaulay, from Nigeria, has just arrived from a comprehensive course with us on film-strip production. Miss Esclapon has completed a short course on the creative side of film production, and has returned to Mauritius, where she is a P.R.O. Mr. Fajemison, from the Nigerian Film Unit is expected here for a course with us in June. He is no stranger either to film making or to the Colonial Film Unit, having been one of the students who took part in the first film Training School in Accra as far back as 1947-48. The whole question of training is under review. There is a big demand for training from all over the world and there is no organised course in this country to cope with the demand. It is true that we have sent training schools to Africa, the West Indies and the Mediterranean, but this method is expensive, and what is needed is a central organisation in the United Kingdom where full scale courses can be held. We are hoping that some means will be found of obtaining the necessary funds to finance this very important project.

We were interested to hear about a recent Gold Coast production—" The Boy Kumasenu "—on juvenile delinquency in the Gold Coast. The film is about a boy who leaves his village, with its set ways and ancient customs, for the de-tribalised life of a large town. In story form the film unfolds one of the major social problems of present-day Africa. The film is being edited in this country by the Gold Coast Film Unit's own staff and is expected to be released in the near future. Further details of this film will be published at a later date. We are indebted to the Gold Coast Film Unit for the photograph which appears on the cover of this quarter's issue of *Colonial Cinema*.

Finally we heartily congratulate the producer, Mr. W. Sellers, on his promotion to Officer in the Order of the British Empire, recently announced in the Queen's Birthday Honours List.



The Arthur Lyon generator (*Photograph by British Films Ltd.*)

110 volt Petrol Generating Set for Mobile Cinema Projection Unit

By W. SELLERS, O.B.E.
Producer, Colonial Film Unit

THE type of petrol generator which has proved most suitable for use with cinema vans is the American made " Onan ". When the war ended, a good supply of new " Onans " were available in the United Kingdom, but the supply position except for spares is, in future, likely to become difficult. For this reason an exhaustive search has been made to find a British-made generator which will give reliable service under the exacting conditions prevalent in most Colonial territories.

If it were possible to select the best points from all the machines tested and use them in the manufacture of one machine, the result would be ideal. Unfortunately this is not possible, but the generator which is nearest this ideal is the Arthur Lyon generator, which is specially designed for use with mobile cinema projection equipment.

The prime mover is a "NORMAN" model, T.300, a flat turn horizontally opposed, air cooled, four-stroke petrol engine developing 3 h.p. flexibly coupled to a 110 volt, 1·5 K.V.A. alternator. The complete generator is mounted on a strong sheet-steel bedplate and a tubular steel guard-frame affords protection of the set. Welded on to the framework are four eyelets for use, when required, with carrying-poles.

The petrol tank is bolted inside the guard-frame and holds 1½ gallons of petrol, sufficient for approximately nine hours' running time.

The switchboard is similarly mounted and is provided with ammeter, voltmeter, field resistance, main switch fuses and two output sockets.

The governor, which is operated on the fly-wheel principle, is very effective in controlling the voltage to within 2½ per cent, plus or minus, so that no voltage surge occurs when switching off the projection lamp.

The Crown Agents' price for the complete generator is £140 available from the manufacturers, Messrs. Arthur Lyon & Co. (Engineers) Ltd., Telford Way, London, W.3. Delivery at the present time is three to four weeks.

The following details regarding the equipment may be of particular interest to the more technically minded readers :

Petrol Engine

Type T.300 air cooled, horizontally opposed twin-cylinder engine, 56-mm. bore × 60-mm. stroke, total capacity 295·56 c.cs.

The design and general lay-out of the engine is sound and, having twin cylinders, vibration is reduced to a minimum. The working parts are well protected from the ingress of dust and dirt. An outstanding feature is the provision of airtight covers completely enclosing the exhaust and inlet valve mechanism.

The crank chamber is separated from the oil pump by a wall of metal which allows the engine to be carried in any desired position, even upside down, without flooding the cylinders, pistons and timing case with lubricating oil.

The crankshaft, camshaft, intermediate timing wheels, and magneto timing wheel, run on ball bearings. A duplex gear type oil pump feeds lubricating oil to the crankshaft under a pressure of 30 lbs. per square inch, the oil passing through a filter before reaching the distribution point. Excess oil drains into the timing case, and is withdrawn into the sump by means of the scavenging gears in the pump.

Replenishing the oil and adjusting oil pressure can be made while the engine is running.

The cylinders are made of close-grained cast iron and are provided with side by side valves and detachable cylinder heads. The pistons are made from alloy die-castings. The connecting rods have bronze



The latest "Morris" light mobile cinema van (*Photograph by British Films Ltd.*)

small-end bushes and split big-end bearings directly "white metalled". The crankshaft, of the usual horizontal twin opposed type, is mounted on ball bearings. The camshaft, also mounted on ball bearings above the crankshaft, is driven by means of a steel pinion on the crankshaft, through a bronze intermediate gear from the crankshaft. The magneto is driven by a bronze wheel from the camshaft wheel. All idler wheels are mounted on ball bearings. All gears in the timing case are of ample dimensions, being $\frac{5}{8}$-in. across the face.

The two inlet and exhaust cams operate directly on to the tappets, whose ends are hemi-spherical in shape. The usual method of tappet adjustment is adopted. Single valve springs are fitted and these, together with the tappets, are enclosed in easily detachable aluminium casings.

The sparking plugs are screwed into the cylinder heads on the flywheel side of the engine to ensure that they will receive the benefit of the fan cooling. The fly-wheel is $13\frac{1}{4}$-in. diameter and of aluminium alloy and its spokes form efficient blades of a cooling fan to create a draught over the cylinder heads and under the crankcase.

Lubrication is provided by a combined pressure and scavenge gear pump of equal size ; the former draws oil from the sump and delivers it

via a fine filter under the influence of an adjustable spring-loaded relief valve through passages in the crankcase to a distribution bearing on the end of the crankshaft, which is drilled for the passage of oil from here to the big-end bearings. The oil flows out to the bottom of the crankcase through the timing wheels, into the outer reservoir, whence it is conducted by the scavenge pump into the sump proper. A screwed filling plug is incorporated into the sump.

The horizontal carburettor is bolted to the crankcase, and the mixture is led to the inlet ports of the cylinder by passages cast in the crankcase and cylinder barrels. This ensures complete freedom from fuel deposition and partially cools the lubricating oil.

A spring-loaded copper disc outlet non-return valve and a small spring-loaded ball suction valve are provided in the crank chamber to ensure that a partial depression exists therein. An outlet from the former valve leads via a labyrinth baffle to the atmosphere. The latter ball valve is to ensure that no compression takes place in the oil sumps, so that it is possible to fill the sump with lubricating oil without stopping the engine.

A centrifugal governor is driven from the front end of the crankshaft and the control arm connected to the throttle is mounted in a bush.

The magneto is fitted with fixed ignition, and a very simple switch for stopping the engine is incorporated.

Starting is effected by a crank handle which engages with the end of the camshaft, and therefore is geared up to 2/1 to the crankshaft.

Alternator

Type 110 volt, 60 cycles, single phase, 1·5 K.V.A. self exciting, self regulating and impregnated for tropical use.

These alternators are of the rotating armature type, the output winding being at the bottom of the armature slots and connected to the slip-rings.

The excitation winding is at the top of the armature slots and is connected to the commutator in a similar method to that employed with D.C. machines. This winding provides the excitation for the coils.

The regulation of the machine is obtained by off-setting the brushes of the D.C. commutator from the neutral position to a point some distance forward from the centre of the pole. The excitation winding is of low voltage and this enables the off-setting of the brushes without causing commutation troubles. The general arrangement is similar to that of the usual type of car charging dynamos.

It will be noted that the standard model provides for an output frequency of 60 cycles, as against the more usual mains output of 50 cycles.

This difference is of little consequence when operating normal projection equipment, but when using the generator in conjunction with disc or tape recorders it does mean that the recording can only be played back on a 60 cycles supply. The reason the manufacturers have standardised on a 60 cycle output is that a slightly better overall output is obtained from the unit as a whole. Modifications can be made to 50 cycles at no additional cost and the output, although slightly below 1·5 K.V.A., would still be ample to operate all the equipment normally used in a cinema van. The delay in delivery, however, may be as long as four months.

The makers provide a very useful handbook containing working instructions and full details for servicing and maintenance, including step-by-step instructions for decarbonising.

These machines have not been in use on Colonial territories long enough to say anything definite regarding the life of the engine before reboring is necessary, but the makers advise that with normal care, say from four to five hours running daily, at approximately ¾ load, a life of two years can be expected. In order to accommodate a certain amount of cylinder-wear oversize pistons are available in three sizes from 10 to 30 thousandths over normal size.

Visual Aids and Athletics

By G. H. G. DYSON

Chief National Coach to the Amateur Athletic Association

(*Reprinted by permission from* VISUAL EDUCATION)

WHEREAS the main task of the professional coach in other lands is to concentrate on a few athletes of exceptional ability, the five National Coaches of our Amateur Athletic Association are primarily concerned with the raising of the general standard of Athletics throughout the country. To that end they have addressed well over 150,000 people—most of them club coaches and teachers—since the Coaching Scheme began about three and a half years ago.

This kind of work has had to be carefully planned, for there is no audience more critical than one comprised of teachers who are being advised on what and how to teach. In 1947, when the Scheme began, there was undoubtedly a general lack of knowledge of and interest in Athletics in our schools. Clearly, we needed a new and attractive approach to our subject.

Now, after little more than three years, the general standard of Athletics in the schools is higher than it has ever been before. We have still a long way to go before things are as we should like them to be, but teachers

are beginning to understand and teach the skills of the sport, and interest is great. This early success has been due in no small measure to the fact that we have put visual aids to the fullest possible use in our work up and down the country.

The majority of our instructional periods take place indoors. All sorts of gymnasia, huts, halls and classrooms have been and are still being used to " coach the coaches and teach the teachers ", but the layout for the coaching period varies very little. In front of his audience the National Coach will have a screen, with his projector—with loop attachment—in the aisle, facing it. There will be a cleared space in front of this screen of sufficient size to permit some form of practical demonstration. For example, gym. mats, jumping stands and a rope or bar will be set out in readiness for a session on High Jumping ; and to the side there will be a vaulting box for the coach to use to show the various jumping styles.

Beside this cleared space there will be a blackboard and easel, for here the quickly drawn diagram can be made to play a useful part. As an adjunct to this diagrammatic instruction we now use lay figures. These can be bought at any art shop ; a 10-inch figure costs about 30*s*.

The instructional film is a most important part of our stock-in-trade, but we use full-length films—reels—only on the bigger, longer courses. They are of particular value as a means of introducing the subject generally, and are usually shown at the end of an introductory talk. We are now considering making athletic films in colour for this purpose—just to add that extra touch of inspiration.

But when the National Coach moves on to a closer study of specific techniques the full-reel film fails to give the audience sufficient time to grasp or study detail ; one is thinking or talking hard over one point of technique when, behold, the scene has shifted to something else ! It is here that the loop film comes into its own. The continuous passing of a few feet of film (in slow motion) through the projector gives the teachers and coaches the extra time they need to take in all details, and the coach can explain things unhurriedly, without fear of having the film run out on him.

The looped film is now widely used in all forms of sports instruction, and we National Coaches of the A.A.A. are proud to have introduced it. I took my loops, projector and attachment to Sweden earlier in the year and used them during lectures I gave there. The Swedes were very taken with the idea and are now using loop films at their Royal Gymnastic Central Institute and at Boson, their National Sports Centre.

There are now a number of excellent sets of instructional loops on the market, but the National Coaches use films taken specially for them

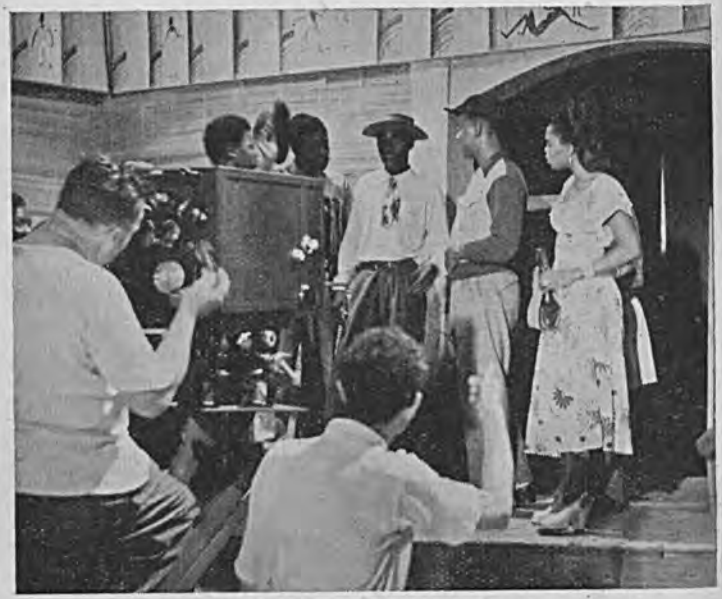
at the more important athletic meetings. In this way we keep abreast of the latest improvements or variations in technique and are able to show to our audiences the champion athletes they are reading about at that time in their newspapers and magazines.

Instruction with the loop is at its best when a projector is used which can show separate frames—i.e., still pictures. All the machines carried by the National Coaches do this. Moreover, we prefer to use silent projectors as we find them kinder to the loop joints. Sometimes a coach will use two projectors at the same time ; in this way an audience is able to watch and compare the performances of champion and novice athletes—which really drives home the technical points. On our longer courses we photograph the students in action on the first day and use these " shots " for dual projector instruction when the film is returned developed.

Projecting on a blackboard is another coaching medium we use from time to time. The loop is stopped to show an athlete in a particular position and then the coach chalks in corrections or alternative positions. The idea of rear projection appealed to us at first, but frankly, we have not been too successful with this up to now and so we prefer to project direct.

Whereas, under normal circumstances, our pictures " pan "—i.e., follow—the athletes in action, occasionally we take slow-motion " shots " with the camera fixed, mounted on a stand. The pictures are then thrown on a graphed screen, with the projector at such a distance to the screen that everything is to scale. The film is then slowly turned over, frame by frame, and we plot the path of, say, a shot across the circle or the flight of a jumper through the air. One can learn a great deal in this way ; problems of acceleration and deceleration in running, angles of projection and take-off in throwing and jumping are simplified.

To turn to the coaching of athletes for the moment, I have five for whom I am directly responsible. All have had their performances photographed in slow motion and from many different angles, and all have watched these performances on the loop film. This is of great assistance to them and to me, of course. But in addition to this I give them the film to take away for a week, telling them to take a good look at it, frame by frame, through a " peepscope ". In this way my athletes get to know what they are *really* doing, as against what they *feel* they are doing—which is often quite another matter ! And they don't have to take my word for it.



The Gold Coast Film Unit at work

Cameraman on the Gold Coast

George Noble, documentary cameraman, in an interview with the Editor, CINE-TECHNICIAN, *talks about Film-making problems on the Gold Coast*

(Reproduced by permission of The Association of Cinematograph and Allied Technicians)

I BECAME cameraman in the Gold Coast Unit in April, 1949. Sean Graham was the director, and there were three willing but inexperienced African assistants. Mostly, the films made by other units in the Colonies were small, single-reelers. Graham decided to make longer films, story films, films about the Africans themselves, played by themselves, in their own land, about their own people.

Films are shown out there by mobile cinema vans, which tour the villages giving shows, and the visit of the van is looked forward to by the Africans in the bush, as this is one of their few ways of knowing anything about what goes on in the world, or even in places a hundred or fifty miles

away. It is very rare that Africans go away from their villages, and if they do go away to study, very, very few go back to the villages.

The vans, run by African technicians, show a very mixed collection of films. Usually there is a newsreel—Churchill's election speech, silent, was a great hit—a Colonial Film Unit picture, something about African activities in other lands, and then a comedy. This is usually an old, a very, very old Chaplin, and the fact that Charlie may fall down, or knock somebody else down, or get a pail of water thrown in his face, makes them roar with laughter. It is all silent with an interpreter and a record player. I have never seen people go so hysterical with laughter. This is what they like, and this is what we have to compete with. It may seem strange to people at home, but one film that went down well with Africans was " Sanders of the River " !

The work of the unit ? When we started, our equipment consisted of one Newman Sinclair, a Vinten Gyro tripod, and enough 16-mm. film to equip a unit three times the size, and three 16-mm. cameras. However, that is all over now, and I don't want to dwell on the 16-mm. side. We have added to our equipment since and we made a fairly good dolly, on which we have got some very steady tracking shots. This, in itself, I think, is a great thing as I personally know many units which would never have attempted to make one in England, let alone in Africa.

Trying to get Africans to act in a film can be heartbreaking. We go to a village which we have picked for location. There we have a conference with the chiefs and elders—all very polite and charming, but inclined to be a bit suspicious. When we had got over this, we would begin to pick our cast for the picture, and all of them would agree, at the bidding of the chief, to turn up the following morning, and we would depart, thinking that all was well.

The next morning came—not a soul would turn up. And failure to be there would be accounted for by one of the following reasons : someone had died ; or they had all gone off to market, usually about ten miles away and would not be back till next day ; or the idea of being photographed was either unlucky or not done by the best people ; or the part allotted to one of them was not in keeping with his social position ; or that the husband of one of the women had objected.

Another argument that held us up a lot was the accusation that we were a commercial unit, going to make a lot of money from the picture while they got nothing. A scale of pay had to be devised then, with more money for those who did the bigger parts ; then, of course, there would be a complete stoppage if, say, one of the minor chiefs who just had a walking-on part found he was getting less than, say, a petty trader who perhaps had a whole sequence built round him. After a lot of talk, and a re-arranging of pay rolls, we would be ready to start.

Then one or two of the people, who had moved around and seen films about Africans, might raise an argument. The films they had seen or heard about usually showed African women stripped to the waist, and this, they would tell the rest of the people, was showing the African as a savage. A first-rate example of a little learning being dangerous.

The result was that everyone would go to the opposite extreme, insisting that the women wore three times the clothing they usually did. The fact that all about us, women working alongside the location were naked to the waist, made not the slightest difference.



The boy Kumasenu

This was carried to a ridiculous degree even in the case of tiny tots about five or six. These kiddies, with their lovely glistening skins and their tiny strings of beads look beautiful, and are so natural that they form an integral part of the daily life. As soon as we appeared they were put into stupid and often dirty pairs of knickers that made them look, and feel, entirely unnatural. When we objected, an African attached to our unit, who spoke good English, did not agree with us ; he went on to say that if it was his child he would object to her being photographed as she really was. All these things proved very disheartening, and will affect the natural beauty of the finished film. However, perhaps in time our friends will understand, and realise that insisting on things like this is just as bad as doing what they think we want them to do. In other words, just as they think the outside world will get a wrong impression of unclothed Africans, they will get an equally wrong idea when they see children with these ridiculous western ideas thrust upon them. However, I am glad to say that after a three-week stay in one village the people began to wonder whether their " wiser members " were right after all.

It was necessary for us Europeans to live in Rest Houses, which were sometimes a matter of 15 to 20 miles from the actual location. The roads are the worst in the world. In the wet weather they are completely impassable and sometimes completely closed, whilst in the dry weather they are bone-cracking, or rather I should say " spring-cracking ". A well-known maker of African films once made the remark that vehicles are more important than cameras. With this I could not agree more.

Then again we had the wonderment of the African to put up with when we started to lay a fifteen yard track for the dolly. Taking a film was one thing, but putting down the rails for the camera to travel on was quite another thing.

Incidentally, the laying of a track in the jungle, which in one case we came across meant levelling some twenty square yards, is something I should like to see the high-priced help from some of the bigger studios trying to do.

The African is strange when it comes to pictures. If you want a posed picture of him doing something, then he is all against it, but you try and snatch some stuff in a crowded market and every one stops and either looks in the camera or keeps bothering you to take his picture.

Again, we had in this film three women and a man as the leads, and as the time went on they got better and better. One girl was referred to as "One-take Janet". This girl would never do anything right at rehearsal, but as soon as the camera started she went through the actions perfectly. They were not easy things either. To get a native girl to imagine that her child was dead and to show her grief, is not an easy thing to do in any country, but this girl was amazing. There is a big close-up in the film of the tears running down her face. Another scene called for a child of six to lie on a rug and appear to be in pain. The child started rolling about and really did appear to be in pain. Again, a crowd of people had to wave to an imaginary friend going away on an imaginary lorry. Not very hard, you say? Just try it, my friend, in front of a camera, in fact, three feet in front. All these things, all these headaches, are repaid, however, when just one such thing happens as I have mentioned, and makes one think that if you really try and never let up, there are wonderful pictures to be made. I hope I shall be lucky enough to be still here, working with the unit, when these pictures are made.

Standard Rules for Safety-Base Splicing

FILM DAMAGE COMMITTEE AGREES

(Reprinted by permission from the KINEMATOGRAPH WEEKLY*)*

THE need to standardise the size and type of film space of positive prints has been agreed by the Film Damage Advisory Committee which, in consultation with all sides of the industry, has made a number of important recommendations.

It was found that many projectionists were highly suspicious of any narrow inter-perforation joins even to the point of cutting these out

and making their own. While fully aware that the wider inter-sprocket join is entirely satisfactory when properly made, the committee realised that this type of join presented certain practical difficulties, particularly to the projectionist. It seemed clear, therefore, that two things required to be done :

(*a*) To standardise the size and type of join, and

(*b*) to make recommendations which would ensure that this join was properly made, and, in consequence, entirely reliable.

In regard to (*a*) the committee decided that the full-hole join $\frac{1}{8}$ of an inch in width had certain features which made its adoption desirable as the standard join. It therefore recommends to laboratories, renters and exhibitors that all joins should be of this type in future. The Film Laboratory Association has made this recommendation to its members, but the necessary change-over of equipment may take a little time to effect.

In regard to (*b*) the committee felt that the following recommendations and advice should be brought to the notice of all those whose duty it is to make joins in safety base.

(1) No satisfactory join can be made on safety-base prints without the assistance of an efficient splicing machine, incorporating a dry scraper (i.e., one of the several makes approved by C.E.A. and K.R.S.).

(2) Use correct film cement—make certain that the film cement used is of the type specially manufactured for use with safety base.

(3) Preserve film cement—use a small quantity at a time, replace often and replace the cork or stopper tightly immediately after use. Never add fresh cement to the old supply.

(4) Scrape thoroughly—all emulsion and sub-stratum must be removed from one end and the other cleaned of all oil and dirt. No cement will penetrate emulsion, binder, oil or dirt, and if these are present the joint will fail. When dealing with colour film of the type that is coated with emulsion both sides, all emulsion and binder layer must be removed from both ends to be joined. As soon as the base where scraped shows a matted appearance you will know that the binder layer has been fully removed.

(5) Apply film cement properly—a sufficient but not excessive quantity in one stroke of the brush and immediately close the press. Too much cement causes the joint to buckle.

(6) Allow the joint time to weld under pressure—most cements need 30 seconds to dry and so complete the weld.

Where nitrate stock is concerned the committee recommends the same procedure as for safety base, except that suitable cement should be used and less time is required under pressure to ensure the weld.



Visual Aids

COLOUR OR MONOCHROME ?

By N. SPURR, *Tanganyika*

THIS picture may have startled you as much as it did us when our eyes lighted upon it one morning when we arrived at the Office. The photograph is a re-enactment of fact, and the messenger concerned had been associated with Europeans and visual aids for several years ; but he spoke no English nor did he read it, and he was barely able to read Kiswahili. The picture is no doubt familiar to you, as it has been issued by the Central Office of Information to most of the Colonies, and, you will recall, it is in colour. The somewhat unconventional placing of the poster provoked the Head of my Department to comment, " So much for visual aids ! "

My first task was to find out how it happened. The messenger concerned was brought in, care being taken to avoid letting him know

something was wrong, and he was cross-examined on the content of the poster. It was not until he found the blue sky where water ought to be that he recognised anything in the poster, and then he said "It's upside down!" Never was a truer word spoken. The significant thing is not that the poster was upside down, any semi-literate might have done that, but that with a little application, the messenger was able to find out for himself what was wrong, and yet failed to do so in the first instance. All the essential information was present in the picture but it needed effort to find, and there was nothing within the picture to stimulate the necessary effort. His explanation was that he had put the poster on the wall after a sleepless night and was too tired to look at it! Who was to blame, the messenger or the poster? Was it visual aids which were wrong or this particular example of one? In fairness to the messenger it must be remembered that everything in the poster was foreign to his experience and knowledge. What would he know, or care, about the Houses of Parliament, the Changing of the Guard, and so on?

At the moment there is a growing controversy over the relative merits of the film and film strip and film slide. Economics are clouding the issue. Therefore the experience as related above is salutary. For example, of what value is it to turn out a hundred thousand posters, however low the cost, if they are ineffective? Better *one* five minute film that makes an effective impact.

In some ways it is unfortunate that Mr. Sellers started off in Nigeria. The proportion of literacy is higher on the West Coast than in East Africa, and it's not easy to have to start at a lower level; one keeps forgetting. In East Africa in general, and Tanganyika in particular, the sophistication and general knowledge of the rural peasant is low. Time and again I have thought: "This is simple enough", only to find it too complicated. I wonder how many of you have shared my experience of going on to lesson two, three, and four on the *assumption* that lesson one is understood, and then at lesson ten the whole thing collapses and we curse the stupidity of our pupils. The curses might well be levelled in the opposite direction with more profit. Anyway, I digress.

Here in Tanganyika we are about to embark on an experiment designed to find out the value of colour and monochrome in communicating ideas by film slides and movies. The originals have been taken in colour and copies taken in monochrome. Out of curiosity, and because so often we must all make major decisions with inadequate knowledge, we have formulated a theory to cover some of the available facts. We shall rejoice if we are proved right, and be crestfallen if proved wrong by the results of the experiment, for the question to be answered is roughly this: "Why is it that many rural peasants will hold a black and white photograph upside down and fail to recognise themselves or their fellows,

and yet we never see an audience standing on its head to look at moving pictures, and also recognising the local celebrities immediately ? "

I suppose few would disagree with the statement that visual representation is but a striving to achieve reality. In the fine arts some people have been more concerned with the emotional side of representation than with the factual, but photography, by its very nature, must be primarily concerned with fact. It is a scientific process and must follow scientific rules, as for example, the necessity for light rays entering the lens to come to focus on the focal plane. The emotional impact of a black and white photograph depends upon recognition of a number of conventions, for it represents movement by rest, colour by varying tones of grey, and depth by inference. The one thing which a photograph does reproduce with acceptable faithfulness is the outline of shapes. . . . Therefore shape is more important than tone, and the relationship between shapes of more informational value to the untutored mind than that of tone. Is it to be wondered that a black-and-white still photograph gets turned upside down by a person wholly unfamiliar with the conventions ? Only experience can supply the necessary background.

Let us take a red rose photographed on orthochromatic film. How do we recognise that it is a rose ? It is shaped like one, and with it is associated leaves which we have previously accepted as rose leaves, and a stalk with thorns. But its colour we guess at. As most dark roses are red, the black tone of the photo would be translated as red. Take the photograph on panchromatic film with a red filter and the chances are that most of us would be fooled. Add colour to the picture and our shapes become coloured shapes, and coloured shapes with which we are familiar. By bringing the photograph this one step nearer to reality much of the mental gymnastics has been eliminated.

At first glance it might appear that the addition of colour to a moving picture would have equally startling results, but in my view, this is likely to prove an error. Let us return to the still photograph in monochrome, and for the moment let us accept the statement that for recognition of inanimate objects, shape and colour are sufficiently near to reality to make recognition easy until the mind is trained in further conventions.

But what of animate objects—a kangaroo, for example, or a man working. To do work is a CONTINUING process, and what may be obscure at first glance becomes plainer as time passes. A still photograph of a man wielding a hoe tells you very little about the essential quality of the work. We do not know if he is working quickly or slowly, or with a new kind of hoe, or with an old kind of hoe, in an unfamiliar way, until we are able to record the continuing action. The lack of information of a continuing process is readily met if movement is added to monochrome, for not only does movement bring the representation

nearer to reality, but a variety of views is presented to the onlooker over a period of time so that it becomes possible to " learn as you go ". If this ability of recording the continuous movement involved in working, supplies the major essential information, then additions of talk and colour will have little extra effect. In fact the cost of colour may be unjustified, and adding speech may even confuse. It is well to remember that it was the silent monochrome film which was first shown on the screens of the world.

If the above arguments are reasonably valid I shall expect to find that to the untutored mind of the African peasant, the addition of colour to a still picture will bring information which will make recognition more rapid and accurate, but, the addition of movement to monochrome brings information of a more essential quality in the process of recognition than any addition of colour or movement can possibly give.

The Price of Neglect

BY A PROMINENT TRADE LEGAL AUTHORITY

(Reproduced by permission from the THE IDEAL KINEMA *Kinematograph Weekly Supplement)*

FORTUNATE are the managers who at some time in their career have not been called upon to deal with an irate or aggrieved patron who complains of the hole in the carpet, the nail in the seat, the badly lit stairs, the usherette's fading torch, or even the legacy of chewing gum left on a seat by a departing film fan.



. . . the nail in the seat

All these complaints, and many more of the same kind, are part of the manager's daily round, and if they are to be disposed of with a minimum amount of trouble and expense, a general knowledge of the law on the subject may be of assistance.

In legal parlance, a patron is in the position of an invitee, that is to say, a person who enters premises as of right in consequence of having a contract of admission in the shape of a ticket

purchased at the box-office, and by invitation of the management.



. . . *torn or loose carpet*

The duty owed to invitees by the occupier of premises is to keep the premises in a reasonably safe condition and to give warning of any source of potential danger. In other words, it can almost be said that an exhibitor guarantees a patron against any damage while he is in the kinema other than the damage caused by the patron's own negligence or due to some cause, the existence of which could not have been known to the exhibitor.

By way of illustration of the above it would be difficult for the management to deny responsibility if, owing to a torn or loose stair carpet, a patron trips and breaks a pair of spectacles, or even a limb. On the other hand, if the fall were caused by the patron failing to act reasonably, as, for example, by refusing to allow an usherette to show him to his seat and consequently falling, the position would be different.

While the patron's safety in the kinema is amply provided for on the lines mentioned above, it should, however, be pointed out that such protection only applies while the patron is in some part of the kinema to which his ticket gives admittance. For example, a patron who out of curiosity wanders into a projection room and has his fingers trapped in a self-closing door has no legal redress, as at the time of the damage he was no more than a trespasser. The same would be the position in the case of the woman who complained of damage to her stockings, caused by a nail in the 2*s.* 1*d.* seat she occupied, while, in fact, she only held a 1*s.* 6*d.* ticket.

In considering an exhibitor's duty to a kinemagoer, it may on occasions be relevant that in the case of the holder of a complimentary ticket the duty may not be of such a high degree. If the complimentary ticket is given for value of some kind as, for example, in exchange for the display of an advertisement, the ticket holder is still legally an invitee and in the same position as an ordinary paying patron.

On the other hand, in the case of mere guests of the management who give no value for the privilege of occupying their seats, and who are legally known as licensees, the responsibility of the management is limited to giving warning of any concealed danger or trap of which the management is aware. In other respects a licensee must take the premises as he finds them.



. . . any possible source of danger

It will be apparent from the above that if managers are to maintain any degree of freedom from patrons' claims they must be continually watching for any possible source of danger to the public. This vigilance is seen to be even more essential when it is realised that there is no ceiling to the amount of damages that can be claimed and awarded. It is probably superfluous to say that this is a risk which no exhibitor should ignore and against which he should not fail to insure.

At this point a word or so of advice may be helpful as to how complaints from patrons in cases of this kind should be handled. All managers will know that many complaints made are either trivial or largely unfounded and often are little more than fraudulent attempts to gain some advantage by way of damages or otherwise. Except in the case of obviously frivolous complaints the prudent manager will, however, always obtain the fullest details and check them himself so far as he is able.

The experience of lawyers is that the same set of facts recounted by two separate persons can often produce two different stories without undue exaggeration on either side. It is then necessary for the true picture to be obtained by evidence available from other sources. Thus, in the case of complaints, managers should always, if possible, obtain statements from members of their staff, or failing that, independent members of the public who can offer any corroborative evidence of what has happened. Examination of the condition of carpets, stairs, handrails, etc., as the case may be, should also be done on the spot, if possible, in the presence of the complainant.

In conclusion, the importance of written reports or statements on accidents cannot be over-stressed. It is often a matter of months before the repercussions of such occurrences are felt and then perhaps in the form of legal proceedings for heavy damages. It is in such cases that written reports prepared at the time of the occurrence, are of inestimable value as reflecting the true facts of the case. In addition, until a statement is reduced to writing it is in some cases not apparent what little value it has.

Films We Have Seen

PIKI THE CHAMPION. 21 *mins.* *Sound.* 16 *mm.* £6 10*s.*

WINNING WHEELS. 16 *mins.* *Sound.* 16 *mm.* £4 10*s.*

NJUMA ON THE TEA ESTATE. 24 *mins.* *Sound.* 16 *mm.* £7.

These three new films, produced by Films of Africa Limited in Gatooma, Southern Rhodesia, for the International Tea Market Expansion Board, have been made specially for African audiences, using African casts. All three are good examples of visual story-telling, and are easy to follow with a minimum of commentary.

The first two are comedies based on the popular sports of boxing and cycle racing. The comedy is visual, and though not entirely in the traditional slap-stick style, it is so inter-mixed with the excitement and suspense of the boxing ring and the race track that the pace of the films is lively throughout. The humour is derived from action rather than character, and good use is made of the comic effects of speeded-up photography. Tea publicity and comedy are, indeed, so closely linked in the stories that excellent entertainment is provided.

The main characters are few in number, but the sports settings have given scope for an abundance of lively crowd scenes which have been very effectively directed.

"*Piki the Champion*" is the story of two boxers, Gorilla the Champion and little Piki the challenger. Piki is trounced in a challenge bout, and on the advice of a wise old man starts training on tea, with electrifying results on his performances in training activities. In an exciting return

contest Piki's exuberant seconds revive his flagging strength with a last minute brew which so invigorates him that he knocks out the Gorilla and wins the championship.

A press report on a filmshow in a Native Township in Salisbury gives evidence that this style of comedy is much to the liking of African audiences. " 'Piki the Champion' stole the show. It electrified the audience who kept laughing from the beginning to the end."

" *Winning Wheels* " is a comedy in similar style, but with a cycle racing setting. Joe, an errand boy, has set his heart on winning the local race. Having no machine of his own he enters the race on his delivery bicycle, without his master's permission. The bicycle is smashed beyond repair in a collision on the track, and next day Joe is promptly fired.

The wise old man of the village consoles the despondent lad with tea, and gives him a broken-down bicycle which they repair so that Joe can enter for the next race meeting. The race begins, and Joe is soon in trouble. The chain breaks and the saddle falls off, but timely draughts of tea enable him to repair the damage, indulge in incredible bursts of speed, and win the race. With the prize money he buys another delivery bicycle, arrives with it at his former employer's shop in time to chase and catch a thief and is reinstated in his old job.

" *Njuma on the Tea Estate* ", though not lacking in incidental humour, is a film is more serious vein. It is the story of Njuma, a steady lad who works on a tea estate, and his ne'er-do-well brother Chig, addicted to Skokiaan drinking and bad companions. Returning one day to his village, Njuma finds Chig badly beaten up after a fight, and persuades him to obtain a job on the tea estate. Chig still clings, however, to his old bad habits until, lying ill in his bed he overturns both his liquor and a lighted candle, and is trapped in the blazing hut. Njuma rescues him and a chastened Chig decides to quit spirit drinking in favour of tea.

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★

Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

THE Secretary of State for the Colonies, the Right Hon. Oliver Lyttelton, D.S.O., M.C., accompanied by Mr. Carstairs, paid a visit to the Colonial Film Unit on Monday, 21st July, to view a film, which was made by the Nigerian Film Unit, of his recent tour in Nigeria. The Secretary of State also took the opportunity of seeing part of another film, also made by the Nigerian Film Unit, on "Nigeria's New Constitution".

Another visitor to 21 Soho Square, was His Highness the Sultan of Brunei who has been staying in this country for several weeks. Mr. Macaulay of the Nigerian Film Unit has just returned from a visit to America where he was recently married. He will be completing his Course here and expects to return to Nigeria in September.

We have been kept very busy lately, not only on editing and other normal services, but also with a spate of trainees. More are on the way. Mr. Fajemison, of the Nigerian Film Unit, arrived on 11th August to undergo a course of training. He will be going to the British Film

Institute's Summer School which is being held in Scotland, after which he will come to the Colonial Film Unit.

The Audience Research Unit have now completed their preliminary investigation in Nigeria and returned to the U.K. at the end of August to write up the final report. From information received so far it is thought that it will not be necessary to undertake any further investigation in Nigeria. After a full study of the main report has been made, a decision will be made regarding further research elsewhere. Our efforts in the field of research have come to the notice of Unesco, who are taking a great interest in the subject, and an invitation was sent to Mr. Sellers, the Producer, to go to Paris for talks with French and Belgian investigators. It is understood that an Audience Research Investigation is soon to be made into the use of film in the Belgian Congo. Two other important visitors from the Netherlands, Mr. Vriesman and Mr. van der Wiel, had discussions with the Producer regarding new plans which they have made for the development of adult education in the Dutch West Indies. In particular the Producer's advice was sought in general organisation required for film production, distribution and the machinery necessary for the training of local technicians.

The Raw Stock Scheme, which this year was extended to Malta, Somaliland, Bahamas, British Honduras, St. Vincent, St. Kitts, St. Lucia and Grenada, is proving extremely popular and we have received a big footage of trial shots. The standard generally shows very promising results. The future of the Colonial Film Unit will soon be decided, and it is hoped that, with the support of the Colonies, together with savings from the original grant from C. D. & W. Funds, we will be able to keep going for a further period of three years.

Elsewhere in this number of *Colonial Cinema* there appears an article on a new Film Strip Camera. Any reader who is interested or who wishes for further information should write to the Producer. The purchase of any of these cameras should be undertaken as usual through the Crown Agents for the Colonies.

A New Film Strip Camera

By L. A. BIRCHETT—*Colonial Film Unit*

IT will be remembered that a dispatch was circulated to all Colonial Territories regarding the question of film strip production, and many Colonies replied stating that they wished to participate in this scheme. Following on these encouraging replies it was thought necessary, therefore, to see if there was a reasonably priced copying camera on the market. From reports received it appeared that these



The complete apparatus

cameras were very expensive and outside the resources of most Colonial Territories, as the price usually indicated was in the region of anything from £300 to £500.

It was, therefore, with this question of expense in view, that an approach was made to Messrs. De Vere (Kensington), Ltd., to find out whether they were prepared to make a first class copying camera at a reasonable cost. As usual this firm immediately put one of their designers at our disposal, and in collaboration with them, a copying camera was devised.

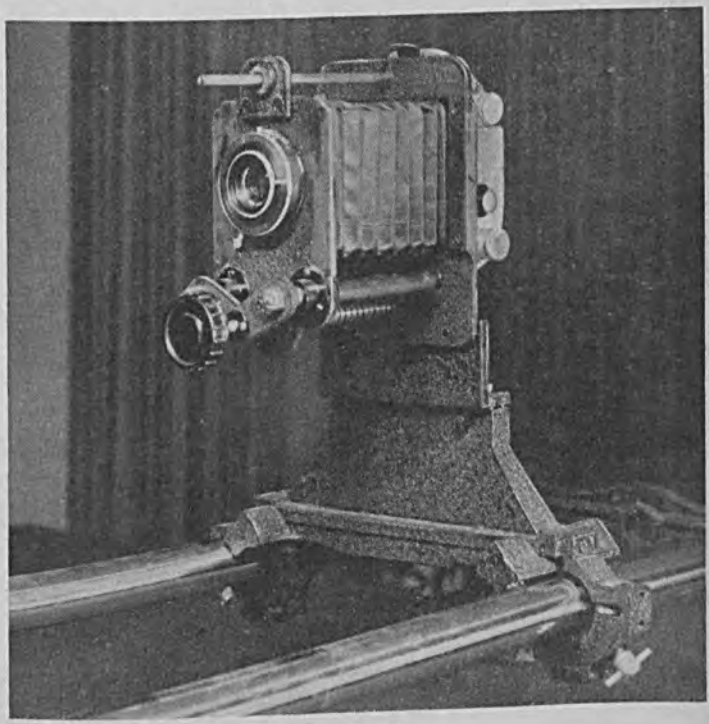
The apparatus is extremely well constructed, and the following description will enable readers to get a good idea of the camera. To those who are conversant with the use of any ordinary enlarger, no trouble will be experienced in using this copying camera.

The purpose of the camera is to take photographs of any size up to 15 inches × 12 inches on to a 35-mm. film, each picture being reproduced to single frame film strip size. The space between each frame is constant and the whole operation of copying photographs is quick and efficient.

The complete apparatus is made of metal and consists of :

Camera and Magazine.
Focusing Screen.
A tubular base on which the camera tracks to and from the easel.
An easel to hold and mask the photographs.
Two reflector troughs, fitted with two photofloods in each.

To those who require a more detailed description the following notes will give a fuller picture of the apparatus.



Camera Unit



The Easel

1. **The Camera**

Solidly made with square bellows, the camera is fitted with an 89-mm. wide angle wray 6·3 lens in an epsilon shutter with speeds from 1 second to 1/250 second B. & T.

Focusing is done by the turn of a wheel which moves the front of the camera by means of a square spiral thread. This movement is positive and does not require to be locked after the focus has been set.

The bellows and front of the camera are held rigid by two tubular steel arms fixed to the back of the camera and projecting through bushes in the front, thus enabling the whole front to slide very firmly to and from the focal plane.

A separate ground glass focusing screen slides into the back of the camera when the magazine is removed.

2. **The Magazine**

This is a light-proof chamber made of a heavy gauge metal. The film, loaded into a cassette which will hold 7 feet of 35-mm. film, is wound emulsion side out, and passes across the exposure aperture, then underneath a sprocket which governs the amount of wind after exposing, and finally on to a fixed spindle in the magazine. When all the exposures have been made the film is wound back into the cassette.

There is a safety spring on the side of the magazine to ensure that two exposures on the same frame do not occur.

The magazine is fitted with a sheath, which does not pull right out of its slide. The magazine can be made light-proof by pushing in this metal sheath. The part of the magazine containing the frame aperture and sheath forms a lid to the chamber holding the film. This lid is hinged at one end and has a catch fastener at the other.

3. **The Base**

This consists of two tubular lengths of stainless steel, 5 feet 6 inches long, 1½ inches diameter and fixed 9 inches apart by brackets. These brackets also form the feet on which the complete apparatus stands.

The tubular rods are the rails on which the camera is moved. Perfectly smooth movement is obtained by the roller bearings on the camera mounting. These bearings can be locked on each rail at the required distance from the easel.

4. **The Easel**

This is attached to one end of the tubular rods and can be lowered to the horizontal position for inserting the photographs. The operation is quick and easy, and the solid construction of the easel and method of attachment allows no free play thus ensuring the correct alignment of each photograph once the masking has been set. Masking is done with four metal strips, each strip is adjusted by loosening a hand nut at both sides, the strip then slides in grooves in the framework which is hinged to the easel base plate.

5. **Illumination**

This is supplied by four 250-watt photofloods fixed in two reflector troughs and positioned on either side of the easel. The reflector troughs are bracketed together with a saddle which fits over the tubular base rods. The complete bracket and troughs slide along these rods and can be clamped down *at the required distance* from the easel.

Apart from the plated parts on the magazine and the tubular runners, the complete apparatus has a black crackle finish.

Price: £95.
Weight: 56 lb.
Manufacturers: Messrs. De Vere (Kensington), Ltd.

Information Research

AN EXPERIMENT IN NORTHERN RHODESIA

By TONY LAWMAN

Reprinted from " CORONA " *by permission of the Editor.*

TWICE during the past few years the question of undertaking a research survey into the effects on the African of the propaganda and educative material put out by Northern Rhodesia's Information Department has been discussed at administrative conferences. It was pointed out that it was essential to find out whether money was being wasted by putting out programmes which seemed perfectly sound but which might be received with indifference by Africans. A listener research organisation has been in operation for some years and it was, therefore, known what the African likes to hear over the radio, but was still not known what effect the programmes have. It was realised that only research could show that. An elementary example of what we wanted to achieve would be that of an African seen making contour ridges where there were none before. We wanted to know what made him do it. Then others could be encouraged to follow his example. Did the impulse come from a film about ridges or from a wireless talk or because he saw some in a demonstration plot ? Or did the District Commissioner or Agricultural Officer threaten him with sudden death if he did not make ridges?

In 1951 the post of Inspector of Information Services was approved and the duties involved included the inquiry into the efficiency and distribution of the various services, the routine checking of physical properties and preliminary research. So far as the latter was concerned, it was decided that field investigation should take place in three separate areas in order to obtain an overall picture. The areas were to be chosen so as to include the following groups : (*a*) the urban African, (*b*) the rural African, undeveloped and geographically isolated (e.g. the Lunda people in the north-west corner of the country) and (*c*) the semi-rural African situated near development centres, industrious and prosperous (e g., the Lunda people of the Luapula Valley).

The first of these preliminary surveys was carried out last year. It was decided that the Luapula Valley area should receive prior attention because of the Valley's unique position as being a rural area yet populated by a sophisticated people on whom it was thought information services might have had a definite impact. Camps were based at all the large centres among the villages of the Wena Lunda living along the east bank of the Luapula River, the territorial boundary between Northern Rhodesia and the Belgian Congo. In that part of the Valley where the survey was to be made there are 877 villages and most of them are contiguous. In these villages live more than 66,000 people who come under the jurisdiction of the Lunda Native Authority and owe allegiance to Chief Kazembe. House to house contact was made in many cases, meetings (some in the neighbourhood of two hundred strong) were held, and discussion groups formed on information affairs.

It may be of interest to describe the functions of the discussion groups. The purpose behind their organisation was to provide continuity of the Inspector's work in the field when he had left the area and to obtain views on existing services and suggestions for future ones. From the reports of meetings it would be possible to glean information which would be useful in checking and confirming material already obtained in listener research questionnaires.

The scheme consisted of the formation of a chain of these groups made up of a balanced cross-section of society. Included in most of those established was a member of the teaching profession, a housewife, a young educated girl, a village elder, a government or local government employee, and a young village male. To begin with, each group was given several problems about information work to analyse and to debate upon. In the preliminary stages the Inspector was present and made notes of the points raised and suggestions made. Once it was certain that members understood the purpose of their work, a chairman was appointed and the group was left to carry on with a request that it should meet at least once a month. In order to use the material produced by the group at its monthly meetings it was agreed that its chairman would write the Department a letter after each meeting, giving a full report of the debates. To encourage the dispatch of this letter a prize was offered for the best report of the month and a broadcast was given monthly so that all letters received could be discussed.

The methods employed were however not all of a formal nature. Beer drinks, tea rooms, village stores and meeting places were attended, and no difficulty was experienced in obtaining material. It was obvious from the start that the people were only too pleased to impart their views. They did not take long to realise that by talking quite freely they were helping themselves.

On other occasions a mobile cinema van accompanied the Inspector on his tours and audience reaction tests were carried out with the aid of a team of African field assistants. Four methods were used to obtain the reactions of cinema audiences. First, six African assistants were employed who were placed in strategic positions among the people. These assistants were given paper and pencils and told to listen to comments during the showing of each film by people sitting around them, and to write down in the vernacular language what was being said about the film as it was shown. Next an interpreter sat at each performance with the Inspector and gave him a running commentary on remarks heard. At the end of each programme the audience was asked to show (*a*) by cheering and (*b*) by clapping which film they had best enjoyed—in this case a description of each film was given over the amplifier and the audience was then asked first to clap their appreciation and secondly cheer. Finally, a cross-section of the audience was interviewed after the show, and questioned on what they had seen. The first, second and fourth of these methods proved highly successful, but the third failed—probably because in the first place clapping is normally a local sign of respect and secondly because audiences were too shy to cheer.

To obtain reactions to posters and pictures, displays were made on the side panels of the mobile cinema van and at various static points, which included a bar, tea room, Native Authority headquarters, mission and Native Authority schools and village stores. Photographs and periodicals were shown to selected groups and in some cases the periodicals were distributed among villagers, who were later questioned about their contents. Also, as with films and wireless, posters, photographs and periodicals were the subjects of essays set for school children. It was found that the most successful method of display was on the mobile cinema van. In this way a wide area is covered by any one poster and, in addition, the material displayed on the van can generally be looked after and to a great extent preserved. That exhibited at a fixed point, on the other hand, lasts for a very short time and is invariably taken away by an enthusiastic art lover. It was also noticed that posters have more effect in the isolated areas than in large centres. The general opinion seemed to be very much in favour of as brightly coloured posters as possible. During the course of the survey, two-hour watches were made on posters displayed and in that time a record was kept of the type of person who came to see them. The posters were specially selected and included one depicting the Royal Family, others of general Northern Rhodesian topics, and others of the United Kingdom. At a Native Authority headquarters 190 people came to see the display in two hours, 83 of whom stated a preference for the Royal Family poster, 70 for those showing Northern Rhodesia scenes and industries and 30 for posters

with a United Kingdom subject ; seven expressed no preference. In a similar period at a small centre in an isolated area 243 people came to view. In this instance, 143 preferred the Northern Rhodesian posters, 50 preferred those of the Royal Family, 39 those about the United Kingdom, and 11 could express no preference. Later 200 people were interviewed and asked for their reasons for liking the posters they had seen. One hundred and eleven said that they enjoyed looking at the pictures or designs ; 46 said that they learned by reading or looking at them ; 37 said that they liked looking at them because of the colours ; six could give no reasons.

As far as the cinema was concerned, all sections of the " intelligentsia " group were at one on the question of what films they did *not* want to see. In their eyes, the " villain of the piece ", the destroyer of youngsters' morals and the promoter of wickedness was the " Cowboy " film. It had, they said, more to do with the present-day youths' bad behaviour and disrespect than anything else. This, incidentally, is the complete antithesis of the Copperbelt African's view—there the Cowboy film is the vogue. In most cases, a suggestion followed that, in any case, separate cinema shows should be given for children and that they should not be permitted to attend evening shows for adults. One group, consisting of school teachers and Native Authority councillors, maintained that the children's programmes should consist of comedies, cartoons and travel films only, emphasising the exclusion of not only Cowboy films but newsreels with any reference to warfare. To take the place of the Cowboy films it was suggested by the majority of intellectuals that religious films should be shown ; by village men in the 30-50 group, more Charlie Chaplin and other slapstick comedies ; by educated women, films about other countries ; and by one village woman, who was said to walk three miles to visit the cinema shows, by films showing how other tribes in the territory lived.

The further one got away from the larger centres, the more noticeable it was that there was a great deal of interest taken in the monthly visit of the mobile cinema van. There was a desire to see cinema shows more often and, more important still, there was a desire to discuss the films already seen.

Although the Luapula Valley has an air of prosperity and is the last (Northern Rhodesian) word in African sophistication, it would be very wrong to assume that the majority of the population are literate. They are not. Many of the ordinary villagers are, with the exception of their fine brick houses, living in exactly the same way as any other rural villager in Northern Rhodesia. They do not worry about what happens outside their own little world. Local news and gossip is spread at beer drinks, at bars and tea rooms and at any other social activities which take place. Since they are unable to read, the local African press is of little use to

them and since they lack the power of concentration, broadcast talks and news items have also little effect. The cinema, therefore, is the one existing medium which appeals to them. It is, it would seem, the most valuable of all the Information Services in the field and could, properly directed, be the most effectual in putting over development projects or any other propaganda which might in future become necessary.

It was in this area that I heard from villagers, both educated and illiterate, that they did not like colour films in which Africans appeared. They said that in colour films the African was shown to be " very black " when of course, " everyone knows he is brown ". Others, of an older group, said they did not like colour films because " they are big lies "—these films showed everything in pleasing colours but in fact some things were drab, and those that *were* drab should be seen as such. It was repeatedly said by the elder women that they never went to the cinema at all. Some said that they were Christians and did not take part in magic belonging either to Africans or Europeans. Others said they were too old to take part in silly games designed only for young men.

The Africans' code of sexual morals has a very important bearing on what is accepted and not accepted in the way of Information Services. For example, Africans from both the intellectual and illiterate groups considered it deplorable that female members of their community were seen in certain films unclothed. It did not matter to them that this type of film was one giving a true picture of how certain groups lived. Their point was that whereas to see a woman naked to the waist in ordinary village life was a normal occurrence, on the film this same nakedness became accentuated. It not only had a bad effect on young men and children, but it gave the impression, so they said, that Africans of Northern Rhodesia were " completely uncivilised " and this, compared with films on other African countries, was to say the least, unfortunate.

Other opinions and suggestions heard seemed to be in line and to coincide with the occupation or the environment of the persons expressing them. For instance, in the very remote villages there was a very definite demand for films about game and agriculture. In villages that were a few miles from large centres but quite easily accessible there was a desire to see instructional films on building, carpentry, weaving and thatching. At mission stations and Chiefs' villages and centres where the educated group predominated, the documentary and educational film found great favour. One schoolmaster thought that if a film on the various activities of a school could be made and shown to villages the ever-increasing truant list would be considerably cut down.

The average village wireless listener in the Luapula Valley looks to the radio programmes solely for entertainment and quite honestly admits it. His favourite programmes include tribal music (even of other tribes), ZIMENE MWA TI FUNSA (a request programme of gramophone

records), European music, and plays. He certainly has no time for the development talks and has little interest in the news (local or otherwise). If there is a glimmer of interest shown for programmes on a higher plane it comes from the women. The young housewife *is* keen on hearing how to keep herself, her family and her house free from disease, and says so. In fact, several of them, each married to a fisherman, all owners of brick houses, asked whether more talks for women could be given. Talks on mothercraft and housewifery would undoubtedly be given a good reception and be well worth the effort of experiment. On the other hand, as a group, the mission teacher, the Native Authority employee and the Government clerk tend to look in completely the opposite direction. They thirst for news, political or otherwise, local or international. To them, the five-year development talks are as important as an edict from District Headquarters and, amazing though it may seem, even though half of the material used in the broadcast talks could never be applicable to them, they listen attentively. I heard time and time again : " True we don't keep cattle and we have no ploughs, but we listen to what is said in the talks in order that we may help our people when they do have cattle and ploughs."

These are just a few of the reactions which have been recorded for an official report. There are many more but, even so, it cannot be over-emphasised that the material now collated is only a minute portion of that which could be produced by a detailed research survey conducted by a trained sociologist. In the words of Northern Rhodesia's Director of Information, Mr. Vernon Brelsford, the recent preliminary survey will, it is hoped, " clinch the case for the secondment of a sociologist for research into what must be one of the most important of modern social problems—that of the impact of the Press, the wireless and the film on the African ".

Tanganyika's Film Experiment

By DONALD WYNNE

Reprinted from THE CINE-TECHNICIAN.

SOME eighteen months ago the Government of Tanganyika, inspired by its very enthusiastic and " go ahead " Governor, Sir Edward Twining, K.C.M.G., decided on a very bold experiment. It was to engage the services of a Film Production Company and to produce feature films for purely African consumption ; films without any attempt to educate or to put out propaganda but simply to present a story to its audience for pure amusement.

The necessary agreement and approval of Legislative Council was obtained and a budget of £13,000 per annum granted. A tie-up with

commercial cinemas was sought and also the hire of the completed film to the large sisal, and other estates, in the Territory, plus the exhibition by the Government's fleet of Mobile Cinema vans. In the first instance, an admission charge of one shilling will be made, and it is hoped, increased expenditure will be justified by the resulting revenue accrued from the admission charge.

Prior to this experiment the native has been rather spoilt in so far as cinema entertainment is concerned ; Documentary, Educational and the odd Entertainment film has been shown to him free of charge and he has, somewhat naturally, begun to expect his free entertainment as a right. Perhaps he has been justified up to a point, for the main theme has been to point the moral or the lesson, but the new experiment is only to amuse him with an essentially African story played almost entirely by his own African artistes.

It seemed rather natural that African Film Productions, the major production company in this continent, should be chosen to carry out this experiment on the Government's behalf. They have over a quarter of a century's experience with the African, his customs and procedure, etc. I was, in due course, asked to administer, inaugurate and produce the experiment in its first stages ; I was relieved of my permanent job of Production Manager for African Films and naturally leaped at the chance of further enhancing my experience with the conditions and peoples of this vast and absorbing continent.

I arrived in Dar es Salaam at the end of July 1952, together with my wife who, incidentally, was to be continuity girl, accountant and my general assistant; quite an undertaking, I can assure you. My cameraman, Italo Bernicchi, a young South African, followed on with the large Chevrolet station wagon together with the equipment. Italo was a camera assistant on our co-operative production with Ealing Studios of Harry Watt's *Where No Vultures Fly*. We had worked together on productions in the Union and have the greatest confidence in each other. Italo specialises in photographing the African outdoor scene ; he is one of those extremely lucky people performing a job that is also his main and only hobby ; he does everything with a camera except talk to it and, if he is not careful and avoids following in the footsteps of some strange permanent inhabitants of this part of the globe, it won't be altogether incongruous if he starts doing that !

Our first task was to find an office and projection theatre-cum-cutting-room. Our immediate superior in Tanganyika is the Commissioner for Social Development, Mr. C. A. L. Richards, and as this gentleman is most unlikely to see this article, I think I am safe in saying that he has been, and is, of the utmost assistance to us. He has been in East Africa in the Colonial Service for many years and his advice and guidance are of the utmost value.

Mr. Douglas Swannie, Films Officer to the Government of Tanganyika, was attached to us as Liaison Officer and was almost immediately plunged into the strange, very unorthodox and unofficial ways and behaviour of film people. However, apart from a few muttered asides and puzzled moments, he has weathered the storm excellently and has proved himself a tower of strength to the writer. Mr. Swannie has been our right arm on the " spot " in so far as guidance in native customs and procedure is concerned, and, I'm afraid, on many occasions, having to go off into the " blue " to chase a member of the cast wanted that day, who had decided that he had had enough of reflectors shining into his eyes, being told when and how to move, etc. ; and being a member of a race of people who do not exactly take kindly to the discipline in so far as the " time factor " is concerned, he had exercised his independence of movement by a long safari in order to escape our unwelcome attentions. All's well that ends well, and at the time of writing we are in preparation for our third feature which is to be " shot " by the shores of Lake Victoria.

We converted a small native cinema into our office-cum-theatre-cum-cutting room, and ideal it is, too, for the purpose for which we require it. Until the arrival and assembly of our sound unit we are using tape and very successfully. Altogether, approximately 50 per cent of our pictures have a commentary ; they will all have a great proportion of directly recorded dialogue with some post synchronised in our studio, mentioned above, which has also been sound-proofed. All dialogue and commentary will be in Swahili, which is the predominant language of East Africa. The casting and selection of actors and actresses is not nearly as difficult as I had visualised, almost 80 per cent of Africans seem to have a natural acting ability. Of course, the fact that the native does not suffer from an inhibition is of major importance in this respect.

Our major snag is the lack of personal responsibility or consistency. We have in many instances chosen our artist, bought his clothes, given him money to have his hair cut, explained when and where he is wanted and when to be ready for production. Not twelve hours ahead or even during the first day's shooting he will solemnly inform us that he has to go away the next day ; when asked the reason in detail he will just say " Oh, I'm tired, I didn't know it would be such hard work ", or something in a similar vein. This is when our Liaison Office comes into action and the financial aspect is stressed and even broadened if the inducement does not appear large enough.

I do not find that my, at present, limited knowledge of the language is a drawback. I usually mime everyone's part in turn and, after my most solemn performance, look round to ask them to follow my actions, only to find that they are reduced to helpless laughter by them. Oh yes,

they have a boundless sense of fun, usually at the other chap's discomfiture. Of course, I also have interpreters attached to me.

I did hope that when I started working with the raw African artist I would be able to forget the temperamental outbursts of some of our own home grown actors or actresses, but this seems to be an unwritten and international law that is the prerogative of the film artist, both black and white. You may take it on good authority that the African can very often give his white brother a very instructive lesson in temperamental outbursts and, funnily enough, the action to be taken is strangely similar, a combination of cajolement and flattery.

The greatest assistance is given to us from both officials and non-officials. Naturally enough the African is not yet aware of the fact that the undertaking is on his behalf, and when any facility or assistance is required from him, as an individual or smallholder of land on which we want to shoot scenes, his willingness to co-operate is based mainly on the generousness of the amount of compensation we are almost always required to offer. As this has a fairly recent and familiar ring about it, I do not hesitate to make some offer, however meagre it may be. When you are accounting to the Government however, you may be sure that our dealings have a certain caution and reserve.

We have both a Mitchell and an Eyemo camera. When our locations are fairly static for a few days we use the Mitchell. However, when our shots are rather off the beaten track and transportation of same is over rough ground far from the vehicle, we naturally resort to the very serviceable and light Eyemo. A 12-volt battery drives the motor and also the tape sound-mirror, together with converter and two 12-volt batteries. All the equipment is carried in our 2-ton truck, which has a converted forward compartment for driver and seating for five other passengers with a shooting platform above the body and a large amount of space in the main body of the vehicle where we carry all the equipment.

Reflectors are a big item of our equipment. The African face needs an amazing amount of reflected light before the character in the face can be sketched clearly. With a very bright overhead sun, the face disappears into blackness unless you throw the reflector at it. This tends to cause the African a great deal of distress and I have subsequent difficulty in getting the required expression from them. However, we compromise, and we try to postpone close-ups until the late sun has fallen and is more or less on a level with its subject, thus eliminating reflectors. We carry four medium-sized reflectors, 2 × 3 and four large, 4 × 5 ; you may be sure that they take up a great amount of room in our vehicle as well as fairly heavy handling over hill and dale, or should I say veld and " bundu " ?

The African labour problem is non-existent, it is plentiful, and if you take care in selection it is willing and, most important, strong. However,

it is limited to fetching and carrying and any minor technical task of necessity has to be done by the European. The African picks up the rudiments pretty quickly and very rarely has to be told that, when the director moves to another locale with his artistes and the cameraman starts to sight his viewfinder, this is the spot to start bringing the equipment to, and he usually does it. Pay is negligible beside European standards yet colossal compared with pre-war rates ; I pay my African labour approximately 70*s.* a month, with a safari allowance of 4*s.* extra a day if we are out of the area of his own home or usual eating place. This is the approximate wage throughout East Africa for unskilled labour. I always appoint a spokesman and it is he who approaches me with any personal or wage problem of any member of the unit. I never have open discussion over labour problems as it tends to develop into a free for all, although the balance of the unit are usually in earshot of their spokesman.

The stories usually originate from African Welfare and Office workers. When I say " stories " I mean the basic idea. The story is usually built up, lengthened and adapted to a film script by myself. I am guided in nearly every case by an educated African familiar with tribal law and native procedure. I get the cast together from all sources, get my own locations. Props are usually found on the site and are not a really great problem.

As Africa seems to be enjoying a cycle of popularity with the business, there doesn't seem much else for me to write about except that a lot must envy the almost unlimited amount of exterior work we can and do shoot. There are many compensations for sometimes rough living, nervous tension waiting for the negative report from a laboratory, a long way away, getting African artistes to a given location not on time, but on the day required and soon. Perhaps they may be the subject of another article; I hope so.

Scratching

THE WORST FORM OF FILM DAMAGE

By R. HOWARD CRICKS, F.B.R.S., F.R.P.S.

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SCRATCHING of prints is the most prevalent form of film damage. This is revealed by investigations made during the past year by the Print Damage Advisory Committee. Statistics show that complaints of scratching of prints equal in number those of all other forms of damage—torn and strained perforations, bad joints, deliberate mutilation, and the host of other forms of mutilation.



Those of us who are old enough may look back to the days when "rain" disfigured every print, and may think that we have made great advances since then. But the fact is that scratching is a thing that should never occur, and there is no excuse whatever for it today. After all, every piece of equipment through which the film passes —with one exception which we will discuss later—has the film path relieved in order that the picture and sound track areas shall not come into contact with any surfaces. How, then, can scratching occur ?

It is occasionally suggested that scratches originate in the laboratory—either that they may be printed through from a scratched negative, or that the print may get scratched in viewing or projection. If people who make such suggestions knew how much trouble is taken in the laboratories to prevent film scratching they would be less prone to blame them.

Equipment is maintained in the highest condition of efficiency. Since dirt is the almost invariable cause of scratching, a laboratory is kept as clean as a hospital ; everybody handling film wears white gloves ; the negative is cleaned after every few runs through the printing machine—sometimes, indeed, before each run.

Labs Exonerated

All this is not to say that laboratory scratches are unknown, but the laboratory is the last place where I would place the blame. As for the suggestions of negative scratches, it is sometimes forgotten that a negative scratch will show white on the print—a form of disfigurement very rarely seen.

I have always been convinced that the bulk of scratching occurs in breaking down the programme—hence the guilty projectionist can truthfully say that he never sees any scratches. I have one primary reason for holding this view ; in the rest of the rewinding during the week, the film is wound from spool to spool, and after rewinding the spool is put away in the storage cabinet until the next show.

When the programme is broken down, the film is wound from a spool on to the stripping-off plate. Probably there are a few turns proud—these are just knocked flat, causing lateral scratches, as well as possibly damaging the perforation edges. The roll may be a little large for the can—the centre is held while the end is pulled to tighten up the outer turns, with the result that longitudinal scratches are caused.

As we all know, scratching occurs chiefly at the beginning and end of reels ; the above is one obvious explanation. Another is that in projection the take-up, and in rewinding the winder core, exert far more pull upon the film during the first few feet, when the diameter of the roll is least. The inside turns tighten up and slide one over the other, so again causing scratching in the lengthwise direction of the film.

Another probable cause of scratching at the beginning of the reel is the one component of the projector outfit with which the picture and sound-track areas of the film do come in contact—the scanning drum. With most types of soundhead, the drum and its flywheel are driven up to speed by the film and naturally some slipping must occur, due to which scratching is probable.

The design of this part of the equipment is a departure from the principles which have for many years governed the design of film equipment ; it is difficult to see how it can be modified, but I regard it as highly desirable that it should be so modified as to permit of the drum being relieved in the centre.

Middle-of-Reel Blemishes

But all these factors still fail to account for the occurrence of lengthy scratches in the middle of the reel. These may, in fact, be the more serious, for scratches at the beginning and the end of reels may occur over fades.

I question whether the gate of the modern projector can be responsible for any large proportion of scratching. Nevertheless, there are undoubtedly a few machines in such a bad state of repair that the gate runners are worn at an angle, and the film buckles, causing the centre of it to rub against the relieved part of the aperture plate. This, of course, would result in emulsion scratches—generally worse than base scratches.

The fire trap and its rollers is one component of the projector which is all too apt to be overlooked when cleaning and servicing. If these rollers are to serve their purpose they must be relieved in the centre only to a very slight extent. A small amount of wear will permit the film to touch in the centre—a bit of dirt will perhaps stop the roller turning, and we have the ideal conditions for scratching.

But, again, I am sure that the bulk of film scratching occurs in the rewind room. One cause of sound-track scratches is the conscientious but inexperienced projectionist who, in rewinding, runs the edges of the film between finger and thumb, but grips them a bit too tightly, with the

result that the film buckles and the edges may come into contact with a piece of hard skin. I have more than once had to break people of the habit of resting the forefinger on the film as it is being wound—surely the most obvious cause of those long scratches which wander about the centre of the film.

A common factor in a large proportion of scratching is dirt. Two layers of film on a roll could slide together without any great damage if they were perfectly clean ; but the slightest piece of dirt or grit will cause scratching. If a scratch were perfectly clean, it would be almost invisible ; but it quickly fills with dirt, and shows as a black line. The most important factor in preventing scratching is, therefore, to keep the film clean.

In the projector, it is vitally important that oil should be kept off the film path, for oily film attracts dust. Any bearing that leaks should be immediately attended to. The sprockets, the gate, and, most important, the sound drum, should be wiped regularly with a clean rag, free from fluff. Don't forget, too, the fire-trap rollers, and keep the inside of the boxes clean and free from oil and bits of film.

The rewinder must be kept in a good state, both in regard to cleanliness and to ease of running, for jerky gears can cause the film to cinch and scratch. The splicer—or whatever device is used for joining—must be wiped clean after every joint. Spools must be kept free from oil. Storage cabinets must be regularly cleaned out.

Cleanliness Essential

The cleanliness of the projection suite is equally important. The gritty dust which treads off a concrete floor is an obvious cause of scratching ; such a floor should be covered preferably with real linoleum, or with liquid lino. The suite should be cleaned daily with a vacuum cleaner. Film should never be handled with dirty fingers.

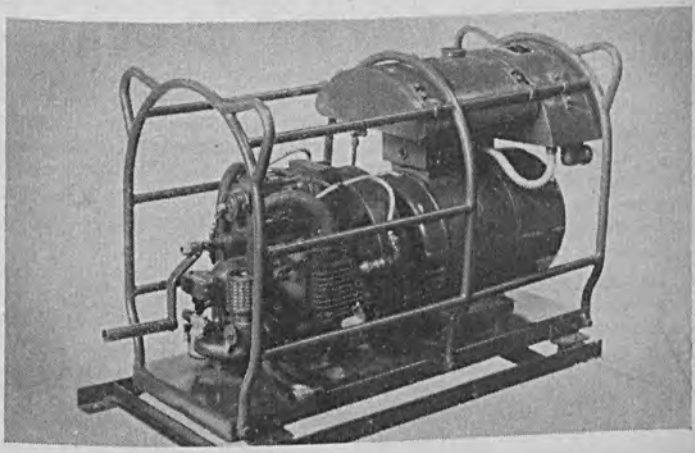
There is one final factor. As I mentioned some time back, the figures prepared by the Print Damage Advisory Committee showed that the number of reports of scratching varies enormously at different times of the year the curve showing two steep peaks in June and August. We decided that this must be because so many seaside kinemas, which normally receive films in their third or fourth run, are at that period of the year, receiving first-run prints, and the projectionists are not experienced in the handling of them.

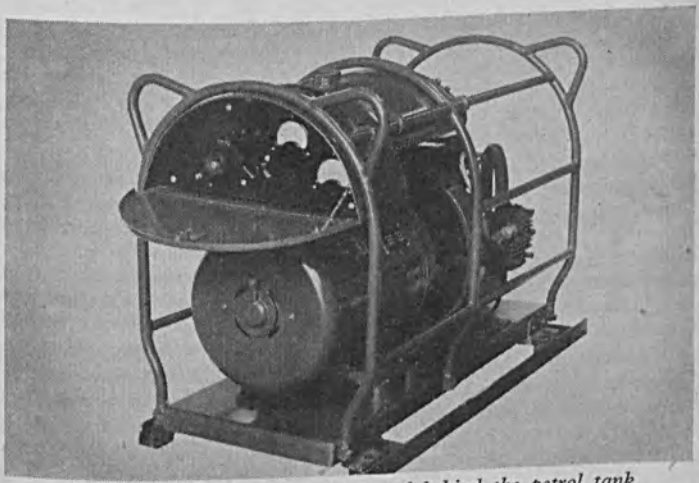
The recommendations of the committee in regard to dryness and waxing of prints will, we hope, cause the figures to show some improvement this year, but the findings suggest that lack of experience on the part of projectionists plays an important part in causing scratching.

Remember always that if a print is damaged on its first run, every projectionist who subsequently handles that print will have to contend with that damage, unless, of course, the section is reprinted. First-run prints demand the most careful handling.

The Arthur Lyon or "Alco" Generator

described in COLONIAL CINEMA, *June*, 1952





The "Alco" Switchboard mounted behind the petrol tank

PHOTOGRAPHS BY BRITISH FILMS LTD.

Book Reviews

GOOD COMPANY—*The story of the Children's Entertainment Films Movement in Great Britain* 1943-50

THE effect of the cinema on children is a perennial topic for discussion. Much that is said, however, is backed by insufficient factual knowledge of the subject, and Miss Mary Field's " inside story " of what is surely one of the most important developments in the history of the cinema is, therefore, of especial value for all who are interested in the welfare of children, in the cinema, or both. She brings to her subject an expert knowledge of film-making, a deep understanding of children, and a lively sense of humour for good measure.

For good or ill, the cinema is an intrinsic part of life for most children in this country and the story of Children's Entertainment Films is that of a successful attempt to ensure that the influence of the cinema can be for good. Before the war programmes for children's audiences such as the Saturday morning Cinema Clubs consisted entirely of adult films of which the best that could be said was that they " did no harm ". Mr. J. Arthur Rank, in 1943, decided that this was not good enough, and initiated the production of special films for the Cinema Clubs of the Odeon and Gaumont British circuits. In the following year he persuaded Miss Field to relinquish her work in instructional films, and to become Director of the G.B. " Children's Film Department ", later and better known as " Children's Entertainment Films ". The project ended in 1950 after six years successful pioneering in a sphere which, apart from some production in Germany and the U.S.S.R. in the thirties, was virtually unexplored territory.

The story of C.E.F. was one of experiment, trial and error, patient investigation and constant readjustment ; the Saturday morning Cinema Clubs providing unrivalled opportunity for testing audience reaction. The original plan for weekly 10-minute story-films-with-a-moral, of which " Tom's Ride " was the prototype, grew into a production programme of infinite variety, ending with a tally of nearly 200 completed films, including features, serials, cartoons, comedies, magazines, interest shorts, community-singing films, fantasy, adventure, nature and travel.

Gradually a technique was evolved which, in scripting, casting, filming and editing, took into account the special tastes and predilections as well as the emotional needs of children's audiences, ranging for instance from the acceptance of a strong preference for tall, slim and handsome policemen, to the rule of production never to show a frightened child on the screen. (The latter followed the startling occurrence when a film made with the full and complete collaboration of the Advisory

Council, was returned by the Censors with an " Adults Only " certificate !) Miss Field's chapters, " The Audience " and " A New Film Technique for a New Film Public " which deal with these fundamental aspects of the subject, are of special interest.

Although the need for suitable films for the Rank Children's Cinema Clubs had started off the movement, interest in C.E.F. became inevitably international, for good visual story-telling, as achieved in so many C.E.F. films, is in itself an international language. Miss Field, who travelled extensively in her work for the movement, has much to say on this highly important aspect of the subject, in which she is obviously deeply interested.

The original plan for film-stories-with-a-moral was quickly superseded by films which simply introduced good (though not *too* good !) example, and the project finally finished its term with a clear knowledge of what children's entertainment films should be—in brief, first-class cinema technically and aesthetically, with both " pleasure-content " and " influence-value ". In other words, they must in both senses of the phrase provide " good company " for youthful audiences.

Readers concerned in the growth of the cinema in under-developed countries will find in this account of pioneer work much to interest them, whether in direct reference to the subject of entertainment films for children, or to the problems of making the right kinds of films for another kind of " new film public ". The provision of " films that are good company " is a goal that gives common ground to the two spheres.

Note: The Children's Film Foundation Ltd. was set up in 1951, with the support of the film industry, to continue the work of Children's Entertainment Films.

NEWS REELS ACROSS THE WORLD

By PETER BAECHLIM *and* MAURICE MULLER-STRAUSS

Published by U.N.E.S.C.O.—Price 10*s.* 6*d.*

This is one of a series of studies dealing with the principal media of mass communication and the first survey yet made of the presentation of news by film. It is not meant to be an exhaustive analysis, but it nevertheless contains a vast amount of information, much of which is presented by chart and diagram.

Newsreels, now taken very much for granted, are the oldest form of motion pictures, the earliest films being simply records of topical events, and the survey begins with a historical sketch which forms a useful introduction to the analysis of newsreel production, economics, distribution and subject coverage throughout the world. A more detailed study is made of the newsreels of selected countries, and the diagram-charts

which accompany the text provide many interesting sidelights on national variations in subject coverage.

In commenting on the enormous potentialities of newsreels in influencing public opinion, the survey makes reference to the possible danger of distortion, especially on controversial topics where apparently the innocuous technical devices such as the close-up and angle shot, and judicious cutting, can introduce bias to what appears to be straight camera reporting.

A section on screen magazines and the vast new field of television newsreels completes the survey, which is well illustrated throughout.

A CATALOGUE OF FILM STRIPS FOR HEALTH EDUCATION

Compiled by the Central Council for Health Education, with the co-operation of the Scientific Film Association. Price 2s. 6d.

Titles of filmstrips on health and auxiliary subjects occur scattered through a round dozen of individual publishers' catalogues and lists, so that a search for strips on a given subject, often without the aid of an index, can be a tedious matter. The Central Council for Health Education has therefore performed a valuable service in compiling this very useful catalogue.

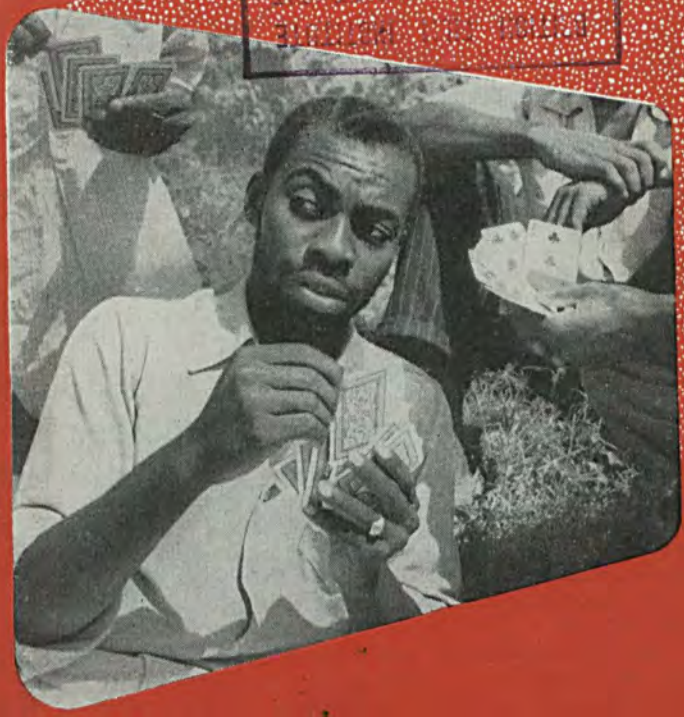
The term Health Education is extended to cover, in addition to such subjects as hygiene, physiology, nutrition, infant welfare and preventive medicine, other allied topics such as sports, domestic science, accident prevention and even civics. The titles, which include those available from most United Kingdom sources, are arranged under subject headings. The indexing is good, and information relative to sources, prices and other data is clearly presented.

The strips are not graded except for audience suitability, e.g., for various school age groups, for nursing or midwifery training, etc., and the list is comprehensive rather than selective. Notes on the contents of the individual strips are too brief, but for easy reference the catalogue is a model of what such a publication should be.

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★

Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

IT is customary in the December edition of *Colonial Cinema* to wish all our readers, on behalf of the Colonial Film Unit, a Merry Christmas and a Happy New Year. There is always, however, the uncertainty of the date on which the Printers will complete any given edition. Consequently, if our good wishes appear after Xmas or the New Year, we hope that readers will accept them, however belated they may be.

The volume of material which passes through our hands shows no sign of diminishing as a glance at these figures will show. During the twelve months April 1951 to March 1952 we handled a total of 24,000 feet of 35 mm. and 67,000 feet of 16 mm. film. For the first seven months of this year, April to October, the figures are 27,000 feet of 35 mm. and 50,000 feet of 16 mm. film. It may not be generally known that every foot of exposed film coming into this country from overseas has to be cleared by the Customs Authority and a special Board of Trade certificate issued for each titled film. Special arrangements have been made by the Colonial Film Unit to enable this clearance to be effected without delay and a Customs Officer calls at the Unit's headquarters immediately a consignment of film is received. This is a service which we give freely

to Colonial Governments. We also store original negatives in our vaults for any governments who wish to avail themselves of this service. This storage of originals is of some importance as if stored in hot temperatures and under humid conditions, rapid and serious deterioration occurs.

Mr. Carstairs, the head of the Information Department of the Colonial Office, spoke at an International Conference held in conjunction with the Edinburgh Film Festival, and his talk is reproduced in this issue of *Colonial Cinema*. At another conference, on Hides and Skins, held in the Colonial Office, the question of the use of films and filmstrips for instructional purposes was discussed, and we print the talk given by Mr. Faulkner on this interesting subject. Although Mr. Faulkner very modestly referred to himself as a mere amateur, we have been privileged to see some of his colour films and beg to disagree most emphatically with his description of his abilities. They are all of first class quality and would be a credit to most film makers.

We hear that Mr. R. Gamble, who was in charge of our Audience Research investigation in Nigeria, has been appointed as Producer of the Nigerian Marketing Publicity Film Unit. Other visitors to Soho Square have been Messrs. Baines, Knight-Simpson, Still and Lironi. Training of personnel from the Colonies still takes up a lot of our time, and we have been fortunate in being able to contact one or two officers on leave who will be operating under our Raw Stock Scheme.

It is expected that the report on the results of our investigation in Audience Reaction in certain parts of Nigeria will be ready by the beginning of the year. A vast amount of material in the form of notes and statistics is being sorted out by Mr. Morton Williams, the anthropologist attached to the Unit, who was seconded to the Unit from Ibadan University. It is hoped to be able to devise a simple working formula which can be applied by others investigating similar problems.

The introduction of striped film is making steady progress and some people compare this revolutionary advance in 16 mm. sound film to the days when the sound film eclipsed the silent film. We hear that Unesco have sent one of the new projectors, specially designed for this magnetic striped film to Mr. Spurr in Tanganyika and that he has already been experimenting with it. We hope that he will happen to read this paragraph and that he will favour us with his observations on some of the experiments which he is undertaking. We are sure that many others will be interested to hear of them. An article on the latest developments of this new invention (if it can be so called) appears elsewhere in this edition.

We are indebted to Mr. C. A. L. Richards, Commissioner for Social Development, Tanganyika, for our Cover picture. The scene is from the Tanganyika production *Mohogomchungu*.

Edinburgh Film Festival 1952

By C. Y. CARSTAIRS, C.M.G.

IT will be very plain in my remarks that I do not speak as an expert but as a layman ; one with some official responsibility for the development of undeveloped peoples, to use the fashionable elegant phrase, and some connection with the use of film and of other media to that end. There is therefore, I imagine, little that I can say that is both true and novel about the use of the film.

But I take it that those responsible for organising this Conference have asked me to speak, knowing all this. At least part of the purpose of this Conference, as I see it, is to consider the relation of the film-maker to his paymasters—to discuss the question, " Sponsors, are they human ? " To the extent, therefore, that I am a member of a sponsor department, I may perhaps serve to illustrate the nature of the sponsor in general, his limitations and his possibilities.

This I can perhaps do best by describing how we stand as regards the Colonial cinema, what we think about it, and where we think we are going and ought to go.

The question is put—how can films be better used to raise standards of living and of education in the under-developed territories. There is no single answer to this question. The first and overruling one is—provide more money. This, under the pattern which has evolved for the Colonies, means not only the provision of funds by this country, and not even chiefly that. It now means the provision of funds by the various Colonial Governments themselves. In 26 years, since the Colonial cinema, if I may so call it for convenience, first came into being to help to kill rats in Lagos, we have seen several changes of organisation and control. These are of more than purely administrative interest. In its origin, the Colonial cinema was a local response to local needs. Up to the war it developed on a shoestring, largely in West Africa under the leadership of William Sellers, who is still with us as head of the Colonial Film Unit in London. Shoestring or not, the value of his work was by 1939 sufficiently realised to cause him to be brought into the Ministry of Information to run the Colonial Film Unit there, whose purpose was to use the film to help Colonial peoples to meet the strains and bewilderments of the war years. This was the period of centralised operation and control. Besides making films in this country for showing in the Colonies, the Unit maintained from first to last some 12 production units in the Colonies themselves, making films on behalf of local Governments. Between 1940 and 1950, the organisation produced some 339 reels and distributed upwards of 12,300 show copies.

But since then the wheel has come full circle—or perhaps it would be more accurate to say that we are one turn further up a spiral staircase. The general tendency of British Colonial administration has reasserted itself, and the responsibility for actual production has reverted to units working for and under the direct control of Colonial Governments themselves. Yet not reverted, for there are more of them than there were before the war, and they are much stronger in every way. In addition the Colonial Film Unit itself remains in being, now an agency of the Colonial Office itself. It makes no films, and it gives no orders, but it performs a whole series of services without which the Colonial cinema as a whole would certainly suffer. It edits films, attends to titling, sound dubbing, the recruitment of staff, the ordering of equipment and stock, the running of the "raw stock scheme", and training; it collects and disseminates information, and sponsors research.

This is not a discourse about the Colonial Film Unit, but it may help to illustrate policy if I describe and give the underlying reasons for some of its activities. First, the "raw stock scheme". It is a tenet of the Colonial cinema that accessible audiences are not ready-made but have to be created—an interest in the medium and a disposition to be influenced by it have to be built up. To this end it has been found essential to start by showing the people—themselves, and their own surroundings. Therefore, during the war and since, the Unit has supplied numbers of cameras, and raw stock, to territories without full-fledged film units, so that interested officers, with little training, can make and show films of local interest, something between newsreels and film magazines. So great is the relative importance of local content, as compared with technique, that such films are still generally the biggest "draw" and constitute the sugar that coats the pill of better drains, maternity centres and all the rest. This is not to say that Colonial audiences will not look at films made elsewhere—far from it—but it does point to the fact that to get really home, especially with the new ideas, it is of outstanding importance to present them in local settings and local idiom.

This leads on to training. I said earlier on that the Colonial cinema needs more money. But however much money it gets, it will always have to spin out its resources as far as possible. I am not sure that that isn't healthy—that it isn't better to have rather more on one's plate than one can easily deal with, than to have the opposite trouble of how to justify the existence of lavish resources. However that may be, the point is academic, and the Colonial cinema does not suffer from idle resources and is not likely to. One important economy is imported staff. The European staff of Colonial film units do not live soft, but they are still a relatively costly item, and while some will be needed for many years to come, it is important on cost grounds alone, even if there were no others, to train likely local lads for the work.

Apart from training on the job, which always goes on, the Colonial Film Unit has embarked upon a series of one-year training courses. Three have been held so far, one in the Gold Coast in 1948–49, one in Jamaica in 1950–51, and one in Cyprus in 1951–52. There have been those who contended that one cannot impart really useful training to complete beginners in so short a time. Certainly the courses do not turn out, and do not aim to turn out, experts who could walk into jobs in Pinewood, or Hollywood or any other wood. But the proof of the pudding is in the eating. Trainees are turning out a type of straightforward film, eschewing frills, but strong in content and local touch, which very closely fits the stage of film education which their audiences have reached. And moreover, such is the importance of local settings that even the more sophisticated audiences, accustomed to the commercial cinema, find them very much to their taste. I have here a three-reeler (16 mm.) just completed by the Jamaican unit, all trainees of the 1950–51 course, which I should like you to see if it can be arranged, called *Banana Scar*—so that you can judge what this kind of training can do. As to cost, the annual appropriation for the Jamaican unit is £3,000, and the actual additional cost of producing this film, including raw stock, processing, editing, dubbing and all the rest of the show copy stage (all this done by the C.F.U.) works out at under £300, or of the order of £100 a reel, a fair average for work of this kind.

Turning again to the main question of how this film can be more effectively used for Colonial betterment, I think that so far as subject-matter is concerned there is no limit that need worry us. I have become very chary of saying, or even permitting myself to think, that any given subject cannot be illuminated by film. I thought at one time that juvenile delinquency seemed a bit unpromising, and then saw *The Boy Kumasenu*, as many of you will have done last week. Incidentally this, the work of the Gold Coast Film Unit, powerfully helped by friends in this country, some of whom are here in this room, is hardly typical of the work of local units. But perhaps it is a portent. It has commercial ambitions, and I hope that it may achieve them. However that may be, it has already had an uproarious success in the Gold Coast.

No, given funds, the problems are to *choose* the right subjects from among the endless possibilities, and to make the best possible use of the finished product. That means that film production and use must be intimately integrated with the work and thinking of the administration as a whole. That in our view is one of the strongest reasons for having film under the control not of some remote central organisation but of the local government. Otherwise it will come to be considered, or continue to be considered, an apparently costly frill, and will indeed be in danger of being one.

This integration—this mixing up together—itself raises questions which are not all easy. The film-makers may have a good idea of what the film can do to forward public policy, but what if the other parts of the administration have not ? This is not, I think, an academic question, even in this country. I don't think that there is a simple answer to this one—it is the central problem of the relation between the film-maker and the sponsor. Often have I heard wailing and gnashing of teeth from frustrated film people, and often they have had my sympathy. But the problem is there, and has to be dealt with, and, while it is a duty of the administrator to try to grasp what the film, together with all the other media, can do to forward the common cause, I think that the main responsibility lies with the film people to show and persuade the administrator. It can be done, and it has been done. Film people are past masters at putting ideas across their primary audiences. This they do not do by regarding them as perverse and obstructionists, but by taking them as they come. Why not try the same approach with officialdom ? Why not assume that they are good fellows at heart, and open to persuasion if a point is well put to them, even if they start off by being ignorant and seeming contrary ? Above all, show them—and show them in their own time, and in a way related to their interests and responsibilities.

The goodwill and intelligent co-operation of the administration at large is indeed not merely a convenience for the film unit—it is quite essential if the film is to approach its potential usefulness. To put it at its lowest, it's not much good showing the Nigerian film *Smallpox*, and enthusing your audience about vaccination unless the Medical Department is at hand to vaccinate the new enthusiasts. An impulse not acted upon, or left in the air, is I think worse than none at all—it breeds frustration, and acts as a stopper against the next one.

There is no one way of achieving full co-operation, and controversy rages on how best to use film. But one thing seems clear—it cannot be used in a vacuum—it must lead to useful action, and possible action.

Again, I think it necessary to recognise, or at any rate affect to recognise, that the film has its limitations. I do not think that there is any fundamental difference of objective between the administration at large, and the film-maker. But there is a necessary difference of approach. We—that is officialdom—are concerned to forward colonial betterment by any and every means that comes to hand. You—that is the film-makers—are concerned to do it *by film*. I know that I am treading on dangerous ground, and if I am wrong I am sure that someone will tell me—but it does seem that whereas the film is an excellent, if not an ideal, medium for arousing interest, for broadening the mind and touching the emotions, it is rather a cumbrous means of imparting exact information. It seems to me better at convincing people that something needs doing than at telling them precisely how to do it. If I am right, the film needs to be

followed up and supplemented by other media, notably the filmstrip, and illustrated pamphlet, not to speak of lectures, demonstrations and all the rest. For this reason the Colonial Film Unit training courses give prominence to the design of filmstrips, with heavy emphasis on planning and treatment. Here I must digress and say that I have seen filmstrips that have been so designed and edited as to be more exciting than many a movie, almost to the extent of making one wonder whether it is worth the trouble of having moving pictures at all. Anyhow, it has been found that good filmstrips can hold the attention even of audiences well used to the cinema, and their advantages for imparting detailed information—and of cheapness—are obvious.

I have run over my time, and left almost everything unsaid. I have said nothing about research, or about the great debt of the Colonial cinema to its big brother the British documentary movement, or about the possibilities and value of making entertainment films, let us say, in Africa for Africa, or about the exciting prospects of international collaboration, exchange of ideas and of films. But if I have given some idea, however limited and scrappy, of how we see the problems and potentialities of the film as applied to British dependent territories, I think I have done something of what was asked of me.

Letters to the Editor

26th June, 1952

Dear Editor,

I have studied the article, "The Filmstrip", published in your March 1952 number and I have discussed its contents with several other interested people. A detailed commentary on every part of your article would probably serve little purpose but there are a few points I would like to make.

Page 10, last para. : The last sentence may be suitable for certain classroom teaching filmstrips, but I would start from the opposite assumption when planning for villagers here. I would put the emphasis on the visual information and say that the spoken word was added to make this clear.

Page 12, 1st para. : If the narrative technique is used to start the strip, how do you suggest carrying on after that section ? If the strip goes on to describe remedies, how is this sort of thing presented ? What other techniques do you suggest ? What is your definition of "narrative" ? Perhaps you have a broader conception in mind than I have.

Page 12, last para. : "Nothing should be stated which cannot be

illustrated". This seems to conflict with what you say on page 13 about "amplification". I think I see what you mean but the sentence can easily lead to misunderstanding.

Page 13: I would re-write your sentence "in filmstrip the all-important factor is the *visual picture*. It is the *picture* that reveals the story". I state this contradiction with filmstrips for village India in mind. I am not trying to be dogmatic about classroom pictures or anything else. As I see it, the commentary is the support and amplification of the story which is told in the visuals. In the same way I would reverse the order of your last sentence on page 13. "There must be time at projection for the vital EYE (appeal) message of each paragraph (picture) to be appreciated, followed by time for the equally vital EAR appeal (message) to be absorbed". In our experience people want to see the picture more than they want to hear the words of the speaker. When a new frame is turned on they are thinking of the picture content and not the word content. Because of this we have tried to develop the "anticipation technique" where the speaker builds up the expectation of the audience and makes their minds ready to receive the message of the next picture before it is turned on. When the picture is turned on it can often be left for several seconds to speak for itself and then the commentary can be taken up again to add the amplification, etc. If words are spoken when the picture first comes on they should be directly linked with the visual so that there is no confusion between the visual and audio images. Again—amplification can follow.

In preparing a strip for this country, I do far more with thumb-nail sketches than with words once the initial thinking and planning of the treatment and production outline has been done.

I look forward to hearing further from you on this most interesting subject.

Yours sincerely,
(*signed*) DENYS J. SAUNDERS

(Mr. Pearson, the author of the article in question, replied as follows.)

Dear Mr. Saunders,

Thank you very much for your letter of the 26th June, 1952, in which you forwarded your comments on the article on "The Filmstrip", which appeared in the March issue of *Colonial Cinema*. It appears to me that your criticisms are based on a misreading of the purpose of the published article. I think that the points which you have discussed are concerned with filmstrip *presentation*, whereas the purpose of the article was to clarify the principles of film-strip *construction*. The principles of construction should be firmly established; principles of presentation

can vary with every audience. Perhaps it might have been wiser to have headed the article "Principles of Filmstrip Construction", but we thought that this was clearly indicated in the statement: "There must be a plan of construction. It begins when investigation is ended, and it has three stages".

Again, you do not like the statement that the function of the filmstrip is to illustrate, visually, accompanying spoken information. You prefer to place emphasis on the visual information and that the spoken word is added to make this clear. This appears to us to be rather like asking the question about the chicken and the egg. If the spoken word is needed to make the visual information clear, then surely the *word* is all important? In construction, therefore, we are greatly concerned with *word* accuracy. In presentation the amount of emphasis given to each, visual and speech, is entirely dependent on the nature of the audience and the quality of the teacher.

You have asked for a definition of narrative. It is simply story. Story begins with the first visual. In some cases this first visual can establish much, the existing cause or the existing effect, either of which can be steadily illustrated and explained by the story flow through the succeeding visuals. That is narrative—narrative with amplification.

Again, you object to my statement that it is the word that tells the story, and you prefer to say that it is the visual that tells the story. I can only repeat that in construction of filmstrip it is initially the *word* that decides the information that the visual illustrates. At presentation the visual may at times be more valuable than the spoken word, but which is telling the story at the moment with more effect is, I think, a question for the research expert to discover.

With your statement that if words are spoken when the visual first appears they should be directly linked with the picture, I am in complete agreement. I say that each paragraph of the spoken commentary should be uttered clearly and emphatically at the very beginning of each visual presentation. There is, perhaps, the danger of confusing the essential purpose of filmstrip with the essential purpose of the moving picture medium. *Filmstrip* is a static medium of pictures. There is fixed background—fixed moment in Time-fixed Place. Motion picture is the medium of captured continuous movement, that is to say, changing Place in changing Time.

In filmstrip, the vital need is verbal explanation. This involves the passage of time for the uttered information. Since the scene is static, this time period is under the control of the speaker. His purpose is to give precise instructional information, illustrated by the static scene.

In motion picture, the purpose is to arouse the interest in the audience, interest that stirs the imagination. Wise commentary should do nothing more than hint at possible implications suggested by the swift passage

of scenes that reveal life caught in the living, a hinting at lessons that stir a desire for later clear instruction for their application. It therefore appears that the filmstrip is a valuable follow-up to motion picture. It is dangerous to think that filmstrip *alone* can provide both keenly aroused interest as well as clearly instructional information.

I am most grateful to you for your letter and I think, after all, that we are not very far apart in our efforts to obtain a truthful appreciation of the swiftly advancing medium of the filmstrip. Your letter has paved the way to a clarification of much that might have remained contentious, and I shall look forward to hearing from you again.

Yours sincerely,

(signed) G. PEARSON

* * *

6th November, 1952

Dear Sir,

In Mr. Tony Lawman's article on Information Research in Northern Rhodesia (reprinted from " Corona " in your September issue) the views of certain African villagers, both literate and illiterate, are quoted on the subject of colour films. I quote—" They said that in colour films the African was shown to be ' very black ', when of course, ' everyone knows he is brown ' ". The point was also made that colour films are " big lies " because they show everything in pleasing colours, whereas in fact some things are drab.

As it is fairly well known that this Unit has concentrated on the production of colour films, our point of view may be of interest to your readers.

The only alternative to colour films is black and white. The most enthusiastic advocate of black and white films could not claim that they could show Africans to be brown—they could not do better than a dark grey.

We have certainly often experienced difficulty in obtaining a true reproduction of African skin-colouring, due to the vagaries of films stock, processing and lighting conditions. But our difficulty has usually lain in the opposite direction ; we have had cause to complain far more frequently about the darker-skinned Africans appearing golden-brown, than the comparatively light-skinned Africans appearing too dark.

There is of course no doubt that the susceptibilities of the individual members of our audiences are of great importance ; if we believed that the quoted objections to colour films were representative of opinion throughout Africa we should consider whether to abandon colour-film production in favour of black and white films, in spite of the former's technical advantages. In fact, the opinion we have formed after four years of careful study, both at test showings arranged by the Unit and as members of audiences at Information Departments Mobile cinema shows in all three territories, is quite the reverse.

As a result of this study we are convinced that the majority choice is very definitely for colour films. This conclusion is supported by the Chief Native Commissioner for Southern Rhodesia, under whose authority the Southern Rhodesian Mobile cinemas operate. He has stated that he would strenuously oppose a change from colour films to black and white.

The technical advantages referred to above are, of course, the uses of colour to add to the efficacy of films. Colour is particularly important in agricultural films, when for instance the state of a growing crop—its freedom from disease or readiness for harvesting—can be shown with complete clarity. I have yet to hear it said that colour film detracts from the drabness of a poor crop ! It would be equally easy to quote examples from other types of film subjects.

The Unit was grateful for the opportunity of having two of its films used by the Colonial Film Unit's audience research team in West Africa and hopes that some useful information will be gathered from this source.

However, there is no doubt that only from research among the audiences for which the films are primarily intended can we hope for confirmation or contradiction of our present views. We join Mr. Vernon Brelsford in hoping that Mr. Lawman's preliminary survey will clinch the case for organised audience research in Central Africa.

I am, etc.,

(*signed*) ALAN IZOD

Producer

CENTRAL AFRICAN FILM UNIT,
P.O. Box 1184,
Salisbury, S. Rhodesia.

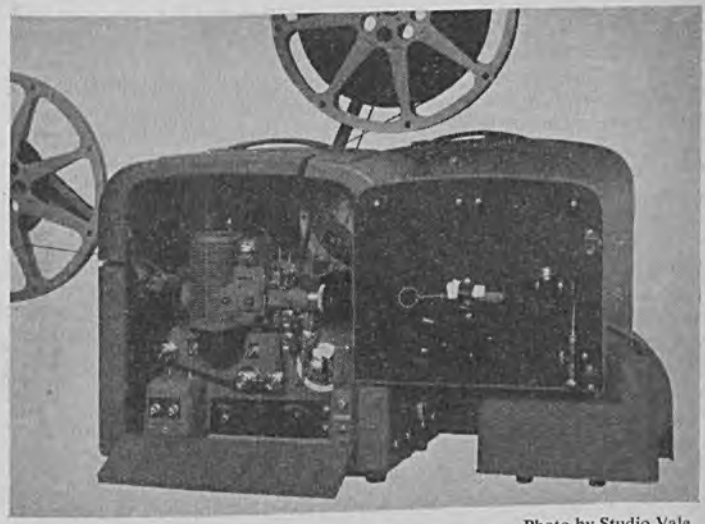


Photo by Studio Vale

G.B. Bell and Howell " Six-Thirty " Optical/Magnetic Projector.

Magnetic Striping of 16 mm. Film

By W. SELLERS, O.B.E.

SEVERAL larger territories are using the " Ferragraph " magnetic tape recording machines for recording their vernacular commentaries to films. Here the magnetic recording is made on a reel of tape which is quite separate from the film. With the new " Soundstripe " method a magnetic oxide is processed direct over the sound track area of any 16 mm. single perforated positive film. This striping cannot be printed on to film as is the case with the present-day sound track, and each film or copy of a film must be recorded separately.

A magnetic sound projector is used for recording on to the " sound striped " film. The outward appearance of the projector, and threading up the film, is normal. The essential differences are in the sound head, where there is incorporated a magnetic record head, together with an " erase " head, and in the projector amplifier, which has additional

controls. To record, the striped film is threaded into the projector, and a microphone is plugged in. The commentator's voice is recorded on the magnetic stripe as the picture is projected. The operator has complete control of the recording at all times. The recording can be stopped at any definite point in the film : it can be reversed and any portion of the sound track re-recorded. It is possible to change even one single word without losing the balance of the recording. An interlocking safety button protects the sound track from accidental erasure. Pressing the recording button automatically turns on a warning light indicating that a recording is being made. When film movement is reversed, or the projector is turned off, the light goes out and only when the recording button is pressed again can recording take place.

After recording, no further processing is necessary. The film is now ready for showing immediately, complete with its own sound track and perfectly synchronised with the picture. The quality of the sound is remarkably good and no noticeable deterioration takes place no matter how many times the film is projected. One great advantage of this system is that a commentary can easily and quickly be re-recorded for a particular occasion or in a different language. An automatic erasing device wipes off the old commentary as the new one is recorded.

Silent films duplicated on to single perforated film stock, or optical sound films with obsolete sound tracks, can be treated with magnetic sound stripe. The magnetic stripe can also be processed on to one half of an " optic " track, which makes it possible to record and play back the magnetic track, or play back the optical sound track, at the turn of a switch.

It is expected that facilities for the " sound striping " of film in the United Kingdom will be available before the end of the year at a cost of approximately 1½*d.* per foot. (This compares most favourably with the cost of 3½ cents per foot in America.)

For the time being only American manufactured magnetic sound projectors are available and as their purchase involves dollars, most territories may have to wait perhaps six or eight months by which time British made projectors are expected to be available. The cost of the new projectors will probably be in the region of £250 ex Crown Agents.

We have succeeded in encouraging one British firm to investigate the possibility of manufacturing an attachment for use with existing projectors. This will enable soundstripe film to be recorded and used without going to the expense of purchasing a new projector. I have seen and heard the prototype of this attachment working and I am very much impressed with the result. A rough costing has been made which suggests that it should be possible to market the attachment at a cost of approximately £75 but a decision to go into production has yet to be made.

The Use of Film for Instructional Purposes

At a Conference on Hides and Skins from the Colonies held at the Colonial Office on the 16th, 17th and 18th September, 1952, full discussions were held regarding methods of drying and curing hides and skins and the aim of the Conference was to discover what improvement could be made in the industry as a whole. One of the subjects discussed was the use of Films and the following extracts are taken from the Conference.

INSTRUCTION BY FILMS

MR. D. E. FAULKNER :

I must confess that I feel a bit of a fraud standing here talking to you on this subject because I am really only a keen amateur, and I hope you will understand that because it is a very specialised subject and I am speaking only as one who feels that individual officers in territories can help a lot in their extension duties if they have to undertake simple film-strip and film production. . . .

First of all I would like to say that the difficulties of using films and filmstrips in Africa are very considerable, as you can guess, and I will just briefly detail some of these difficulties. First of all, there is the problem of lack of money, although the hides and skins cess, of course, helps us a lot in some territories. Secondly, the conditions for servicing equipment are very limited so that we have to have very simple and robust equipment. Thirdly, electric power is lacking very often so that we have to have equipment which can be run from batteries or paraffin. Fourthly, the climatic conditions are very bad for films and very bad for the equipment. Fifthly, there are very few proper halls or places at which films and filmstrips can be shown, and the audiences are very large and very often there are language difficulties. Lastly, there is a lack of trained staff for showing films and filmstrips and for commentating with them.

The value of films and filmstrips is based really on these factors : firstly, the vividness of appeal both to the eye and to the ear ; secondly, the fact that they can be used for instruction as well as entertainment ; thirdly, literacy is not essential for their understanding, which is very important in Africa, as you can imagine ; fourthly, films and filmstrips can be used to reach large audiences such as you get in Africa.

There are films, filmstrips and slides. My view is that for our conditions the filmstrip is the most valuable. The advantages of the filmstrip over the film are as follows : first of all, they are much easier

for primitive audiences to understand. We take a film as a matter of course, but a primitive audience has to acquire the conventions of moving pictures before he can really take in the points which you are trying to put over in a film. Therefore, I think a film should be used as an adjunct in the form of bringing in a simple story, but showing more the entertainment side of what we are trying to put over. It is the filmstrips on which I think we should concentrate.

Secondly, filmstrips are much cheaper to produce. Thirdly, they can be produced by technical officers without the assistance of Public Relations Officers. For films you really have to have a technician from a Public Relations Office or an Information Office. The filmstrip can be projected by a very cheap and simple projector. You can buy them for perhaps £10 or £15, and they can be worked from a battery or even from a paraffin lamp, so that is a big advantage in Africa.

The lesson can be taken logically and time can be given to the African to ask questions and the points on the picture can be pointed out to him and discussions can be held, whereas with a cine-film the points are passed long before the African really has grasped what has been put over to him. Also in a film the status of a commentator is reduced, whereas with the filmstrip in actual fact it is enhanced because one has to rely on the commentator to put the points over and it becomes a part of his teaching of the lesson. With the film, of course, the commentator is rather subordinate to the movement. . . .

I should just like to mention a few points which one should avoid when making films or filmstrips. It is a technical job but with a little care one can avoid some of the errors that are usually encountered. First of all it is important that they should be made on a very local basis ; that is why filmstrips are so useful if they are made by the Technical Officers in the field. During the war, for example, they took a film showing syphilis in Johannesburg and it was shown in Northern Rhodesia. The reaction of the audience to that sort of thing is to laugh it off and to say : "What is done in Rhodesia and how Zulus are affected is not likely to happen in Northern Rhodesia". It is important therefore to show the people themselves the point you are trying to make, with their own people actually in the picture. If they see their own customs and scenery and their own habits, if it is all true to their own thought and way of life, it is much more effective than trying to show scenes taken in other countries which they simply disregard or laugh off.

This particular filmstrip, for example, if it had been made with the same subjects but made in Britain would not have meant to our audiences in Kenya the same as this particular filmstrip which was made in Kenya itself. It would not have conveyed the same meaning to them. For example, one has to be very careful in taking pictures in another country. A primitive audience would be completely mystified if it saw a picture

of gas being turned on and a kettle of water being boiled on a gas ring. You have to get down to the local customs and follow them very closely. A filmstrip should be developed in strict logical order, each picture following in a definite sequence.

If you are taking a film it should have a story woven into it, illustrating the effect, for example, of a good farmer utilising the good methods you are trying to put over, as compared with a bad farmer who uses bad methods, and then show the rewards obtained by each. That, I think, is the point that a film can bring out sometimes without actually getting down to the technical details. As I have said, I think a film should be used as an adjunct to filmstrips.

The scope offered by a film or a filmstrip should be very limited. It is no good trying to include too much in a filmstrip. This filmstrip, for example (*indicating*) the title of which is " Hides and Skins Production " is No. 1, " Better Hides ". It says nothing about defects in hides ; it is limited in its scope. Of course, many, many filmstrips can be made, but one wants to deal with one aspect of this rather big subject. The points that you bring out should be very clear and obvious, so that the primitive African audience can take it in.

It is very important to prepare your script carefully beforehand and to concentrate on each shot so that you get every detail correct in it because while you may concentrate on one point you may be doing something else that shows in the photograph which is wrong and which the African audience will, very often, see and it spoils the effect of the point you are trying to put over. It is no good, of course, giving advice to people to carry out certain things if they cannot do it. We must be very practical in any advice that we give.

The time limit, too, is important. One should not try to put a film on which runs much longer than 15 minutes—at the most 20 to 30 minutes —otherwise they tire.

The pace of the film should be very very slow, the continuity should be smooth and the change from shot to shot should be easy to follow by the African. One certainly does not want to introduce any camera tricks such as one sees in the normal entertainment film. One has to be very careful in handling things like time and magnified pictures of flies or tsetse flies, or things like that, because the African just does not grasp what he is seeing at all. One has to be careful in dealing with that sort of subject.

Just to end up I would like to mention the importance of the showing of the films. Films on Africa, and our hides and skin films particularly, are generally shown by Colonial Film Units travelling around with a mixed bag. I think that is probably the best way to do it because then the hide and skin film will be put over in a more varied programme and the audience do not tire of the subject. The only disadvantage is that

the commentary has to be given by an African who is not very often acquainted with the subject, but this difficulty can be overcome, first of all by a good script which can be read or, nowadays, by the use of tape recorders which can be set going at certain intervals. That has been found to be very effective in some areas and can be put over by a really good commentator.

Apart from the shows given by the travelling Colonial Film Units, there are other centres which, I think, should be utilised by our departments if we want to make the best use of the film and get at the producer, the cattle owner himself. I am quite sure that we should concentrate more on such places as livestock market sales where the producer actually comes with his cattle, district agricultural shows, where there is generally time to put over these sorts of things, and even ordinary produce markets. The only difficulty is that the shows have to be given in the day-time, so that one has to resort to translucent screens, but, at the same time, it is at those places that we really get to the producer himself, the cattle owner. It is not very often that we have any other opportunity of getting to them so closely. I think we should take advantage of these occasions.

I do not think it is any good using films, filmstrips or slides unless you accompany them with demonstrations, pamphlets and hand-outs.

The representative from Tanganyika mentioned posters, and so on. I have here a poster which was produced in Kenya. I think we should get a lot more of this type of poster. It is a very simple thing. These pictures are simply made from the same pictures that we used in making the filmstrip. You simply take the pictures you want and give them a caption ; you have blocks made and the Government printer or any commercial firm will turn out posters of this kind in unlimited quantities. At district shows and markets after a film show one can hand these posters out. They are exceedingly effective because an African is very limited in his reading material and he will take almost anything that is dished out to him, especially, as a previous speaker said, if it is accompanied with pictures. Unfortunately I believe that this is the only poster that has been made, but there is no difficulty about it and we can reproduce them in tremendous numbers. They are, as I have said, the same pictures that you have when making your filmstrips.

I have here another hand-out which we made in Kenya, showing the places on which to brand. It is a piece of paper showing the square within which one should not brand, first of all on the live animal and then on the hide. These can be handed out ; there is a certain amount of reading matter on them which some of the more educated can follow, but it also has a picture which is of value.

As I have said, the only other point I wanted to make is that it is important to have a good commentator when one is giving a filmstrip show. The best system is to use a well-trained African who is known

to the people, who has the confidence of the people, is a bit of a humorist, can put over the points one is showing and really knows what he is talking about. That, I think, is the very best sort of fellow to use. If you cannot get him the second best method I think is to use a tape recorder on which, perhaps, you have been able to get a good African to make the recording. The other method is the reading of a good script, but, as I have said, I think the best system is to use a really good African.

DR. M. H. FRENCH (*Animal Industry Division, East African Veterinary Research Organisation*) :

It is very difficult to add much to the talk of such infectious enthusiasm as that just given by Mr. Faulkner, but I would like to underline one or two of his main statements. I do not disagree with anything that he has said. There is no doubt that the filmstrip has the greatest potential value, and I think that one of the dangers of the film as such is the great difficulty of always ensuring absolute technical accuracy right throughout. Mr. Faulkner referred to the fact that you must not only have technical accuracy but you must only show one thing at a time, and with a film which goes on, even if it is only for a quarter of an hour, so many outside distracting things can come in and can vitiate the possible advantages of the film as a demonstration of visual aid method.

I would also underline what Mr. Faulkner said about the absolute essentiality of linking such filmstrip demonstrations with practical demonstrations of the methods to be employed in hide and skin improvement.

I would add another point on what he said in connection with colour transparency. I remember a case where a colour transparency dealing with soil erosion was brought from the States and shown in East Africa. It demonstrated quite correct and modern methods of combating soil erosion on a red soil. It was shown in a certain African area and caused great amusement because every African in that particular area knew that the methods used on his own local red soil would have been disastrous. The point is not so important in connection with hide matters, but it is very much bound up with the problem of bringing to an African audience a film or a strip showing how, shall we say, the white man does a certain process. One must avoid creating any impression that the thing can be done by the white man and may not be so well done by the African. I cannot underline too strongly what Mr. Faulkner said about using local actors and pin-pointing well-known local characters in such filmstrips and visual aid methods.

On the question of posters, I would suggest that before too many posters are circulated or put up for the information of the African some means be taken to ensure as great a uniformity as possible, because today

Africans travel more than they used to, and if they see a method which is perfectly all right in district A, it may not be quite so right in district B, and if the posters are at variance some confusion may arise.

There is one thing which I think might be added to Mr. Faulkner's talk, and that is that in these early days of using visual aid methods we should, or authorities conducting these propaganda methods should, attempt to salt the audience with a number of intelligent or more intelligent Africans to listen to the comments of the audience. It is so easy to say to a Chief after a show : " What did you think of that ? " and for him to reply : " Mzuri sana " (meaning " Very good "), and that is the end of that, but if you have a few odd natives salted among the audience to listen to the reactions at the time of showing I think we might get some very valuable pointers to future improvements.

A further suggestion I would like to add to what Mr. Faulkner said concerning hand-outs is that during ordinary trade channels little folders might be handed out by traders to producers to show the faults of their particular bundle of hides or skins. I have in mind the thing which Kodak sends to me and shows whether it is under-exposed, over-exposed and so on. One could have little pictures to hand out.

The last thing I would like to say is that I think Mr. Faulkner has certainly stimulated in me the possibility that this linen printing could be extended. It would be rather amusing to see the local ladies going around in kanga showing the correct methods of drying.

Vans Carry Visual Education to Rural Areas in Nigeria

P.R.D. CINEMA SECTION IS KEPT BUSY WITH POPULAR REQUESTS FOR SHOW

THE work of carrying enlightenment and education in the form of amusement to the less privileged people in the rural areas of the country is being effectively handled by the Public Relations Department through its Cinema Section. The Section has screened many shows in different parts of Lagos and surrounding districts whilst the mobile cinema van tours the different towns, villages, schools, institutions, clubs and churches screening films of educational, cultural and entertainment value and bringing the people up to date with contemporary events in all parts of the world.

In order to serve the whole country effectively, the Section has been regionalised, each regional unit being directly under the Regional Public Relations Officer. Thus the Northern Regional Cinema Vans are based at Kaduna, the Western at Ibadan and the Eastern at Enugu whilst the central ones are based at Lagos. The cinema shows are of two varieties, that is : official and request performances such as those to members of the Houses of Assembly or House of Representatives, official delegations or by special requests, and public performances as those screened in towns, villages, districts, schools, centres and institutions.

Official Shows

During the month of August, for instance, two official performances were given at Government House to members of the Council of Ministers and members of the House of Representatives when two of the Section's latest films, *Nigeria's Constitution* and *Secretary of State's Visit to Nigeria* were screened. The legislators were so highly impressed by these productions of the Film Production Unit of the Department that they made special requests for copies to be circulated to the provinces immediately.

By special requests, shows were given to the members of the Swiss Community on Swiss National Day and to the Indian Community on the occasion of the visit to Nigeria of Mr. Apa N. Pant, the Commissioner for India in East Africa. The two were very highly appreciated.

Public Performances

Also during the month, regular public shows were screened at different community centres for members of boys' and girls' clubs, to remand homes, a girls' hostel, Southern Police Training College, Police Barracks, the Orthopædic Hospital and the Posts and Telegraphs Training School, Oshodi. The districts served with regular shows to village communities included, Isolo, Isheri, Idimu, Ishaga, Akowonjo, Ipaja and Old Agbado.

In spite of the fact that the Section is always fully occupied with work, some of the officials were able to go out on tour occasionally. During last month, a unit of the cinema staff made a tour of Epe Division South-East Waterside and screened shows at Epe, Lekki, Igbogun, Ise and Abomiti. The tour was done on the launch *Primrose*, kindly supplied by the Divisional Officer, Epe Division. The shows drew large and appreciative crowds in each place and attendances varied from 350–700 people.

Regular Applications

The ever-increasing popularity of this Section can be judged from

the several applications which are received regularly from institutions, clubs, schools and other organisations for shows to be screened for them. These come from all directions, as far afield, for instance, as the Western Preventive Station at Idiroko, in the Egbado Division of Abeokuta Province.

Some of the recent applicants who desire to be placed on the list of the Section for regular shows are the Posts and Telegraphs School at Oshodi and the Southern Police Training College at Ikeja. After the first show at the Posts and Telegraphs School, the Senior Engineer in charge of the School wrote as follows to the Section :

A Testimonial

" The film show was a success. *Tree of Wealth, How to file, Cossack Horsemen,* and *Colonial Cinemagazine No.* 28 were highly enjoyed by the students. It would be appreciated if the Public Relations Officer would be kind enough to repeat the show and include any subject of Electrical Engineering interest and sports."

The Cinema Section, in addition, handles installation of Public Address equipment (i.e. amplifiers and loudspeakers) at important public occasions such as agricultural shows, exhibitions, harvest bazaar and sports. In the month of August such equipment was installed at the Z.A.C. Tennis Club Grounds for the Boys' Club, the opening ceremony of the new Magistrate's Court at Badagry and at the Red Cross Bazaar during the Fund Raising Week at St. Gregory's College.

Filmstrips We Have Seen

By Miss E. WILLSON, *Colonial Film Unit*

BASIC ECONOMICS

A series of eight filmstrips in colour.
Distribution : Encyclopædia Britannica Films.
Price : £12 per set.

THIS unusual series of filmstrips might well have been given the title of " Economics Without Tears ", for its title is the only dull thing about it. It is based on the book *Enterprise Island,* by Hans Christian Sonne, which tells a simple story of economic development in an imaginary primitive community.

The relatively abstract subject of economics is usually presented in visual form by means of diagrams and symbols which are themselves abstractions. These filmstrips, however, though they illustrate nearly all the basic concepts in the field of economics, have for elementary

teaching purposes the invaluable advantages of presenting the subject in human terms and in lively narrative form.

They consist of drawings in full colour by a professional artist, and the profusion of pictures (each strip averages 60 frames), supplemented by clear and simply worded though occasionally overlong captions, provide an excellent example of filmstrip story-telling. The eight parts are available only as a complete series, for each strip develops concepts which stem logically from the preceding " chapters ", as is indicated in the brief notes given below. The strips are designed to promote discussion and simple research projects : no teacher's manual or supplementary materials are required.

For Colonial use the series should have special value. The subject is an important one, and though it is illustrated here in simple terms there is no element of " talking down " to the audience, and the strips should therefore prove as interesting and acceptable to adult beginners as to students of school age.

It is in short a highly original, interesting and efficient interpretation of a subject which all too frequently suffers from dull presentation, and the series is one which we warmly recommend.

CONTENTS

Part 1. (61 f.) **Living and Working Without Money**

The primitive people of an imaginary island learn to specialise in the work for which each is best suited. A workable system of barter, with a barter exchange run by an elder tribesman, is established.

Part 2. (65 f.) **Money**

A bucket of corn is established as a standard for all barter transactions. Receipts issued to those who deposit their corn at the exchange come to be used as currency.

Part 3. (60 f.) **Money Goes to Work**

The elder tribesman invests his saved-up wealth in a costly seal-hunting expedition, earning a fair profit for himself and helping others who need capital for worthwhile enterprise.

Part 4. (62 f.) **New Ways to Use Money**

The elder tribesman becomes a regular financier, runs a safe-deposit and becomes a banker. A syndicate finances an emigration scheme and shares are sold to the public.

Part 5. (61 f.) **Money and Panic**

More capital is needed for the emigration project, but crops at home are poor, lending ceases and rumours circulate that money unbacked by corn is being issued. There is a run on the bank.

Part 6. (60 f.) **Money and Government**

To meet the crisis, which has caused hoarding, poverty and a worthless currency, a Government is elected. Public services are started and taxation instituted. The old currency is demonetised, and eventually confidence is restored.

Part 7. (60 f.) **Too Much Money**

To meet an emergency, Congress issues unbacked currency. Labour is diverted to Government works. Production declines, wages are high, goods few. Panic ensues. The currency is de-valued, labour directed to essential work, prices rise and in due course economic stability returns.

Part 8. (60 f.) **Too Little Spending**

Gold replaces corn as the standard. Production efficiency is increased, but unemployment and a decreasing demand for goods causes an economic depression. Work on Government projects puts more money into circulation, industry revives and unemployment decreases.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

REFERENCE was made in the September issue to a decision which was to be taken regarding the future of the Colonial Film Unit. As readers know, the Unit is financed from Colonial Development and Welfare funds and it was expected that the £250,000, which had been earmarked for the work of the Unit, would be exhausted at the end of March 1953, and that our activities would then come to an end. Expenditure has not, however, been as heavy as was originally anticipated, due to the curtailment of one or two schemes, and money is still available to keep the Unit going for a little while longer. This decision to extend our activities was not made entirely on the question of the availability of funds, but because it appeared to all that the Colonies might find it difficult to arrange for the completion of their films if their only contact in London was suddenly broken. What our ultimate end will be has still to be decided, but in the meantime readers, we hope, will be glad

to hear that the Colonial Film Unit will continue as before to assist the Colonies in film production, filmstrips and the Raw Stock Scheme until March 1955. At the same time the Colonies have been asked to contribute varying sums of money during this two-year period towards the Unit's upkeep, and as a token payment for many of the advisory and other services for which no direct charge is made.

Here, in London, we get a good bird's-eye view of what is going on in the Colonies regarding film production, and we are again much impressed with the quality of the films which are being produced in the West Indies generally and by the Jamaica Film Unit in particular. One of their recent films on praedial larceny, entitled *Let's Stop Them*, has been so successfully received locally that it has been decided to " blow up " the 16-mm. neg. to enable it to get commercial distribution in Jamaica. The Central African Film Unit is, as usual, well to the fore in the quantity and quality of its productions ; particularly the " Spotlight " series. The Nigerian Film Unit has recently been successful in obtaining commercial distribution for *Nigeria's New Constitution*, and *A Doctor in Nigeria*, a film made for the Central Office of Information by Mr. Snazelle. From Malaya *The Land of the Hornbills* and *The Abode of Peace* are soon to be seen in the commercial cinemas here.

Early in January Mr. Snazelle, who is in charge of the Nigerian Film Unit, paid a flying visit to Soho Square, where he was busy, with Victor Gover, completing a rush job on a film on Census which is being used in a propaganda campaign.

We had a letter from Mr. Bradshaw, who, as readers will remember, was for many years in charge of the administration of the Unit and Editor of our magazine. He is enjoying life in Kenya where he is working for the Education Department. We were glad to welcome back to this country Miss Loveless who has been paying visits to Canada and the United States.

We are sorry to hear that it has not been found possible to form a Film Unit in Trinidad, but hope that this decision is not final and that it will soon be in production.

The Colonial Film Unit has agreed to act as agent to Colonial Governments in connection with the Unesco film coupon scheme. Circulars on the subject have been addressed to the various Governments, and all inquiries concerning the scheme should be sent direct to the Producer, Colonial Film Unit, 21 Soho Square, W.1.

There is much speculation, and not a little confusion, in this country on the new *sensation* of the cinema—the three dimensional film. Such phrases as " Revolutionary ", " Breathtaking " and " The end of the Flat Film " are seen in most articles on the subject. The cause of all

this excitement was the showing in New York of two films, *This is Cinerama* and a feature-length drama by Arch Oboler, *Bwana Devil*, made by a stereoscopic process similar to the type of film shown at the Festival of Britain in the Telecinema. The result of these two entirely different types of films caused the confusion. In *Bwana Devil* we get the *true* three dimensional film but it is necessary, to get the stereoscopic effect, to use special polarised glasses. On the other hand the Cinerama process does not need these special glasses for viewing. The picture is thrown on to the screen by three projectors simultaneously, making an image of about six times the normal frame. The screen itself is specially constructed and is composed of three sections—a flat one in the centre with a concave section on either side. The general effect is to provide a very wide vision and this gives the illusion of stereoscopy. The viewer feels that he is " inside " the screen, that he is taking part in the scene, thereby getting a greater effect of realism. The whole process is a costly one as it not only requires the special concave screen, the dimensions of which are 51 feet long and 25 feet high, but also a special camera. This camera has three 27-mm. lenses set at angles of 48 degrees arranged on a mount like a miniature three-section picture frame. The centre lens is pointed directly ahead and the other lenses point inwards. Each lens has its own reel of 35-mm. film and each takes a third of the picture's total width. The camera has a rotating shutter situated in front of the lenses at the intersection of their lines of view. Exposures and focus controls make their adjustments on all three lenses simultaneously.

There is a third method known as the Cinemascope, which is a French invention and is a variation of the Cinerama method. The advantage of the Cinemascope lies in the cheapness of production and projection. It only uses one camera and one projector, and the only addition, apart from the special prismatic attachments to the lenses of both camera and projector, is the large concave screen. Already the Rank Organisation, so it is rumoured, is arranging to use one of the systems in its circuits. We hope to be able to include in the next issue of *Colonial Cinema* more detailed and technical descriptions of the three methods, but it is advisable to wait until the storm of enthusiasm has settled.

We have seen two very interesting and instructive films, which the Colonial Office have sponsored, on the forthcoming Coronation, *Royal Destiny* and *Coronation Ceremony*. Both films have been distributed to the Colonies, and from Trinidad comes news of an interesting coincidence. In the film *Royal Destiny* Her Majesty the Queen (niece of the Princess Royal) is seen attending the première showing of *Lady with a Lamp*. On Wednesday evening, 11th February, Her Royal Highness the Princess Royal attended the première showing of *Lady with a Lamp* at the Astor Cinema, Trinidad, in aid of the British Red Cross. It therefore appeared very appropriate to release *Royal Destiny* at the same time.

The Seven Deadly Sins of Cine Camera

Having committed all at some time or other, I have suffered the deplorable penalties. To the beginner, a word of warning may be useful, and save much disappointment.

By GEORGE PEARSON, O.B.E., (Hon.) F.R.P.S.

1. INCORRECT EXPOSURE

Result. Under-exposure gives a very dark print with no detail in the half-tones, and is often quite useless. Over-exposure gives a thin flat, and very light print that is rarely usable.

Cause. Incorrect reading of the exposure-meter, or even if the reading is correct, failure to adjust the lens aperture in accordance. Casual methods of taking a reading.

Cure. Precise reading of the exposure-meter. Precise adjustment of the lens aperture. Correct method in taking a reading. The meter should be held with a slight downward tilt to avoid the strong light from the sky. Where the scene has gradual tonal contrasts that are not extreme, take a reading centrally in the foreground. Where the scene has extreme contrasts in tones take two readings, one in the deep shadows and one in the strongest light. Adjust the aperture of the lens to a reading approximately midway between the two, but slightly favouring the shadow reading, since there is a well-known maxim : " Expose for the shadows ". Thus, for example, a shadow reading of *f*/4 and a lighter reading of *f*/11, might be re-adjusted to *f*/6.

2. FAULTY FOCUS

Result. Objects needing clear definition are blurred. Prints are useless.

Cause. The lens may be loose in its fitting. Faulty measurement with tape from lens to object. Error in setting lens scale to the measured distance.

Cure. Test lens security. Measure with tape accurately. Adjust lens scale correctly. If camera has a visual focus screen, check with focus board at object position. Remember that the larger your lens aperture, the smaller the depth of field, i.e., the distance of tolerable focus in front of and beyond the point of critical focus. Conversely, the smaller the lens aperture, the greater the depth of field. For general scenes, using a lens of 1 inch at about *f*/5·6, with critical focus at about 18 feet, all objects will be in tolerable focus from 6 feet from the camera to infinity. See that no object is within that front 6 feet. In close-up work near the camera, remember the need for the most accurate focusing.

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3. CAMERA INSTABILITY

Result. Staggering images of objects, tottering buildings. Prints unusable.

Cause. Inaccurate adjustment of spirit level. Hand-held camera. Panning on tripod that has neither a friction head nor gyro.

Cure. Proper use of the spirit level. Avoidance of using the hand camera. 100 per cent. use of the tripod. Slow panning on gyro or friction head tripod.

4. ILL-CHOSEN POSITION

Result. Far too much sky or foreground, wasted screen space. Indistinct capture of important screen content. Jitter due to filming objects moving across scene in parallel plane to the lens. Unsatisfactory prints.

Cause. Camera too far from objects of importance. Jitter, *see* parallel plane error above.

Cure. Fill the screen space to the utmost with vital content. Avoid the parallel plane error.

5. UNREASONED CAMERA ANGLE

Result. Audience confusion, mental readjustment necessary. Weakened narrative continuity. Editing problems increased.

Cause. Change of position made without clear and reasoned decision.

Cure. Definite reason for position change. There is a general rule for position change known as the Pendulum Theory. Think of a pendulum at rest vertically. Assume the object filmed is at the point of suspension. Assume the camera is on the pendulum bob. If the camera position is moved, the movement may be along the line of suspension, thus reducing the distance from the object, a very valuable change.

If the position change is a swing to the right or left, the new position may still be along the line of suspension, or it may not, but in either case the changed position is best when the move to right or left is least, less satisfactory if the distance moved is great, and worst when it is more than ninety degrees, thereby approaching the dangerous " reverse angle ".

6. NEGLECT OF TONAL CONTRAST

Result. Dark images lost against dark backgrounds. Light images lost against light backgrounds. Screen content partially or even wholly indiscernible.

Cause. Failure to check the tones of the foreground images against the background tone.

Cure. Check carefully the tones of the foreground objects against the background tones. The tones must differ in degree. Also, incidentally, watch for disturbing background objects that may seem to be growing out of the foreground images.

7. INADEQUATE LIGHTING

Result. Insufficient illumination of scene, hence loss of screen content information. Prints useless.

Cause. Inadequate use of reflectors, or faulty placing of them in exterior filming. Failure to relate the sun position in regard to the scene. Insufficient artificial lighting in exteriors. Neglect of reflectors, or faulty placing of such in filming interiors.

Cure. The utmost use of the reflector in exterior scenes. Avoidance of flat lighting in exteriors. With interior filming obtain adequate artificial light, and consult the exposure meter with great care, especially in the shadows. Watch where shadows from moving objects fall, and adjust the lamps in reasoned accordance to obtain best results. Avoid windows that are sunlit in any interior scene, but arrange reflectors to capture this window light, and re-direct it into the scene at those points where it may be most profitable.

N.B. There may be occasions when the cameraman, for some reason, is without his exposure-meter. The difficulty may be met by the use of a very reliable method known, after the name of the originator, as THE DUSENBERY SYSTEM. It was designed for 16-mm. Reversal Film, but can be intelligently used for 35-mm. also. It can produce surprisingly accurate results in daylight work.

To compute the approximately correct lens stop of any given exterior subject, multiply the Class number of *Light* condition by the Class number of Subject to be filmed.

LIGHT CONDITIONED CLASS

(1) VERY DULL. Overcast sky. Heavy black clouds.
(2) DULL. Generally cloudy with no direct sunlight.
(3) BRIGHT. Sun shining through thin clouds or light haze.
(4) BRILLIANT. Strong clear sunlight. No clouds or haze.

SUBJECT CLASS

(1) HEAVY SHADE. Under trees, in porches, etc.
(2) STREETS AND BUILDINGS. Subjects partly in shade.
(3) OPEN LANDSCAPES. White buildings. Sports. Scenes without shade.
(4) SEA, SKY, SNOW, BEACH. Subjects reflecting strong light.

Examples.

Open landscape in dull light, no filters.
3 × 2 : *f*/6 . . . or nearest : *f*/5·6.
Under trees in brilliant light, no filters.
1 × 4 : *f*/4 . . . or nearest : *f*/3·5.
Sea in very dull light, no filters.
4 × 1 : *f*/4 . . . or nearest : *f*/3·5.

When using filter as below.

Aero 1, or K.1—open up half a stop.
Aero 2, or K.2—open up one stop.

Examples.

Sea in bright light.
4 × 3, without filter : *f*/12 . . . or nearest : *f*/11.
with Aero 1 : *f*/9 ; with Aero 2 : *f*/8.

Filmstrip Projector Maintenance

By D. J. FROST, Technical Officer, E.F.V.A.

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THE PULLIN FILMSTRIP PROJECTOR

THE modern filmstrip projector is essentially a simple piece of apparatus, designed for easy maintenance by the user. With care and a reasonable amount of cleaning, the projector should give long service, without the need of constant attention by a skilled engineer. This article deals with the sprocket-type filmstrip projector, with particular application to the Pullin machines.

The Pullin filmstrip projector, manufactured by R. B. Pullin, Ltd., is produced in two models, which have identical film mechanisms. Their difference lies in their light sources, one model being more powerful than the other. The following notes apply to both models.

The basic optical system of the Pullin projector is illustrated on the following page. This has recently been modified to give a much improved illumination. In the modified system the heat filter is situated next to the lamp and different condenser lenses are fitted. The older model can be modified to the new system at a relatively small charge, and the Educational Foundation service department has already done this for a number of Pullin projectors.

The various condenser lenses and heat filters are mounted on metal frames which fit into slots on the main body of the projector. These

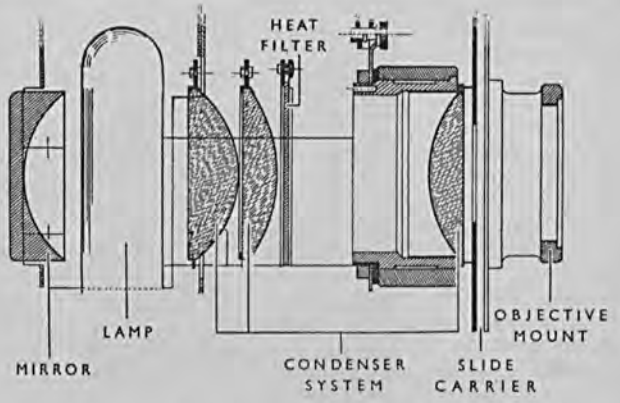


Fig. 1. *Optical system of the Pullin Projector*

lenses, together with the reflector, may be easily removed for cleaning ; and their correct position when replaced may be identified by aligning corresponding colours marked on the lens frame and alongside the slot on the body of the machine. The final condenser lens, next to the film carrier, is removed by rotating its mounting ring until the coloured dots are coincident. The lens, together with its mount, can then be drawn forward and out of the projector. The cleaning of these lenses should be done with a non-abrasive material such as lens-cleaning tissue or a thoroughly clean chamois leather. If the lenses are coated with hard grease, this can be removed by immersing them in white spirit and brushing them with a soft camel hair brush. The heat filter, which consists of two or three slotted pieces of glass, should be cleaned in the same way, and care should be taken to ensure that it is perfectly dry before it is replaced in the machine. If any of the glass slots are cracked or broken, they should be taken out and new ones fitted. There is always the possibility that one of the damaged pieces might fall out of its holder and thereby expose the film to the full heat of the projector lamp.

The film carrier of the Pullin filmstrip projector is not one that lends itself to easy maintenance by the teacher, but there are a number of points which need periodic attention. It is possible to clean the gate pressure glasses and mask after removing the rear pressure glass. To do this the carrier should be removed from the projector and the small slide at the top of the carrier pulled up. The rear pressure glass will then be freed and can be taken out for cleaning. The front pressure glass is not detachable, and in order to clean it the framing mask should

be opened to the double frame position and the projection lens unscrewed and taken off the carrier. The pressure glass can now be cleaned on both sides. Particular care must be taken not to damage the mask ; it is made from thin gauge metal and any slight dent or twist is liable to cause film damage. When the pressure glasses are cleaned, all small emulsion deposits must be removed. This may be done with a piece of hard wood or some similar material ; on no account should a metal instrument be used, as it would damage the glass. If the glass is badly scratched a new piece should be fitted, as the scratch marks will be reproduced on the screen and blur the image.

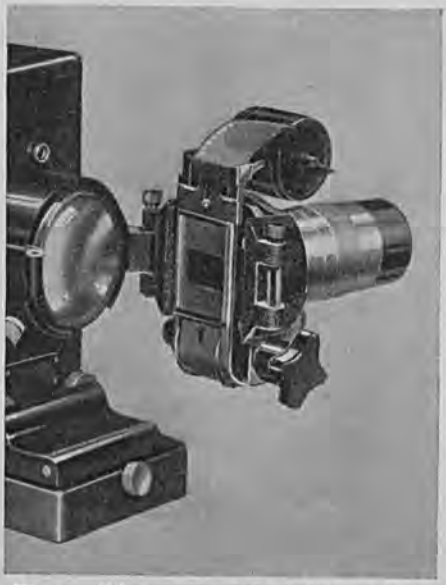


Fig. 2. Film carrier of the Pullin Projector

The rest of the carrier maintenance is quite simple, and concerns the sprocket drive and clutch mechanism. The sprocket is turned by a knob fitted to the sprocket shaft, on the other end of which is a knurled clamping knob. The framing and the pressure release on the pressure glasses are obtained by a spring arm operating on the centre portion of the sprocket, which has four horizontal grooves cut in it. This mechansim is liable to become stiff or seize up without periodic lubrication ; and it is sufficient if a small amount of vaseline is applied to the central portion of the sprocket and a few drops of projector oil on bearings on either side of the sprockets immediately outside the sprocket teeth.

Finally the projection lens should be cleaned very carefully in accordance with the manufacturer's instructions. These suggest the use of a soft camel hair brush to remove the dust.

Should the lens become finger-marked, it is suggested that optical tissue dipped in white spirit should be used, and the surface of the lens wiped dry.

Before the machine is put into use after cleaning, it is a good idea to pass a short piece of blank film through the film carrier to check for any dirt or film scratch. If any scratching is observed, it will be necessary to have the film carrier overhauled by a servicing agent.

Filmstrips for Village India

By DENYS J. SAUNDERS

MEDAK FILMSTRIP GROUP

THE study of filmstrip use among backward people is a subject which has only lightly been touched on by a few A–V authorities, but for nearly 18 months this has been the subject of considerable research by a group of Indians in Medak working with a European leader. More than 50 filmstrips of many different types dealing with Christian stories and health themes have been studied, and experiments have been conducted with people from villages over a fairly wide area.

Although some research studies have been carried out with more educated people the vast majority of the audience gathered were illiterate land workers and some had never before had the opportunity of seeing projected pictures. Careful records have been kept of comments overheard during the programmes and notes have been made of the answers given to the research questions put to individuals afterwards. The result of this work has been the accumulation of considerable data which may help those engaged in the production and use of filmstrips among backward people.

Production Principles

1. *Aim and Theme.* Filmstrips designed in the West often fail to appeal because they are planned to speak to the condition of people in different surroundings and with a different culture. Even filmstrips designed by Westerners in India can easily fail because of the producer's lack of knowledge of the people and the problems. There are many pitfalls relating to customs and religion, and the sense of humour is often quite different and stimulated by unexpected pictures and suggestions. This problem is further accentuated by the wide difference in customs and beliefs in various parts of the country and eventually the best plan will undoubtedly be to produce material for a limited area only.

When a thorough study of the people has been made an obvious limited aim needs to be chosen. Some of the subtle ideas suitable for sophisticated society are useless for villagers who live simple lives close to the land. For the same reason the theme should develop logically and naturally along familiar lines acceptable to the common man. The theme and story chosen should be suitable for the filmstrip medium, but it will probably be found that this will come naturally when the other requirements, made necessary by a primitive audience who normally think visually, are considered.

2. *Story.* Several types of filmstrip are recognised by those responsible for production, but there is little doubt that the narrative type is better for the Indian villager than the strip which carries its development of ideas just in the commentary or a strip which is a collection of isolated pictures. The visuals should be made to carry the story as far as possible. Although the filmstrip is essentially a "still" medium, action should certainly be introduced as much as possible. Pictures which contain human action, drama, tragedy or joy, undoubtedly move the people, and the audience can be helped to identify themselves with the actions of the hero or heroine as they so often do with movie films.

3. *Pictures.* The starting visual should be of something familiar and this is especially true when planning for illiterates. Their lives are bound by the home, the family, the village and field work, and it is obviously psychologically good to establish the first link with the audience through pictures which can quickly be understood and readily accepted. This is not to suggest that nothing unfamiliar should come into filmstrips for villagers, but it is important to remember that the stages from the known to the unknown should be taken very slowly. If new pictures and ideas are introduced into a context already known and appreciated, they will not cause confusion and their place in the development of the theme will be understood.

As far as possible backgrounds should be familiar, but if this cannot be arranged, the main focus of attention should be something people recognise easily. Symbols are used very frequently in visual presentations and great care needs to be taken to see that those used are appreciated locally.

The closer the pictures approach to the natural the more easily are they understood and appreciated. Jet men strips have the advantage of not being tied to any particular area as regards costume, but these simple strips often lead to a lot of laughter at the wrong place ! ! Black and white line drawings are useful, but people usually express a preference for photographs of true life. Coloured pictures have a great appeal, but it is not yet clear whether the photograph of a coloured painting is more effective than a black and white photograph of actuality. Everything

else being equal, the coloured filmstrip taken from real life seems to be the best.

Photographs should have natural lighting and be taken from the ordinary human viewpoint. Stunt photographic angles have no place in filmstrips for villagers. Clean central figures are essential and when figures are imposed on one another there is often confusion. Crowd scenes are often just a blur to those who insist on sitting at an almost impossible angle to the screen and usually have no clear message for those better placed in the audience. Characters in the filmstrips need to be right in the picture. A shot of the top half of a camel, without its legs, may be all right for some audiences, but most villagers are not used to seeing animals that way ! ! A hand and arm appearing on the screen without a body leads to questions !

There should be no " fill-ups " to give time for sermonising. Each picture must have a story to tell which is closely linked with the main theme.

The emotional effect of pictures is largely through the association of ideas. Therefore it is wise to work out all the pictures and sequences in close consultation with Indian colleagues.

4. *Visual Continuity.* Reference has already been made to the narrative strip which carries the story in the visuals. There are, however, further points which must be noticed on this most important subject. When working on continuity it is necessary to discover the thing which strikes the audience most as each picture is shown. It is this central point which must act as the link. Every picture should have some familiar link, but must be obviously different from one another in at least one respect otherwise the audience get restless and tend to think " This is where we came in ".

New sections can be started which do not follow previous pictures visually, but in these cases the " carry over " is done by careful anticipation in the commentary accompanying the previous picture. The movie technique of l.s., m.s., c.u. may be employed to great advantage and if done well it is often possible to let the visuals speak for themselves and take up the commentary later. A close-up should always follow some sort of establishing shot and it is not wise to start a strip with a close-up shot. If several pictures of the same people follow one another it helps if the relative position of each character is always the same. If we consider the question of the case of viewing, it is a good thing to have pictures of even tone, but whether this fine point would concern a villager or not is doubtful.

5. *Close-ups.* The position of close-ups in the filmstrips should be worked out carefully in relation to the various aspects of the message to be put over. The close-ups are the pictures which move people. They

should be prepared very carefully and much thought should be given to the build-up with the previous frames. The close-up is often the climax picture of a section and then it can quite easily be followed by a new establishing shot.

6. *Summary and Appeal.* There should be an opportunity for some sort of summary at the end of each section of the filmstrip. Villagers' minds often work slowly and there should be summaries throughout the strip and a regular repetition of ideas.

References back to previous sections can often be made later in the strip and by showing how one section develops from, or relies on, another the whole theme and message can be integrated. Similarly pictures can be repeated to sum up the sections at the end of the strip, but it is wise not to use exactly the same frames as before. The application and the appeal should show how the adoption of the practices suggested will lead to personal advantages. All suggestions must be practicable for the audience of villagers.

The final picture must appeal and stir to action. If it is symbolic it must be a symbol thoroughly understood by the people.

7. *Script.* Although it is recognised that freedom from a written script ensures a more lively and appealing commentary, it is wise to have a brief outline which shows the theme, links, development and summary. Dialogue is often a good way of presenting a filmstrip, but it is well to be sure that all in the dialogue are in the picture at the same time.

8. *Production Method.* Having got the idea and theme for the filmstrip, it is necessary to write out a short story treatment to give an idea of the scope and direction. Then a shooting script needs to be prepared which bears in mind the ideas and suggestions outlined above. The shooting script will often be made up of a series of thumb-nail sketches with directions concerning position and angle of camera, etc. At this stage the written story treatment needs to be worked into something in the nature of a running commentary so that links and development can be seen clearly.

The pictures are then shot and, as far as possible, the shooting script is followed in detail. When the pictures are ready they can be mounted on a large board with the relevant commentary written underneath. In this way an idea of the continuity, balance and general impact of the strip can be obtained. It is also valuable to use the pictures with the flash-card technique with a small trial audience of villagers. If efforts are made to discover audience reactions at that time, it is then possible to determine whether alterations are needed in pictures or commentary before the master negative of the filmstrip is made.

This, however, is not the whole story. Good filmstrips and good projectors are valuable, but more needs to be said on the subject of preparing and presenting filmstrip programmes in village India.

Visual Education in Jamaica

By M. A. RENNALLS

ON the 1st October 1951, a branch of the Education Department was established by Government for the proper integration of the services of Film Production, Projection and Library Services. These services provide the nucleus of a comprehensive scheme aimed at increasing the efficiency of the methods of instruction to all ages through the medium of films, filmstrips, photographs, charts and all the other media of Visual Aids. In existence for many years, the Central Film Organisation was organised and run by the British Council, and provided library and projection services for films and filmstrips. It received advice from a Committee of the Heads of the Government Departments.

In providing these services, the Organisation worked under great difficulties, chief of which were inadequate accommodation, transport facilities and funds. Under its new role all these disadvantages and inconveniences have been overcome and its functions extended to include film production. Briefly the new arrangements of the Organisation are as follows :

The Organisation now occupies four apartments in the Education Department's buildings at 5 South Race Course, in which are located a library for filmstrips, a film production room, library for films and projection room, maintenance room. In the filmstrip library are some 1,200 film strips. There are also films on these subjects.

The film library contains similar categories to the filmstrip with the following additions :

CO-OPERATIVES
COLONIAL CINEMAGAZINE

In the library accommodation is provided for 25 persons and projection services made available for the previewing of films and filmstrips. Owing to the keen interest in visual material exhibited by many schools in close proximity to the Organisation the services of the library have been extended to include class teaching where films and filmstrips play an important part in lesson illustrations. In the maintenance room are all the equipment of the projection and library services comprising sound projectors, silent projectors, filmstrips projectors, screens for projection in blacked-out buildings and rear projection screens. Servicing of the projectors belonging to other Government educational bodies are also undertaken. There, too, films are checked, cleaned and repaired. All information relative to films, screens and projectors may be had from this section.



Upstairs is the Unit's Headquarters

The establishment by Government of a Film Production Unit attached to the Central Film Organisation is a step of inestimable value towards the providing of a satisfactory visual education service for the island. Its policy is to produce films for Jamaicans, by Jamaicans, with Jamaicans, designed to assist in the solution of Jamaica's problems—educational, social, cultural, and economical.

Without such a Unit, Visual Education would be greatly handicapped, would always be at a great disadvantage and would never possess that educational impact it should have. Educational films from foreign sources are shrouded in an atmosphere of strangeness where our local population is concerned. They lack that intimacy, a quality which is so essential in the learning process. The actors, scenes, customs details are regarded as foreign. The audience cannot wholly identify themselves with what is portrayed on the screen, however much the problem as a whole may be similar to those in this country, and so the films lose that reception necessary for effecting a change in our people's attitude and ways. Such conclusions have been borne out emphatically in recent showings of our locally made films. The audience is at once roused to a renewed interest when the local film hits the screen. They cheer, they sympathise, they comment, they lament—seeing themselves for the



A scene from "Let's Stop Them"

first time as others see them. And so the Unit is gradually proving itself as bridging a great gap in Jamaica's Visual Education Service. It is hoped that the Unit's existence will be prolonged beyond its experimental period of one year so that this new lease of life that the Organisation has been experiencing lately in the traffic of educational films, will continue, as our entire population become more film conscious and more alive to the great contribution films can make in building a "New Jamaica".

For the present, the Unit only produces films, filmstrips, and visual materials for adult audiences dealing with problems affecting industry, health and education. The selection of topics is solely the right of the Advisory Committee of the C.F.O. whose Chairman is the Director of Education. This committee is composed of the Heads of the Government Departments or their representatives. The public has the right to forward to the committee through the Director of Education applications for films to be made. It is regrettable that the great demand by the teaching fraternity for the making of direct instructional films and filmstrips cannot be met for the present but it is hoped that such an important function of the Unit will be included in its future programme should its existence become permanent.

The Unit has had one film released to the public up to date, viz. : *Farmer Brown Learns Good Dairying*—a film made specially for adult audiences to help solve the problem of effecting better care and management of the dairy cow so as to improve the milk-production in Jamaica.

It has been having a very successful showing throughout Jamaica and other British West Indian islands and its acceptance as a local production has been extremely popular. In conjunction with the release of this film are a filmstrip and brochure on the same subject forming a sort of Visual Unit and they, too, have been receiving very successful showings. To help meet the demand in bookings for this film four extra copies are to be purchased.

A film entitled *One Way Out*, designed to get farmers to spray their bananas thoroughly and regularly, will soon be released. It contains recordings in visuals and sound of interesting Jamaican customs, and is expected to be received with even a greater reception than *Farmer Brown*. Other films which will be released at a later date are *You Can Help Your Children*—a film designed to get greater self-help and communal responsibility in providing more infant centres in Jamaica ; *First Caribbean Jamboree*, in colour ; *All Island Achievement Day* at Fairfield Park, Montego Bay ; *Let's Stop Them*, a film to spearhead a drive by His Excellency the Governor to reduce the incidence of praedial larceny in Jamaica.

In spite of all these new additions, extensions and developments of the Visual Education Services, there still remain many problems that must gradually be overcome if efficiency is to be maintained and the maximum benefits received by the entire population. The three " musts " for an efficient service are an adequate film library, a production unit and a sufficient supply of projectors so that the films may reach the people for whom they are particularly intended. A break-down in any one of these must affect very adversely the total effect of the entire scheme. Each section depends upon the other for total contribution. The supply of films and filmstrips although very inadequate at the moment is gradually growing from local and foreign sources, but where we fall grossly short is in the projection services. Many organisations which have become particularly interested in films for instructional purposes since the advent of local production have intimated their desire to purchase projectors, but that presents another difficulty, namely, the integration and collaboration of these services to prevent overlapping and wastage. The Advisory Committee, however, is very aware of this situation and is taking steps to find a satisfactory solution. The problem of having darkened conditions for the showing of films has been successfully solved. The advent of rear projection screens has made it possible for daylight shows outdoors and in buildings thus enabling the projection services to reach the people at every place and at any time. Such screens are

made locally and information regarding their construction or how they may be obtained can be got on application to the C.F.O.

The finding of a make of filmstrip projector that can operate without electricity is still presenting some difficulty. There may be a solution, however, in the Keroscope projector, a projector which uses a Tilley lamp as the light source. The Organisation is experimenting with this type of projector.

The development of Visual Education in schools is not at present the primary function of the C.F.O. Nevertheless its services and advice are always available. A very healthy sign, however, and one that must in time demand the attention in providing more help for Visual Education in schools, is the keen interest that is being exhibited by all schools in the use of films and filmstrips. Teachers of both elementary and secondary schools are crying out for information regarding this new media and what is more those who have been fortunate in experiencing the value of the media in classroom instruction and in the life of the school as a whole are purchasing their own projectors from voluntary subscriptions.

A Senegalese Village Refuses to go to Sleep

By ANDRÉ BLANCHET

Reproduced from "Unesco Courier"

WHEN we arrived at M'Boumba it was already dark, so we expected to see nothing of the life of this Senegal village until the following morning. But it was not long before we heard some rhythmic, mechanical noises and saw an electric light come on at a street corner—probably the only one shining in the darkness of the brush country within a radius of 50 miles or more.

Then we heard the unmistakable sounds of a village coming to life, and we wondered whether we were going to be treated to some sort of group spectacle or entertainment—whether we should soon be hearing the beating of tom-toms and the chanting of ritual music in the night.

If so, this was hardly what the organisers of our trip had led us to expect. We had come to M'Boumba to see the work of an educational mission led by M. André Terrisse, head of the Education Service, Dakar, French West Africa. It came as a surprise then to learn that the noises we had heard in the night were the preparations for a class which the village was due to attend.

It had not taken M. Terrisse long to realise that day classes brought poor results. The heat and lack of shade (for there was no school building) discouraged both teachers and pupils. Also, the able-bodied men were busy in the fields or tending their flocks, so that only the old men, the women and the children attended the classes.

Moreover, in a Moslem social environment (hierarchic, and divided strictly by a caste system), it is easier to bring together at night in a single group the chiefs, the workers, and the servants. The members of the superior caste hesitate to mix with others, the wives of the chiefs can attend without being seen and the timid, who by day would hesitate to answer questions, find courage in the darkness.

And, what is probably more important, teaching aided by the film screen and loudspeaker commands attention ; eyes and ears strain to see and hear, and there are no distractions to take them from the subject.

So the members of the mission, now living in clay huts 400 miles from their homes, changed their working hours. The discovery that the night time was the best period for teaching was exactly the sort of knowledge the mission was supposed to obtain through practical experience.

Theirs was a pilot mission for testing practical methods and techniques, a preliminary to fundamental education campaigns on a large scale. These were eventually to be undertaken in the eight territories of French West Africa as a " federal experiment ".

By definition, fundamental education is designed to help the least-favoured rural populations. The best field for experiment would have been a village which had never had contact with the outside world. M'Boumba almost met this qualification, for, situated on a road which leads nowhere, and isolated by heavy rains from July to January, it has seen few Europeans since its *almany* or supreme chief, the sovereign of Fouta-Toro, negotiated with General Faidherbe nearly a century ago.

" White Zone " Village

On a scholastic and medical map of Senegal, it is shown as a " white zone ", meaning it is not served by any school, and is much too isolated to benefit from the services of the nearest dispensary.

The truth is that M'Boumba itself is partly responsible for this situation as, on two occasions, in 1897 and 1924, when schools were established, they were boycotted by the people. The town has no public scribe, no trader, not even a market. The 1,800 inhabitants are virtually self-sufficient ; they cultivate their millet, and raise cattle, their artisans spin cotton, and women make pottery by hand.

One mystery is where the women get the necklaces of flat keys which they wear. To be on the safe side, M. Terrisse's helpers took care to hide their own motor-car keys.



(Photo Eric Schwab)

"... *shouts of pleasure* ..."

It took a jeep and a lorry to bring the mission and its equipment to the town. In addition to teaching, film, sanitation and farm materials, the five members of the party had to transport supplies for their two-month stay : camp beds, tables, chairs, stove, dishes, pots, and the indispensable refrigerator, none of which could have been obtained in M'Boumba. Fortunately, the largest house in the village was available for them.

The three Africans who came with M. Terrisse as members of the mission all spoke the local Toucouleur dialect. The teacher, Ibrahim Ba Ibrahama, was himself a Toucoul. The farm monitor knew the dialect well. The African doctor, Amadou Geye, was helped in his task by his prestige as a *hadji* (a title given to Mohammedan pilgrims who have been to Mecca).

I wondered what would be the role of these three specialists in the kind of night session which we were about to attend. To give medical care would surely be difficult in darkness, I thought, and writing, as far as I knew, had seldom been taught by a film.

It was later when I saw the doctor's clinic, besieged by a crowd of natives, in daylight, that the marvellous possibilities of the epidiascope, and the value of filmstrips, were brought home to me.

I soon learned that the prospect of seeing a programme of filmstrips attracts the village people like a tom-tom call. At the first show they had been alarmed by the mechanical sounds made by the projector, but this had long since been forgotten.

The programme was varied. M. Maillet, the team's technician, used the screen to " converse " with the audience. A lesson in spoken and written French included local place names and simple words. The first person to read and pronounce them was applauded and received a small gift.

An envelope addressed to someone in the village was flashed on the screen, and there were shouts of pleasure when the addressee recognised his name and came to claim the letter.

In chorus, the villagers called out words from the pages of a spelling book. The best writing exercises submitted by pupils were shown. Drawings and sketches explained new words, spoken aloud by the teacher over the loudspeaker, and then repeated in chorus by all the spectators.

When the doctor wished to explain what a microbe was, and why mosquitoes are harmful, he used the epidiascope to show microscopic slides while he repeated again and again in Toucouleur the significance of what was being shown.

The possibilities of this apparatus, which unfortunately is large and costly, are manifold. Opaque images, flat objects, drawings, photographic plates, filmstrips, can all be projected and any illustrated magazine, even a technical one, can fill the screen with attractive pictures.

That evening, for example, coloured photographs of cotton fields and markets and samples of cloth gave visual substance to an educational talk. For a public which finds it hard to follow the fast pace of a film, it is a great advantage to be able to maintain such images in view long enough to have their meaning understood.

A good filmstrip, with commentary in the language of the region, always gives better practical results than a film. In M'Boumba, at any rate, even the most amusing and instructive animated cartoons have been failures with the public.

M. Terrisse pointed out that the natives, whose interest and response is aroused primarily by concrete facts and objects, and to whose eyes the projected images are " new ", remain quite unmoved by " this super-abstraction of the modern world ".

Even the most didactic documentary films always hold the natives' attention and can apparently be shown again and again without loss of interest. Such documentaries as those on cattle feeding and on pottery-making, for example, aroused so much excitement that I thought they

were being seen for the first time. Yet they were already well known to the spectators.

Repetition, it would seem, is welcomed by the natives, and provided that a commentator explains the film in the local dialect and adjusts his remarks to the needs of the audience, the speed of the changing images is partly balanced.

Voice from the Past

By the end of the evening, each of the three African officials had talked himself hoarse. They spoke with typical African eloquence, never hesitating, never pausing, and keeping up with rhythm of the film. But all three, the doctor, the teacher and the farm monitor, spoke so easily and convincingly that a political orator would have envied their skill.

The only respite any of them got from their duties at the microphone was during the playing of musical records, which greatly appealed to the villagers. Indeed, the records seemed magical to the people of M'Boumba, for they heard and recognised the voice of a famous singer from a neighbourhood village, who died several years ago. As they listened to the song, the tears coursed down their cheeks.

How much of what the audience see and hear remains in their minds and affects the life of the community ? The head of the mission at M'Boumba believes that audio-visual methods alone are not adequate for the effective teaching of reading. They make it possible to teach the alphabet, a few common words, and names of persons and places. Yet even knowing how to read and write his name does affect a person's personality and attitude.

" What is important ", says M. Terrisse, " is that the adult, in becoming aware of the usefulness of reading in terms of practical existence, will now favour the education of the children. "

In this respect, the activities of the mission have been effective. Not only did a few children, brought together for a few hours a day, learn within three weeks to read simple texts and write short letters, but the whole village decided to build a school and went to work on it at once. In comparison with the unfortunate experience of 1897 and 1924, this is significant progress.

The Senegal Government responded by promising the construction of a permanent building and the provision of a teacher. Meantime, a former official, now in retirement at M'Boumba, will act as monitor.

Moreover, the inhabitants of the village have subscribed 180,000 francs, and promised to furnish labour, sand and gravel, for the building of a dispensary. A male nurse, trained by Dr. Gueye, will meantime give first aid to the sick, and help women in childbirth.

These are not the only promising changes in the village. Others, however, will not become obvious until the trees planted during the

last two months have grown to full size. Some will provide fruit, or wood for carpentry, others will be merely ornamental.

Much depends on whether the natives continue to water the plants. Most Africans, of all races, have still to learn that trees need careful tending.

Another type of improvement, already noticeable, is in the comfort and sanitary arrangements in the houses. Refuse, for example, is now being burned.

Films stimulate arts

Lessons in personal cleanliness and in methods of improving agriculture were the counterparts to those given at night. It was, however, the effect of filmstrips on African arts, and of films on the making of pottery, that aroused the artistic feelings of some of the villagers.

In a village where previously not the slightest trace of decoration existed, potters, carpenters and blacksmiths suddenly found their vocations and set to work making objects that are not only useful but also attractive. I remember, in particular, a surrealist spoon that was given to M. Terrisse. And the children are making extraordinary stylised and geometric drawings, which strikingly recall some of the paintings done by the bushmen.

The members of the mission tried to liberate the women from their dawn-to-dusk drudgery of pounding millet to make the family meal. When the mission suggested that the village buy a millet crusher, the response was at first enthusiastic. But the strict feudal system soon became an obstacle. There were such strong objections to using the same apparatus for the chiefs and the inferior castes that the project had to be dropped.

Thus M'Boumba will continue to resound all day with the heavy rhythm of the pestles, as the women, using the traditional graceful movement, make two pestles dance together in the same mortar.

It is probable that teams like M. Terrisse's will be formed to work all over French West Africa. Thus M'Boumba will not be the only village to benefit from the demonstrations, the conversations under the stars, and the 12 films shown during 60 nights when no one in the village slept.

A technique has been found which can help other disinherited villages of Senegal, and directly or indirectly influence the evolution of 16,000,000 human beings.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

THE Producer, Mr. Sellers, at the request of the Royal Society of Arts, read a paper to a large audience of the Society on the 24th March. He chose as his subject, "Making Films In and For the Colonies". Mr. Sellers traced the birth of film making in the Colonies and emphasised the important contribution which films and filmstrips are making in the general education of the millions of illiterate and semi-literate people in the Colonies. The talk was accompanied by sequences from various films to illustrate the important points. The meeting was held in the Society of Arts' Theatre under the Chairmanship of the Hon. Anthony Asquith. The full text of this paper is being published in the Society's Journal at a later date.

We offer our congratulations to Mr. Denis Bowden of the Colonial Film Unit on his recent promotion to the grade of Editor. Mr. Bowden has been with the Unit since the early days of the war. Another

" Young " old-stager, Tom Church, who is on the permanent establishment of the Colonial Office, is soon to be transferred to the Accounts Department. We welcome, in his place, Mr. Black, from the Colonial Office Statistical Department. Mr. Smith, who has been transferred from Mauritius to Sarawak, has been a frequent visitor to Soho Square and appears to have enjoyed what must be to him a " busman's " holiday. Lionel Snazelle, from the Nigerian Film Unit, has recently arrived on leave and tells us that he has a great deal of production on hand. Messrs. Kamal Ibrahim and Gadalla Gubara, from the Sudan Film Unit, returned to Khartoum by air on the 31st May, after completing a refresher course at Soho Square. Our good wishes go with them. We were pleased to welcome Mr. Evans, the P.R.O., Khartoum, who recently arrived home on leave.

We have been asked by the Information Department of the Federation of Malaya to cover the Malayan Contingent taking part in the Coronation Procession. The film will be in 35 mm. and will include scenes not only of the Coronation itself, but of the activities of four of the Sultans and other notables. Hal Moray was commissioned for the shooting and we hope that the resulting film, which is to be edited by the Malayan Film Unit, will be a valuable record of this historic occasion.

The Queen's Colonial Escort of eight mounted Officers played a prominent part in the Coronation Procession. The Escort consisted of two Officers from Malaya, one from Fiji, two from East Africa and three from West Africa.

Five Administrative Officers, who have been seconded for special duties with the Information Department in Kenya, went through a short course at Soho Square on filmstrip production and film presentation. A demonstration on the new magnetic sound projector was also given. In the December 1952 edition of *Colonial Cinema* the cost of the new " Six-Thirty " projector was quoted at £250, but we would like to correct this price, which, we are now informed, will be selling for £350. Delivery date is expected to be some time in July or August. Preliminary tests which we have made with the American counterpart of the Bell and Howell " Six-Thirty ", show that this new invention is very satisfactory and will do away with much of the expenses and difficulties of dubbing.

We had hoped to give further details of the progress in Three-Dimensional films, but the position is still obscure and the film industry in this country is treating the whole matter with the utmost caution. The stereoscopic type of film is by no means new to us here and its sudden vogue in America is merely an attempt on the part of the large film companies to lure back to the cinema the millions of viewers which television has attracted. We are waiting, therefore, until the experimental stage is over before giving any further details of the various " 3-D " systems.

The Proper Use of Opticals

By GEORGE PEARSON, O.B.E., F.R.P.S. (Hon.)

LITERATURE, for clarity, has its own conventions of Chapter, Paragraph, Punctuation, Italics, Capitals. The Motion Picture, to the same end, has its own peculiar conventions. The two most frequently used are the Fade and the Mix.

The FADE IN. A gradual illumination of the scene from Nil to Fullness.

The FADE OUT. A gradual reduction of illumination from Fullness to Nil.

The MIX. The gradual dissolving of the last moments of a scene into the opening moments of the succeeding scene. The one merges with the other.

These conventions have specific purposes.

The *FADE IN* is a satisfactory method for starting a compact pictorial sequence of incidents.

The *FADE OUT* is a satisfactory method for closing a compact pictorial sequence of incidents.

The *MIX* is used to cover smoothly any *important* gap in Time, or Place, or a combination of both, that may occur in the pictorial narrative as it unfolds on the screen.

In laboratory work these conventions need special technical treatment known as Optical making. The results are termed Opticals.

In film making, these conventions should be used with great discretion. There are two reasons :

(1) *COST.* The average cost of a 16-mm. Reversal Optical is fifteen shillings (15/–).

(2) *QUALITY.* Opticals introduce a photographic quality problem.

This quality problem needs clear appreciation. Let us assume that a desired MIX is to occur between two filmed shots, due to a gap in Time, or Place, or Time and Place combined, between them. Assume the length of each shot is five feet of 16-mm. film.

The Original of each shot is sent to the laboratory. The actual dissolving operation is to occur at their junction.

Here we must bear in mind that copies made directly from the Original, and therefore of the best quality available, are *First Dupes.* But copies can also be made *from* First Dupes, thus of inferior quality since they will be *Second Dupes.*

Now consider the laboratory making of the Optical Mix. With specially designed apparatus a First Dupe is made from the two Originals. This First Dupe contains the desired dissolve at the junction of the two shots. The dissolve is obtained by superimposing about nine inches of the end of the first shot over nine inches of the opening of the second shot.

The result, a *First Dupe* containing the Mix, is inserted in the Original of the whole film, taking the place therein of the two portions of the Original used by the laboratory.

Hence when copies of the whole film are needed they will be made from a Master composed of Original and a portion of First Dupe. It follows that there will be a difference in photographic quality between that made from the Original and that made from the First Dupe. That made from the Original portion will be a *First Dupe,* and that from the First Dupe will be a *Second Dupe* . . . obviously of inferior quality.

It will also be apparent that the length of the inferior quality material resulting will depend upon the lengths of the two shots sent for Optical making. It is advisable therefore to restrict Opticals to a minimum if good consistent photographic quality is desired.

The information given applies also to Fades, save that the laboratory operations are slightly different.

It may occur to those who possess a modern camera capable of making Fades and Mixes direct, that thereby both Cost and Quality problems can be solved easily.

It is true, but such procedure is an evasion of a far more important problem . . . the problem of wise *application* of the conventions. It rejects the wisdom and experience of the Bench Editor.

In Commercial film making the conventions are made in the laboratory. Their best position has been decided by the skilled Editor in his final assembly. Commercial abandonment of camera-made conventions is due to :

(1) The extra time necessitated on actual production in deciding the exact moment in the film story for the insertion of the convention, and the extreme care necessary by the cameraman in the camera operation.

(2) The handicap of an immobilised camera in the making of the Mix. As the scenes on either side of the desired Mix may be far apart geographically, the camera that completes the first part of the Mix is out of use until the completion of the Mix is made in that same camera, at the distant location, possibly at a much later date.

My stressed advice, therefore, is to refrain from attempting what at first sight might seem an easy answer to the problems dealt with in this memorandum.

In a recent film of 600 feet we were asked to include 39 Opticals. In terms of cost these Opticals would have increased the bill by £29 5*s*. In terms of quality they would have affected about 360 feet of film adversely. The resulting Show Copies would have been composed of about two-fifths best quality First Dupe, and about three-fifths second quality Second Dupe.

We removed 22 of these Opticals, and retained 17 with no damage to the film narration. Cost was reduced by £16 10*s*. and 360 feet of Opticals to 157 feet. Show Copies will now consist of approximately 70 per cent First Dupe and only 30 per cent of Second Dupe, a very considerable gain in quality. But even 17 Opticals is an unduly large number for a film of 600 feet. Our justification for the surgical operation needs further explanation.

The unwise use of so many Opticals was not due to ignorance of the *purpose* of the conventions. It was due to a lack of judgment in their *application*. That judgment needs common sense and experience.

The Motion Picture is an ever-changing panorama through both Time and Place. Since every change of camera angle provides such, it might seem there is need for innumerable Opticals.

In a scene of dialogue between two characters the camera may change its angle from the one to the other. To insert an Optical between the two shots would be absurd, yet strictly speaking there is a gap of Time and Place between them. But common sense rules out the need for *applying* the convention.

Again, consider the ordinary newsreel item . . . a procession . . . a review . . . some ceremonial. The camera may move from a long establishing shot to a medium shot of some important part of the proceedings, and then maybe to a close shot of an important character, and then probably to a shot of some onlookers. Knowledge of Visual Continuity and Bridge Shots would decide these varying angles.

Yet between each of the shots there has been a gap in Time or Place, which by the strict letter of the law would seem to call for an Optical, but wise judgment would hesitate to *apply* the convention. Again, common sense says "No".

What is behind that judgment? It is that the environment is the same, though there are changes of Place *within* that environment, and that the whole proceedings occur *within* a continuous Time period, though at different moments therein. The Editor would make straight cuts between the shots, and yet maintain a clear narrative continuity of

visuals. Then when do we make Opticals to cover gaps in Time or Place ? Only when those gaps are definitely important.

They are important when Place change is considerable, or when Time lapse is significant ; in such cases the use of a visual convention may be vital for the audience's full appreciation of the film narrative flow. In other words, Opticals are only justifiable when they cover gaps that might cause momentary confusion in film flow if such gaps were left *unexplained* by some accepted visual convention.

Note that word " unexplained ". Though conventions such as the Fade and the Mix are *accepted* explanations of Place and Time gaps, there is yet, on occasion, a swifter and more economical way of explaining the gap. It is by the wise use of the Commentary.

Well-chosen words can carry the narrative flow in the minds of the audience, unbroken and unconfused, over the visual gap, often with greater success than by an Optical. Words can often *explain* more surely than a visual convention.

Considering all things, it would seem highly desirable to use the utmost discretion in this matter of Opticals for our type of film making. Where Opticals are *absolutely essential*, and there is no alternative, they are a very valuable convention. Where they are used indiscriminately they are a very real menace.

Television and Education in the United States

THE influence of television on the school work of American pupils was the subject of one of the investigations reported in a Unesco pamphlet (" Television and Education in the United States ", by Professor Charles Siepmann. H.M. Stationery Office, price 6*s*. net). Pupils who did not watch television were matched with others, within the same class by mental age, who did. Four major conclusions were drawn :

(1) There was no significant difference in school achievement between televiewing children and non-televiewing children.
(2) Learning was not much affected by the way parents controlled their children's televising.
(3) Poor television habits, lower I.Q.s, lower parental control, and poorer school achievement tend to be found in the same child.
(4) Television can be used to excess, resulting in damage to physical well-being and mental alertness.

Several other investigations, the pamphlet says, confirm that the viewing of television does not as a rule seriously affect school achievement,

though a great many teachers, drawing on their own experience, persist in claiming that it does.

The number of television receivers operated in schools in the United States is still relatively small, except in a few areas. Few "school systems" have been able to foot the bill for the installation of sets and most of those so far installed were presented by parent-teacher and other organisations or were loaned by commercial television stations. The size of the viewing screens varies from 10 inches to 21 inches. Sets appear to be evenly distributed between classrooms, the school hall, and the library, audio-visual room or cafeteria. Most desirable, by common consent, is installation in the classroom and viewing by one class at a time. Second best is the receiver situated in the library or audio-visual room.

Nearly all television programmes for schools are transmitted by commercial stations but whether they will be able or willing to continue such service permanently is a moot question. At present, commercial stations normally provide free time, studio facilities and studio personnel; programmes are normally written, acted and produced by school staff, with teachers and students taking part. Current opinion in schools is overwhelmingly in favour of student participation in programmes.

Six subjects lend themselves best to television treatment; science, social studies (including government, history, geography), music, current events, English literature, and art. Apart from the problem of the school having to adapt its work to television's time-table, one of the main difficulties at present is the lack of advance notice of the general contents of a programme and guidance on how best to follow up the programme. There is general agreement that the effective use of television in schools depends on the effectiveness of training in the subject at teacher training colleges.

The quality of programme varies from area to area and this, the pamphlet states, no doubt accounts in part for the fact that of 28 "school systems" approached, 15 were favourable to television, 12 were unfavourable, and one reported mixed feelings. Most of the teachers who were asked regarded the film as a more valuable aid to classroom teaching than television; at the moment, if forced to a choice, most would choose films and regard television as something of a luxury.

There is very little research into the psychological effects of television on children or of its precise advantages as a tool of education. Most studies agree that reading by children is seriously affected, but Professor Siepmann suggests that the cure is not the banning of television receivers in the classroom, but better teaching of English by more teachers who themselves love the English language. In general, parents who have television feel that its advantages far outweigh its disadvantages. For

mothers in particular, television appears to be a godsend ; it keeps children quiet and employed and off the street.

The pamphlet deals with educational television at colleges and universities in the United States and also gives details of the educational policies and practice of the four networks that cover the country.

In a foreword to the pamphlet, Unesco states that many countries are beginning to be concerned with television and that it is at the outset of a new venture that advice, example and the lessons of experience can be of most use. Through publications such as the present pamphlet and in other ways, Unesco will seek to assist member States in developing television in the interests of education, science and culture.

The Presentation of 16-mm. Films

By H. S. HIND, A.M.I.E.E., F.R.P.S., F.B.K.S.

Read to a Meeting of the 16-mm. Film Division on 8th October 1952

(Reprinted by permission of the British Kinematograph Society)

WHEN films are used, whether it be for entertainment, instruction or propaganda, the work involved can be divided into definite stages. First, there is the preparation of the script, which is followed by the production or the recording of picture and sound on to the film. Next is the preparation of release prints from the original records, and finally the presentation of the release print in the form of light and sound.

One of these stages differs from all the others in a single but very important respect. There is no second chance in presenting a film as there is in producing a film, where the picture can be shot again if it is not satisfactory in the first place. Even if the audience can be persuaded to wait, or to return at a later date, the bad impression created by the first faulty presentation will remain.

The 16-mm. Film Division of the Society has a number of Committees working on the problems associated with the production and presentation of 16-mm. films. While I do not wish to anticipate the reports of these Committees, I do not think I can do better in introducing this subject tonight, than to quote the conclusion, which will probably form a part of the report on 16-mm. Film Presentation.

> " The value of the film, and indeed its power, lies in its ability to transport the audience to other surroundings or even to a land of fantasy. If this power is to be used to the full, the audience must not be brought ' back to earth ' and there must be nothing to disturb the atmosphere which has been created by the producer of the film. The presentation must be given in an atmosphere of unobtrusive

service and competence ; there must be no sudden changes in the surroundings such as would be caused by external noises or the entry of extraneous light. The audience must not become fatigued by uncomfortable seats, or by eye strain, which quickly results from a poorly illuminated or unsteady picture. Any other influence which might have a disturbing effect upon the concentration of the audience and result in making them aware of their real surroundings, must be avoided.

"If the audience remains aware of the auditorium in which it is seated and the personnel who are presenting the film, then the value of the film is largely lost. Only by careful planning, by maintaining the equipment in first-class condition and by competence on the part of the staff can full advantage be made of films."

First of all let us analyse what is required for good presentation, or in other words, what constitutes good showmanship. Quite simply, the object is to hold the audience by visual and sound effects. To do this, complete control must be taken of the aural and visual senses of each member of the audience. This is not always easy and of course depends to an enormous extent upon the contents of the film. On the other hand, the best film can be ruined by faulty presentation. It is immediately obvious that the eyes and ears of the audience must not be strained in any way, otherwise the resulting fatigue will produce one of two things : the members of the audience will either become aware of their real surroundings and cease to be engrossed in the picture and sound, or they will be entirely unaware of their surroundings, in fact, fast asleep. Further, it is an advantage if all the other senses are in a dormant condition and do not intrude.

The Auditorium

Starting with the auditorium and remembering the essential requirements which have been discussed, it is clear that there must be a restful atmosphere, restful not only to the senses not required but also to those that are required so that they can more easily be excited when the time comes. The seats should be comfortable, the auditorium quiet and at a suitable temperature ; the lighting and colouring should be subdued.

While it is always difficult, and sometimes impossible to fulfil all these requirements, it must be remembered that the more we stray from them the more difficult it will be to hold the attention of the audience when the films are projected.

The Commencement of the Film

It cannot be stressed too strongly that the first few minutes or even seconds in the showing of a film are the most critical. At this time no hold has been taken of the audience and in far too many cases they are

profoundly aware of their surroundings. It is absolutely essential that a flawless picture must be projected from the first instant and that the sound must be perfect and at the correct level if the aim of good presentation is to be achieved. Failure to do this will result in there being a delay before the members of the audience become lost in the film.

A demonstration of the correct and incorrect opening of a film was given.

For the two openings of a film just demonstrated two similar equipments and two prints of the same film were employed, all of which were as nearly similar as could be arranged. The only differences were in the timing and in the manipulation of equipment by the projectionist. I would like to draw attention to the timing of putting out the auditorium lights and projecting the picture. In my opinion, a valuable air of expectancy is created if the auditorium lights are dimmed appreciably before anything at all is projected on to the screen. The degree of dimming or even total extinction is a matter of choice. Also noticeable was some stray light which entered the auditorium ; this was not accidental.

The Picture

There is no need to dwell very long on the necessity for projecting a picture which is clear, bright and steady. Such a picture can only be obtained from a first class print, good equipment properly adjusted and a projectionist who knows his job and does it well. I will confine myself to the last requirement, as the first two come within the terms of reference of the other Committees of Investigation.

Perhaps the most important consideration and certainly the one which is controlled by the greatest number of factors, is the picture size. A good working basis is to have a screen width equal to one-sixth of the distance to the back row of the seats. The front row of seats should never be nearer to the screen than 120 per cent of the picture width for a matt screen and 250 per cent of the picture width for a beaded or silver screen. It is, however, essential that the picture is adequately illuminated, and for 16-mm. film presentations a figure of 5 lumens/sq. ft. incident upon the screen is generally accepted as a minimum figure. This means that the average post-war 16-mm. projector can satisfactorily illuminate an 8-foot picture. This low amount of illumination, as compared with the 35-mm. cinema, has only been accepted because of the lack of better projectors.

The use of a beaded screen can, in certain conditions, compensate for lack of illumination. The beaded screen has directional properties which result in a high brightness gain within a total viewing angle of 40°, and can be used to advantage in a narrow auditorium, but it is inadequate in the average hall unless the seating of the audience is carefully controlled. (Fig. 1).

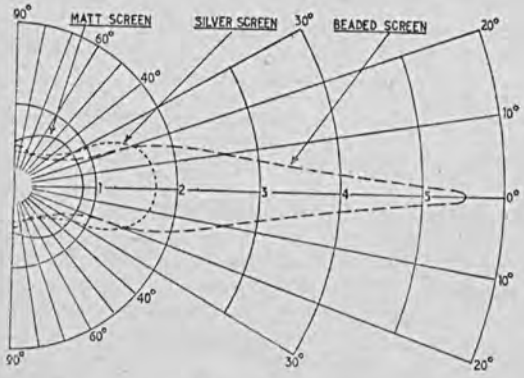


Fig. 1. *Comparative brightness patterns for three types of screens.*

It will be seen from the intensity distribution for the beaded screen (Fig. 2) that the projector must be on the same level as the audience, whereas in the case of the matt screen, the screen itself should be at audience level. (Fig. 3). The silver screen has specular characteristics which are not usually an advantage, and it does not have the same brightness gain as the beaded screen. (Fig. 4).

The matt or diffusing screen is most commonly used because it is the best in the greater number of halls. It is also practical to have the front row of the audience nearer to the screen than for beaded or silver screens, where non-uniform brightness over the screen would be very noticeable. (Fig. 5).

The next important matter under the heading of the picture is the screen drapes. It has been the custom as long as I can remember, and probably since the earliest days of the cinema, to surround the screen with a black masking. It has also been well known for a long time that it is bad for the eyes to view a highly illuminated object under the

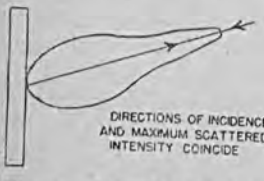


Fig. 2. *Intensity distribution for a beaded screen.*

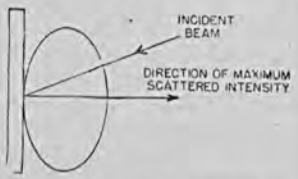


Fig. 3. *Intensity distribution for a matt screen.*

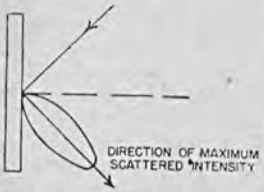


Fig. 4. *Intensity distribution for a silver screen.*

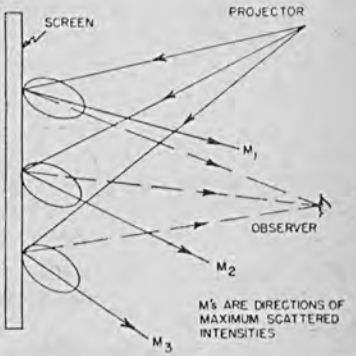


Fig. 5. *A silver screen showing how the intensity distribution results in serious non-uniform brightness to an observer near to the screen.*

condition of darkened surroundings. Eye fatigue and strain will be reduced if some form of peripheral lighting is provided without changing the illumination of the central object, which in our case is the screen. The Telekinema was up to date in this respect, having an illuminated surround to the picture, and was, I believe, the first attempt made in this country to overcome somewhat primitive ideas. With portable 16-mm. equipment it is not always desirable, or even practicable, to carry additional equipment around, but a compromise can easily be reached. This evening, for example, I have provided grey screen drapes.

Before leaving the subject of screen drapes I should mention the Synchro-screen, which was recently demonstrated in this country.

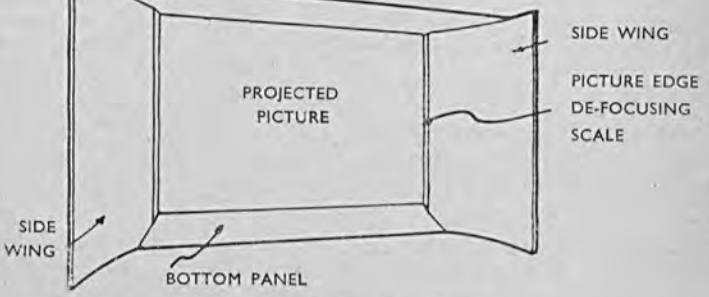


Fig. 6. *The Synchro-screen.*

I see no reason why a modified version could not be produced for portable 16-mm. screens. This screen, shown in Fig. 6, was recently described as consisting of " a motion picture screen with contiguous reflecting side wings, top and bottom panels. The picture surround surfaces synchronously fluctuate in light intensity and colour with the changes in picture light and colour adjacent to the reflecting surround areas. There is an appreciable increase on the subtended angles of the luminous field of view of the theatre patron. A luminous, maskless stage setting is thus created for the viewing of motion pictures.

The Reproduction of Sound

A great deal has been written about the reproduction of sound, but generally reference has been made only to getting perfect sound from the loudspeaker and not to other factors which are equally important. The first of these is the positioning of the speaker. The user of 16-mm. film generally has to content himself with a lightweight and portable loudspeaker, which excludes the use of horns or the highest quality cone speaker. All cone speakers have a pronounced high-frequency beam and most 16-mm. projection equipments have only one speaker. The best use has to be made of this one high-frequency beam as obviously much reliance cannot be placed upon reflection of the higher frequencies. The only solution is to direct the loudspeaker on to the audience, which means placing it high up and to one side of the screen. Perforated screens are not favoured, as the perforations are obvious to the audience in the front rows. To avoid unwanted forms of resonance, the loudspeaker should not be positioned near any large flat reflecting surface.

It should not be necessary to say very much about the correct use of volume and tone controls except that a projectionist should always rehearse his films and decide his settings before the actual presentation. In the case of halls which are difficult acoustically it is a good idea for the projectionist to go into the body of the hall and judge for himself the quality of the reproduced sound.

One very important consideration which does not receive the attention it deserves is the presence of extraneous noise. Under this heading can be included projector noise, which many manufacturers of equipment have apparently only considered in a casual kind of way. Some forms of extraneous noise, such as traffic, cannot be easily subdued, but there is no excuse at all for the chattering projectionist or attendant.

A demonstration will now be given using two copies of the same film. In the first case the loudspeaker will be placed on the floor, the volume will be raised a little to compensate for bad positioning, and the tone control will be incorrectly set at first and then changed to the optimum

setting. There will be a little more extraneous noise than we should have. In the second case the projectionist will do his best.

The demonstration followed.

The Set-Up

The first essential of a good set-up is neatness. The projector on its stand cannot look tidy, but can easily be hidden by a simple form of booth. This has the added advantage of concealing the activities of the projectionist. All cables should be arranged out of sight if possible, and certainly where they will not inconvenience the audience. This means that 100 feet of speaker cable is often required where the throw is only 40 or 50 feet.

The screen end of the auditorium has already been discussed but without reference to concealing the loudspeakers, which is well worth while. Mention should be made of a portable proscenium complete with lights and motor-controlled curtains. This unit packs into a surprisingly small box for transit. The longest size which includes an 8-foot wide screen measures only 10 feet 6 inches by 12 inches by 12 inches when packed. Great credit is due to the designers and manufacturers of this valuable piece of equipment.

Finally, under this heading should come the arrangement of the seating and positioning of the screen. Every effort should be made to give each member of the audience an uninterrupted view of the screen. Gangways should be arranged so that they absorb a minimum of good viewing space. If the projected beam clears the heads of the seated audience, as it always should, a central gangway can with advantage be avoided but the dimensions of the auditorium will have a major influence upon the number and positions of gangways. With regard to the screen, the bottom edge should preferably be at least 4 feet 6 inches from the ground, although in the case of a small auditorium the screen may be a little lower, and in a large auditorium higher. In the latter case it is necessary to increase the distance between the screen and the front row if the physical discomfort of some of the audience is to be avoided.

There are many aspects and problems associated with the presentation of 16-mm. films which I have only just touched upon or even omitted, but there is one thing which must not be left out. If 16-mm. films are to be consistently presented at a high and creditable standard, there must be continuous and painstaking effort on the part of everyone concerned. What is more, the higher the standard obtained, the more noticeable becomes the smallest flaw, and consequently the greater still is the effort required. A poorly made join can be very noticeable if the general standard is good. On the other hand it may easily pass unnoticed if there are a sufficient number of other faults.

Whilst the projectionist is a key man, he is dependent upon those who maintain his equipment and transport, he has to rely upon the film examiners and inspectors to see that his prints are in a first class condition, and lastly he would be lost without the planning which is necessary before any film show is given. This all means that good presentation can only result from good and enthusiastic team work.

Presenting a Filmstrip Programme in Village India

By the Rev. DENYS SAUNDERS

A WELL-PREPARED programme using a filmstrip designed to meet the needs of rural India needs careful presentation if it is to be of maximum use. In this connection there are two main considerations :

(*a*) The purely mechanical side of fixing the projector, screen, audience, etc., and,

(*b*) The presentation of the programme itself.

Let us look at these items separately.

(*a*) *The Mechanical Side :* If the programme is designed to appeal to the general public and if the necessary equipment is available for dealing with crowds, one's first concern is to find a suitable site. One of the first considerations should be space, so care should be taken that there is plenty of room with no obstruction from trees. A slope down-hill towards the place where the screen is erected is a great help and if the main access is from the top of this slope there will be little interference from late-comers once the programme has started. Another consideration which should be borne in mind at certain times of the month is the position of the moon. Although a powerful projector can to a large extent overcome the effect of the moon's rays it is undoubtedly true that some of the value of a coloured strip is lost. In some cases it is possible to use the shade of a deep verandah and therefore one can be independent of the moon's movements.

The screen should be placed at least 5 feet from the ground if a big crowd is expected. This is admittedly difficult for those who insist on sitting within an arm's length of the picture, but their comfort and convenience must be sacrificed for the sake of the hundreds who will be sitting or standing farther back. The screen made from a bed sheet which allows nearly 50 per cent of the light to pass through it is certainly not the most suitable for this work. A beaded screen may reflect the

light better, but one must remember the scores of people who will be sitting at awkward angles on the sides and no amount of persuasion will succeed in getting all of them to move to the centre. The plain matt screen seems to be the best, but a newly whitewashed wall is not to be despised if in a suitable position.

When a generator is used the main consideration should be to put it somewhere so that the noise does not cause disturbance. With ingenuity it is possible to use all sorts of situations to achieve this end. If there is a building nearby it is sometimes possible to pass a cable through a few windows and have the generator on the other side. If the noise is behind the wall of a nearby house or courtyard it will cause little trouble. With this sort of site, with a fairly long cable and with the exhaust of the generator pointing away from the audience there should be no disturbance.

The projector stand can be improvised in various ways and it is often possible to use the bonnet of a car. Failing this, a stool placed on a table or bench borrowed from a nearby house will serve very well. A lampstand can be taken with the equipment to serve as a projector table, but it is usually possible to arrange something on the spot. The main concern is that the projector should be high enough to clear the heads of the audience. A centre gangway wastes dozens of the best seats.

If P.A. equipment is being used it is a good thing to have the loudspeaker(s) as close to the screen as possible so that the attention of ears and eyes are in the same direction. It is necessary, however, to be very careful about the placing of the microphone in order to avoid the howl of "feed-back". One method is to place the loudspeaker to one side of the screen and point it diagonally across the audience. If the microphone is then on the same side as the loudspeaker and as far from the screen as the projector very little trouble will be experienced and it will be easy for the speaker to give audible or visible signals to the projectionist without disturbing the whole audience. With the design of many sets of P.A. equipment this is also suitable because it enables all controls to be with the projectionist.

A kerosene lamp projector without P.A. equipment caters for the crowd of 100–150 people, but the considerations relating to site, screen and projection table still apply. With a low-powered projector of this sort it is very necessary to use all the space within reasonable distance of the screen and special efforts should be made to see that this is done. It is an advantage to have the speaker identify himself with the picture on the screen by standing as close as possible, but if this means that he has to turn round and interrupt the flow of his story with every new picture it is perhaps better to have him standing to one side and half way between projector and screen. In this way he has all the audience in front of him and he does not have to turn to see the picture.

(*b*) *The Programme itself* : This should be presented without a break or hitch. The speaker and projectionist must have a clear understanding about the order of events and the signal for changing pictures must be foolproof. Songs, talks, pictures, etc., must all fit smoothly into the programme without any unnecessary breaks which lead the audience to become restless.

The other aspects of the programme have been discussed in a previous article, but special attention will be given here to the commentary.

There are many types of filmstrips, but it is generally agreed that the narrative strip is perhaps the most valuable for village people. With a strip or slides giving only a small selection of 8–12 pictures one would use a different approach, but the following methods have been found successful with the narrative strip of 30–50 frames.

(i) A straightforward piece of story-telling is the best way of using a narrative strip, although many people seem tempted to take each picture separately and preach a sermon on it ! If it is meant to be a story, let it be a story ! With a filmstrip the action can be conveyed by the quick use of related pictures, but to a great extent the action is carried by the commentary. Concrete nouns and active verbs keep the story alive and moving. The verb " to be " should not be overdone. " Here is Jesus ", " This is a wise man " expressions hold up the action of the story and it is just as easy to point out characters with active verbs by saying " The wise men *look* at the star ", " Jesus *teaches* the crowds ". Keep the story moving, it is not a lecture with a few illustrations.

(ii) It should not be necessary to tell people what they can see for themselves, but it may often be a good thing to explain why certain people and things are in the picture and what their relationship is to others. In past years it may have been necessary to point out every detail in a picture because people were not used to this visual form of expression, but our experience today shows that few people have difficulty with projected pictures when shown with a straightforward story commentary. It is important, however, to avoid frustration by clarifying the picture in the first sentence spoken with it. It is not good to sermonise on a picture for a minute or two and then finish by saying " This is a boy drinking dirty water ". If that is not clear when the picture is first seen, the opening sentence can be something like this: " As he drinks the dirty water from the river the boy takes the deadly germs into his body ". The story is carried forward and the implications are made clear before people have time to be puzzled by the picture.

(iii) When the meat of the picture has been used, pass quickly to the next one. It is not necessary to pick the bones ! Try to avoid keeping any picture on the screen for more than 40–50 seconds.

(iv) Just as the first words spoken with a picture are very important so the final sentence or two should be given careful thought. The speaker's job is to conduct a campaign in the minds of the audience and he can do this if he is always anticipating the next picture. At the end of a clear-cut section of the strip it is essential to sum up on the last frame *and* prepare the minds of the people for what is to follow *before* the next picture comes on to the screen. To a certain extent it is worth doing this with *all* the pictures of the filmstrip because, by this means, the keenness and expectancy of the audience can be maintained.

(v) In using narrative filmstrips the visuals must take the lead and tell most of the story. If the picture tells the story, don't waste time with imaginative waffling. Every word used must have a definite purpose and serve the main aim. Good pictures present facts in a very concrete way and should not be spoiled by our rambling sermons. The message of the evening should as far as possible be linked with the visuals and not given in a 10–15 minute pep talk at the end. In the case of the pictures which arouse some sort of emotional response in the audience it is often a good thing to give a carefully prepared build-up with the previous frame, and then the key picture can be turned on to speak for itself for a few seconds before the commentary is continued.

(vi) Some speakers tend to get caught up by their own enthusiasm and get so lost in the wonder of their oratory that they forget the audience. This is fatal ! A close watch must be kept on audience reactions all the time. If people are restless the pictures can be speeded up a little and this usually restores order. If they are appreciative the opportunity can be used to put over some good teaching. If they are light-hearted a very serious word needs to be said to help them realise the importance of the message. There is great value in keeping a finger on the pulse of the meeting and responding to their reactions. In this respect the ordinary filmstrip has a great advantage over the sound strip or movie. If questions are used the speaker can often take up the answers given by the audience and integrate the points into the commentary. This sort of co-operation with the people undoubtedly helps the speaker to get them to identify themselves with the message of the programme.

(vii) Indian audiences can listen to the story-and-song-sermon (kalakshepam) for a very long time and this method can also be used to good effect by the leader of the filmstrip presentation. The singing may take some attention from the pictures, but the music gives the audience a rest and they can often be encouraged to join in the sections which are repeated. This active co-operation on the part of the people is another way of bringing the message home to them. With carefully chosen tunes the atmosphere and spirit of the meeting can undoubtedly be helped. Even if no music is used during the presentation of the

pictures it has often been found useful to have some sort of lyric or song to teach everyone at the end. In this way the people are able to take away the main teaching of the evening in a form which they can easily repeat to others.

(viii) Although several of the points referred to above do help to crystallise the message in the minds of the audience it is very necessary to make a deliberate attempt to apply the teaching to the ordinary lives of the people. If the aim is to teach something about the prevention of malaria, the application should suggest definite steps which can be taken by the village people. If the teaching of the evening is connected with an aspect of Christian morals the application should be linked to the ordinary everyday lives of the people in a very practical way. There are several ways of appealing to the people and the following have been considered :

(1) The use of selected key pictures (usually close-ups). These pick out the important points of the message and because the pictures move people emotionally one can work for a good response and sympathy and thus drive the teaching home in a personal way. If the number of these key pictures is limited people will usually listen to the teaching, but if allegorising is attempted with every picture the audience will not always pay much attention.

(2) A short filmstrip can be projected twice. On the first showing the story can be represented in a straightforward way and on the second showing the application is given back to the audience as a result of their answers to questions put by the speaker. It is also possible to combine this with the previous method and have a second showing of selected pictures only. If a hand is placed in front of the projector lens and the number of frames counted it is not difficult to make a smooth presentation.

(3) Extra local pictures giving parallels to the filmstrip story can be shown afterwards. It is undoubtedly true that people respond when they see their fellows pictured as following the teaching and taking the action suggested by the filmstrip. This method gives good scope for the amateur photographer and pays good dividends.

(4) It is also possible to give a pep talk afterwards without any picture link at all, but this never seems to be the best use of available resources.

Whatever method is followed it is absolutely essential to be ultra-practical. The teaching must be linked very closely with the circumstances under which people are living. It is useless to suggest the spraying of D.D.T. to prevent malaria when the audience is composed of villagers who are living on subsistence level and who certainly could not afford to buy either the spray or the D.D.T. ! People will always show an

interest in pictures, but unless the application meets the felt needs of the audience so that their interest develops into action a great deal of one's effort is wasted.

Follow-up activities should be considered as part and parcel of the presentation. Personal talks with key people, practical demonstrations of the filmstrip teaching and the continued encouragement of people to follow the practices suggested should be a regular part of the programme. The aim of a filmstrip programme is usually to change people's habits, customs or attitudes and this is only possible if the subject is carried right through to issue in personal action.

Planning a Production

By JOHN N. WALES, *Production Officer, E.F.V.A.*

(Reprinted by permission from *Visual Education*.)

A FILM or a filmstrip is, or should be, like an iceberg : nine-tenths of it lies below the surface. This is a truth that many amateurs—and even some professionals—are slow to learn, and waste much time, trouble, money and valuable stock thereby. It takes a very experienced technician indeed to shoot " off the cuff " ; indeed, only the most expert newsreel camerman attempts it, and even then the results have to be made presentable by an equally experienced team of cutters and editors and commentary-writers. The purpose of this article is to stress this point, that lack of proper planning is one of the major pitfalls in amateur production, and to outline some successive steps which, in my own experience, are needed for a successful final product.

The first step is a purely critical one : *Is Your Journey Really Necessary* ? Does your idea really justify adding to the wealth or welter that already exists in the subject ? Is it really worth while, for example, embarking on yet another film about Water Supply, or about Agility Exercises in a Primary School ? If it does, O.K., go ahead. But have a look at the existing material first, and get quite clear just why it is unsatisfactory for the purpose you have in mind. This is by no means a waste of time, however bad the existing material may be ; seeing it will help to sharpen your own ideas, and to translate them into more precise visual terms. At this stage I myself find it helpful to put something on paper—not a script or anything like it, but a short clear synopsis of the content and purpose of the proposed new production.

Having decided to proceed, and with a clear idea of what you want to say and show, the next thing is to decide what visual medium is best suited to the theme. It is a safe rule for amateurs that the moving film

should be employed only where it is essential to demonstrate a moving process or to express a dynamic relationship. Static subjects should be taboo. We all know those dreary films on art or architecture which are dubiously enlivened by jerky pans or pretentious camera angles. Imparting movements by the camera itself involves some very tricky and advanced techniques which are better left to the professional, and even he doesn't often bring it off. The amateur had better not try it.

So now we come to a major decision : film or filmstrip or film loop or film slide, or two or more combined ? Combining media has the advantage that you can separate the elements in a subject, and give to each the medium most applicable. It has the disadvantage of being more cumbrous and complicated to use, and—if you are interested in distribution—more difficult and expensive to distribute.

This brings me to the third point. Are you going to produce purely for your own private purposes, or are you thinking of a general school use ? It's an important point, this, for it will affect your production in a number of ways. A highly localised subject, an experimental approach, or an individual teaching technique may fit a particular need or project perfectly, and be worth while for just that reason, but a film or strip so made is unlikely to have a general application. A high standard of technical expertise in photography or editing, with the cost this entails, may be irrelevant for your particular purpose, and for a production that only you will use. If a thing's worth doing, it's worth doing badly—though not more badly than you can help. But high standards are extremely important if the production is to go out generally, and be judged, by teachers and children alike, alongside other productions which have these standards.

On this issue I would say two things. One is that it is a great deal better to be certain of pleasing one person—yourself—than to please nobody by attempting to please everybody. The other is that a shoddily made film or strip is as likely to miss its educational mark as a shoddily produced textbook. For however limited a purpose a certain standard is essential.

So far we have done no more than clear the ground, in a way that probably sounds more leisurely and laboured than it need or should be in practice. You have now got a clear idea of what you are after, whether it is to be a film or strip. In effect, you probably have, on a single sheet of paper, a Working Title, and an Outline Treatment, conceived in terms of a specific approach, a specific theme, and a specific age-range and type of class.

Having got so far, the paths of film and strip diverge. Let us first follow the next step towards a film. Your outline treatment is, as yet, almost certainly primarily literary ; it may have a visual slant, but

it is unlikely yet that you are seeing the thing coherently in terms of *visual sequences*. The next stage is thus perhaps the most vital one of all. It is this that will reveal the degree and quality of your creative imagination, the use of your medium to express, in consecutive visual illustrations, the intellectual content of your theme. This stage, which is that of Visual Treatment, will be an expansion of your outline into a smooth and natural flow, with a logical continuity of images, imposing no jerks of eye or of mind on those who are going to see it, and, as you intend, learn effectively from it. It is therefore essential that you now see relationships and transitions visually ; that you discard ideas or examples that are not really capable of visual presentation ; that you choose those illustrations that are going to have the most impact in terms of the children's own experience and patterns of thought ; that you exclude sophistication, and the pretty picture for its own sake, but that you include and conceive a visual pattern as an implicit and unobtrusive stimulus to logical perception.

At this stage also comes a further important decision : sound or silent ? There are those who still, even in our day, hold passionate views on the abstract superiority of one or other. That particular war seems to me very dead. But I would make two practical recommendations. The first is that you *conceive* your film as silent, so that you do not start off by unconsciously relying on a verbal continuity to cover up visual gaps. Your film is likely to be better constructed and more coherent if your pictures have to tell their own story. The second recommendation is that when you come to *shoot* you shoot at sound speed, so that you can always add sound later if you want to. If you decide to keep the film silent, be chary about sub-titles. They should be kept to a minimum, both in number and length ; not only do they take up precious footage, but they also, like sound, are too often used as a lazy substitute for visual continuity.

Don't be afraid to draft and re-draft your Visual Treatment, and to get other people's advice and opinion on it. At this stage, it can do nothing but good to get constructive criticism. At an early stage, before you yourself are clear about what you want, the intervention of other ideas may lead to a confusion of aim that will be reflected only too clearly in the final product.

Finally, the Shooting Script. This is a still more detailed breakdown of your Visual Treatment into a numbered list of shots, each conceived in terms of the one preceding and the one following. Camera angle and position and length of shot should also be noted. Writing a script is rather like writing a musical score ; you have an almost infinite possibility of variation based on fundamentally fixed principles. And the underlying principle on which you base your visual sequence is : Long Shot to establish your subject, Medium Shot to expand it. Close-up

to rub in a particular point. For 16-mm. work, very long shots are to be avoided, and so, on the whole, is camera movement. But you will find that a really tight script—and once again, you may need several drafts—will save you many hours of time on re-shooting and on editing, and many pounds on stock.

If your production is a filmstrip, the two stages of Visual Treatment and Script can be merged ; your final treatment will, in fact, be a list of frames. But precisely the same considerations apply, and your visual continuity is no less important because your successive images are static. The relation between them is still vital. Indeed, it is perfectly possible to express a dynamic relationship by a succession of static pictures.

In scripting a strip, it is wise to avoid mixing techniques unless this is absolutely unavoidable. Don't combine natural photography with specially drawn pictures. With the latter, don't combine a naturalistic with a cartoon or a stylised technique. Don't include in your script illustrations that are better done on a blackboard, e.g. lists of figures. Be very careful about attempting to reproduce manuscripts or pictures that are too detailed for effective projection. As far as possible, let all your pictures make a single point ; avoid irrelevancies and distractions to the eye. If you must have captions on frames, let them be only two or three identifying words. It is a very good plan to make a picture script, i.e. thumb-nail sketches to illustrate your list of frames.

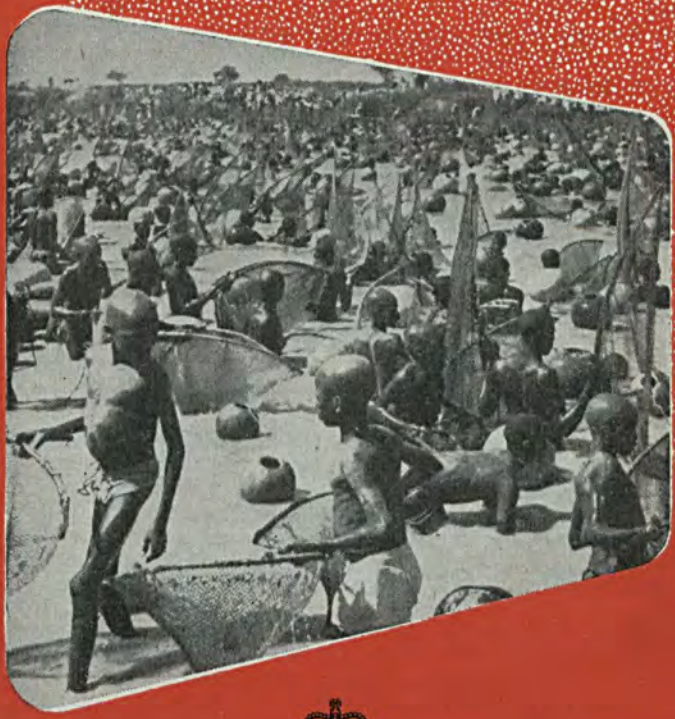
One last word on filmscript. Never attempt to shoot a filmstrip negative direct. The best photographs are the better for some re-touching. Take your pictures, preferably with ample alternative coverage ; have first-class full-plate glossy enlargements made of the set you finally pick, and at that stage get some professional advice on touching up to bring out the particular qualities or points that you wish to stress. If you are reproducing maps or book illustrations, it is often worth having these re-drawn specially to the correct frame proportions, and with probably certain simplifications to make for a more effective picture when it is thrown on to a large screen.

So, either with a really tight filmscript, or with a final set of strip pictures, go ahead and shoot.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

UNDER the direction of Mr. Ross McLean, UNESCO have organised a Seminar on the use of visual aids in fundamental education. The Seminar is being held at Messina in Sicily from 27th August until 28th September and the producer, Mr. Sellers, has been invited to attend as a group-leader and to lecture on general matters of production, distribution, and the use of film and filmstrips. Audience reaction is also to be a subject for discussion. Other ex-members of our staff who have been invited to attend are Norman Spurr, who is at present Film Research Officer, Tanganyika, and Gareth Evans, who is with the Shell Film Unit in Cairo. It is hoped to give full details of the Seminar in the December edition of *Colonial Cinema*.

We were glad to see Ron Harris back in this country on a short leave. He informs us that he thoroughly enjoyed his assignment with the Shell Film Unit in Cairo, where he hopes to return in the near future.

Owing to shortage of space in this edition, the editorial has been much reduced in length. In fact the present Editor has the distinction (?) of having written the longest (June 1950 Edition) and shortest editorial in the life of this magazine.

We are indebted to Mrs. Waterfield, of the Adult Education Department, for permission to reprint the cover illustration from one of her filmstrips, *Scenes of Sokoto*.

"La Piste Magnétique"

By NORMAN SPURR, *Film Research Officer, Tanganyika*

THIS delightful phrase is to be found in all tins of striped film we have so far received, and the purpose of this article is to answer the request made in the editorial of the December issue of *Colonial Cinema*.

Although UNESCO loaned us an American Bell & Howell Model 202 for experimental purposes, and their permission has been given to write about our experience so far, it does not imply unqualified agreement with what is written, and of course what is written is valid only within the orbit of my own experience.

I suppose the first question any potential user will want to have answered is this : Does the " 202 " fulfil its promise ? Technically . . . very much so, but only time will tell how much of an edge it will have over its nearest rival, the tape recorder used with a film projector.

Obvious gains are compactness and exact synchronisation, which can *be repeated* each time a striped film is projected. Why then this hesitancy ?

It seems to me that any piece of apparatus must be judged by its ability to meet the needs of the user, and different users will make different demands, and have different standards, so let me define what we in Tanganyika require at the moment, and what we have already done to meet these requirements. It is against this background that the possibilities and performance of the new machine must be measured.

1. We want to be able to make sound tracks in a variety of tribal dialects for the reproduction of commentary to locally made films, and also for those we purchase from outside Tanganyika.

2. We want to be able to vary at will any commentary, although not necessarily the natural sound and music of an original recording.

3. We want the tracks to be intelligible, but, this requirement fulfilled, we are prepared to accept the inevitable compromise which must result from the search for cheapness and quality.

4. We want to be able to repeat the TIMING of our commentary, in relation to the picture as finally recorded, at all subsequent screenings.

5. At the moment we do not demand lip-synchronism.

6. Any method designed to meet all, or part, of the above requirements must be within the meagre purse available, and it is desirable that the method be more flexible than the present photo-electrical methods of producing sound tracks.

In part we have been able to meet most of these requirements by the use of a live commentator, but—and what a " but " it is—when it comes to fulfilling requirement No. 4, there are difficulties. There is no guarantee the timing will ever repeat itself, and timing is of great importance. As a live commentator goes on repeating his commentary he tends to get stale and the life goes out of the spoken word, and of course there is no guarantee that the commentary will be given at all in the way originally planned. Some commentators tend to become very verbose as time goes by, and some have been known to interpolate highly original and irrelevant remarks of their own ! We thought it high time to remedy all this and the opportunity came with the tape recorder.

The tape recorder met all requirements except one: the great difficulty of repeating synchronism is playback. Several factors contributed to this; the power output of our prime mover varied with altitude and affected cycles and voltages, the recorder being responsive to changes in both. Tape slip is another factor ; and a minor trouble, start marks. I am aware that specialised equipment would solve the problem ; for example, electronically linked motors on projector and recorder ; magnetically coated sprocketed film to prevent slip, but these cost money and we had to use equipment we could afford. Despite a discouraging communication from the manufacturers we persisted in our attempts to control the speed of the recorder by voltage control only, and to this end we introduced a transformer into the external line which enabled us to provide a *constant output* from a *variable input* continuously over the desired range. Now tape slip is the only trouble we have to overcome, but by careful attention to visual check points, and operation of the manual control at carefully selected places, we can now repeat our *commentaries* in exact synchronism for all practical purposes. In solving one problem we have introduced the error of changing pitch as voltages are adjusted to make the tape go slower or faster, but if a silent passage is chosen for the change, no one is the wiser.

To summarise the position so far, it seems to me that for our particular needs there is nothing the magnetic projector can do which the tape recorder cannot do, but the projector can do it the more easily and positively, a great gain when operation is in the hands of the semi-skilled. The projector goes on keeping the correct relationship between picture and comment by the simple process of correct threading. There are no sound or picture checks to trouble about, no sync. marks to be matched, and even if the main voltage at the time of projection differs from that at the time of recording, and the pitch varies, they are all constant variations. In fine, the magnetic projector takes the technique of projection away from the re-recording booth and puts it where it should be, in the theatre projection room.

Now for the snags. Being simple souls we thought that when the

advertisements said " put sound to your silent movies ", it meant exactly what it said, and to save time we forwarded film for striping on double perforated stock before receipt of our machine. It appears that a machine is available which will take double sprocket film, but it was not the one we got, for the " 202 " requires that a copy be made on single perforation stock. This can be coated full or half track, an advantage we will explain later.

The next tribulation was the news that the French firm coating our films (new copies at that) complained that they were " très déformé ", and experienced difficulty in coating ; but we have still to find out what " très déformé " really meant.

Both UNESCO and the CFU did all they could to mitigate the effects of our mistake, and when we got new copies, presumably no longer " déformé ", we found a little note in each tin which said, " Your film having been printed by contact we were forced to coat ' la piste magnétique ' on the emulsion side " and it went on to say that there could be no guarantee the stripe would stay on the film because of changes in the base due to humidity. " La piste magnétique " looks as if it is going to be something of a problem. You see, all our local films are shot on 16-mm. D.R. film, and printed by contact. It would seem we must either get them optically printed, or we must go over to negative-positive. My experience with the latter has been most unhappy, largely because any dust picked up on the negative becomes white on the print and so gives excessive " sparkle " if there is much of it.

With D.R. these spots and scratches are reversed and show black in the print and so do not trouble the eyes in the same way. If you are sufficiently curious take a look at some D.R. which has come back from processing, not in the projector, but through a watchmaker's lens, and you will agree that such uncleanliness would not be tolerated in the larger size—or would it ?

Another difficulty is the necessity of running the exhibition print when one wishes to record, and with rehearsals this may be as many as a dozen times when music and natural sound are required, each print projection shortening the useful life of the film. Skill, acquired through experience, will no doubt cut this time down, but it is a point worth remembering. We have successfully transferred the master recording from a tape on to the stripe at the first attempt; the set-up is shown in the illustration. The African has his hand on the Variac transformer control. This method means another machine and to some extent the machine which the stripe is designed to replace !

We find the " 202 " just as easy to use as is claimed. The electrical interlock is such that one cannot make a mistake such as wiping off the record inadvertently, and although mistakes can be made, such as for-

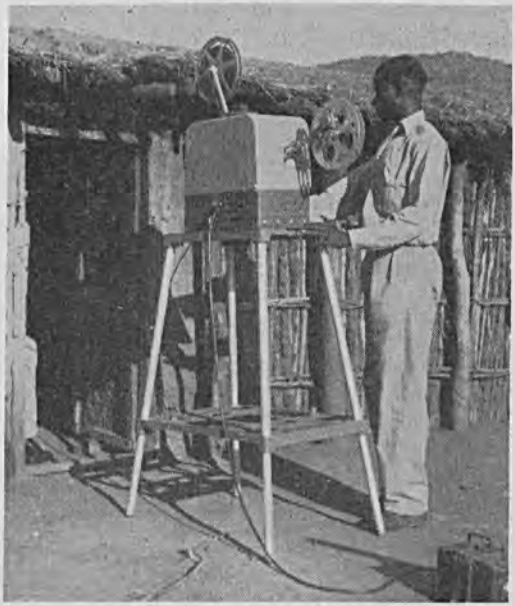


" His hand on the Variac transformer "

getting to switch over from optical to magnetic and so fail to record, this is soon spotted. Human error can never be completely eliminated.

I have made reference to half and full stripe. Half stripe is most useful for coating a print which already has an optical track. The film *Hookworm* is striped in this way and we are able to use the photo track to guide our commentator for timing and the content of the film, so that his translation becomes less parrot-like. A recording session on the site is shown in the picture. The van must be far enough away to prevent pick-up by the mike of the engine, and to do this we found that it was easiest to project into the dark of a hut, through the door, the commentator having his back to a wall, thus cutting down extraneous noises. It works.

The machine with which we are conducting our experiments is undergoing the same rigorous trials to which all our machines are subjected. We could not mollycoddle it even if we would, and so dust swirls round it when projecting ; roads (main), roads (Native Authority), and roads



Project into a dark hut

(imaginative figments) shake it and shock it ; the high humidity of the Coast followed by the dry atmosphere of the Central Plateau add their challenge ; and last but not least it is manhandled. So far the machine has proved as robust as its elder brother, the " 621 ". Both this machine and the Ferrograph tape recorder have been remarkable performers in this respect.

We are well satisfied with the performance of the " 202 " both on stripe and photo track, and although there is no comparison between the signal-to-noise ratio between the stripe and a recording on the tape recorder, we do not propose to enter into any controversy on the matter. We are wondering, however, if the stripe will cause more wear than ordinary film. Again, accessibility for the cleaning of the vital slit is not too good, and we have also had trouble in wiping off a previous recording. However, " la piste magnétique " is a great step forward in our field and the system will be tried out in a variety of ways until it finds its rightful niche.

Integrated Programmes (Visual Units) used with Indian Villagers

By The Rev. DENYS J. SAUNDERS

THE method of the integrated programme (or visual unit) is applicable to many of the subjects associated with basic education, the ordinary school curriculum, and adult education in its many forms. For some time the technique has been used in classrooms in the West and visual units of film, filmstrips and literature have been produced to cater for those employing this method. The experience of the writer has been mainly with visual material dealing with Christian stories or health subjects and the pictures have been presented mainly to village audiences or people still closely related to the village mentality and conditions.

Much of the point of this report would be lost if no reference were made to the actual picture used, so no attempt will be made to hide the Christian nature of some of this material. While the writer would be quite ready to defend the Christian content of the pictures used, the main concern in this report is the method presentation employed and that should be judged on its own merits.

Practically no visual material has been prepared for villagers on the unit principle, but enough is available which can be adapted to the method. Films, filmstrips, slides and literature *prepared as a unit* would be more effective than the *gathered collections* of material used in the experiments. Out of the films used in the past two years the following will serve as illustrations :

1. *The Prodigal Son*—a colour film of two reels shot in India by Ferger and MacEldowney and cut at a slow speed suitable for villagers. The filmstrip was shot at the same time and covers the same ground in 51 frames.

2. *The King of Kings*—the old Cecil de Mille classic made many years ago in America. The film uses the slow technique of that day and is therefore acceptable to the tempo of the village life in India. This black and white film is in 12 reels but we only attempted to use about half of it. There are nine related filmstrips, but they do not always include the same visuals as the film. They also overlap and have some incidents in a different order.

3. Disney Health films (*How Disease Travels ; Cleanliness and Health ; Clean Water*, etc.)—colour cartoon films using many of the conventions well known to the cinema public of the West. The filmstrips are clear and make their points well. The films sometimes tend to be too clever,

but on the whole this is excellent material. The films are available with a sound track in Telugu, our regional language. The filmstrips are not exactly the same as the films, but the subject-matter covers the same grounds and the same teaching is emphasised.

THE METHOD IN ACTION

Preliminary work in the village. There are two sides to this preparatory work: (1) the preparation of the Christian team which is to help with the programme, and (2) the conditioning of the minds of the villagers for the type of programme they will see.

The help of the village Christian congregation in a presentation of this sort is essential, but their own understanding of the teaching to be given is often pitiably weak, so careful work must be done with them beforehand. The teaching to be given with the pictures is outlined by the village evangelist and he also teaches the theme lyric to be used so that the Christians may co-operate in the programme. The witness of the local Christian villager to his non-Christian neighbour is even more important than the effect of the pictures, so this preparatory work should on no account be neglected.

It may be true that a person attending an entertainment film, expecting only to be entertained, often does abstract, absorb, analyse and conserve his experience, but there is also a danger if people come only expecting a " show ". The advertising preceding the programme should use such expressions as " Christian pictures " or " Devotional pictures " to try to avoid the cinema-entertainment mentality. Villagers are interested in projected pictures and also in religion, so this approach does not reduce the crowds.

Briefing: On the evening of the programme those who are responsible for the presentation meet with the village Christian congregation before things are started. The theme song is sung and the outline and aim of the programme is explained. The books which link with the theme and the story are exhibited, and their connection with the picture programme made obvious. Great stress is laid on the question of the connection and relationship between one part of the presentation and another : between the pictures, the literature and the lyrics ; and between the message of the whole programme and the villagers' everyday life and conduct. The programme and its application to life must be seen as a whole. Small cardboard badges are distributed to full members to help their identification with the presentation. The wearing of this simple badge has been found to strengthen the villager a great deal as he participates in the programme. After this session for briefing and prayer the Christian group marches in procession singing to the place where the pictures are to be shown.

PROGRAMME INTRODUCTION

The Indian villager likes a long programme and he is not satisfied with just 40–50 minutes pictures. He also has no watch or clock in his house so he has no means of knowing when the programme is due to start. For these reasons gramophone records are played for about 30 minutes before the pictures are started and the loudspeakers are " beamed " towards the village. Some tunes are modern and orchestrated to appeal to the cinema-going public, but the Christian nature of the records is obvious in the words. The Indian tunes provide a strong initial attraction, but the tone of the gathering is set as soon as people sit down and listen to the words. When a good crowd has gathered, records with strong Indian orchestrations are replaced by single unaccompanied voices singing and explaining Christian lyrics. It is found that these quieter records help to establish order amongst the people because they reduce their talking that they might hear clearly.

After a few records the Christian singing group takes over with the microphone and they start " plugging " the theme lyric. " Behold the love of God " has about 12 verses, so this can easily be sung once or twice without too much repetition. In any case, the song is new to the non-Christian audience so will not bore them. After the song reference is made to the books for sale and this preliminary announcement gives people a chance to go home and get the money if they wish. It is not always good to sell the very cheap booklets before the programme because this may reduce the sale of the 2-anna gospels, but it often means the total sale is higher because the selling is over a longer period.

The lyric introduces the theme of the evening and after this is sung the leader introduces the story. *The Prodigal Son* and the incidents in Christ's last week taken from *The King of Kings* both need to be put in their context. The general idea of " God being so concerned about the world that He sent Christ to live and die on this earth " is explained very briefly. Enough is said at this point to enable the audience to understand the significance of the first picture as soon as it appears on the screen.

PROGRAMME PRESENTATION

The picture programme then proceeds with the general pattern of film-strip, film, filmstrip, film . . .

The Filmstrip is recognised by educational authorities in many lands as being the best projected visual aid for teaching purposes. Because the teacher or leader has complete control of the speed of presentation and the vocabulary used, the filmstrip can be adopted to suit many different situations.

A straightforward piece of story telling is the best way of using a narrative strip. If it is meant to be a story, let it be a story ! Active verbs keep the story alive and moving. The story should link clearly with the visual every time a new picture appears and this can be done best if the speaker is constantly anticipating the next picture so that the relationship between one frame and the next can be clearly seen as a development in the narrative. Solid teaching should be linked with good clear picture so that a clear visual impression is given with the main message, but this teaching should be carefully prepared and not allowed to hold up the flow of the story. With *The Prodigal Son* the usual method is to link the filmstrip pictures to a kalekshapam (story-and-song-sermon). The kalekshapam is very popular with the villager, and the music, the leader singing and the chorus responding, increase his interest and attention. Although a full kalekshapam is not worked out for *The King of Kings*, and other films used, every opportunity is taken for weaving songs into the story. The Christian group co-operates with the music and singing and this also greatly helps their identification.

It is important that the speaker should keep a close watch on the audience reactions, because his response to their feelings can determine the success or failure of the programme. If the people are restless he should make his story more interesting ; he should get more expression and drama into his voice ; the pictures should also be speeded up a little. If the people respond with sympathetic ejaculations the speaker should take the opportunity of putting over important teaching while the audience is thus emotionally moved.

The speaker should use every opportunity for pointing out the relationship between the filmstrip and the film, song and books. He should also be concerned to relate the story and the message to the life and experience of the people. This applies equally to Christian and to health subjects. On the last frame of the filmstrip the speaker must explain clearly that the story which the audience has seen in still pictures will now be repeated with movies. With a long programme like *The King of Kings* which repeat the order filmstrip, film, filmstrip, film . . . it is important that the people should understand the pattern of the programme from the very beginning. Even with *The Prodigal Son*, where the whole filmstrip is followed by the whole film, it needs to be made clear that the same characters and story will be seen. With the health programmes the link between the closing frame of the filmstrip *Clean Water* needs to be made with the opening shots of the film *Water, Friend or Enemy*.

The Movie Film concentrates the attention even more than the still pictures accompanied by story and song. The fact that the subjects move contributes to the illusion of reality. Although it is not an ideal medium

for teaching the movie stirs the imagination, arouses sympathy and encourages action far more than the filmstrip. Therefore, if it is used after the visuals have been introduced and the main teaching has been given with the still pictures the emotions aroused have a solid background of instruction.

In Western classrooms the reverse technique is used. The film is shown first to give the broad view and the filmstrip follows to enlarge on the subject, but with Indian village audiences that method will not work. With a gathered crowd, which is not under school discipline, and which will only stay if interested, the film has to come second. With *The King of Kings* programme, where the filmstrip, film, filmstrip, film method is repeated several times, people sometimes get up and go on the second filmstrip, but when they realise the pattern of the programme there is no difficulty because they know that another " exciting movie " will follow !

With the movie the commentator has to bear a few main things in mind :

1. The moving visuals are a more gripping experience for the audience than the commentator's words. Everything he says has to compete with the attention-holding visuals. Therefore his words should be limited.

2. When new action appears in the film which has not previously been in the filmstrip a short word of explanation is often necessary. Short, simple sentences should be used to avoid overlapping with other film sequences.

3. The commentator should never describe things which can be seen. The audience can usually manage without his words because they have previously been introduced to the story and the characters in the pictures through the filmstrip.

4. The thoughts and words of the characters in the film cannot be seen, so the commentator must be sure to include all dialogue and soliloquies.

5. The commentator should not attempt to teach with the movie, but he may briefly remind the audience of the content of the teaching previously given with the filmstrip.

6. When the audience makes a lot of noise with exclamations and conversation, the commentator should not call for silence and order. In almost every case the comments by the people are about the film. They are expressing their own reactions and telling their neighbour what is happening. This self expression should not be curbed.

7. When a particular climax is reached in the film there is sometimes spontaneous clapping from the audience. The speaker can encourage this response by suggesting it when the filmstrip is shown. Then, with the film, the audience will usually co-operate without any further word.

There is no doubt that clapping in this way helps people to identify themselves with the film and they seem to appreciate its message.

The programme planner and the projectionist have also a few points to bear in mind :

1. The movie can be " edited " to suit the occasion and the audience. Titles and credits need not be shown, but the film can be started with the first visual. Sections can be cut out of the centre of a reel by switching over to the filmstrip projector and running the movie through with the hand over the projection lens. If a small piece of cotton is tied to a sprocket hole where it is desired to start the movie story again there is no difficulty in finding the right place for stopping this " editing " process. *The Prodigal Son* has a short dancing sequence at the end of the first reel. This sometimes causes trouble with the village young men, and the practice has been to switch over to an appropriate frame of the filmstrip and cover up the changing of reels with some teaching using this still. With *The King of Kings* it is possible to start with reel 6 and finish halfway through reel 11. This gives a shorter self-contained story and the climax of Christ rising from the tomb provides a good ending. (In this case the filmstrip of the resurrection is not shown before the movie, but the rising from the tomb is kept as a " surprise " and the teaching on the subject given immediately afterwards.

2. The principle followed is never to have a blank screen. As soon as the filmstrip is finished the film replaces it. As soon as the operator sees the last sequence of the movie film on the screen, he changes over to the next filmstrip. After the last film reel a suitable sum-up frame of the filmstrip is shown to give the leader a chance, briefly, to draw the programme together. After *The Prodigal Son* film a slide of the cross of Christ is used to link the love of the prodigal's father with the love of God seen in Christ. After *The King of Kings* the resurrection filmstrip frame is held on the screen. With the health pictures there are excellent summary frames at the end of the filmstrip *How Disease Travels*.

FOLLOW-UP

With the summary picture(s) the leader briefly draws the subject together and directs the thoughts of the audience to further action. After singing one or two verses of the theme lyric, reference is made to the books for sale which contain the lyric and story. A careful watch needs to be kept on the audience at this point, and the length and the nature of the words spoken should be determined by their attitude. If half the audience disappear before the lights go on for book selling, much of the value of the programme is lost. Immediately the speaker finishes the lights are turned on and the gramophone takes over again. This helps to retain the crowd for book selling and personal contact work. When the

books are sold, the page where the film story is written is indicated so that people may start with something familiar. (The first few verses of some gospels are not always the most interesting or the easiest to understand !) The health booklets sold have sometimes contained some of the pictures used previously in the filmstrip and these form another " bridgehead of interest ". Christian members of the team can use this period for personal contacts with the crowd and this often helps to clinch matters in people's minds. The local group should also see that the village is not allowed to forget the message of the evening. Further follow-up activities in the days and weeks to come will help to cement the teaching.

RESULTS

It is not easy to assess the results without a more thorough inquiry and this would have to be extended over a period of months. On the other hand, certain tangible things can be noticed which indicate that the programmes have some good effect. Thousands of people have seen the pictures and research would undoubtedly discover that the general climate of opinion on the subject of the evening had moved considerably in its favour. Very few decisions to alter belief or ways of life would be seen, but public opinion is undoubtedly prepared for a further advance by the local Christian community or health team.

In all cases books and booklets have been sold and on one night extra supplies had to be sent for because the demand was so great. The hundreds of books bought are now scattered in many homes and the children and adults who are able to read are reminding the rest of the household of the message of the picture.

The effect of the programme on the Christian groups taking part has often led to renewed activity and a better understanding of the nature and the purpose of the Christian life. This may be limited in scope, but the value of a few keen people cannot be underestimated. It is this group which can usefully follow up the more general effect produced on the public. With group preparation, group presentation and group follow-up the effect on the local Christian church can be considerable. In the group preparation there is definite training of leaders. In the presentation and follow-up there is active participation which helps all realise their responsibility for Christian service.

Although the complete results of these integrated programmes with villagers have not yet been fully investigated, enough has been discovered to know that the method is worth using more extensively. If experience could be gained with more films, and if a few visual units could be planned and made with the village in mind and then used extensively with a wide range of peoples, the results would be well worth further investigation.

Respect for Cultural Differences

By BENJAMIN D. PAUL

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ANY cultural group tends to assume that its ways and values are inherently right. Using their own ways as a standard, people find it easy to adjudge the practices of " outsiders " as peculiar, unreasonable, inadequate or inferior. By and large, we of the western world are no exception to this rule. Among other things it is a mechanism for preserving the integrity of the group. By the same token, it can act as a barrier to inter-cultural understanding and consequently as an impediment to inter-cultural co-operation.

Rationalism and change are undermining the authority of tradition. At the same time, rationalism and change are becoming entrenched as cultural values in our society. By appraising other cultures in terms of these values, we continue to follow the disposition to judge others in our own terms. Other peoples are deemed " backward " in the degree to which their culture is conservative and their behaviour rests on non-rational premises. The impulse to modernise the more " backward " sectors of the world's population may be laudable. To be sure, we are now aware that action programmes are not to be imposed ; the recipients must be motivated and involved. But too often participation on the local level is sought, not for the purpose of defining and planning objectives, but in order to implement objectives laid down in advance. We say : This is what should be done ; how can you help in its accomplishment ? Seldom do we say : We stand ready to help if we can ; what kind of assistance do you need ?

But assuming that a programme is inaugurated, by whatever process of planning, complications due to cultural differences may arise. The aims and behaviour of the action team are not likely to be taken at face value ; rather the people in the community will make an interpretation consistent with their prior experiences, their hopes and fears, and their system of cultural understandings. They may suspect ulterior motives or hold unrealistic expectations. That is to say, the community will define the new situation in its own way. The action team will also define the reaction of the community in its own way. The problem of overcoming cultural differences applies not only in the case of a health mission operating in a foreign area, but also in the case of a team working in a community within its own country. The difference in the two cases is one of degree.

It is instructive to examine some of the preconceptions interfering with an objective appraisal of the community's behaviour in relation to a public

health programme. Several of these assumptions are reflected in the meanings that cluster around such terms as backwardness, superstition, customs, education and apathy.

Backwardness. We speak of underdeveloped areas or backward areas. More than anything else Americans think of technological level when they speak of backward areas. Since it is cumbersome to speak of "technologically backward people" we resort to contractions like "backward people" or "backward cultures". This abbreviation carries with it unfortunate implications. It permits the assumption that the people as a whole, or their culture as a whole, is backward. This evaluation is both erroneous and prejudicial to inter-cultural co-operation. It is erroneous because it fails to take cognizance of the fact that cultures have qualitative as well as quantitative aspects. Styles, tastes, values, standards of conduct, codes of etiquette, aesthetic modes, these all are cultural qualities that do not lend themselves to rating on a scale of higher-to-lower, more-to-less, better-to-worse, or any other unilinear scale. Cultures differ but this difference cannot be expressed on an evaluative scale, except in terms of an arbitrary criterion. One can, of course, extend assistance to people judged as backward, but a patronising attitude is not conducive to co-operation. The best way to win respect for a health programme is to show respect for the people it serves.

Superstition. We assume that people base their actions on reasoning and that the remedy for erroneous action is to correct the erroneous reasoning. But the reverse of this proposition probably comes closer to the truth. People think the way they do because they behave the way they do, and their behaviour is modelled on the behavioural patterns of their culture. People rationalise more often than they reason.

We do not sufficiently realise that human actions serve more purposes than those avowed by the people who practise them. Indian peasants in Guatemala have the superstitious belief that a young person who walks immediately in front of an older person will age prematurely since he will contract some of the "age" of the older member. But this belief does not really derive its force from the misconceived reasoning allegedly underlying the behaviour. The fact is that the avowed reason overlies rather than underlies the rule. Local etiquette dictates that juniors should cede precedence to seniors. The rules of etiquette support an exceedingly important principle of social organisation, namely, that social status depends not on class or achievement but on relative age.

The viability of the ageing superstition does not depend on ignorance, as might be supposed by an inquirer who asks why children should not walk ahead of adults and receives the explanation, given in good faith, that the children would grow old too quickly. Rather its vitality depends on the function it serves ; it is one among many props that maintain the

social order. It should be no surprise if the Guatemalan ageing superstition persisted despite efforts by an outsider to attack its logical basis.

Another reason why superstitions are not readily banished by intellectualistic persuasion is that the mystical thinking on which their rationalisation rests is often part of a general disposition pervading the world view of a given society. Each magical belief or practice is only an explicit and visible instance of an implicit philosophy which resides below the threshold of awareness where it is not open to examination and challenge. The assumption of mystical causation is manifested in and supported by a great array of beliefs, acts and events. Attacking any given item of superstition does not seriously attack the unverbalised proposition in which it is rooted. Fundamental assumptions are not immutable ; they are part of culture and culture is always undergoing change. But the change in a people's world view proceeds slowly, especially if there is no dramatic alteration in their socio-economic environment.

Another source of sustenance for superstitious practices is the role they often play in allaying anxiety. External uncertainty can arouse unbearable distress, creating a demand for a ritual or formula that will influence the course of events. Cases in point are the superstitions of gamblers or those of men in combat. The controlling factor is not the intelligence of the men but the severity of the hazards they face. It is characteristic of cultures that they provide formulae for reducing anxiety and define the situations for which these formulae are appropriate. So long as men must face emergencies beyond their capacity to control they will seek " solutions " that are magical or mystical or in some other way " unreasonable ". In the long run, the most successful attack on superstition is the indirect attack on the uncertainties of life that nourish superstitious credulity.

Now a health programme strikes at the uncertainties of death and disease, and it may seem ironical that the dissemination of improved medical practices should be impeded precisely by those superstitions (among others) that own their vitality to the hazards of life deriving from inadequacies of medical knowledge. But faith is strong where risks are great and people act slowly when it comes to shifting their faith from a familiar system of security to an unfamiliar one, however efficacious the new system may prove to be in the long run. It should not be overlooked that faith gives psychological security, whether faith is placed in magic, religion or science.

In most general terms, the major objection to the term " superstition " is that it implies a distorted conception of the role of rational thinking in human behaviour. Man is a reasoning animal. But from this it does not follow that the ways and institutions that comprise his culture are predominantly the products of deliberation and conscious decision.

The people of any society engage in thinking and arrive at conclusions. But thinking proceeds on premises. And different cultures supply different premises. Behaviour in any society is rational in some ways and non-rational in others. By fixing on superstitions we exaggerate the irrational element in other cultures and overestimate the rational element in our own. This distortion stands in the way of gaining a good appreciation of the other person's point of view. Lack of such appreciation acts as a bar to the mutual confidence upon which inter-group collaboration best proceeds.

Customs. We know that customs exist and that they vary. But we tend to assume that customs are forces that collide and interfere with intelligent self-directed behaviour ; that the ideal society would be one that is swept clean of the cobwebs of custom ; that the less enlightened peoples of the globe have more customs and are subject to their influence. These assumptions rest on a misconception concerning the nature of culture.

A culture is more than a collection of customs ; it is a system of customs, each more or less meaningly related to the others. Culture has structure as well as content. Recognition of this fact would enable us to understand the tenacity of certain customs : they are hard to move because they are geared to other customs. It would alert us to the possibility that changes effected in one aspect of culture can bring about unexpected repercussions elsewhere in the cultural system. It would allow us to perceive that the well-being of the individual depends, not on his freedom from cultural conventions, but on the degree of consistency obtaining between the components of the cultural system in which he is involved.

The cultural system does limit the range of individual behaviour and in this sense customs exert a restraining influence. Culture defines the values men hold, the goals they seek, the means they use. By thus organising their outlook, culture is also a guide to action, a positive force that channels motivation and imparts meaning to existence. We are too inclined to perceive the negative and overlook the positive when we behold the customs of others.

Naïvely we may cherish the illusion that custom plays only a slight part in shaping our motives and decisions. This view is encouraged by the accent we place on individualism.* But individualism is itself a basic value of our culture. It is, so to speak, an American custom. (As a matter of fact, in the eyes of foreign observers Americans conform to type no less than foreigners do in the eyes of Americans.) Science may have

*The philosophy of individualism achieves its fullest realisation in the clinical and case work approach where stress falls on those features or circumstances which distinguish one individual from all others. The acuteness of the focus obscures the perception of ethnic and other group characteristics.

weaned us from certain customs but this is not to say that we now have fewer customs than before. We have changed our spots, not shed them ; we have scientific customs along with others. Sophistication does not free us from cultural norms ; it substitutes city ways for folk ways. Similarly, a programme of health education does not eradicate customs ; at the best it replaces old customs with new ones.

Education. Education lies at the core of a community health project or any other programme of directed culture change. Not incorrectly, education is conceived as the transmission of information. It is now realised that the choice of channels through which information is disseminated bears critically on the success of an educational campaign. Advice routed through meaningful personal contact is more influential than advice conveyed through impersonal media ; discussion and participation are more effective than speeches and exhortations. Sensitivity to the nature of the communication network is all to the good. But as yet, educators are only dimly aware of the process by which information is assimilated in the minds of the educational targets.

Clearly people do not automatically incorporate whatever information comes their way. This is taken to mean that learning takes place slowly. It is recognised that all normal people possess some knowledge, but if they are in need of indoctrination it is because they do not have enough information. It is as though they had certain empty spaces in their mental storehouse and the task were one of insinuating the necessary facts into unfilled minds. People need information because they are " uninformed ". Essentially the educational process is conceived as an incremental one.

To be sure, people do acquire information and knowledge can be cumulative. But learning is more than an additive process, it is more than the building up of content. It involves integration as well. The mind not only receives ideas, it also organises them into a system. New information is inert unless it is understood and it can only be understood when it is fitted into the pre-existing idea system. Ideas that do not fit are either ignored or suitably reinterpreted.

People who have shared the same experiences or who have a common cultural background tend to have similar idea systems ; they think in parallel terms and they interpret happenings in similar ways. Communication between such people is rapid and economical ; their minds are more or less in resonance. This is not the case when members of different cultures or sub-cultures enter into communication. Each reinterprets the ideas of the other in accordance with his mental set. This is why anthropologists seek to live in intimate contact and for a long period of time with the people they wish to understand. They do this not only because there are numerous observations to record in an unknown culture

and not only because they want to gain the confidence of their subjects, but also because they want to share enough experiences with the people to get a fair approximation of the way they think and feel.

The health educator who approaches his assignment with the preconception that education is a matter of conveying information to people who are " uninformed " stands in danger of concluding that the slow penetration of his propaganda is attributable to intellectual deficiency or wilful behaviour on the part of those he seeks to benefit. It is more useful to take the position that the people are already " informed ". According to their cultural lights, they already " know " a good deal about the causes of illness and the kinds of treatment to be sought. From this standpoint, the problem is not merely one of injecting new concepts into a mental vacuum, but one of helping the people reorganise their existing conceptual system. So conceived, the educational task is really that of re-education. New knowledge is not just supplementary ; it is reshaped to accord with pre-existing mental configurations, but in the process of accommodation the old orientation is somewhat shifted.

Knowledge of the local belief system enables the imaginative educator to present his data in such order and in such a way as to be most readily grasped by the recipients. It also enables him to anticipate the directions that " misunderstanding " will take.

The way in which old conceptions affect the interpretation of new ideas is illustrated by the case of a well-educated American Indian who served in World War II. In accordance with the dictates of his culture he " knew " that witchcraft was an important source of illness. In the army he learned about germs and their role in disease communication. Nevertheless on returning home he continued to give credence to the power of witchcraft even in the case of a communicable disease. Germs are everywhere, he reasoned, yet only some individuals become susceptible. Why should this be ? His answer was that witchcraft could so weaken a person's resistance as to leave him vulnerable to germs. His accommodation of the old and the new was to assign natural causes to the service of supernatural forces.

May we not find similar types of accommodation among ourselves ? May not the victims of a dreaded ailment accept the principle of natural causation and still ask themselves why they, and not others, should suffer ? May their anxiety not mobilise a sense of guilt and inform their inner self that fate is making them pay the price for some real or fancied infraction of the moral code ? And may not this impair the course of their treatment ?

Apathy. Action programmes occasionally encounter active opposition, but more commonly the difficulty is insufficient interest. We have handy words like " indifference " or " apathy " to describe this circumstance. Apathy, however, is a negative term ; like the word " lazy " it

states what is not happening. But negative labels are not productive of insight ; they tend to obscure the positive, more dynamic, factors that contribute to inactivity.

Take the example of a programme of preventive medicine. Let us say it aims to teach well people how to stay well and to have people report for examination before they become acutely sick. Let us add that the community exhibits apathy toward the doctrine of prevention ; its members are stirred only when they are struck by severe illness. What motives does this apathy conceal ?

George Foster has enumerated some of the motives in his survey of selected health centres in Latin America. These include distrust, conviction that doctors are incapable of curing certain classes of ailments, inconvenience, resentment of censure for failing to abide by schedules and routines, apprehensions about the harmful effects of extracting blood samples, and shameful attitudes surrounding the admission of being weak enough to succumb to sickness.

But perhaps the most illuminating factor contributing to apathy is the difference in the definition of health and illness held by the medical agency on the one hand, and the community on the other. The medical proceeds on the assumption that good health is something positive to be maintained by positive measures ; illness is the absence of health. But the community goes on the assumption that disease is something positive, that it is the presence of something bad ; health is the absence of sickness. In this view " there is very little a well person can or ought to do to keep himself well ". There may also be a conception that good health is good fortune and that one should leave well enough alone ; one tampers with fate when one presumes to show concern with a satisfactory state of affairs.

It is probable that the negative definition of health and the fear of changing one's luck apply to many people in our own society, and that these implicit assumptions similarly impede the adoption of a " preventive attitude ".

Summary. Our rationalistic bias leads us to classify people as " reasonable " or " unreasonable ". But people are neither reasonable nor unreasonable in the abstract. By their own cultural standards their behaviour and beliefs are reasonable, by the standards of others they are unreasonable. To alter their point of view it is necessary to understand their point of view.

* * *

NOTE BY EDITOR : Dr. Paul is assembling case material to illustrate the significance of social and cultural factors in public health work. He would appreciate receiving communications containing material (informal, anecdotal or otherwise) that could be used to show how the success or

failure of a public health programme may be influenced by such things as : differences in social class, peculiarities of culture or of cultural values, cultural preconceptions held by technical personnel, unplanned repercussions of planned innovation. His address is : Dr. Benjamin D. Paul, Harvard University, School of Public Health, 695 Huntington Avenue, Boston 15, Massachusetts, U.S.A. Copies of such material would also be of great interest at the Clearing House for use by students of Community Development.

Film Production in Central Africa

IN his annual report for 1952/53 some interesting facts and figures are brought out by the Producer of the C.A.F.U., Alan Izod. Production has again reached a record output and has risen from 47 reels in the 1951/52 period to 50 reels. Of these, 14 reels (six films) were recorded with sound tracks. The complete figures for production by the Unit since 1st September 1948, when production started, are :

69 films, totalling 160 reels, in distribution.
4 films, totalling 13 reels, ready for distribution.
7 films, totalling 9 reels, completed shooting.
1 film, in production, of which 4 reels have been shot.
Total = 186 reels.

With regard to distribution Izod has this to say:

" *In Central Africa* the production of films is not in itself an end ; it is of importance only to the extent to which it supplies the right type of material in sufficient quantity for an adequate utilisation service. The value of film production therefore depends almost entirely on the quality of the distribution services which are available.

" In Northern Rhodesia the Unit's films have continued to be distributed through the Information Department Film Library, to its Mobile Cinemas and to a large number of other users who are owners of film projectors. At present there is apparently little use made of the Unit's films by the specialist Government departments ; the Unit is therefore attempting to promote this type of exhibition, in the belief that it will be a useful adjunct to the present distribution facilities.

" Very little information has so far been received from Northern Rhodesia about the efficacy of the Unit's films, but it is understood that a new evaluation system has recently been introduced, and it is hoped that a great deal of useful information will be available in future.

" In Nyasaland the Unit's films are being distributed in the same manner as in Northern Rhodesia, via the Information Department Film Library to a Mobile Cinema and to private owners of projectors.

" There has been one interesting and significant development. The Dowa Council of Chiefs decided early in the year under review to purchase a generator and 16-mm. projector for the purpose of showing films in the villages throughout the Dowa district. The Unit gave every possible assistance in this venture, including training the African Welfare Officer, as a commentator. The film programmes presented are composed chiefly of the Unit's films.

" It is understood that considerable success has already been achieved, and that the Africans of the district have readily co-operated in such matters as building special roads, bridges, and enclosures. The District Commissioner has given the venture his enthusiastic support.

" In Southern Rhodesia there has been a considerable development in officially sponsored distribution. At the 1st April 1952, the Native Affairs Department had one Mobile Cinema in operation—in Matabeleland and the Midlands provinces ; in August 1952, the second Mobile Cinema commenced operations in Southern Mashonaland and the southern part of the Eastern Districts ; as the year is ending a third Mobile Cinema has commenced operations in Northern Mashonaland and the remainder of the Eastern Districts. Thus it can be expected that in 1953/54 there will, for the first time, be coverage of all native areas in Southern Rhodesia. With three Mobile Cinemas, tours will not be frequently repeated, but this is a notable and very worth-while start. The Unit's films are the basis of all programmes.

" In addition, projectors and generators have been issued to the Provincial Native Agriculturists at Bulawayo and Umtali, and it is understood that another complete equipment will shortly be issued to another Provincial Native Agriculturist. These officers use the agricultural films produced by the Unit in support of their activities.

" The great success of the Mobile Cinemas has undoubtedly been due to the enthusiasm of the Mobile Cinema officers, and to the active support of the Native Administration and the Field staff of the Native Agriculture Department, particularly through attendance at film shows with their native staff, such as messengers and demonstrators."

" *Outside Central Africa.* The year under review has brought a remarkable increase in the interest of other territories and other users in the Unit's films.

" The success achieved outside Central Africa is of importance in at least two ways.

1. As revenue.
2. As confirmation of the efficacy of the Unit's films as educational media."

No fewer than 58 prints of the Unit's films were ordered by the Belgian Congo, bringing in nearly £1,500 in revenue. The Gold Coast with eight prints, African Consolidated Films and the South Pacific with five and four prints respectively clearly show that films can be usefully

employed outside the area for which they were made. It is an excellent reflection on the efforts of the Producer and his Unit.

Another interesting statement is the following extract from a report of Sir Oswald Allen, the United Kingdom Delegate on the Social Commission of the United Nations :

" The United Kingdom distribution of Colonial Films illustrating Community Development has become an annual feature. . . . The three film projects were *Citizen of Singapore, Youth Training in Togoland* and *Wives of Nendi*. The last film (made by the Central African Film Unit) was particularly apposite in reinforcing the thesis that among unsophisticated and primitive villagers local leadership, self-help and the simplest of techniques contribute more to the successful creation and establishment of community centres, than all the paraphernalia of imported technical assistance experts, fellowships, seminar and the like."

Izod concludes his report with a suggestion which the Colonial Film Unit considers has much to recommend it:

" It is strongly recommended that the possibility should be investigated of establishing a central film library of colonial films in London, probably financed in part from Colonial Development funds. Such a library would serve at least three purposes :

1. It would afford evidence to officers of each territory of the film production by the various film units in the Colonies.
2. It would stimulate the sale of films, to the benefit of all territories.
3. It would enable the Commonwealth Relations Office and the Colonial Office to demonstrate widely technical methods and practical advances made in the various territories. It is known that the Colonial Office is anxious to have prints of Central African Film Unit films for showing to the extensive and often influential audience which can be reached with films."

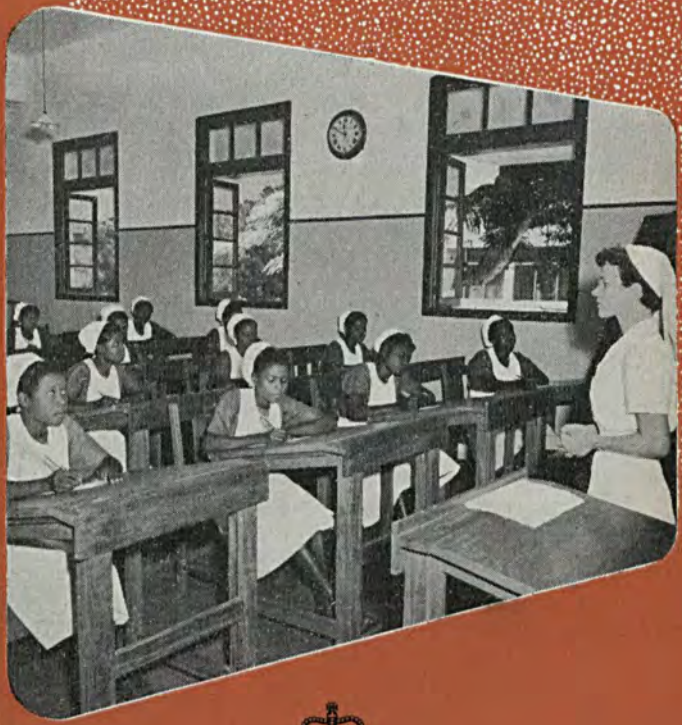
In forwarding the report, the Chief Secretary of the Central African Council remarks:

" Since it was set up only five years ago the Central African Film Unit has shown that the film is a most valuable, probably the most valuable, means of spreading information amongst the backward peoples of Central Africa. As this is the Unit's last annual report to be issued under the Council's auspices, it is desired to place on record that results would not have been achieved so strikingly or in so short a time if all the members of the Unit had not possessed ability and great enthusiasm coupled with a willingness to work long hours often in uncomfortable and uncongenial surroundings."

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Colonial Cinema



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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

WITH the culmination of another year we wish all our readers a happy and prosperous 1954. The C.F.U. are now on the last lap of a course which started many years ago, and with the coming of 1955 we will have accomplished a lot of what we set out to do. There is still a great deal of spade work remaining to be done, not so much in British Colonial Territories, but elsewhere in the world, and this was very forcibly proved in the recent Seminar which was organised by UNESCO in Sicily in September of this year. Details of the Seminar and some of the resolutions are included elsewhere in this edition of COLONIAL CINEMA. It may be that, as a result of these resolutions, the experience of the C.F.U. will not be filed away in a cupboard and lost for good, and we sincerely hope that part at least of our staff will be given an opportunity to carry on elsewhere the excellent work which has been done, both in London and in the Colonies, of developing the production of educational films and filmstrips. In saying this we are merely indulging in a little wishful thinking of our own.

On September 30th the Duke and Duchess of Kent paid a private visit to the C.F.U. for the purpose of seeing a film on Their Royal Highnesses' visit to Malaya, Sarawak and Borneo. Sir Charles Jeffries, representing the Colonial Office, was present with Mr. Sullivan, the Press Officer from Malaya House. A copy of the film was later presented to the Duchess of Kent by the Federation of Malaya.

We recently saw a rough assembly of a Sports Instructional film made by the Nigerian Film Unit, and were most impressed both with the quality and contents of this excellent film. A qualified athletics Coach stated that it was the best film of its kind which he had seen. The subjects dealt with are the high jump and the sprint. We strongly recommend it to anyone interested in these subjects and sincerely hope that the Nigerian Film Unit will produce another one on other aspects of athletics.

UNESCO have made arrangements whereby the Educational Foundation for Visual Aids are to act as agents in the United Kingdom for the receipt of all Unesco Coupon orders for filmstrips and all other visual aid material except cinefilms. The Educational Foundation will thus act in a parallel capacity to the British Film Institute, which is the channel for film orders, and the Scientific Instrument Manufacturers' Association, which deals with equipment. These new arrangements cover *exports* only of filmstrips, and it is not possible at the present time to import foreign filmstrips, etc., into the United Kingdom and pay for them with Unesco Coupons. Filmstrip producers and others who receive foreign orders, for which payment in Unesco Coupons is requested, are asked to communicate with the Educational Foundation for Visual Aids, 33 Queen Anne Street, London, W.1.

The Article entitled "Time Lapse Photography", by Mr. Fajemisin, was written after he had completed an advanced course on photography with the Shell Film Unit. We had hoped to include an up-to-date article on film production in Northern Rhodesia, but, as the future of the Film Unit is now under review and possible reorganisation, it has not been possible to do this. We have, however, extracted some information from last year's annual report. Mr. Nell, who is in charge of the Northern Rhodesian Film Unit, is at present on leave and his ever popular "Spotlight" series is still receiving wide distribution with newsreel companies.

Our front cover comes from the Gold Coast filmstrip, "Nurses in Training".

UNESCO Seminar in Sicily

By W. SELLERS, O.B.E., *Producer*

AN international seminar on the use of visual aids in fundamental education organised by UNESCO was held in Messina, Sicily, from August 31st to September 26th.

More than 25 nations and a number of international organisations, including the World Health Organisation, Food and Agriculture Organisation and the South Pacific Commission, were represented.

Mr. Ross McLean, head of UNESCO's Films and Visual Education Division, was in charge of the seminar.

The general purpose of the month-long discussions by leading experts and official representatives was to make a thorough study of the application of visual aids in all aspects of fundamental education, including economy and resources ; agriculture and forestry ; health ; the family and community life ; vocational training ; handicrafts ; co-operation and audience research. A study was also made of the production and use of visual aids material and of the training of persons working in the field. Still another subject discussed was the use of visual aids, especially films and filmstrips, in literacy teaching and in the teaching of (second) languages.

The Colonial Film Unit was well represented both by personnel and material. The Producer read a paper on Film and Filmstrip Production in the British Colonial Territories. Norman Spurr, now Film Research Officer in Tanganyika, and Gareth Evans, now with the Shell Film Unit in Cairo, both contributed papers on Film Utilisation and the Training of Technicians respectively. In addition the Producer was Chairman of the meetings and discussions in the Production Group, and Norman Spurr acted as reporter for the Film Utilisation group. There was a noticeable absence of field workers from the British Colonial Territories, which was a great pity, particularly as there is so much fundamental educational work of one kind or another going on at present in these territories. Mr. and Mrs. O. Waterfield represented Nigeria and both made valuable contributions during discussions on making and using filmstrip. When requested they promptly responded by making a filmstrip of a " flannel group " on the spot.

More than 300 films and filmstrips from 60 different countries were viewed by participants and discussed with regard to their usefulness in Fundamental Education. Colonial Film Unit films were very much in evidence and were favourably commented upon. Many were selected as suitable for use by other countries and are likely to find a place in the proposed international film library, the organisation of which is not likely to be long delayed.

The majority of the participants were experienced field workers and although each had a valuable contribution to make all agreed they had benefited most from the experiences of others and from the general exchange of ideas and techniques. It soon became obvious that an international Seminar of this kind was long overdue.

Three two-hour sessions each day were not sufficient. Discussions starting over the breakfast table would continue throughout the day and well into the night. It was not unusual to find groups still viewing and discussing educational films well after midnight. Such was the enthusiasm of all concerned. The final report of the Seminar will contain many important recommendations which, when adopted, will go a long way to assist and speed up the work of fundamental education. Further articles will appear dealing with some of these recommendations and other aspects of the Seminar.

On Mount Everest with 16 mm. Film

described by THOMAS STOBART, F.R.G.S., *the official cameraman*

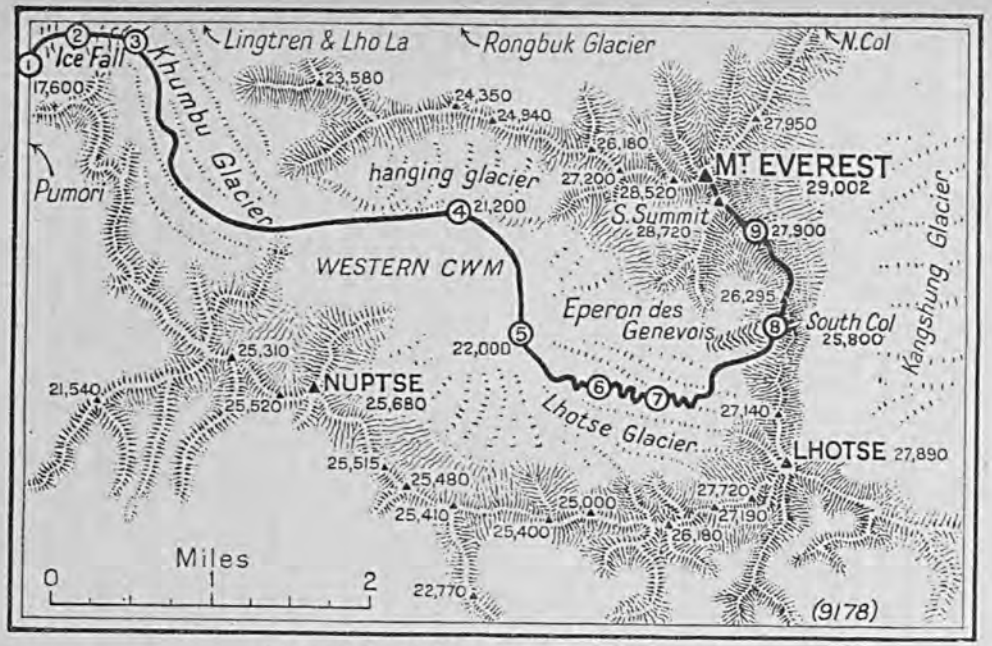
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from the British Monthly Journal FILM USER

Few men were better qualified than Tom 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 (" The White Continent " was the result) and in 1951 and 1952 he filmed in Central Africa and Central Australia. Mr. Stobart learned to use film with the Dartington Hall Unit, and in 1941 he was in charge of training films in the Indian Army. From 1946–1949 he was a producer at Dartington Hall. More recently he has specialised, between expeditions, in photo-micrography.

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 35-mm. Technicolor " blow-up ". All the original material, however, was shot on 16-mm. Kodachrome at sound speed.

We took six 16-mm. cameras : two Bell & Howell 70DLs. and four magazine-loading " Auto-Loads " made by G.B. Equipments. All my filming was done on one of the 70DLs., but it seemed advisable to take a spare because on a previous expedition I had dropped one over a



" The 16-mm. Cameras went as far as Camp 8 "

(*The Times* Copyright reserved by the Himalayan Committee)

150-ft. 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 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 precautions 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 lb. 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 16-mm. cameras behaved well ; only once on the expedition did something seem wrong.

Cameras in Bed

During the climb, I carried the 70DL 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 ultra-violet 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 rarely that the camera had to be stopped down below f/11 at 24 frames per second.

I shot my first scene in the garden of the British Embassy at Katmandu, when we were meeting our Sherpa porters. During the march towards the peaks, which lasted for 17 days, I filmed the daily routine. There was some magnificent scenery on the way—flowering rhododendrons and magnolias—always against a "backcloth" of enormous peaks.

Local Colour and 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 acclimatising 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 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 ft. of colour film in a day—enough to make, perhaps, a minute's running time in the final film. Filming made me rather unpopular on the ice fall ; it was dangerous there and everyone wanted to move on as quickly as possible.

At Camp 3, just outside the Cwm at the top of the fall, I filmed a snow-storm 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 Cwm, at more than 21,000 ft., 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 in 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 ft., 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 70DL 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—even a few pounds of extra weight might spell the difference between success and failure—George Low carried the Auto-Loads up the Lhotse Glacier and exposed some 16-mm. Kodachrome on the South Col at nearly 26,000 ft. 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 70DL.

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 70DL, 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 sequence.

Film in Northern Rhodesia

From the 1952 *Annual Report*

THE biggest development of the year in the Cinema Section of the Information Department was the launching of "Northern Spotlight", a territorial magazine programme of full 35 mm. Five issues were distributed during the year. It is a sound film which circulates in commercial cinemas throughout the two Rhodesias and Nyasaland. A copy of each edition was also flown to the United Kingdom where five items from "Northern Spotlight" appeared in the commercial newsreels.

Seven 16-mm. documentaries were completed by the unit during the year, dealing with such subjects as fishermen of Lake Bangweulu, locust control, pine growing in Northern Rhodesia, anti-rabies control and forestry in Northern Rhodesia. Three other 16-mm. films were still in production at the end of the year, as was a travelogue, entitled "Land of the Rivers".

The operation of cinema vans throughout the Territory had been handicapped by shortage of spare parts and staff, but the position eased in 1952 and in November six out of seven units were working.

During the year 150 new films were added to the Library, excluding the regular weekly copies of "British News". A total of 158 exhibitors hired films and 9,424 reels of film were dispatched. In addition a total of 120 shows were given by the headquarters staff during the year to various organisations and individuals who made private bookings. In March the Cinema Section moved into new offices which contain a departmental cinema seating thirty-seven people and equipped with the latest types of 35-mm. and 16-mm. projectors.

Commercial cinemas in Northern Rhodesia, totalling ten, receive their feature films from a South African organisation. These cinemas are all on the line of rail, e.g., Nkana, Kitwe, Mufulira, Chingola, Luanshya, Ndola, Lusaka, Broken Hill, Chisekesi and Livingstone. At the

outstations the supply of films is largely maintained by the Cinema Section of the Information Department. No film companies operate in the Territory. The only production at present is undertaken by the two Government organisations, the Information Department Unit and the Central African Film Unit.

[The Northern Rhodesian "Spotlight" series has proved very popular and readers may be interested to note the wide distribution which they have received through the Central Office of Information—Ed.]

Distribution of "Spotlight" Series

	ITEM USED	
1951		
March	New Rhodesian Chief Elected	All five British Newsreels. Holland—3 Newsreels. France—2 Newsreels. U.S.A.—1 Newsreel. B.B.C. Television Newsreel. British News No. 562.
Sept.	Central African Federation Meeting.	British Paramount News.
Dec.	Central African Federation Meeting. (Colonial Review of the Year.)	British News No. 604.
1952		
May	King's African Rifles leave for Malaya.	British News No. 625.
	King's African Rifles leave for Malaya. (Colonial Review of the Year.)	British News No. 656.
Aug.	New £750,000 Hospital for Northern Rhodesia.	British News No. 638.
	Colonial Minister of State in Rhodesia.	British Paramount News. B.B.C. Television Newsreel. British News No. 640.
Sept.	Mr. and Mrs. Attlee in Northern Rhodesia.	B.B.C. Television Newsreel.
Dec.	African Chief Benefits his People	British News No. 653.
1953		
April	War on Locust Plague	British Paramount News. B.B.C. Television Newsreel. British News No. 672.

Make Some Yourself

GEORGE LOMAX *describes how to set about Creating a Simple Instructional Film*

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MANY homes possess a bicycle and a bicyclist. Let us use them as the basis for an exercise in film continuity and construction. Suppose we have an audience that is completely ignorant as to how to mend a puncture in a cycle tyre. We want the film to be of such a character that complete tyros, after seeing it, could go to the nearest bicycle and mend a puncture in one of the wheels. Also we want to rely as much as possible on pictures and movement and as little as possible on words.

No Time-Wasting

The first problem is that of timing. However slickly a cyclist mends a puncture, a film made by turning the camera on the subject all the time the repair was proceeding would be boring, and almost uninformative. So we have to make our film so that all wasting of time on inessentials is eliminated, yet we must not give a false sense of timing to the operation when seen on the screen.

We have to ensure that during every moment the audience is able to see clearly that part of the subject which is significant at each particular moment. Also, the successive scenes and movements must flow into one another so that the audience obtains a feeling of continuity of interest and information. All this means planning.

The parts of the subject involved will be : (1) the surroundings in which the action takes place, (2) the bicycle itself, (3) the punctured inner tube, (4) the tools and materials for repairing, and (5) the person or persons doing the job.

Suggested Treatment

A cycle standing beside a kerb. Two people enter in conversation. The owner notices that the tyre on the front wheel is punctured. While he is examining it his friend undoes his saddle bag and takes out the puncture outfit and the tyre levers. The owner turns the cycle upside down, partly removes the outer cover and brings out the inner tube, traces the puncture and mends it with the assistance of his friend. The inner tube and cover are then replaced, the tyre inflated, the cycle brought upright, the tools repacked and the two go their respective ways.

All very simple, isn't it ? Let us see what problems there are. First of all, where are you going to stand your cycle ? Against the wall,

beside the kerb, facing towards the camera, or what ? I suggest you place it as if the camera is looking at it from near the middle of the road and that the cycle is propped against the kerb facing across the camera towards screen right. This has several advantages. There is a natural tendency among Western people to regard action as taking place from left to right, so the position will appear natural. Being in the gutter the cycle will stand clear and well defined, free from obstructions. The two persons can enter from screen left and move to right, and ordinary custom will decree that they walk on the pavement and therefore on the other side of the cycle from the camera.

If the cyclist mounts and dismounts he will still be on the other side of the cycle, while the friend will naturally stand back a little. This brings them into a good position for the ensuing action, so that the friend can stand near the saddle while the cyclist goes round to the head of the machine to examine the damaged wheel, and so on. We will put it into simple script form.

1. M.L.S.—Looking across a quiet street with houses in the background. A bicycle is seen propped against the kerb facing screen right. A cyclist and friend stroll in from screen left, stand talking for a moment. Business of farewell then cyclist starts to mount and ride off, but immediately stops and starts to dismount.

2. M.S.—Cyclist dismounting, resting cycle against kerb, goes round to front of machine and squats down by wheel, feeling nearly flat tyre and looking over shoulder (screen left) towards friend (off screen).

3. C.S.—Cyclist's thumb squeezing into nearly flat tyre (to cut into scene 2).

4. M.C.S.—Cyclist's head, turned towards friend as in scene 2, telling about the puncture.

5. M.S.—F at rear of cycle, answering C while undoing straps on saddle bag.

6. C.S.—Head to F. to match scene 5. (Identifies F and also masks the end of the action in scene 5 to avoid time wasting.)

7. M.L.S.—F is taking out tools from the bag, then steps back as C goes round behind him, leans forward over the cycle, grasps frame and inverts machine, carries it to rear of pavement and stands it against the wall or fence with the front wheel still facing screen right. F hands him the tyre levers and he starts to get the cover off. F squats down to lay other items on pavement near front wheel.

8. M.C.S.—Head, shoulders and hands of C showing him starting to lever off the tyre.

9. M.C.S.—Head and hands of F laying the other items on pavement.

10. M.S.—C pulls the last part of the inner tube out from the cover and starts to unscrew the valve.

11. C.S.—Hands, screwing off the valve and pulling out the rest of the inner tube.

(Note how 7 and 8 show us only the beginning of the action of levering off the tyre, but make it clear to the audience what is happening. Scene 9 has been introduced by the action in 7 and, while still covering the time being taken to get the cover off, also familiarises the audience with the general appearance of the repair outfit, etc. Scene 10 gives sufficient indication of the next stage of the proceedings and leads up to the showing of a more complicated procedure in scene 11.)

12. M.S.—F removing pump from cycle and screwing in connection. He offers it to C who is screwing valve on to free tube. C screws on connection, F takes a few strokes with pump.

13. C.S.—Pump with connection and valve, and part of tyre showing pulses as air goes in.

14. M.S.—F removes pump and C passes tube through his fingers, straining rubber to stretch it with his thumbs to reveal hole. He stops and holds tube to his cheek.

15. B.C.U.—Thumbs straining tube and showing hole (to cut in to scene 14).

16. C.S.—F's hand taking sandpaper strip from box (or lucifer, if it is preferred to show this method of cleaning tube).

Now, to give you some exercise in scripting, I am not going to finish this script. What you have to do is, neatly, to get the patch on to the tube, prepare it for replacement in its cover, get the tyre inflated, get the cycle upright, get the pump back on to its two hooks on the cycle frame, get the levers and repair outfit back into the saddle bag, and get C on to his cycle and away.

The foregoing has been worked out in detail and I do not suggest that it is the only or even the best way to treat the subject. But do remember that I said we were going to try to make a fully explanatory film for a complete tyro.

I suggest you look around for some other homely chores and attempt to analyse them on paper in the same way.

These are the meanings of my terms. L.S., Long Shot. M.L.S., Medium Long Shot. M.S., Medium Shot. M.C.S., Medium Close Shot. C.S., Close Shot. B.C.U., Big Close Up. My Medium Long

Shot is far enough from the subject to include the cycle and both the people in the picture with not too much room to spare. A B.C.U. shot covers just enough space to accommodate the actual cemented area on the tube, the tacky patch, and the extreme tips of the operator's fingers, with room for the patch to be lowered into position and pressed home.

Of course, the technique could be interpreted in a variety of different ways. If the mere fact of the puncture were needed in a story film as a delaying device, for instance, it could be done in three shots : a C.S. of the flat tyre, a M.S. of the cyclist getting off to inspect it and then, quite a good bit later in the film, a M.S. of the cyclist removing his pump from the fully repaired and pumped-up tyre, placing the pump on his cycle frame and pedalling off. There is an infinite variety between the two extremes of treatment.

Some Reflections on Good Commentating

By GEORGE PEARSON, O.B.E.

THE Commentary can profit in certain respects from examination of the structure of stage dialogue. The forward flow of stage-action is carried by dialogue on an undulating curve of rising emotional interest. Every stage scene holds moments of special emotional interest ; the peaks of interest increase in intensity. Between the peaks the curve drops but again rises to the next peak. This process continues till climax is reached.

Also, the dialogue injects pointers indicating, subtly, approaching events, thus arousing expectations the good play in due course satisfied. . . . And, further, good dialogue spotlights a dramatic entry.

Images to be effective must be the expression of *feeling*, the more exact the better. The worst fault in their use is to use them mechanically, conventionally, *frigidly*. This is the vice of the worst kind of journalistic writing and stump oratory—the use of *metaphors which have lost all freshness and vitality*, which are kept in stock, ready for use on every occasion.

The Commentary to the screen picture must fulfil certain elemental conditions, such as conciseness, clarity, economical use of screen-time, and avoidance of that hall-mark of the weak commentator . . . duplication in words of that which the pictures tell with perfect clearness visually. The aim is amplification and illumination . . . and the ideal, ambitious but splendid, is the arousing of audience imagination to the full *implications* of the visuals.

In many respects these fundamentals apply to stage dialogue as it is applied to stage action. But the peaks of stage action are emotional, whereas in screen documentaries they are peaks of *interesting information.* They do not arouse strong feeling, but rather *thought* and imagination.

Yet the technical attack should be similar. The writer of the commentary should divide his screen material into sequences . . . then *discover in those sequences the points of special interest.* These are the peaks of his undulating curve-flow. His words should be designed to carry the audience mind *towards each peak* . . . then to fall again, only to rise towards the next strong interest peak.

Thus he will always be slightly ahead of the pictorial peak-appeal, which pictorial appeal is now greater since it satisfies.

Also he should by skilful phrases indicate other vital things ahead, thus arousing a *suspenseful desire* in the audience mind. Hence the commentary like the stage dialogue ever impels the audience onward with an increasing interest that is never permitted to weaken. The entry of interesting characters can be " spotlit " in the same way that stage dialogue focuses such . . . for example . . . in Agricultural School, the sequence of the Scholars' arrival offers opportunities to spotlight the peak-moment of the Headmaster at his desk. Some moments before this appears the commentary could draw attention to the number of scholars . . . " such must surely need wise control ". Again, a little later, it remarks on the orderly yet free atmosphere of the entry to the cloakrooms . . . " again this is a school working under good influence " . . . and so the first time the Head is revealed he *satisfies a provoked desire to see him* . . . surely this is neater than leaving him to appear as though by accident. Such attention to the curve from peak to peak with pointers that aim at the peak, is surely better than one that does no more than follow, however clearly, the screen visual flow, and borrows nothing from a stagecraft that is the product of two thousand years experiment.

Time Lapse Photography

By A. A. FAJEMISIN

LIKE other branches of knowledge, photography has contributed quite a lot to civilisation. It has helped to expand the knowledge of man. X-ray, for instance, has exposed the innermost part of man and any injury, fractured bone or disease in any part of the body is detected and treated. Photography has been used in industry to promote efficiency and it has helped in the discovery of new methods and techniques. It has helped in laboratories to discover the reactions of

certain chemicals over certain bacteria. It has linked one nation with the other by way of films, the latest medium of which is Television. In the field of Education, documentary films have interpreted the ideals and culture of one nation to another and have transformed less informed people to a well-informed nation.

Like any other profession, photography has its own specialisations. If we look at the screen for a moment, we remember that many films have been made in special ways and with special techniques. Tiny objects have grown very big and out of proportion to their normal sizes, while some have zoomed from tiny diagrams to huge factories. Cartoonists draw their pictures on paper, but these have been turned into moving objects on the screen. This has been done by special techniques classified as animation and optical processes.

There are films which show the laying of an egg and the eventual hatching into a chicken. Others have seen the growth and development of worms and insects, their attack and destruction to lives and plants. This also is another branch of photography known as photo or cinemicrography.

Many have seen, on the screen, how seeds have grown and blossomed into flowers in 1 to 3 minutes whereas it may have taken between 60 days to 180 days for them to complete their growth and development under normal conditions. It has been possible to conserve time and space to show the complete processes of growth over a period of about 6 months in a few minutes.

It is this process of time and space conservation that I would like to discuss in this article.

When time and space are conserved together photographically to obtain a quick result (as pointed out in the case of flowers mentioned above) the technique used to obtain such results is known as Time Lapse photography. Research laboratories have used this technique to study the growth and health of plants and the effect of rust on metals.

It is a technique in which a series of individual shots of either the growth of a plant or seed, or the effect of certain properties over others, have been photographed over a long period of time which makes otherwise invisible movements or effects become visible when the passing of time is speeded up.

These changes or movements or effects take place at such a very slow rate that it is imperceptible by the human eye.

Where the results or effects take place within a short period of time, between 1 hour and 6 hours, it may be possible for a cameraman to line up his camera on the subject and follow the changes that take place by taking individual pictures at regular intervals with the aid of one-picture-a-second mechanism on his camera.

There are many subjects, however, which require days, weeks or months to undergo any changes, and these require more than human patience to photograph. Changes are bound to take place in them during both day and night. They therefore require a means whereby a timing mechanism pulses at regular intervals, which will ensure the taking of the series of individual photographs needed to record the subject. But the intervals at which these impulses or supplies are generated must be governed by the determination of the following four facts :

(1) The length of time the subject is required to stay, for study, on the screen.

(2) The footage of film required to cover the period in which the results or changes in the subject run on the screen. This can easily be determined by multiplying (1) above by the number of frames per second at which projection takes place. (24 frames per second is the standard.)

(3) The period in which the desired changes in the subject take place. In the case of a plant, it may be 5 days, 2 weeks or 2 months. This is a very important period and a very patient and careful study of the period is essential. The success or otherwise of the experiment depends on the information gathered from this study. Although very careful study of this period may have been made and very useful data collected to encourage or start on the preparation to photograph, it is possible that a fraction of miscalculation or unforeseen circumstances do occur which tend to disorganise some of the finely laid plans. It is not unlikely that during the period when changes in the growth of a plant is being studied the temperature remains at between 65° F and 70° F, but during filming the temperature may rise from about 65° F to 100° F. This results in acceleration in growth and a definite shortening of the period. All these must be calculated and allowed for before a start is made.

(4) After the above three facts have been established and determined, the next important thing is to work out at what regular intervals must these individual photographs be taken. Granted that we are photographing the growth of a plant and from the foregoing three facts we decide that it takes 5 days for the plant to grow to the height that is required and that 180 ft. of 35-mm. film would be used to obtain our objective, then 36 ft. of film must be exposed in a day. Since plants grow during both day and night, exposures must, therefore, be made all round the clock. In 24 hours, 36 ft. of 35-mm. film must be exposed, in other words 1½ ft. of film in one hour or one frame every 2½ minutes.

To be able to obtain these pictures at regular intervals over this long period, we need the generation of impulses at regular intervals. This mechanism consists of a time switch, sequence switch, other switches, 230V AC motors, and a camera equipped with single-frame mechanism.

When this equipment has been assembled or installed, it is important to provide for a means whereby uniform quality and consistent exposures of the subject under the same conditions, during both day and night, are obtained. It is therefore necessary to build a shed with two movable side shutters over the plant or subject. These shutters should be movable mechanically to close while exposures are being made and open after. Inside the shed lights are provided to illuminate the plant or subject during exposure. These are so wired that the shutters operate the switches into ON and OFF positions when they close and open. While the closing of the shutters allows for exposures to be made to conform with exposure made during night, the opening of the shutters allows for light and air, which plants need for their growth, to reach them.

The time switch is a mechanism operated either by a mechanical clock or synchronous electric clock movement. It is controlled by discs with a number of teeth or pins. These discs vary from 1 tooth a disc to 30 teeth a disc. They allow exposures to be made from 30 a minute to 1 exposure a day. When the time switch is thus controlled it closes contact at regular intervals and sets the sequences switch in operation. The sequence switch is a shaft carrying a number of cams. These cams are connected to other switches which they operate to start the different parts of the equipment.

Recently, I have been studying this technique under one of the most modern and scientific picture companies in Europe—Simpl Ltd., 1 Lambeth High Street, London. The experiment photographed was maize. It is the story from the time the seed is sown until it grows into a plant 6 in. high. This experiment is sponsored by a company to study the possibilities of the growth of maize in Europe, and if found satisfactory, to spread the knowledge gained from it so that its cultivation can be undertaken on a large scale.

The planning and erection of the equipment was under the direction of Mr. R. McV. Weston, M.A., F.R.P.S., F.R.M.S., F.B.K.S., who also photographed the growth of the plant. A 35-mm. Debrie Camera equipped with single-frame mechanism and mounting a 100-mm. lens was used to obtain the pictures. It is an old model camera but the main features remain the same in the new models. The whole equipment used to photograph this experiment is a complicated one, as I have been describing above. It consists of a time switch and a sequence switch with a shaft which carries six cams. To these cams are connected six mercury switches to operate the other parts of the equipment. To connect the time switch to sequence switch is a 230V AC motor geared down to rotate the shaft of the sequence switch one complete revolution in 30 seconds. During this time its six cams start six mercury switches

which operate, at different alternate short intervals, the other parts of the equipment.

The seed is sown in special soil which has been prepared by soil experts. It is contained in a wooden box with one of its four sides made of Perspex to allow the camera to watch and photograph its growth. The finished film on the experiment was to show on the screen for about 2½ minutes; 225 ft. of 35-mm. film was used to photograph the growth.

Investigations and studies of the facts about the growth revealed that, under normal conditions, it takes ten days for maize to grow to a plant 6 in. high.

Since photographing was at round the clock, the 225 ft. of 35-mm. film was exposed at 22½ ft. in a day of 24 hours. In other words, 360 frames a day or one frame every 4 minutes.

When the operation of taking a photograph starts, the time switch closes contact, and the 230V AC motor starts to rotate the shaft of the sequence switch. As it rotates, the first cam operates the first mercury switch and the AC/DC motor starts and pulls the shutters to the closed position. As they move along on their rollers and tracks, they operate into ON position the mercury switch which controls the illuminating lights that are in the shed. In the meantime, another cam operates another mercury switch to close contact and start the motor which drives the camera so that the exposure is made. After the exposure, another cam operates another mercury switch to close its contact which operates a relay that reverses the movement of the AC/DC motor which pulls open the shutters. As they open, they tilt the switch which controls the illuminating lights to break contact and the lights are off.

Picture No. 1 was taken three days after the seed was sown. Very little change has taken place, but five days later, in Picture No. 2, a noticeable change can be observed. After ten days, in Picture No. 3, quite a lot has been learnt of the plant.

The film, which takes ten days to make, runs on the screen for 2½ minutes.

From the foregoing, we realise the possibilities of Time Lapse photography: its potentialities and the different ways it can help mankind to solve certain problems. From the experiment described above, Time Lapse has helped to open for study one of the secrets of nature.

Today, when pest infestations are having disastrous effects on plants and fruits, when different other things happen which contribute to the deterioration of the quality of seeds and seedlings, the power of Time Lapse photography could be harnessed to study the problems and an effective war waged to bring them under control. It could also be used in many other ways to fight against those that destroy food and crops.

CANADIAN ARTIST TRAINS INDIANS TO PRODUCE

Low-Cost Teaching Aids

COSTS of producing filmstrips, posters and other visual aids to large-scale education campaigns have been cut by methods introduced in India by a United Nations Educational, Scientific and Cultural Organisation team.

The team, consisting of Norman MacLaren, Canadian animated-cartoon artist, and Adward Ardizzono, London painter and author, spent eight months in India on the request of the Indian Ministry of Education. With the aid of two Indian experts, they trained Indian artists, educators, draughtsmen and photographers in low-cost techniques of producing educational materials, conducting courses for 40 students from all over India in Delhi and in Mysore.

One of their innovations consisted of producing filmstrips (the modern version of glass slides) simply by engraving directly on to raw film, by-passing the use of cameras to copy artists' drawings.

In all, Indian students produced 22 filmstrips by this direct engraving process, 12 strips by photography, 10 short animated cartoon sequences, 15 silk screen posters, 52 wall stencils and 14 pamphlets.

Interviewed in Paris upon his return from India, Mr. MacLaren explained that the process of engraving filmstrips involves nothing more than a strip of exposed film (discarded 35-mm. motion picture film is quite suitable) and a cutting tool—which, in India, consisted either of a gramophone needle inserted into a piece of wood or a *nahani*, the instrument used by Indian barbers for trimming fingernails.

Artists copied their designs directly on this black film in one-sixth of the time usually required to produce a filmstrip negative. This process is the same technique first tried by Mr. MacLaren in 1949 with artists in China. Once completed, these engraved filmstrips can then be coloured before the negatives are printed in quantity.

The wall stencils developed by the UNESCO team at Mysore, where it worked with the Mysore State Adult Education Council, are another example of simple educational methods.

A library of stencils of figures and objects used in teaching lessons in better living was created for the use of village education workers in their campaigns. With the walls of houses used as display surfaces, paint is merely sprayed over the stencils with nothing more complicated than a converted "flit gun". These wall pictures, which can be produced in as many colours as required, are effective substitutes for posters when a teacher is confronted by a problem affecting only one particular village.

Mr. MacLaren is now returning to Canada, where he has been director of animation for the National Film Board for the past ten years.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

THE Colonial Film Unit has now only twelve months to go before "The End" appears on the screen, and the present Editor, being a newcomer and who has had very little to do with what the Colonial Film Unit has accomplished, is in a good position to record some of its achievements. During the passage of fifteen years, of which six were during World War II, the Unit has been responsible for the formation of the film units which now exist in the Gold Coast, Nigeria, Kenya, the West Indies, Mauritius and Cyprus. The fact that no comparable organised film units of a similar kind exist in Uganda or Tanganyika has always been a source of disappointment and repeated efforts have been made to try to make some progress in this respect in these territories. In January 1949, two units, a 35-mm. and a 16-mm., were sent to East Africa with the purpose of seeing whether it would be

possible to operate a 35-mm. unit on a regional basis and one 16-mm unit in each of the three Territories. The East Africa Governments were fully informed of the experiment and gave their full support and co-operation. Just over a year later, in April 1950, the unit withdrew from East Africa, and the idea of a 35-mm. unit was abandoned by the East Africa Governments as being too expensive. Both in Kenya and Tanganyika 16-mm. units were set up by the respective Governments. Several times since then the three Governments have been approached about setting up a central training school but, for one reason or another, it has never been found possible to get one going, which is a pity because, with only one exception to prove the general rule, whenever Governments have sent representatives to the Colonial Film Unit's training schools, territorial units have resulted and these have all functioned exceedingly well. Apart from these organised schools courses of instruction have been arranged for a large number of people at the Unit's Headquarters in London.

Those territories whose requirements were of a less ambitious nature were not forgotten and a scheme, whereby equipment and film stock were issued on loan to those territories, was launched. It was known as the " Raw Stock Scheme " and although it has not been so spectacular as the other ordinary training centres have been, a lot of good has resulted to a lot of territories. As a result of this scheme part-time production units exist in Sierra Leone, The Gambia. It must not be forgotten, however, that the Raw Stock Scheme originated in West Africa in Nigeria and the Gold Coast in 1942, and was a very great factor in promoting the keenness for filming which was afterwards further developed by training schools. The Producer has always attached the greatest importance to the Raw Stock Scheme which started as a temporary measure during the war and developed into something very worth while.

The Raw Stock Scheme is still operating in the Leeward and Windward Islands, Bahamas, British Honduras, Malta, Somaliland, and Sarawak, but will automatically cease in March 1955 when the Unit closes down.

Although quite a lot of emphasis is placed on films, the Colonial Film Unit has always recognised the need to develop the other media of visual aids, and has been concentrating during the last two years on the production of filmstrips. The Colonial Film Unit has made mistakes but it has really accomplished what it set out to do—that is to say, to bring the knowledge of film production to the Colonies. It has never advertised its own successes, in fact in the opinion of the writer it has been far too modest about its achievements. It has not been an extravagant venture and one of the things which the Unit has proved is that 16-mm. films of a really good quality can be made at a very reasonable cost. There has been no room in the policy of the Unit for extravagant ideas and if at times criticisms have been levelled at the Unit, nobody

can accuse it of wasting the taxpayer's money. In the remarkable time of just under ten years (the war years excluded) the Colonial Film Unit has finished most of what it set out to do and out of a sum of £250,000 originally allocated to it for this work, a substantial sum of money will be returned unspent when it closes down.

Colonial Cinema will continue to be produced until next March, and it has been decided to reproduce in the next four numbers, some of the more important articles which have appeared from time to time since the magazine first started in December 1942, so that they will all be contained in one volume. In consequence there may be little or no space left for editorials and this may well be the last one to appear.

What Will It Cost?

Dear Wye,

I cabled you earlier today giving you the estimated capital and recurrent expenditure for equipping and staffing two 16-mm. and one 35-mm. film units for Zedland. I enclose herewith a breakdown of the estimates from which you will see I have not made provision for any headquarters staff. The reason for this is that I strongly advise against employing a script-writer and/or editor to assist the Cameraman Directors. In our experience such an arrangement tends to lead to lengthy discussions and quite often differences of opinion which retard production considerably. Far better to employ Director/Cameramen capable of writing their own scripts which after approval can be photographed and the films edited to cutting copy stage by the same technician. It is then that a film can be projected for approval by the sponsors and, if necessary, adjustments made before proceeding with final titling, matching of original material and printing of show copies and sound striping. The finishing of films after the cutting copy has been approved is quite straightforward but rather exacting in nature and, of course, the services of a good film laboratory are essential. It is the kind of work which the Director/Cameramen can be relieved of to advantage by arranging for all films to be finished centrally. It is the kind of work an African could be trained to undertake, but in the early stages or until you have a suitably trained "local" I suggest advantage be taken of the technical services available at the Colonial Film Unit in London at the very low cost of £10 per reel. Provision for this has been made in the rough estimates submitted.

You will see I have included under capital expenditure two production trucks for the 16-mm. units. These are in effect mobile workshops which enable the directors to do all the work of editing their films in the field without the necessity for frequent and sometimes prolonged visits to headquarters for this purpose. The type of vehicle I suggest

is the Austin three-way similar to your new cinema vans. Fitted with a 3 K.V.A. generator there is ample power to provide sufficient flood lighting for ordinary interior filming and, of course, power is available for the technician to project his rushes and films in various stages of production. There is sufficient seating accommodation in the vehicle for four people (two in front and two on an interior couch). It is very useful on occasions for a director to be able to put his film together and try it out at the cutting copy stage on a rural audience and if necessary make adjustments in editing on the spot. Part edited films can be put away and work on them resumed whenever opportunity occurs. You may consider the initial cost is rather high but I strongly recommend the use of production vehicles of this nature and feel sure you will find them a good investment.

The vehicle for the 35-mm. unit could be a Land Rover or " Estate " car or even a normal saloon car. You will notice I have made provision for transport cases for the 35-mm. camera equipment. These I consider essential whatever vehicle is used. I note that only newsreel and T.V. coverage will be filmed by the 35-mm. unit so no provision has been made beyond the rough editing stage. Later you may wish to use the stories filmed at greater length in a 35-mm. Zedland Newsreel for use in commercial cinemas and have 16-mm. reduction copies made for use with the cinema vans. If you wish to have an estimate for producing such a reel with full sound please let me know. You already have a new 35-mm. Newman Sinclair camera so I have omitted this item in the estimates.

With regard to staff you will see I have suggested two assistants and a driver projectionist for each unit. This I consider to be the bare minimum for the 16-mm. units but I am not sure that the 35-mm. unit will require three assistants all the time. I included them because in the early stages you may wish to change them round and fit them in where they prove most useful. You will need one reliable man at Headquarters to deal with odd day-to-day requirements of the units in the field on the receipt and dispatch of raw stock and exposed material to and from the units and speedy handling for processing and so on.

I am afraid I may be somewhat off the mark in the rates of pay for local staff but I put the salaries fairly high as you may wish to recruit men with a good educational background who would be suitable for attending an organised training course.

As far as laboratory processes are concerned I understand from Kodak there has been no improvement in the plant in Zedland and presume you have been using the laboratories in Exeland. I do not know what kind of service you have been getting but from the information I have been given and from what I have seen recently the quality of both processed rushes and of duping prints are much below the quality obtainable in London. It may be an idea for you to try out the experiment

of sending some material to Exeland and some to London and discover in that way which is more suitable for your requirements. I have quoted the London costs for laboratory work as I have no knowledge of the charges made by Kodak in Exeland. I have been unable to discover if there is a service for magnetic sound striping films in South Africa. I have included a sum of £412 under head 5 for production expenses. This is intended to cover such things as small payments and out-of-pocket expenses to people taking part in the films made and for the purchase of "properties", compensation for various reasons which always crop up in film-making. The sum required for this kind of thing is unpredictable as much depends on the nature and location of the films made and who is making the films. In my experience £200 for each of the 16-mm. units and slightly less for the 35-mm. unit would be reasonable.

Yours sincerely,

PRODUCER.

Estimated cost of capital and recurrent expenditure of two 16-mm. and one 35-mm. film units for Zedland.

1. CAPITAL EXPENDITURE

	£	s.	d.
A. Equipment for two 16-mm. units			
(1) 4 16-mm. film cameras (1 Bolex and 1 70 D.L. Bell Howell). Complete with three lenses each and all accessories at £250	1,000	0	0
(2) 4 heavy duty tripods at £35	140	0	0
(3) 4 exposure meters (Weston) at £10	40	0	0
(4) 2 film viewers and rewinds at £40	80	0	0
(5) 4 film splicers (Rigby) at £6 5s. 0d.	25	0	0
(6) 2 16-mm. Bell Howell magnetic sound projectors (model 202) at £300	600	0	0
(7) 2 still cameras (Reliflex) at £70	140	0	0
(8) 2 portable projection screens at £10 ..	20	0	0
(9) 2 production trucks each fitted with 3 K.V.A. generator, 2 sets of flood lights and specially designed and constructed to accommodate all camera and projection and lighting equipment in built-in double shock and dust proof compartments and with lockers and cupboards for the proper storage of film stock, show copies, spares and accessories. An editing bench and sleeping			

	£	s.	d.
couch is included. (British Film Ltd.) approximately at £2,400 each	4,800	0	0
(10) Sundries, including film cement, scissors, editing gloves, magnifying lenses, etc., for two units	30	0	0
(11) Freight 10 per cent. .. .. .. say	500	0	0
	7,375	0	0

B. **One 35-mm. film unit**

Equipment			
1 Newman Sinclair 35-mm. camera and all accessories	available locally		
1 tripod	available locally		
1 exposure meter	available locally		
1 pair 35-mm. rewinds	15	15	0
1 "Premier" 35-mm. splicer	10	10	0
1 35-mm. silent "Acmiola"	260	0	0
1 vehicle (Land Rover or Estate wagon).. ..	800	0	0
3 double-sprung mounted dust and shock proof transport cases for 35-mm. camera and equipment (British Films)	60	0	0
Note.—These transport boxes are portable and suitable for use with any type of vehicle.	£1,146	5	0

2. RECURRENT EXPENDITURE

Staff (1 European technician and 3 Africans to each unit).

3 Director/Cameramen at £1,200	3,600	0	0
6 African assistants at £250	1,500	0	0
3 Driver projectionists at £200	600	0	0
Subsistence allowances	800	0	0
	£6,500	0	0

Transport

Cost of running 3 vehicles based on 1,000 miles per month each	600	0	0
Repairs, tyres, etc. (36 tyres at £6 = £216 Maintenance and Repairs say £154) ..	370	0	0
	£970	0	0

	£ s. d.
16-mm. Film Stock (London prices) Based on output of 8 reels of finished film per 16-mm. unit and with shooting ratio of 2 to 1. 19,200 feet of 16-mm. Kodak reversal film stock say	270 0 0
16-mm. Duping Cost of duping say 75 per cent of film shot 12,900 feet .. .. say	200 0 0
16-mm. Titles, etc. Cost of making titles and opticals for 16 reels ..	60 0 0
	£530 0 0

The following technical services are available at the Headquarters of the Colonial Film Unit at charge of £10 per reel.

(1) Receiving and passing exposed material through United Kingdom customs.

(2) Dispatching to laboratories for processing.

(3) Viewing rushes on return from laboratories.

(4) Cabling information regarding quality, etc.

(5) Removal of waste footage from original material and forwarding to laboratories for duplicate print to be made.

(6) Dispatching dupes to Zedland.

(7) On return from Zedland close edited material making and insertion of all titles and opticals to your instructions.

(8) Matching original material to cutting copy.

(9) Checking original and dispatch to laboratories for show copies to be made.

(10) Checking of show copies for quality.

(11) Arranging for sound striping of show copies.

(12) Dispatch of striped show copies to Zedland.

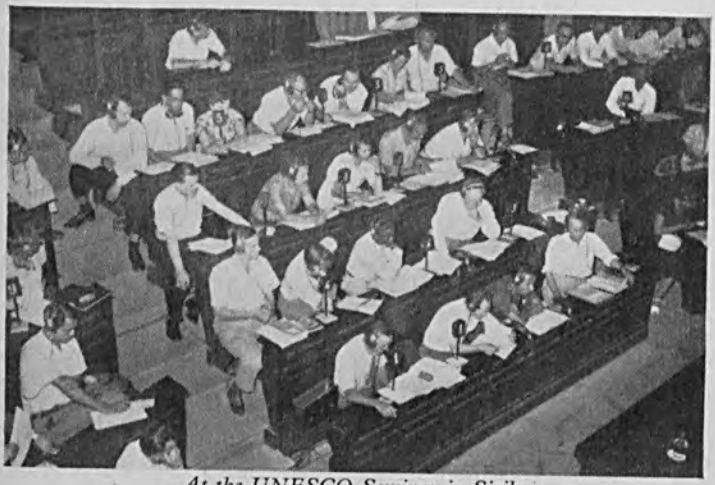
Colonial Film Unit charges for above service 16 reels of film at £10 per reel	160 0 0

	£	s.	d.
3. 35-mm. STOCK AND PROCESSING (London prices).			
15,000 feet of 35-mm. Plus × Kodak film stock	145	0	0
Laboratory charges, developing and printing ..	180	0	0
Air freight .. .. say	60	0	0
	385	0	0
4. 16-mm. SHOW PRINTS AND STRIPING (London prices).			
(Based on 7 copies of 8 reels of film produced by *each* 16-mm. unit.)			
7 × 8 × 2 = 112 × 16-mm. silent show copies	540	0	0
Spools and cans	42	0	0
Magnetic sound striping of 112 × 400 feet reels of 16-mm. show copies	280	0	0
Air freight and packing	160	0	0
	1,022	0	0
5. MISCELLANEOUS PRODUCTION EXPENSES			
(To cover purchase of film props, actors, and other similar items for 3 units)	412	0	0

SUMMARY

	£	s.	d.			
Capital Expenditure						
2 16-mm. units	7,375	0	0			
1 35-mm. unit	1,146	0	0			
				8,521	0	0
Recurrent Expenditure						
Staff and allowances	6,500	0	0			
Transport	970	0	0			
Film stock duping, etc. £						
16-mm. 530						
35-mm. 385						
—	915	0	0			
C.F.U. technical services	160	0	0			
Show prints and magnetic sound striping ..	1,022	0	0			
Miscellaneous production expenses	412	0	0			
				9,979	0	0
			Total	£18,500	0	0

UNESCO IN SICILY



At the UNESCO Seminar in Sicily



The Producer in the chair

Talkies with the Magnetic Stripe Projector

by NORMAN SPURR, *Film Research Officer, Tanganyika*

IN my recent article on the magnetic stripe, I made one deliberate omission. At the time of writing, experiments were in progress to find out if it were possible to make lip-synchronised film with the 202, but the research had still to be completed. Once it was possible to control the speed of the tape by means of a variable transformer, theory suggested that "Talkies" were not far off. The major problem was to be able to run the tape in synchronism with the picture and then to transfer the sound from the tape to the striped film. Once this was achieved it opened up vistas of use which added to the excitement.

The original idea of the experiment was a little more complicated, because we intended to shoot a film and make a guide-track on tape. At a later date it was intended to use the same artists to re-record under optimum conditions of recording, the tape being used as a guide to the ear and the picture as a guide to the eye, and, as is normal with this method, the artists would repeat their dialogue which would be recorded direct upon the stripe on the film. The advantages are many, and by no means the least of them is concerned with being able to disregard extraneous and unwanted noise at the time of the original recording.

To make things as easy as possible at the re-recording stage, we wanted artists who were used to speaking, and with the co-operation of the Broadcasting Section of the Social Development Department, and the Broadcasting Officer, Mr. D. Swannie, who was once Film Officer, I was able to borrow broadcasting staff and artists from a broadcast serial play.

The film was shot in the ordinary way, no concessions being made to the presence of the microphone, other than keeping it out of picture. Because the intention was to re-record, no attempt was made to sound-proof the camera. The language used in the experiment was English.

The actual taking and recording presented no more than the normal difficulty. But what of the re-recording ?

It so happened that when the film was returned by the C.F.U., complete with its stripe, I was incapacitated with a septic knee, and out of curiosity and frustration, I tried to use the guide-track for a direct recording on to the stripe on the film. The speech and picture were brought into synchronism by means of the usual sync marks on picture and track, and the use of a "Variac" transformer to control the speed of the tape. You may imagine the excitement as we loaded the film into the projector with the picture of the clapper board in the gate.

We started the tape, and, when we heard the sync mark in the " phones ", we tripped the projector clutch and watched breathlessly. It was out of synchronism. The technicians among you will see where we made our first mistake. After several tries we got perfect match, and, before the evening was ended, most of the film was properly lip-synchronised.

What of the final result ? The object of the experiment was to see if it were possible to obtain lip-synchronisation. This was achieved. We also obtained the very faint noise of the camera motor and a variety of other noises we had not tried to eliminate at the time of the original recording. The matching of the various takes with regard to loudness was not all we desired. Despite these faults, however, we felt that there were none which could not be overcome.

The experimental film was shown at the UNESCO Seminar for Visual Aids, recently held in Sicily, and Mr. Sellers saw it and may wish to make his comment as an outside observer. As the father of the child I am unlikely to be as objective as is required.

The next step was to make a film incorporating a lip-synchronised section in the local language. I chose a film called " We Benefit—We Pay ". The film was designed to put before the " Wahehe " the economics of running the dipping scheme in which they were beneficially involved. The talkie sequence was filmed on location, and by placing the camera down wind, we eliminated the necessity of having to build a blimp. The re-recording of the sequence presented no other problems than had already been overcome. The film is now complete with its talkie sequence, and we also used natural sound in all sequences wherein appeared cattle and a dip. We now await data concerning the impact of this step " nearer to reality " upon the local tribesmen, especially the sequence where the tribal chief is seen speaking to the Veterinary Officer.

What has been achieved so far ? We have demonstrated that the 202 can be used for producing talkies without recourse to involved photographic and mechanical techniques, BUT, as yet, we have only produced a quality of sound acceptable to those to whom the fact of their chief actually talking to them, from the screen, is more important than perfect quality.

Letters to The Editor

THE EDITOR, *Colonial Cinema.*

Dear Sir,

I was greatly impressed with the result of Mr. Spurr's experiment and found it hard to believe that without a sprocket drive or other positive means of interlock perfect synchronisation could be achieved direct from

tape to film stripe. What really surprised me was that throughout the run there was not the slightest variation and no suspicion of "creep" at any point. This I think is a clear indication that we are now on the threshold of using magnetic sound to produce inexpensive lip-synchronised talkies in the field. Imagine the impact of such films on rural audiences.

Yours faithfully,

W. SELLERS, *Colonial Film Unit.*

* * *

Dear Sir,

I was interested to read the Rev. Denys Saunders' article on "Integrated programmes". It seemed to me to be a very important manuscript and is valuable information to us. He is an enthusiast, and what is even more important, an experimenter, adjusting theory to results. Also he is obviously wise in his search for deeper knowledge of his audience, their attitude to the visual medium, and their reactions to presentation. He is a true teacher, proved by his frequent advice to those who use the medium to read just *their* attitude and action to audience attitude and reaction.

He states his appreciation of the value of speaking directly the filmstrip scene appears, and the additional value of anticipating the advent of the scene. These were points we advocated in our article, and since we were more or less theorising therein, it is important to us to learn that we were correct.

How strongly this knowledge warns us of the weakness that is inherent in the recorded disc commentary, and the "click" warning. It is a reminder of the very important factor in Filmstrip of the competent speaker.

He is, to my mind, correct in using the Strip in advance of the Movie, but only by reason that his subject appeals to the emotions. Personally I do not think that he is quite correct in stating that in western lands the reverse is the order *always*. Only is this reverse order better in the cases of strictly instructional subjects. This is a point in which he may experiment with profit : e.g., I would show the movie of CITRUS first—not last.

He tells of his experiment in an integrated programme of Talk . . . Preamble . . . Lyric . . . Strip . . . Movie. This is quite a new departure, and seems to have great possibilities. It is information we gladly add to our knowledge, and calls for experiment by us also.

It is apparent from his experience with actual projection to varied audiences that the spoken word is all important to the Filmstrip, both

in its actual content and its method of utterance, the latter attribute entirely dependent on the speaker's knowledge of his audience and his subject. He is also correct in his recognition of the immense importance of the visual, since messages to the brain through the eye leave pictures in the gallery of the mind, where they remain much longer than the memory of the spoken word, for the eye remembers better than the ear. Yet, prolonged *appreciation* of the visual rests upon immediate *understanding* of the word.

It is idle dogmatism to decide which is the more important. Commentary or visual importance may vary constantly from the one to the other. The only statement that can be true always is that in FILM CONSTRUCTION the *first* essential is the content of the spoken word. In PRESENTATION, which is the more important is not a matter for disputation, it is akin to the old tag, *De gustibus et coloribus non est disputandum.*

The one experiment of the integrated presentation of Strip...Movie... Talk...Lyric, etc., is a step forward of the utmost importance, and may lead to a wider understanding of our mediums.

Yours faithfully,
G. PEARSON.

The Information Service in Kenya

Films

The 16-mm. film-making unit has a potential production of 20–24 films a year including both documentary and entertainment films, and it is now proposed in the immediate future to obtain a 35-mm. camera so that news and documentary films suitable for commercial projectors can be made. A very extensive film and photograph library is maintained and films are issued from this source both to the mobile and to a large number of institutions and private individuals who possess suitable projectors and who show the films to African audiences. The film-making unit possesses its own indoor studio with proper lighting and technical facilities, and the office itself possesses a small cine-projection theatre where all new films are projected immediately on receipt with a view to determining their suitability for specialised audiences.

Cinema Vans

There are at present six mobile cinema vans working in various districts of the colony. Each van is staffed by two Africans and the films shown vary from district to district, and are selected after consultation with the District Commissioner concerned. Programmes are invariably mixed, and consist of educational films, specially chosen as being appli-

cable to certain districts, and entertainment films. Commentaries are given to silent films in the vernacular appropriate to the district concerned, and the African officers in charge of vans are engaged from the tribe applicable to the area in which they work. It is hoped that in the near future all vans will be equipped with magnetic stripe projectors and all films will then have their commentaries dubbed on to them in Nairobi.

Two further cinema vans completely equipped and fitted with magnetic stripe projectors are at present on order from the United Kingdom and work is in progress equipping and converting local chassis in order to produce two cinema vans locally. All cinema shows are free and are normally given in the open air, though special shows can be given indoors in schools, jails, etc. The overall supervision of all cinema vans is the responsibility of one European officer.

A British Film-Maker Lives on Location in Middle East

UNESCO News

"GOD created this angel, the woman, to fill the earth with sympathy and love. She who plays with the cradle with her right hand plays with the world in her left hand".

These are the first words of what, in most countries, would have been merely another educational film on how to care for babies. But in the Arab world, it is no simple matter to tell a mother who had raised four or five sons that she has something to learn about bringing up children.

This quotation is part of the scenario of "Mother and Child", one of a series of feature films and filmstrips that have been produced during the past two years by a United Nations Educational, Scientific and Cultural Organisation team in Middle East camps where more than 800,000 Palestine refugees are still housed.

The director of the team, Alexander Shaw, a British film-maker, explained in an interview in Paris that the United Nations Relief and Works Agency, which is entrusted with the care of these refugees, is particularly interested in "audio-visual" methods of education.

Mr. Shaw is a forty-two-year-old Londoner who previously had worked for Alexander Korda's London Films and served as producer for the British Government's Crown Film Unit before he joined UNESCO's Technical Assistance programme two years ago.

UNESCO first sent him to two Egyptian villages but there, he admitted

frankly, he spent most of his time learning what not to do. "Although we were unable to make any films", he recalled, "the fact that we had lived six months in an Egyptian village was important—people then accepted us into the magic circle of the Middle East."

In the Middle East refugee camp zone to which Mr. Shaw was assigned by UNESCO and UNRWA some two years ago, he learned that films and filmstrips have two main tasks cut out for them :

—They are the only way of bringing the outside world to children who have spent all of their lives in refugee camps ("Just imagine that you had lived to the age of seven without ever seeing a drawing or a picture of anything outside your own home", Mr. Shaw commented).

—They are the best way of educating adults who, with the traditions of the Middle East behind them, are much too proud to attend classes or lectures—but who are more than willing to "go to the movies".

Techniques of film production have had to be completely overhauled for use in the Arab refugee zone. There, as in India, where he helped launch a government film unit, Mr. Shaw found films meaningless to audiences unless their emphasis had been considerably altered. Even in an educational film, music and poetry must play large roles.

"There is little point in making a film much less than an hour in length in an Arab country", he said. "Your audience would think it insignificant."

As a producer, he had more than his share of difficulties with "Mother and Child", his second feature-length film. Since it concerned child care, women obviously had to take part in it—and that created a tempest in the tents of refugee camps.

Mr. Shaw opened his film with a shot of leading figures of Arab Women's leagues sitting around a table and discussing the problem of child care. "As long as we had respectable pillars of society in the picture", he explained, "we felt that no one could accuse our own actors of immorality because they had been photographed".

In all, Mr. Shaw has four feature films completed or under way and he has produced nine films and filmstrips for schools. They cover such subjects as literacy, child care, the blacksmith's trade, carpentry and irrigation.

One of his filmstrips was made in answer to a plea for a campaign against accidents on the main road in the Gaza district. Mr. Shaw came up with "Whose Fault Was It ?", the story of Amin, a little boy who is run down by a car while playing in the street.

The strip tells the story in drawings—done by a local artist trained on the spot—and then leaves ample room for discussion by the audience who must decide whether to fix the blame on the parents, the driver or the child. It ends with simple safety recommendations.

Mr. Shaw begins his third year in the Middle East with a four-man film crew consisting of Nabil Khouri, and Samir Hissin, trained as directors and script-writers, and Ali Siam and Ibrahim Shamat, cameramen.

"Training people to take over after us has been our biggest job", he said. "We now know that, when we leave, these men can carry on alone."

How I Took to Film-Making

by A. SENEVIRATNE.

Member of the British Kinematograph Society; Assistant Cameraman, Ceylon Government Film Unit.

I WAS just fifteen years old when I bought my first camera, a baby Brownie. It was in the days when things were cheap and it cost only Rs. 2.00. A loan from my elder brother's pocket money secured me the camera. We always went out on cycling trips on Saturdays, and being the only one to possess a camera I was perpetually called upon to take pictorial records of my friends. My parents did not quite see eye to eye with me over the camera, and I had to cut out other expenses and utilise the pocket money I got for the midday meal to buy my films.

I was just eighteen when I was compelled to take up employment. It was just after the heat of the World War II and conditions were not normal. I had to leave home and came to Colombo 80 miles away for employment. My anxiety for photography increased day by day and by then I had money to buy my own films without waiting for the pocket money.

The first documentary I saw in Ceylon was "Song of Ceylon" by Basil Wright. This was the starting point of my love for the moving picture. I was so fascinated by the film that I became determined to know more about this wonderful art. By then I had very little money and I began to save as much as I could to achieve my ambition.

It was towards the end of 1948 that I went to Bombay to take up movies. The Ceylon Trade Commissioner there very kindly arranged for me to receive my training in one of the latest studios. It was at The Central Studios, Tardeo. Our Camera Chief was Mr. Kiki Misty and I was attached to Mr. Minoo Billimaria. A charming personality, kind and sympathetic, he explained to me the correct use of the camera and lights. One of my handicaps at the time was not being able to speak Hindi. I eventually overcame this difficulty and was soon able to talk to the Camera Crew who were very friendly and helpful to me.

Shooting normally began at 10 a.m. but we were always there by 8 a.m. We were then using a 35-mm. Mitchell on a blimp. With their kindness and ready assistance I knew enough to handle a camera in a few months. On my return to Ceylon I secured a place at the Ceylon Government Film Unit in June 1949. We had two Italians as Head and Assistant and life for me started getting more and more interesting.

My first full job on a camera was covering the I.L.O. Conference. I just cannot express how thrilled I was to be in charge of a Mitchell (with sound) to cover the opening speech of the Governor-General, and a 35-mm. Aniflex for the rest. Much to my relief, and I think probably surprise, the film turned out to be a success. Since then I got more and more responsibility. I contributed items to practically all the newsreels produced by the Unit. I covered important events such as the Commonwealth Conference in Colombo, arrival of the King of Siam, and many others.

At the same time I was trying my hand at normal productions on 16-mm. gauge and my first real production was a 16-mm. colour film for the Ceylon Police on the life story of a street boy entitled " Out of the Shadows ". At the preview of the film, under the patronage of His Excellency the Governor-General of Ceylon, this film received very good notices and praise by the local press.

The last notable film in which I was the cameraman was the life of a Buddhist priest entitled " Order of the Yellow Robe " and which was shown at the Venice Film Festival last year.

Looking back on the old days when I started off with my Rs. 2.00 camera I could scarcely believe that within a matter of a few years I was handling the most expensive camera in the world ; and I am only 26 years old now.

In 1953, UNESCO offered a scholarship for training in visual aids and, incidentally, the first such offer made to Ceylonese. I was an applicant with many others and soon I was informed that I had been selected for it and to proceed to Messina where I was to undergo my first training for a month. It was a training Seminar in visual aids where all countries took part and we had over twenty experts with us.

This I have no doubt is the place where my life is really going to begin. Here I met well-known Film Producers and other technicians and I shall tell you of my experiences in Messina and afterwards in London in another article.

I have read through what I have scribbled down and it seems to me that I have been very lucky in getting where I have. If I appear to give the impression that I have had nothing but success after success, I must correct that, because I find that whenever I am becoming too pleased with life something always happens to bring me back to realities, but nothing so far has, nor do I hope ever will, damp my unbounded enthusiasm for filming.

Report on the Use of the Cinema in Sukumaland

Itinerary

Date	*Place*	*Estimated audience*	*Date*	*Place*	*Estimated audience*
Dec. 7th	Malampaka	200	Dec. 14th	Jojiro	1,000
8th	Nyamilama	300	18th	Kitongo	500
11th	Jojiro	400	19th	Sale	800
12th	Buyoga	800	20th	Nwamanga	1,000
13th	Nyamilama	1,200	21st	Katungulu	800

General Impressions

The main impression on an observer of these film shows is the tremendous numbers of people that can be " covered " by two or three shows. In every case where the cinema has toured a small area, or come back for a second performance, audiences have increased four-or five-fold. It is probable that after a time the audience would begin to fall off if the same film were shown, but I think that in three or four shows everyone who can walk would be there at least once.

Point 1, therefore, is that the cinema is the only means so far tried of contacting directly and at one time and one place, all or most of the inhabitants. Secondly, the composition of the audience. At a very rough guess this is 40–60 per cent men, 20–30 per cent women and 20–30 per cent children. It is therefore obvious that apart from the mere numbers influenced, there are several classes—the young men, the women and the children—who are usually untouched by normal methods, who can be influenced by the cinema. The potentialities of any propaganda affecting the women will be readily agreed to be considerable, and further, it brings women in on a level of equality which they are normally denied.

Point 2. Classes normally unaffected by propaganda are affected by the cinema.

Point 3. The cinema may, if desired, be used as an attraction, the audience so gained being addressed in the normal way as at a barasa. Darkness is a difficulty as interrupters and questioners are anonymous, but this could be overcome by a floodlight. There may be other social disadvantages of large collections of people after dark.

The Films

The following films were shown at one performance or another :

1. Animal Manure.
2. Trees are Cash.
3. Mixed Farming in Nigeria.
4. Childbirth Today.
5. Better Hides and Skins.
6. Pamba.

7. A Kenya Village builds a Dam.
8. Game Patrol.
9. Our Big Farm.
10. Cattle Thieves.
11. Daybreak in Udi.
12. 2 Comics.

A typical programme would be :

1. Animal Manure. (We always began with this since it is locally made.)
2. Childbirth Today.
3. Trees are Cash.
4. A Kenya Village builds a Dam.
5. Mixed Farming in Nigeria.
6. Comic.

An assessment of individual films is difficult, but must be attempted.

1. **Animal Manure.**—This film was universally popular, and its message, as far as we could tell, got across every time. We always began the show with this film, thinking that the "shock" of the cinema would be lessened if familiar things were seen. Very frequently the film was greeted with such vociferous comment on the lines of "Tazama n'gombe!" that the commentary was drowned. It was thought a mistake to silence the audience, so that in these cases the film was allowed to run without comment and then re-shown with commentary immediately afterwards.

2. **Trees are Cash.**—A popular film whose message got across in most cases. Unfortunately, being made in Uganda, the technical details of planting were not suitable and had to be covered by commentary which was felt to destroy somewhat the veracity of the film as a whole. The main character always raised a laugh, seemingly because of his rapid walking. A few people spotted that the tribe was non-Sukuma, but most seemed to accept it.

3. **Mixed Farming in Nigeria.**—It is doubtful whether the whole import of this film ever got across. People tended to concentrate attention on the unfamiliar background and to miss many of the technical points made. The horse, the unfamiliar people and houses, seemed to overshadow the use of cattle and ploughs, etc. There was much adverse comment on the shelling of groundnuts by pestle and mortar (kino). Several people, however, were impressed by the "scale" of Danko's farming—his house, his cattle, his wives and his evident prosperity. This point, if it got across to two or three in each audience, made the film worth while. Its main use, however, was felt to be that it re-emphasised "Animal Manure" and publicised the use of oxen and carts and ploughs. A film on similar lines taken in Sukumaland would be very valuable.

4. **Childbirth Today.***—This film was very popular indeed, and with an audience containing many women, was appreciated. Its message might well be that such advances in medical treatments need money which can only come from the people themselves. Although the use of an ambulance was derided and not believed, the film could well be made an example of possible progress and be backed up by Administrative and Medical Officers pointing the moral.

**Note*—Film for the women.

5. **Better Hides and Skins.**—This film was marred at its first showing by inadequate commentary, but the point seemed to get home at the second attempt. It is rather complicated in structure, with little link between the preparation of the skins and the wedding which is the excuse for killing the animals. It may be that a straightforward instructional film would be adequate. It was shown only twice so that little or no reaction was forthcoming.

6. **Pamba.**—This film was a failure, appreciated only for its comedy. Admittedly the commentary was not very good, but even so it requires a good deal of explanation to a Sukuma audience, and there is a danger of all talk and no film. The idea of a comic character who does everything wrongly is a good one, however, and could well be borne in mind when films are made specially for the Wasukuma and Wanyamwezi.

7. **A Kenya Village builds a Dam.**—This film was in colour, and the most significant thing was the lack of reaction. One man said that the Wasukuma knew far more about dam-digging than these people as they would never be so foolish as to dig a dam in " nduha "—all the soil in the film being bright red. The point about using cattle to save men's labour got across.

8. **Game Patrol.**—This was remarkable in showing the ignorance of the Sukuma of Kwimba about wild animals. It has no message but was much appreciated. Colour here was a definite advantage.

9. **Our Big Farm.**—A very bad film which was abandoned after one showing.

10. **Cattle Thieves.**—This, and the succeeding film, could only be shown once. It was greatly appreciated by the audience which saw it, but seemed to have no particular value as an instructional.

11. **Daybreak in Udi.**—This is so much the best film of the lot in an " artistic " sense that it was decided to try it out. Little Sukuma commentary was given but a *sotto voce* commentary in Swahili for the more educated members sitting round the machine. Everyone agreed that it was the best film, and I can only conclude that whatever makes a film " good " by European standards is something with a universal appeal. It would seem to be an excellent film for Chiefs, schoolteachers, etc., and other films on similar lines should be tried out on such selected audiences.

12. The programme was usually rounded off with a comic—opinion was divided as to whether this was a good thing or a bad thing ; some thought that people would remember the comedy to the exclusion of the other films.

Conclusions

Few of the films shown are ideal, but almost all have some value which could be brought out by skilful commentary. One obvious need is for a highly intelligent commentator, and close liaison between him and the

European with the cinema, so that advantage may be taken of the fleeting opportunities to stress some particular point. A European with the show is needed for research into audience reactions and for answering awkward questions (technical, etc.). It would be necessary for him to understand enough of the language to pick up ideas and bright remarks, slogans, etc., and check the commentator.

It is felt that the background must be familiar so that attention is concentrated on the message of the film—this points to local or at least regional films.

There is considerable scope for verbal propaganda by District Commissioners, etc., in the intervals between films.

Audience should be "snowballed" by return visits or short moves, so that last night's audience can spread the news. The initial announcements have invariably shown that the Native Authorities are very inefficient instruments of quick news-spreading.

Audiences vary in the time of arrival. Shows in Nyamilama began about 8–8.30 p.m. and people often arrived at 10 or 11 at night. In Sima and Magu people were there at 5 or 6 and began to drift away at about 9.30–10 p.m. This should be borne in mind.

The cinema crew are very efficient and keen—they are to be congratulated on their performance.

Plan to Increase Production of Children's Entertainment Films

AN international plan to put the production of children's entertainment films on an economic basis is suggested in a UNESCO pamphlet, "The Entertainment Film for Juvenile Audiences" by Henri Storck.

The report points out that at present it is difficult to make children's films a paying proposition. Because child audiences are renewed every three years, however, producers have a fair chance of recovering their expenses since a film may be shown repeatedly over a long period. Long-term credits for producers are suggested but this solution depends on the intensive organisation of children's clubs in many countries and on the abolition of all obstacles to the circulation of films—international payments, customs and censorship. In order to ensure an effective start governments might pay back to producers the entertainment tax levied on special children's performances.

It is suggested that this plan should be discussed at an international conference of cinema owners. Cinema owners in many countries, it is stated, are completely unaware of the possibilities of children's clubs and would be astonished to learn what is being done in other countries. The adoption of this scheme would result in the opening of vast new

outlets in many countries and would encourage the production of specialised films on an economic basis.

The purpose of this study by Mr. Storck—a Belgian film director—is to show the existence of a large juvenile public, its needs, the difficulties of producing special films for children and the importance of choosing the right films for them. Because of the size of such a task, Mr. Storck limited his personal investigations to the United Kingdom and France, and obtained further information from a number of other countries by submitting questionnaires to experts.

Besides the United Kingdom, only Russia and Czechoslovakia are regularly producing entertainment films for children, but some other countries, notably France and Denmark, have made some special children's films. In the USA the making of recreational films is not advocated for children of 8–12 years. American children of this age have already had a wide experience of adult films, and pictures made specially for them are said to be unpopular, the children regarding them as dull and condescending. The National Children's Film Library Committee is responsible for assuring an adequate supply of recreational films suitable for children's programmes. This committee recommends films which are suitable and copies are placed in the Children's Film Library.

At present foreign films are rarely shown in any country owing to language difficulties and the inability of children to follow sub-titles, but some experiments have been made in the United Kingdom with a narrator telling the story in his own way. This has been found to be more successful than a dubbed-in sound track.

The report contains lists of children's film specialists and associations, films made for children, and adult films suitable for child audiences.

Film Review

— "LET'S STOP THEM"

THE following is an excerpt from Harry Miller's review of the Jamaica Film Unit's film on praedial larceny :

We are deeply grateful in Jamaica, however, that at least the Colonial Film Unit has not gone the same way as the Crown one ; for it has been doing extremely good work in the island, as in the Colonies as a whole.

After its successful enterprise in founding a film training school for Africans in the Gold Coast in 1948, it sent a couple of representatives to Jamaica, where, in co-operation with the Department of Education and the University College of the West Indies, they busied themselves in training a number of enthusiasts on this island.

Its training has already borne fruit in a series of 16-mm. sound-films produced by M. A. Rennalls of the Jamaica Film Unit.

I have just seen the latest, entitled "Let's Stop Them", dealing with the world problem of praedial larceny that has reached such dangerous heights in Jamaica today. The film is very much more ambitious than any others yet attempted here, and includes some direct recording from a broadcast talk of His Excellency the Governor.

The film has been praised, quite correctly, by the Colonial Film Unit. It is a vast improvement on the last I saw. It moves at a reasonable pace, is smooth in direction, beautifully photographed and is amusingly and realistically acted.

The story that tells of "Slipper Sam", a "saggaboy" thief, his fence, the market woman, Mary, and the detective work of the community that brings them both to the Rae Town jail, apart entirely from didactic purposes, is entertaining enough to be shown in the regular commercial cinemas, and is certainly of a good quality, and "racy" with Jamaican life to interest Film Society audiences in England or elsewhere. I would really like to see this film "blown up" for a more general circulation.

I had a talk with Mr. Rennalls before the showing as to whether film appreciation could not be more highly developed in Kingston. He felt as I do, that a monthly showing by the Film Society of a foreign or class film, valuable though it is, is not satisfying for the real film enthusiast, and even less so for the potential film director or cameraman. He felt that attached to the Society should be a kind of "activist" committee in charge of various groups, one group, for instance, interested in actual amateur cinematography, another, say, for more intensive appreciative work in the film classics, etc.

It has always been my contention that 16-mm. showings of less popular and older films should amplify the normal monthly showings. Such films, particularly the silent ones and the early talkies, must be much cheaper to obtain than the more modern ones and could be shown to a very much smaller audience without loss.

Jamaica is an ideal country, climatically, for making films. This was realised as early as 1916, when Herbert Brenon produced "Daughter of the Gods". It is realised these days by modern Hollywood producers, who have made that terrible, but amazingly popular "hick" picture, "Island of Desire" (née "Saturday Island").

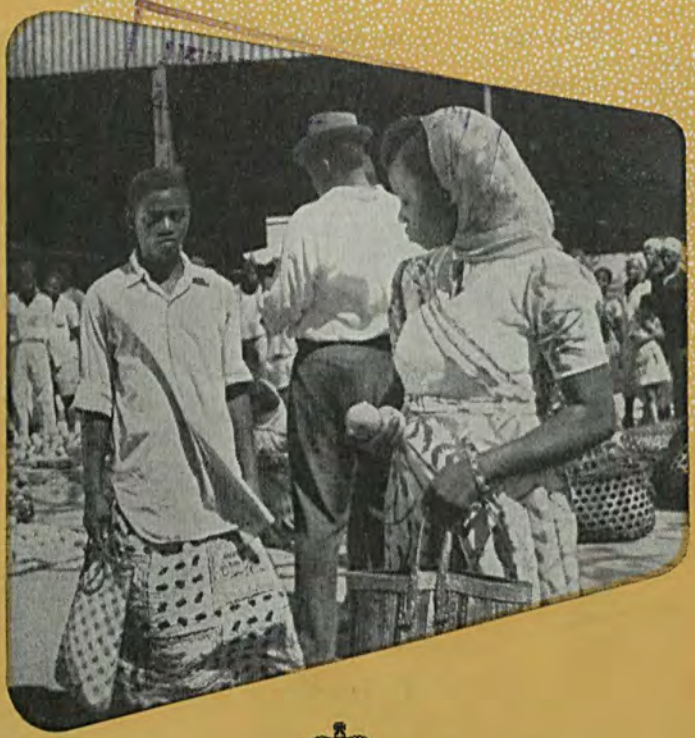
Is it too much to expect, then, that Jamaicans should learn the technique to assist in film enterprises, if this is to be a potential future film capital? The Colonial Film Unit has helped and is helping. Now, it is up to us.

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Editorial

The Colonial Film Unit, 21 Soho Square, London, W.1

THE Colonial Film Unit have decided to open a training school at their Headquarters in Soho Square this year. It is expected that students from Mauritius, Tanganyika, Somaliland, Nigeria, Sarawak, and two other holders of scholarships from Iraq and Haiti will attend the course which is scheduled to begin on August 23rd and to last for six months. George Pearson will be in charge of the school and he, together

with Len Birchett, will be responsible for their training. The syllabus will be on lines similar to those followed at the West Indies and Cyprus schools.

We hear that Ron Harris has been taken on to the permanent staff of the Shell Film Unit as Technical Adviser. We send him our heartiest congratulations and wish him every further success. His quiet efficiency and his flair for getting the best out of his students is well known to us and Shell are lucky to have him. We saw Martin from Somaliland on leave recently. He has been doing a lot of useful filming and is sending a student to the school for training. Also on leave were Fred Lagden and Still from Nigeria and Sean Graham of the Gold Coast Film Unit. We understand that he has received a travelling scholarship from Unesco. He hopes to visit many of the other territorial Film Units. Geoffrey Baines is with the B.B.C. and news has reached us that Wally Hewitson is now a successful Director Cameraman with the National Film Board of Canada. When we last saw Rolo Gamble he was on his way to Ireland to investigate the possibilities of shooting a film there. His place as Director of the Film Unit attached to the Nigerian Publicity Marketing Board has been taken by the well-known film director Ben Hart, whose experience of the film industry extends over nearly thirty years. For fourteen years he was with Paramount Pictures as Director of photography covering the Spanish War and also the Middle East during the war years. After some years' experience as cinematographer to the Royal Navy, he returned to films as Director of photography "Journey Ahead" and "Holidays With Pay". His other appointments are too numerous to mention here, and we wish him every success in Nigeria.

In "Letters To The Editor" on page 13, line 17 of the last edition of *Colonial Cinema*, the words "to read just" were printed in error for "to re-adjust". We offer our apologies for the mistake, which was due to a typing error in our Office.

As we mentioned in the last Editorial, this and subsequent issues of *Colonial Cinema* are to consist of reprints of some of the more important articles which have appeared from time to time.

From the Public Relations Officer's Office, Zomba, the Director of Public Relations writes and asks :

"I shall be interested to know whether any other users of 16-mm. film projectors have also discovered that a *double* thickness of mosquito net makes a very good screen for rear projection of films. We were fitting out the equipment in the King's African Rifles information room, and found the usefulness of mosquito net almost by accident. The two layers must be together, i.e., an air space between them scatters the two images. The lighting was good at 40 ft. with a 500-watt lamp.

Yours faithfully,

(*Sgd.*) M. J. MORRIS."

Some Reflections on Good Commentating

By GEORGE PEARSON, O.B.E.

THE Commentary can profit in certain respects from examination of the structure of stage dialogue. The forward flow of stage action is carried by dialogue on an undulating curve of rising emotional interest. Every stage scene holds moments of special emotional interest; the peaks of interest increase in intensity. Between the peaks the curve drops but again rises to the next peak. This process continues till climax is reached.

Also, the dialogue injects pointers indicating, subtly, approaching events, thus arousing expectations the good play in due course satisfies. . . . And, further, good dialogue spotlights a dramatic entry.

Images to be effective must be the expression of *feeling*, the more exact the better. The worst fault in their use is to use them mechanically, conventionally, *frigidly*. This is the vice of the worst kind of journalistic writing and stump oratory—the use of *metaphors which have lost all freshness and vitality*, which are kept in stock, ready for use on every occasion.

The Commentary to the screen picture must fulfil certain elemental conditions, such as conciseness, clarity, economical use of screen-time, and avoidance of that hall-mark of the weak commentator . . . duplication in words of that which the pictures tell with perfect clearness visually. The aim is amplification and illumination . . . and the ideal, ambitious but splendid, is the arousing of audience imagination to the full *implications* of the visuals.

In many respects these fundamentals apply to stage dialogue as it is applied to stage action. But the peaks of stage action are emotional, whereas in screen documentaries they are peaks of *interesting information*. They do not arouse strong feeling, but rather *thought* and imagination.

Yet the technical attack should be similar. The writer of the commentary should divide his screen material into sequences . . . then *discover in those sequences the points of special interest*. These are the peaks of his undulating curve-flow. His words should be designed to carry the audience mind *towards each peak* . . . then to fall again, only to rise towards the next strong interest peak.

Thus he will always be slightly ahead of the pictorial peak-appeal, which pictorial appeal is now greater since it satisfies.

Also he should by skilful phrases indicate other vital things ahead, thus arousing a *suspenseful desire* in the audience mind. Hence the commentary like the stage dialogue ever impels the audience onward with an increasing interest that is never permitted to weaken. The entry of interesting characters can be "spotlit" in the same way that

stage dialogue focuses such . . . for example . . . in Agricultural School, the sequence of the Scholars' arrival offers opportunities to spotlight the peak-moment of the Headmaster at his desk. Some moments before this appears the commentary could draw attention to the number of scholars . . . " such must surely need wise control ". Again, a little later, it remarks on the orderly yet free atmosphere of the entry to the cloakrooms . . . " again this is a school working under good influence " . . . and so the first time the Head is revealed he *satisfies a provoked desire to see him* . . . surely this is neater than leaving him to appear as though by accident. Such attention to the curve from peak to peak, with pointers that aim at the peak, is surely better than one that does no more than follow, however clearly, the screen visual flow, and borrows nothing from a stagecraft that is the product of two thousand years' experiment.

Commentary Hints

by GEORGE PEARSON

SINCE the screen picture is a sense perception, through the eyes, to the African, we must permit him longer time to appreciate its content than we might need. Whilst the moving picture is before his eyes he is absorbing its pattern, and recognising that which is familiar to him.

Nothing must happen to disturb this absorption. To hear words arousing a new sense perception of *sound* introduces a very disturbing element which confuses the appreciation of scene, and especially so if the words merely reduplicate what is quite clearly happening on the screen.

The good commentary waits for the precise moment of fine timing when it can hint at an implication the scene itself suggests. The hint, if well chosen, stirs the African mind to fresh ideas and thus a *concept* is born.

Occasionally there may be no opportunity for an implication, but great opportunity to arouse eager interest in what is to follow scenically. A hint towards this will stir excited desire to see what follows, and the gateway to the mind through the eye is wide open for new perceptions, which may lead later to new conceptions.

An illustration of what I mean can be given from our film of Northallerton School. The many children are running from all directions towards the school doors. It is the opening of the morning session.

A weak commentary would state that the children were running to morning school. A better commentary would, *with good timing*, hint that surely so many children must need wise control.

Then the children hang up their outdoor clothes carefully, and move towards the classrooms in an orderly manner.

Weak commentary would tell us this in words that are unnecessary. Good commentary would hint that there must be a good influence in this school. Thus we are well prepared to appreciate the next scene of the headmaster himself, as he enters the schoolroom to greet his pupils.

Thus, without one useless word, we have hinted at two vital implications about that school . . . the actual visuals have been amplified and illuminated, and fresh ideas of good order and wise control have been aroused in the minds of the audience.

To revert to the matter of commentary structure, be awake to the vital need for economy in words . . . the fewer the better as long as purpose is achieved. No words relating to the scene on the screen must be so many in number that they flow over to the next scene. Such words would only confuse the mind that is now interested in the new scenic material.

In a nutshell, the commentary must be concise, clear, free from pedantry, and completely devoid of reduplication in words of what the visuals show clearly. Its aim is picture-amplification and illumination. The ideal, ambitious and splendid, is the arousing in the minds of an audience the full implications of the visuals.

As a method to keep to these ends, I suggest that the writer of commentary works as I advise hereunder:

Since, Mr. Commentator, you know what the *theme* of the picture is . . . what its purpose is . . . and what you want the African to *remember* when it is all over . . .

WHAT in this scene is clearly obvious and needs no words of mine to reduplicate?

WHAT might this scene suggest to the African, if I am wise enough to give him a hint?

WHAT is the least number of words in which I can give him this hint?

Commentary and Commentators

IN Nigeria, where the language barrier is a real obstacle to the communication of ideas, we look upon the commentator as the most vital link between the film and the audience. It is upon the commentator's shoulders that there falls the duty of explaining obscure points, clearing up misunderstandings, and generally being responsible for the proper impact of the film; and all this without direct European supervision. In Nigeria, with its vast distances, once a mobile van has left headquarters they are "on their own" in the strict meaning of that phrase. It is a formidable task and a vital one, and the proper training of a commentator

and the supply of good commentaries is high on our list of priorities. We no longer project a series of films which have little relation one to the other; programmes are now grouped round one theme such as agriculture, education, and so on, within the limitations of the films available. Nor does the van remain at any place for one night only; it stays at least two nights to enable the films to be discussed with the chiefs and elders and other responsible persons, and the most important film may be privately projected for them before the main show in the evening. The next day the commentator is available to answer any queries raised by the film, and also to show a special film to the schoolchildren. It is evident that the commentator has to be something of a superman.

The natural corollary is to see that the commentaries are as simple, direct and informative as possible. For the most part we base them upon the commentaries supplied to us. The early commentaries sent by the Colonial Film Unit were always headed "suggested commentaries" and we took the hint. The commentaries are reconstructed within the language framework of the three major Nigerian vernaculars, Hausa, Ibo and Yoruba, and three principles guide us in this work of reconstruction.

(*a*) Wherever the visual material gives the necessary information, or where the necessary explanation of a visual is involved, the commentary is cut out. Too little rather than too much is our motto, for under the new method of presentation ample opportunity is given for the obscure to be made plain.

(*b*) The commentary is kept to an absolute minimum for the proper understanding of the film. Research undertaken into the reactions of audiences has revealed that rarely do audiences fully grasp the visual and aural information; in fact sound and picture often compete for attention, and in this contest the visuals invariably win. Where this occurs, the commentary is generally eliminated if this is possible.

(*c*) The universal criticism about the Yoruba commentary to *Plainsmen of Barotseland* was that it was too academic; since then we have tried to make our commentaries as colloquial as possible. Nicety of language is discarded in the interest of clarity, and we are not averse to a little pungent slang.

All this may appear to be of little consequence, but it is the direct result of investigation into the reactions of audiences to various films in the commercial cinema and shown by the vans. One thing emerged which caused us to revise our whole approach; this was the amount of misunderstanding of the contents of the films by the average audience. In fairness it must be admitted that only such an investigation would have revealed this, for audiences always *seem* to understand. There is no

question of the value of the film WHEN IT IS UNDERSTOOD, and as this Section of the Public Relations Office in Nigeria is concerned with instruction and information rather than entertainment, it is of paramount importance that our films *are* understood. Our most encouraging results have always been obtained when the commentator and the commentary are wedded in the person who is familiar with the subject-matter of the film; then we really get somewhere.

It is so easy to "write up" an experiment; we are not advertising agents, but workers in a field of human relationships, which demands the truth as clearly as we can get it over.

It must be admitted that all is not by any means perfect; the plan detailed above is one we are pursuing and we have progressed but a very short step along the path to its achievement. If others engaged in the use of film would care to share their experiences in this matter we in Nigeria would be grateful. We think we are right, but there is always the unhappy possibility that we may be wrong.

Wise Words for Cameramen

(*From the Director's Scrap-Book*)

Photography is the vehicle that carries the story. The story is the cargo and therefore the important thing. At no time must the vehicle attain greater importance than the story it is carrying.

* * *

In deciding a viewpoint, proceed by first choosing that which would be the most conventional—that which would be most certainly chosen by the easily satisfied. Then endeavour to discover if there is a better, a more daring viewpoint to be found. It does not follow, however, that the most conventional is not the best after all, but the attempt to find another is all to the good. It may lead to something of value.

* * *

Photography is a matter of *light*, not *objects*. There must be no light surfaces or dark patches aggressively interfering with the essential main light and shadow. Objects, as such, have no interest for the camera. It concerns itself only with reflections of light. These are what it records, and it does not always record these faithfully, especially in regard to colour.

* * *

The art of photography is to see as the eye sees. The eye is attracted to the highest light or the deepest shadow. If these happen to be in juxtaposition, the demand to look at that spot is irresistible. Thus one may

begin to solve the riddle of the adaptation of the single-eyed lens of the camera to seeing as the eyes see. Arrange that which you desire the observer to see in such a way that his eyes are attracted to the desired spot by the knowledge of this truth. It is trickery, but the trickery of applied principles.

* * *

Good composition has no rules; it is an impulse of an artist.

Continuity and Tempo

(Reprinted from COLONIAL CINEMA, *No.* 8, *Vol.* 2, 1944)

A FILM that was recently edited here contained a sequence showing cattle drawing a plough. The cameraman had taken first a long shot of the plough approaching the camera from middle distance right to foreground left. Then he had brought a long-focus lens into position and taken a mid shot. Waiting a little, he had then taken a medium close shot as the plough reached the end of the furrow nearest the camera and swung off to the right. Close shots of the feet of the oxen and the ploughshare were taken, and finally a medium shot of the cattle and plough completing their turn and moving away from the camera.

On paper, it would seem that everything necessary to complete a really good sequence had been provided for. In spite of the fact that the shots were almost perfect photographically the editor found it impossible to build up a satisfactory sequence from the material. The fault was that the tempo and continuity were both wrong.

In art there is a principle that long, continued vertical and horizontal lines convey an atmosphere of calm and peace; short, oblique, interrupted lines suggest unrest and haste. Something similar applies to the film. The quiet, peaceful scene should be recorded in long, slow, deliberate shots that dwell on the screen and should be devoid of violent changes of angle and idea between successive shots; on the other hand the bustle of a market-place, for example, may best be recorded by shots of short duration with the angles varied, always remembering that, however short the shot may be, it should be carefully selected.

Now such an operation as ploughing with cattle is a rather ponderous and leisurely business. In this instance, the cameraman took a number of shots, each short in time. The rapid succession of short cut-shots imparted a jerkiness to the sequence which was quite foreign to the nature of the operation.

One would think little fault could be found with the continuity, as the successive stages of the operation were shown in long shot, mid shot, medium-close shot, and so on. What happened in this instance was that the cattle and plough had continued to plod steadily forward while the cameraman was pausing between one shot and the next. There were unmistakable landmarks in the background, so the audience could not fail to notice that the heavy plough, drawn by two heavy beasts, had apparently shot forward several yards in the fraction of a second between the two shots shown on the screen. Further, there was a slight change of angle in the successive shots and none of the tricks of editing could possibly cover the hiatus.

It would have been normally possible to use one of two methods to get what was wanted. If the cameraman wished to show a complete sequence of action against the same background, he could have used two cameras at once—one to provide the longer shot and the other to provide the close-up material at the same time. The two lots could then have been intercut to a perfect match. Optionally, he might have shot the long and medium shots on the first time round, and the short shots for intercutting when the plough came round for the second time, allowing sufficient overlapping material to ensure matching up of the different shots. The audience would be unlikely to notice that the plough had moved aside one furrow. A third method might have been used with satisfactory results. Provided there was no linking background object, it would have been possible to cut from a long shot to a close-up of part of the plough at the same relative angle. For example, the long shot might show the whole team against the landscape and the close shot with the earth only as a background. This would give the effect on the screen that the camera had gone up to the plough and not that the plough had jumped many feet forward. If the cameraman wishes to give maximum aid to the editor, he will not do anything that will affect smooth movement from one shot to the next. There is an inclination, when an action takes a long time to complete, to stop the camera for a short period and restart it again without moving it. If this is done when a moving object is being filmed, the result will be a sudden jump on the screen, from the position in the first shot to that in the second shot. It is impossible to correct such a fault in the editing room.

It is all a question of planning. Before filming an operation, it is generally possible to arrange a rehearsal. If it is long and lacking in variety, no attempt should be made to keep the camera running the whole time. What is required is a filmic interpretation of the operation and not a slavish copy. The solution here would be to record the first part of the operation and the end of it in long or mid shot, and cut into the middle a matching close-up of a short portion of the middle period. If, on the other hand, a piece of planned action does not start

at the proper moment, everything should be stopped, the camera rewound and a fresh start made. Always begin by giving your subject serious thought; next plan your sequences carefully and your final result should be successful.

Pictorial Viewpoint

LONG shots of landscapes, seascapes, riverscapes, and street scenes often occur in our films; often by want of forethought such scenes lack attributes that give delight to the eye and meaning to the mind.

In deciding a viewpoint, proceed by first choosing that which would be the most conventional, that which would be chosen by the easily satisfied. Then try to discover if there is a better, a more daring, a more uncanonical viewpoint to be found. It does not follow that the conventional is not the best, but the attempt to find another is all to the good; it may lead to something of value.

What makes a picture? How often the sight of a noble landscape makes us long for a camera, and how often the result is disappointing when filmed. What the broad view of the eye saw now seems flat and uninteresting. It has been said that a picture is something between a Thought and a Thing . . . something of the Mind and something seen by the Eye. We approach satisfaction if we try to tell of the *impression* the view made on our mind, through the eye. Was it grandeur, or dignity, or immensity, or beauty? You may find your picture answer by looking at the small things about you, the small things the camera *can* show in fullness.

The grandeur or the immensity of the vast landscape may be conveyed by concentrating on that nearby boulder. Its close picture backed by a distant horizon will render your idea . . . see your distant mountains clearly, but let your boulder reveal the sense of the *impression* you experienced.

Avoid long shots in which the prominent planes of nature's formation, hills, lines of trees, rivers, and such-like, are parallel to the lens face. Find prominent lines that run obliquely to your viewpoint; depth and perspective are thus secured, and flat dullness avoided.

Let the sun cast shadow in your scene; contrast is the keynote of beauty, but contrast must make for harmony. Think of the beauty of white spray on black waves, of light shafts from a dark cloud, of moonlight over blue waters, of the face of a human being who can smile in adversity.

Remember that the cinema audience does not bother itself about the

principles that produce the pleasing screen scene, but is only concerned with the effect. If you have no strong purpose in filming your scene, no *vital* reason for your choice of shot, the angle of the shot, the content of the shot, and no driving desire to convey a definite impression to an audience by your effort, then be assured your film scene will arouse a boredom that hopes the scene will quickly pass from view, since it fails to capture interest because it conveys nothing that stirs the mind or moves the heart.

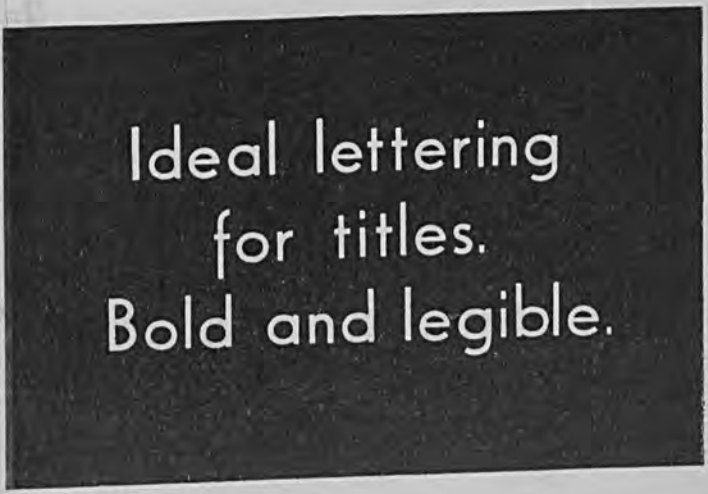
Film Titles

IT has been said that the perfect silent film has no sub-titles; the matter fits the form, and it "contains within itself the reason why it is so and not otherwise." But the silent film can be very valuable in fields where it is nevertheless not the perfect medium—in the wide dissemination of knowledge, for example. Here it may well be found that what cannot easily be conveyed pictorially can be clearly expressed in a sub-title. This will especially apply to hard fact which it may be necessary to communicate: "The population of Malaritania is 136,000." When titles are necessary, great care should be given to their composition and layout. The matter must be complementary to the picture; their manner must be clear and concise, their lettering simple and easily legible. They should be planned with as much care as the pictures in the film. All necessary information must be included, and the wording exactly express the meaning. Even if they have to be rewritten several times, good titles are well worth the trouble taken.

Let us examine an imaginary sub-title to a film on forestry. "The trees are felled, the bark is stripped, and the logs are then transported to the river front." There follows a sequence showing these operations on the screen. Here we have eighteen words grouped together in a title. What is wrong with it?

In the first place, here are three statements describing three operations each of which calls for separate shots. Probably a full minute will elapse between the appearance of the title and the picture sequence showing the transportation of the logs. Audiences do not retain things in their minds as long as that, particularly when the subject is unfamiliar. It is almost as bad practice to put three things together in one title as it would be to put them on the screen together, and expect the audience to analyse the shot into its components. If you say one thing at a time you will automatically shorten your titles. There will be more of them, but that does not matter.

The other fault in the specimen title is that it adds nothing to the film. The words give the same information as the pictures, and the



inference is that either the title is wrongly worded or that it was unnecessary. Titles should not tell the story of the film—that is what the pictures are for—but should give complementary information that is not apparent from the pictures.

Let us take our imaginary title, split it into three as we suggested, and then see how we could deal with the sequence.

(i) "In A . . . tree felling is a highly honourable occupation." (Here follow shots of felling.)

(ii) "The bark is used in the local tanneries." (Here follow shots of bark being stripped.)

(iii) "The smooth bare trunks are easier to haul the four miles to the nearest river." (Here follow shots of log hauling.)

All these titles now fulfil their true function. They are complementary to the pictures, because they give information that the pictures do not. We now have a total of thirty-two words in three titles, but in addition to having three distinct pictorial statements, the audience has acquired three additional pieces of information.

Climbing titles should be avoided. Even with trained audiences they cause discomfort: while fast readers wait irritably for the next line, the slow ones frantically endeavour to take in the information before it passes from their sight. Long, wordy statements of this kind are rarely justifiable and are often a confession of inability to make moving pictures.

So much for the content of the title. Now for its design and layout. Elaborate design is unwise and unnecessary. A simple, plain arrangement of words is by far the most effective. In designing titles and choosing lettering it should be remembered that the first requirement is legibility. Anything, however ornamental, which tends to obscure the wording should be omitted.

Whether you are going to make your own titles, or have them made for you, lettering should be studied. One should learn something of pen lettering and try to appreciate the beauties of the sculptured roman characters which have formed the basis of most lettering since that time. Note also the perfect balance and form of the modern alphabets of Edward Johnson, which were developed further by Eric Gill; a short study will prove that a title can be satisfying without being in the least ornate.

The way in which good notices, display cards and advertisements are balanced on the page will repay close examination. It is interesting to observe how the block of type is usually placed higher than the centre, so that there is least margin at the top, more at the sides and most at the bottom, and that in the best work the margins are generous. It will be found that care is taken to get the block of type squared and accurately centred between the sides. This squareness and straightness should be aimed at when drawing and photographing your titles.

On the question of ornament, it is almost an invariable rule that dialogue sub-titles are plain. For the others, as little ornament as possible should be used. Simple, dignified effects should be used and fine detail avoided. Suppose your original title card measures 10 inches wide and 7 inches deep—the usual size for a card. Lettering drawn on it will be $\frac{3}{4}$ inch high, the thickness of the strokes being about $\frac{3}{16}$ inch. The images, when recorded on 16-mm. film, will be less than one-twentieth of those dimensions. The letters will be little more than $\frac{1}{10}$ inch high, the strokes less than $\frac{1}{100}$ inch thick. These are the images of the more robust dimensions of the lettering, but if the original has detail which is small in character, its image will be so microscopic on the film that it will be smaller than the actual grain of the emulsion and will be lost. When the mutilated image is thrown on the screen, on a picture 6 feet wide, it is nearly seven and a half times as great as the original drawing, and nearly a hundred and fifty times as great as the film from which it is being projected. With such very wide ranges of reduction and enlargement, only relatively simple shapes can expect to be rendered without distortion.

NOTE.—The above article is a reprint from one of the earliest issues of *Colonial Cinema* when it was circulated as a monthly pamphlet. All the general principles given still hold, and in view of the growing interest in film strips a repetition of the article is considered well worth while.

The Film Script

By GEORGE PEARSON

AS no satisfactory house can be built without a builder's plan, so no worth-while film can be made without a Script. One may know something of the technicalities of film-making, of cameras, of lenses, of exposure, of developing, of editing, and of handling people during filming, and yet find results do not measure up to expectations. Vital points seem to be confused or missed. Invariably it will be found that the faults lie in the plan made before filming started. The Script was weak.

How do Scripts grow? Usually they begin with ideas, vague desires in the mind which one wishes to express to others. In a Documentary film the general aim is to convey some beneficial knowledge to a future audience. Decision as to this message should be followed by closer investigation to ensure its fullness and clarity.

Before proceeding further two vitally important things must be settled, the nature of the desired audience and the *purpose* of the film. No truly successful film has ever been made that neglected these factors. It is obvious that each factor has a bearing on the other.

Sure knowledge of purpose is as essential to the film-maker as the compass is to the ship's pilot. Having decided your purpose, write it in a few words and keep it before your eyes constantly whilst making your film plan on paper. Just as the pilot keeps close watch on his compass to see if he is veering from his course, so you must watch your compass, your purpose, to be sure you are not departing from it. It is easy to stray from purpose, but every such error weakens your work by confusing the message.

With message content, audience knowledge, and purpose fully determined, the first stage of scripting begins with the writing of the Treatment. This is nothing other than a straightforward written narrative describing clearly what is in the writer's mind. It should tell all in full detail. Literary grace is not essential, but clarity and fullness are vital. Before putting your pen to paper consider well the pattern of the treatment; no matter whether the film is intended to be instructional, educational, or recreational, ponder whether it might be wrapped in a *human story* content. Consider the Parables, all of them stories with human messages of inestimable value. Many with long experience hold that there is little by way of information that cannot be told profitably by a story of human interest. Certainly for unsophisticated audiences the story form is incomparably the best.

But in using people to carry story in your film be sure that you know them, since what you write must convey the impression of truth. Give to each a personality, and to this end even a single phrase may serve to

characterise and change a puppet into a person. "Tom left home for work" may be information, but "Tom, always rather slack, rushed from home with his coat flying, to catch his train to work" makes Tom a personality of whom we know enough to stir our interest in him.

But whatever treatment pattern is decided, write fully and freely. "Think in Pictures" is a much advocated rule for film-makers, but until long experience enables this desirable ability to become almost automatic, it may be dangerous to apply it too rigidly.

It can be a brake on the free flow of the mind towards the story unfolding. Let the treatment come without inhibition from the mental store, freed from anxiety as to whether what is written can be translated into moving pictures. Leave that discovery for a later stage.

In using Man's greatest invention for thought-expression, the *word*, there can be confusion if the free expression is troubled by consideration of another medium, the picture.

If a French author had to think all the time he wrote whether his sentences could be translated faithfully into English, he would greatly handicap his work. The English translation is a matter for the future skill of the translator.

So it is with film. The *fully* expressed Treatment should provide ample matter for the later expert work of translating ideas, expressed in words, into those same ideas expressed in pictures.

Whilst writing in this unfettered manner, it will be found that the information, or story content, will seem to break automatically into self-contained portions, just as a novel breaks into chapters. These portions are termed Sequences, and, as the term implies, they lead naturally from the one to the other in a forward time flow. Each sequence carries interest forward into the next. Sequences may be short or long entirely dependent upon content.

When the last sequence is completed, examine carefully the construction of the whole written work. Is it logically arranged, well balanced, purpose rigidly maintained, and every detail accurately and fully described—in *words*? Before the stage of translation of words into pictures commences, it will be well to check the treatment rigidly thus:

(*a*) Has it shape; an opening of quick interest; a well-developed middle; a satisfying end?
(*b*) Is the content sufficiently and clearly described?
(*c*) Are there points needing special emphasis? If so, be sure to emphasise them at the visual translation.
(*d*) Does it move forward in the time sense?
(*e*) Does it always hold purpose, expressed or implied?
(*f*) If the human pattern is used, are the characters introduced early, as they should be? Are they well planted and characterised?

If this examination calls for no revision of the Treatment, the stage of translation begins by the making of what is known as the Lay-out, often known as the First Script. This is the vital operation, for on its perfection depends the quality of the eventual film.

The translation is usually made by the writer of the treatment if he has sufficient experience. If he has not, the work can be efficiently done by an expert, provided the treatment has been capably prepared.

A common method is to divide a sheet of foolscap vertically into halves. On the left-hand side the words of the first sequence are written. On the right side a description, in numerical order, is made of the visuals that can be imagined, in succession, to illustrate fully and clearly the intentions of the written content on the left.

This translation can be exciting, often difficult, but should by no means be insuperable. By taking thought, and stirring imagination, the problem can be solved. Only when a satisfying pictorial solution demands inordinate screen time is the alternative of the spoken commentary substituted. Commentary's only true justification is for increased illumination of the visuals, or for necessary limitation of screen time.

This translation from word to picture proceeds throughout all the Sequences. Then follows the rigid examination of the right-hand column of visuals as to forward flow, visual continuity from shot to shot, freedom from confusion, but above all, certainty regarding full emphasis on details in the Treatment needing absolute clarity for their proper understanding. This visual emphasis will always be secured by ample use of the Close-up camera shot.

A highly profitable test of the efficiency of the work at this point can be made by asking an interested friend to read slowly down the right-hand side of the foolscap sheets, making no reference to the left-hand column of words at all.

By this confinement to a sequence of described pictures your friend may discover there are moments that seem confusing or lacking clarity. Check these and make amendments.

This Lay-out is in effect the *Script of Master Sequences*. Now comes the task of the Director and Cameraman in close collaboration, for they have to prepare the technical plan from which to work at the actual filming.

The list of visuals agreed needs to be further broken down into *camera shots* involving a knowledge of technical points that are not necessarily required in making the Master Lay-out.

This final and to some extent mechanical work will provide the Director with the SHOOTING SCRIPT.

The News Reel Item

NEWS Reel Items form a reasonable proportion of overseas work; they have great local value and importance, and on occasion may have historic interest for world audiences.

They present special difficulties since they are generally filmed at short notice, often with a minimum of advance information, and camera mobility may be restricted to avoid interference with a timed programme. Rather than being made excuses for inferior work, these difficulties should be spurs to keener technical and constructive effort.

This effort calls for expert direction, swift thinking, sure decisions and opportunities seized, but above all, fertile imagination in foreseeing an ultimate shape of clear and unconfused narrative unfolding resulting from the many jig-saw shots captured by the camera. The cameraman, as the director's right hand, has the responsibility of producing first-class photographic quality.

In the construction of every News Reel Item there are four stages:

(*a*) **Investigation ;**

(*b*) **Examination of the Locality ;**

(*c*) **Filming—**

(i) Before the event; (ii) at the event; (iii) after the event.

(*d*) **Editing.**

(*a*) **Investigation**

Immediate contact with liaison officials should be made and accurate information obtained about the procedure. It should be ascertained if any permits are necessary and where help can be got if required. This does not end the investigation. There is much more to discover, for behind every event chosen for filming as a news reel story there is a motivating cause, its real Background Story.

Those present, being aware of the reason for the event, will show a lively interest in what is happening. Future cinema audiences may know nothing of this background story, and if the visuals do not help, the screen narrative will lack interest and may even fail utterly in its purpose.

Investigation, therefore, must necessarily include everything that lies behind the event, the cause, the contributing factors: the TALE of which the event is the high spot. It may be possible to find one vital visual that will illuminate the whole. It is by such investigation that set plans can be made as to how much of the background story can be filmed *before* the event and how much can be left till *afterwards*.

The actual happenings at the event itself form the Foreground Story

It is in this that sure decisions will be made as to what *must* be filmed. If unexpected incidents arise they should be filmed only if time permits and provided that all the shots that *must* be taken have been obtained.

(*b*) **Examination of the Locality**

Sure knowledge of the area of operation is vital. Tone values of the probable background should be noted, as also the sun positions at the scheduled time of the event. Possible camera positions should be marked down, some being elevated points from which filming will avoid excessive sky or foreground in the shots. Particular note should be made of the points where the really important moments of the event will be staged, for these will be the high spots of the film.

(*c*) **Filming**

(i) *Filming before the event*

Previous investigation will decide whether there is anything related in any way to the event that can be filmed in advance, thereby providing material for the editor with which to illuminate the story.

(ii) *Filming the event*

Based on the location and procedure knowledge acquired during the investigation, a clear plan of the camera positions and shot angles should be prepared; a simple diagram on paper will be found helpful.

It may be well to arrange for more than one camera, but except in special circumstances it is waste of time and film to shoot the same incident with two cameras. A long-focus lens for instance might capture a vital moment in a scene that is being covered by a wider angle lens. Unless it is quite impossible to use a tripod, the hand-held camera should be avoided.

In spite of the many distractions and unexpected happenings that are so common in news reel work, the director must maintain a clear mental picture of a growing shape into which each shot will find its proper place. He will be aware of gaps affecting visual continuity and narrative flow and must later obtain material to fill them as opportunity offers. These gap-fillers, generally known as bridge-shots or cut-aways, have vital attributes of their own. Though primarily linking shots they must have swift and inherent interest and appear natural parts of the whole.

An example may make the point clear. Let it be imagined that the event contains a procession of marching soldiers through cheering crowds. As this takes much time the camera selects a portion of the march, filling in the gaps with bridges. The easy way out would be to take a casual shot of the observant crowd, cut it into short lengths and fill all the gaps. This would not serve the enterprising director at all. Even if he had to stage suitable close shots he would find less obvious

filling shots. A father with his small daughter sees something of particular appeal and hoists her on his shoulder. Her excitement catches our interest and in sympathy we are anxious to see what has stirred her. Thus the unusual bridge-shot urges interest forward and heightens the pleasure in the spectacle. If, therefore, bridge-shots are more selective and alive, the editor will have little difficulty in making an interesting story out of the material.

When filming a procession, shots should not be taken from both sides of the moving column, otherwise it will show on the screen changing its direction. Generally in news reel filming there should be a preponderance of medium-close shots and many close shots. They interest the audience in incidents that matter and in personalities, whereas the long shots, being wider in their content, do not show clearly the things that really matter. It is important that when the event concerns some prominent person a good close shot should be available for early use in the film.

(iii) *Filming after the event*

Sometimes things go wrong and an important shot is missed or bungled. It is often possible by gentle persuasion to arrange for a retake after the event. As a rule the subjects are quite as anxious as the director to ensure a good result even if it costs a little trouble.

It is quite a common practice to film bridge-shots after the main filming is done. A little skill and imagination by the director will guide him in the selection of shots that will fill in the gaps in the narrative continuity.

(*d*) **Editing**

It is the editor's task to make a good news item from the material supplied to him. If there are serious gaps he cannot produce a worthy story. He may be able to smooth out some slips in visual continuity if he has a number of good bridge-shots, but a film of any great interest is impossible unless he has the necessary background material. In other words he cannot manufacture a story if the director has missed it.

Bridge Shots

THE purpose of the bridge-shot is to link together different scenes in a film so as to maintain continuity. It is used to fill in gaps where it is undesirable to show the whole action. To show without a break the whole of a mechanical operation, for example, or all of a procession or the gathering of a crowd, would be wasting time and film,

and would usually be tedious. But one cannot just leave bits out, or the continuity is broken: the work has been done by magic; the procession has leapt a hundred yards; or the crowd has appeared from nowhere. The bridge-shot fills in these gaps so that the changes seem natural: we are not surprised that changes have taken place while we have been looking at something else. The bridge-shot is thus a legitimate piece of film technique.

Unfortunately, however, the bridge-shot has been called a "cut-away" or "safety" shot, the implication being that anything will do, however remotely it may be connected with the main scenes. Maybe this is because most bridge-shots have to be made without scripting. It calls for quick thinking. But the right material can be chosen, providing the director is sure of where the bridge is needed, and of what happens on each side of it. What must he look for?

Firstly, the bridge-shot must be interesting in itself. Secondly, it must make the audience eager to see what follows. Thus the perfect link is an organic part of the whole film. For example, suppose we wish to film a man working at a bench, and we wish to short-circuit the work. An obvious link would be a close shot of the man's head and shoulders, but that has nothing to commend it except that it is part of the scene. Let us have a reason for looking so closely at the man. Let his expression change to one of intense concentration, and the audience is at once interested not only in the man but in what follows—a shot of a difficult part of the work.

What kind of bridge-shot should be used to save film and maintain interest in a long procession? This is the kind of problem a newsreel cameraman has to solve every day. A shot of the cheering crowd could be cut into short lengths and made to serve the purpose; but it is rather a bankrupt method. A good cameraman will find something better than that. A father with his small daughter would be just right. He hoists the child on to his shoulder to let her see the procession. She is excited, laughs and shouts with glee, and points. The audience is interested in her, and wants to see more of the procession.

Children writing in a classroom are of momentary interest, but the shot would be tedious if held for any length of time. But your script requires you to show the class for a considerable time. What can you do? Give a close shot of a few of the pupils at work? Perhaps, but this will hardly relieve the monotony. It would be better to show one child in close-up. He is puzzled for a moment, thinks hard, maybe scratches his head. Then suddenly he sees daylight, and begins to write. The whole scene has been brought to life, and the audience is ready to see more of the class as a whole. In each of these three examples the bridge-shot fulfils the conditions: it belongs to the scene; it has its own interest; and it increases the interest in the sequences as a whole.

So much for bridge-shots proper; but they are not the only linking

devices used in screencraft. Film narrative consists in a series of sequences separated by gaps in time or place, or both. Certain conventions such as the fade, the wipe and the mix have been invented to fill these gaps and have become familiar to cinema audiences. Where the audience's mind is unaccustomed to them they are likely to cause confusion. Under certain conditions a satisfactory visual can be devised, but it can rarely be successfully extemporised and should be scripted.

A sequence deals with the work of an African clinic for women. In the first scene, two patients leave the clinic door. The next sequence deals with the importance of a good water supply to the African village. Its first scene shows outdoor workmen busy at the waterworks. The gap between these sequences is one of place. Without a visual bridge between the clinic door and the distant waterworks, there is likely to be some confusion. Let the women patients leave the clinic and move into the setting chosen for linking, a nearby road where there is a standpipe for water. They pause, talk, and walk out of the scene. As they do so, a young lad enters with a bucket and approaches the standpipe to draw water. Attention is removed from the women to the lad. He moves out of the scene with his filled bucket and enters the initial scene of the water sequence, passing the busy workmen on his way. The narrative is carried from sequence to sequence by this simple bridge. As there was a definite purpose in the lad's entrance, it would naturally form part of the shooting script. Where the gap is simple, such a formula is possible. Without using recognised conventions, it would be most difficult to bridge more complicated gaps of time and place in this way.

There are advanced conventions for linking purposes, but they demand acute screen appreciation. The lap dissolve covers a gap in time or place, or both, by a series of brief shots dissolving one into another. The boy at school, at an office desk in youth, in the army as a man; the boy and girl as playmates in childhood, as closer friends in youth, as bride and bridegroom at the altar, are cases in point.

The time-lapse device uses objects changing in aspect owing to time to illustrate the passing of the hours, days or years. Instances of this are the birthday cake with one candle mixing to the cake with twenty-one candles; the fish course at dinner dissolving to the dessert; the clock at midnight dissolving to the clock at daybreak. By constant use, these examples have become pictorial clichés; better can be found.

A place-transition device may use objects and scenes to cover a swift change of location—the drummer in the Parisian café orchestra dissolving to the tom-tom drummer in the African bush, takes the audience from Paris to the Congo in a matter of seconds.

It is possible that the African mind, so receptive to symbolism when it has knowledge of what is symbolised, might come to appreciate these conventions sooner than we imagine; at the moment, it is enough to keep to the wise construction of the bridge-shot proper.

Plan Your Shooting

AT one time or another, most of us have had to endure the penance of a descriptive tour through someone else's family album or book of holiday snapshots. It is very difficult to share the owner's enthusiasm over what is, to him, a most treasured possession.

It is not difficult to understand why the owner values the photographs so highly, while most other people have little interest in them. For him each picture has associations of which others are not aware; he is, in fact, seeing an entirely different set of pictures. Where, for instance, the ordinary person sees only a rather dull group of people standing under a tree, the owner remembers the day when he took his family for a most enjoyable outing in the country. His commentary shows quite clearly that for him and for those in the picture the day was a memorable one.

For those who make films, it is very easy to fall into a similar error by building up stories in their own minds instead of telling them in pictures.

When a subject is being filmed, whether it is a newsreel item or a planned production, one naturally knows more about it than it is practicable to show in the picture; but it must be kept in mind all the time that the audience will see only what is filmed.

Suppose a newsreel of a public ceremony has to be made. The inexperienced cameraman may go and shoot here and there whatever chances to present itself. The result may appear quite satisfactory to him, because his appreciation will be enhanced by his memory of the event. He recalls the warm sunshine and the brilliant hues of the banners and costumes in the procession. He remembers the eager crowd pressing forward; the accident to the water carrier and the good-natured assistance he received; the excitement of the ceremony itself and the dispersing of the crowd when it was all over. He recalls, too, the well-known and interesting people who were there. All this information will be present in his mind and will unwittingly colour what he sees on the screen. Isolated shots will seem to him to fall into place admirably merely because of his knowledge of what happened.

Unless the filming has been carefully planned, a strange audience will see much less than he does. What is to him the crowd moving down the main street towards the market-place is to them merely a large number of people going along a road they do not know to some place they cannot recognise. The cameraman may know personally many of the people in the crowd, but on the screen they are just like thousands of others. It is for the cameraman to show their personalities to the audience. Smooth forward progression of the procession may be lacking because some of the shots have been started a little too late and others ended

too soon—this is a common fault with the inexperienced operator. There may be no more than a momentary glimpse of the main building or whatever it is that is associated with the ceremony, and throughout the film too much may be left to the imagination. Some of the more obvious gaps can probably be filled by the commentary, but it is always unsatisfactory to rely on words to do what should have been done by pictures.

To get a good result, the cameraman must try to put himself in the position of someone who has no knowledge whatever of the ceremony being filmed or of the people taking part. Having decided what he wants to tell, he must make up his mind what shots are necessary to build up the story.

It is best if it can be done to look round beforehand to see the general lay-out and find out what will be the direction of the light at the time of the ceremony. If there is to be a procession, he should find out from which direction it will approach. Then the camera should be placed where the best record of the procession can be linked up with the shots of the ceremony itself. The cameraman should make up his mind whether it will be better to take close-ups of the principal people during the ceremony or whether they may be staged privately later. Owing to the crowd, it may be difficult to move quickly from place to place. He may have a colleague to take these close shots with a second camera while he himself is taking the longer shots of the ceremony. If a private session is necessary, pictures should be taken fairly low down so that the heads come against the sky. Provided the relative angles are kept in mind, these close shots can usually be cut into the main film satisfactorily. In certain circumstances it may even be possible to repeat the scene later, in which case perfect close-ups may be obtained without any difficulty. The main thing to remember all the time is that the audience can see only what appears on the screen.

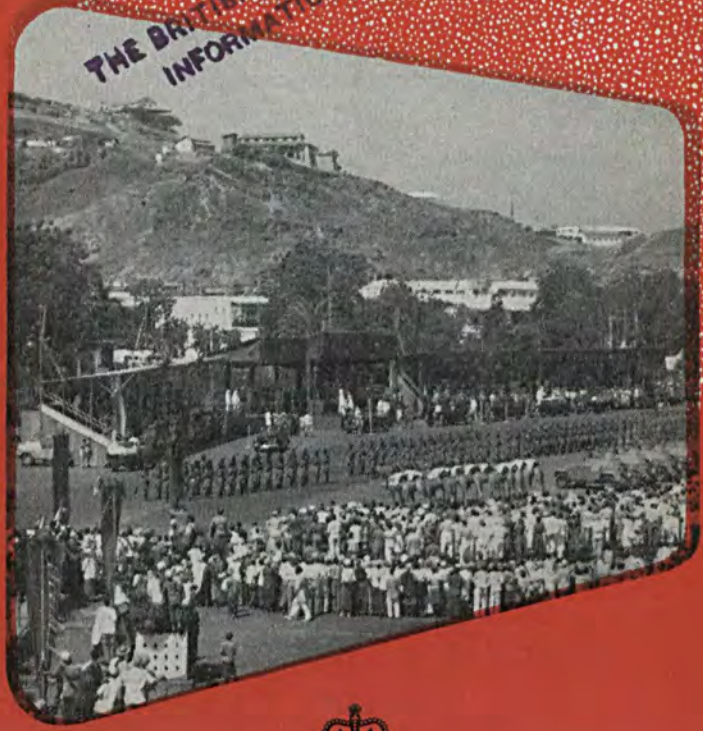
It is a mistake to try to say too much. Every statement should be complete and well rounded off. If the cameraman is working single-handed and finds it impossible to do full justice to both the procession and the ceremony, he should ignore one of them altogether and concentrate on the other. It is far better to say a little about a subject, and say it clearly, than to try to record everything and succeed only in obtaining a series of puzzling and possibly conflicting pictures which fail to convey any sort of meaning to an audience.

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★

Another Walt Disney Experiment

by K. PICKERING—*Gold Coast*

WHEN Mr. Norman Spurr described, in *Colonial Cinema* for June 1951, the experiment carried out in Uganda with the Walt Disney Mackie Health Film *Hookworm*, his main reservation about his conclusions was that the success which greeted the film's teaching might partly be attributable to the Medical Department's propaganda preceding it. He wrote: "One would like to know what kind of reaction the audience would give to the film if it had never heard of the disease, although suffering from it". In August 1953, in the Gold Coast, the reaction of

the film on precisely this type of audience was experimented with by two Community Development Officers of the Department of Social Welfare and Community Development, Mr. Shirer and Mr. Pickering, who summarised their conclusions in a paper called "The Use of Disney Health Films in Mass Education in the Gold Coast". Neither officer was aware at that time of Mr. Spurr's experiment, a fact which, at first sight unfortunate, is an advantage in that the validity of common conclusions reached separately in widely differing territories in Africa is the more enhanced by their mutual independence.

In both Uganda and the Gold Coast, the experiments were carried out to resolve or confirm the misgivings felt about the films by experienced African and European officers. While their general excellence was conceded, it was felt that the highly developed cartoon technique with its graphic imagery and screen "magic" might obscure, if not destroy, the real lesson of the film for unsophisticated illiterate audiences. Again, as Mr. Spurr records, the film was not made against an African background which, in teaching films and film strips, experience has shown to be a prerequisite of effectiveness. Also, in the Gold Coast, some thought the presentation of what, in such an environment, might be described as revolutionary ideas about disease, was too forcible and dramatic for acceptance.

In scope, depth and method the experiments differed considerably. In Uganda results were based on the impressions of observers aided by the use of a disc recorder to collect spontaneous observations from the audience. The Gold Coast experiment relied on individual interrogation of over 200 people and after testing initial reaction, as in Uganda, went on to examine different methods of film usage for teaching purposes.

Before comparing results, it must be noted that, at the outset, in both Uganda and the Gold Coast the original sound track supplied with *Hookworm* was abandoned and a vernacular commentary substituted. Two examples referred to in each report will serve to illustrate the type of change necessary. "Charlie" is described in the sound track as being "robbed" of his health by hookworms. Mr. Spurr's revised commentary, as quoted, substitutes "What Hurt You Charlie?" for "Who Robbed You Charlie?" The Gold Coast report, dealing with this point describes the confusion caused by the trial use of a literal translation of the sound track when some people affirmed afterwards that they actually saw "thieves running away" in the film. Too much was being demanded of an audience whose understanding of theft was the physical abstraction of visible properties. Secondly Mr. Spurr records the confusion caused by the big "close-up" of the hookworm which, without clarification from the commentator, Gold Coast audiences imagined as various types of large animal. The translation of the English sound track is clearly inadequate. A commentary adapted for such audiences must serve three main purposes. It must override any

confusion of Western conventional behaviour and familiarise the background of the action by substituting local names and customs. Thirdly, it must, in the minimum of words, clarify the action of the film. The first two are matters of experience but the third probably necessitates a trial experiment since, as both reports show, it is not easy to forecast accurately where difficulties will arise.

Using the adapted commentary, both the experiments revealed that original misgivings had been surprisingly exaggerated. On the first, that of the effect of " white man's magic ", Mr. Spurr writes, " It would seem that as long as the film followed a reasonably normal narrative presentation, or explained itself when there was any departure from the normal, e.g. when ' Charlie's ' skin is removed and his intestines revealed, then the audience accepted the technique. However, when the film introduced a traditional cartoon comedy approach, e.g. in the building of the latrine, this was put down to European magic ". An excerpt from the Gold Coast report closely parallels this. " Many people, while they knew that ' Charlie's ' building of the latrine was pure ' magic ', believed that hookworms do bite the stomach walls as they are shown." Both audiences proved to have understood why the latrine was necessary. These and other examples amply convinced the authors of the experiments and the observers that the attributing of the humorous sequences to European magic does not impair either understanding or belief in the teaching.

Again, Mr. Spurr states on reflection after the experiment that he is " not at all sure that there would have been a tremendous gain in perception had the character and background been African ". This opinion is shared by the Gold Coast authors. The fact is that neither the characters nor the background in the film have nationality. They are cartoon characters in a world of " make-believe " but they and their story are recognisably human and credible. The devotion to simplicity and avoidance of visible characteristics attributable to any one people make it relatively easy, with the vernacular commentary, for the audience concerned to identify themselves with the story of the film.

These considerations apart, both reports strongly recommend the cartoon technique with its unlimited flexibility as a remarkably effective teaching aid. Its two main advantages over the straightforward film, as demonstrated by Disney, are in maintaining a consecutive narrative and in leaving nothing to the imagination. When " Charlie " takes his medicine the audience is actually given a visual picture of hookworms relaxing their hold on the wall of his stomach and dying. Similarly, as Mr. Spurr records, " due to the brilliant choice of the visual image and associated action, the movement of the throat as the hookworm sucked at the wall of the intestine, there is no doubt that the audience knew what was happening ". Though such pictures may be fanciful

and exaggerated they carry conviction and both experiments show that unsophisticated African audiences are willing to accept their teaching.

Further experiments in the Gold Coast showed that all the Disney Health Films possess the advantages and limitations ascribed to *Hookworm* in varying measure. *The Way Disease Travels*, for example, tells a straightforward story with an excellent recapitulation of the lesson and with a minimum of " magic ", whereas *The Winged Scourge* confuses its audience with the introduction of the seven dwarfs in a lively battle against fearsome looking mosquitoes. All, however, with careful handling, have the two qualities attributed by Mr. Spurr to *Hookworm* of unquestionably making a deep impression and of summarising the salient points in a vivid and unforgettable manner.

It is, however, precisely because the Disney Health Films make so powerful an impact that so much care must be devoted to their use. They are too important to be used indifferently. Inquiries in the Gold Coast of audiences who had seen, discussed, and thoroughly understood *Hookworm* a few weeks earlier revealed that in most cases the visual images remained, but out of sequence, and the lesson had been lost. More dangerous, the effort to reconstruct the action from the images produced grossly distorted ideas. Again, the effort to understand more than one film simultaneously produced a confusion of causes, symptoms, disease and methods of infection which increased with the passage of time. Further, and more grave, in a few cases, intense as had been the initial reaction, it was short-lived and belief had given way to scepticism.

It seems that the true character and function of Disney Health Films must be appreciated if its value is to be utilised. This can only be done in relation to the background and environment of the audience concerned. Experience shows it is an illusion to suppose that, because a society is illiterate and superstitious, firmly rooted ideas about disease do not exist. They are in fact the greatest obstacle to the dissemination of new ones. The unique role of the Disney Cartoon film is less in teaching the new than in breaking down the traditional belief where it is too erroneous to be used as a starting point for teaching the truth. It achieves this by shock tactics, by presenting a graphic and credible picture to the mind so realistically that temporarily the mind's resistance to it is overcome. It is at this stage that the mind is truly receptive to the follow-up teaching and the value of the film strip, flannelgraph and discussion group, with all the opportunities they afford—unlike the films—of " two-way traffic " is enhanced accordingly. It is in this preparation of the mind for learning new things that the Disney films offer a contribution of significance in the battle against disease in Africa. In isolation their dangers are manifest. Used as complementary to other forms of teaching, their potentialities are profound.

A*

"La Piste Magnétique"

By NORMAN SPURR, *Film Research Officer, Tanganyika*

THIS delightful phrase is to be found in all tins of striped film we have so far received, and the purpose of this article is to answer the request made in the editorial of the December 1952 issue of *Colonial Cinema*.

Although UNESCO loaned us an American Bell & Howell Model 202 for experimental purposes, and their permission has been given to write about our experience so far, it does not imply unqualified agreement with what is written, and of course what is written is valid only within the orbit of my own experience.

I suppose the first question any potential user will want to have answered is this : Does the " 202 " fulfil its promise ? Technically . . . very much so, but only time will tell how much of an edge it will have over its nearest rival, the tape recorder used with a film projector.

Obvious gains are compactness and exact synchronisation, which can *be repeated* each time a striped film is projected. Why then this hesitancy ?

It seems to me that any piece of apparatus must be judged by its ability to meet the needs of the user, and different users will make different demands, and have different standards, so let me define what we in Tanganyika require at the moment, and what we have already done to meet these requirements. It is against this background that the possibilities and performance of the new machine must be measured.

1. We want to be able to make sound tracks in a variety of tribal dialects for the reproduction of commentary to locally made films, and also for those we purchase from outside Tanganyika.

2. We want to be able to vary at will any commentary, although not necessarily the natural sound and music of an original recording.

3. We want the tracks to be intelligible, but, this requirement fulfilled, we are prepared to accept the inevitable compromise which must result from the search for cheapness and quality.

4. We want to be able to repeat the TIMING of our commentary, in relation to the picture as finally recorded, at all subsequent screenings.

5. At the moment we do not demand lip-synchronism.

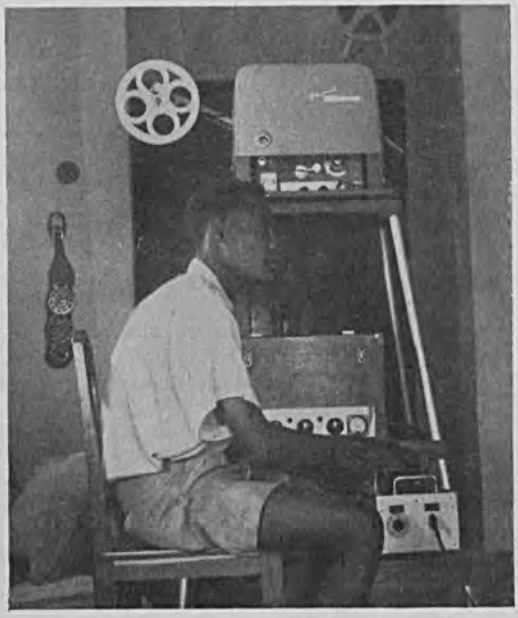
6. Any method designed to meet all, or part, of the above requirements must be within the meagre purse available, and it is desirable that the method be more flexible than the present photo-electrical methods of producing sound tracks.

In part we have been able to meet most of these requirements by the use of a live commentator, but—and what a "but" it is—when it comes to fulfilling requirement No. 4, there are difficulties. There is no guarantee the timing will ever repeat itself, and timing is of great importance. As a live commentator goes on repeating his commentary he tends to get stale and the life goes out of the spoken word, and of course there is no guarantee that the commentary will be given at all in the way originally planned. Some commentators tend to become very verbose as time goes by, and some have been known to interpolate highly original and irrelevant remarks of their own! We thought it high time to remedy all this and the opportunity came with the tape recorder.

The tape recorder met all requirements except one: the great difficulty of repeating synchronism is playback. Several factors contributed to this; the power output of our prime mover varied with altitude and affected cycles and voltages, the recorder being responsive to changes in both. Tape slip is another factor; and a minor trouble, start marks. I am aware that specialised equipment would solve the problem; for example, electronically linked motors on projector and recorder; magnetically coated sprocketed film to prevent slip, but these cost money and we had to use equipment we could afford. Despite a discouraging communication from the manufacturers we persisted in our attempts to control the speed of the recorder by voltage control only, and to this end we introduced a transformer into the external line which enabled us to provide a *constant output* from a *variable input* continuously over the desired range. Now tape slip is the only trouble we have to overcome, but by careful attention to visual check points, and operation of the manual control at carefully selected places, we can now repeat our *commentaries* in exact synchronism for all practical purposes. In solving one problem we have introduced the error of changing pitch as voltages are adjusted to make the tape go slower or faster, but if a silent passage is chosen for the change, no one is the wiser.

To summarise the position so far, it seems to me that for our particular needs there is nothing the magnetic projector can do which the tape recorder cannot do, but the projector can do it the more easily and positively, a great gain when operation is in the hands of the semi-skilled. The projector goes on keeping the correct relationship between picture and comment by the simple process of correct threading. There are no sound or picture checks to trouble about, no sync. marks to be matched, and even if the main voltage at the time of projection differs from that at the time of recording, and the pitch varies, they are all constant variations. In fine, the magnetic projector takes the technique of projection away from the re-recording booth and puts it where it should be, in the theatre projection room.

Now for the snags. Being simple souls we thought that when the

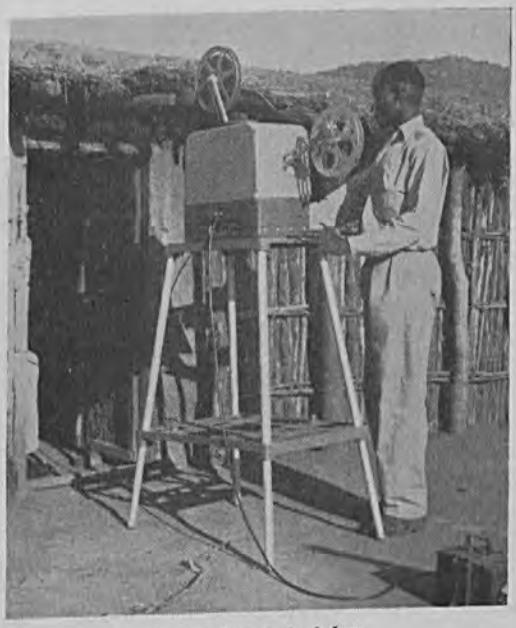


"His hand on the Variac transformer"

advertisements said "put sound to your silent movies", it meant exactly what it said, and to save time we forwarded film for striping on double perforated stock before receipt of our machine. It appears that a machine is available which will take double sprocket film, but it was not the one we got, for the "202" requires that a copy be made on single perforation stock. This can be coated full or half track, an advantage we will explain later.

The next tribulation was the news that the French firm coating our films (new copies at that) complained that they were "très déformé", and experienced difficulty in coating; but we have still to find out what "très déformé" really meant.

Both UNESCO and the CFU did all they could to mitigate the effects of our mistake, and when we got new copies, presumably no longer "déformé", we found a little note in each tin which said, "Your film having been printed by contact we were forced to coat 'la piste magnétique'



Project into a dark hut

on the emulsion side " and it went on to say that there could be no guarantee the stripe would stay on the film because of changes in the base due to humidity. " La piste magnétique " looks as if it is going to be something of a problem. You see, all our local films are shot on 16-mm. D.R. film, and printed by contact. It would seem we must either get them optically printed, or we must go over to negative-positive. My experience with the latter has been most unhappy, largely because any dust picked up on the negative becomes white on the print and so gives excessive " sparkle " if there is much of it.

With D.R. these spots and scratches are reversed and show black in the print and so do not trouble the eyes in the same way. If you are sufficiently curious take a look at some D.R. which has come back from processing, not in the projector, but through a watchmaker's lens, and you will agree that such uncleanliness would not be tolerated in the larger size—or would it ?

Another difficulty is the necessity of running the exhibition print when one wishes to record, and with rehearsals this may be as many as a dozen times when music and natural sound are required, each print projection shortening the useful life of the film. Skill, acquired through experience, will no doubt cut this time down, but it is a point worth remembering. We have successfully transferred the master recording from a tape on to the stripe at the first attempt; the set-up is shown in the illustration. The African has his hand on the Variac transformer control. This method means another machine and to some extent the machine which the stripe is designed to replace !

We find the " 202 " just as easy to use as is claimed. The electrical interlock is such that one cannot make a mistake such as wiping off the record inadvertently, and although mistakes can be made, such as forgetting to switch over from optical to magnetic and so fail to record, this is soon spotted. Human error can never be completely eliminated.

I have made reference to half and full stripe. Half stripe is most useful for coating a print which already has an optical track. The film *Hookworm* is striped in this way and we are able to use the photo track to guide our commentator for timing and the content of the film, so that his translation becomes less parrot-like. A recording session on the site is shown in the picture. The van must be far enough away to prevent pick-up by the mike of the engine, and to do this we found that it was easiest to project into the dark of a hut, through the door, the commentator having his back to a wall, thus cutting down extraneous noises. It works.

The machine with which we are conducting our experiments is undergoing the same rigorous trials to which all our machines are subjected. We could not mollycoddle it even if we would, and so dust swirls round it when projecting ; roads (main), roads (Native Authority), and roads (imaginative figments) shake it and shock it ; the high humidity of the Coast followed by the dry atmosphere of the Central Plateau add their challenge ; and last but not least it is manhandled. So far the machine has proved as robust as its elder brother, the " 621 ". Both this machine and the Ferrograph tape recorder have been remarkable performers in this respect.

We are well satisfied with the performance of the " 202 " both on stripe and photo track, and although there is no comparison between the signal-to-noise ratio between the stripe and a recording on the tape recorder, we do not propose to enter into any controversy on the matter. We are wondering, however, if the stripe will cause more wear than ordinary film. Again, accessibility for the cleaning of the vital slit is not too good, and we have also had trouble in wiping off a previous recording. However, " la piste magnétique " is a great step forward in our field and the system will be tried out in a variety of ways until it finds its rightful niche.

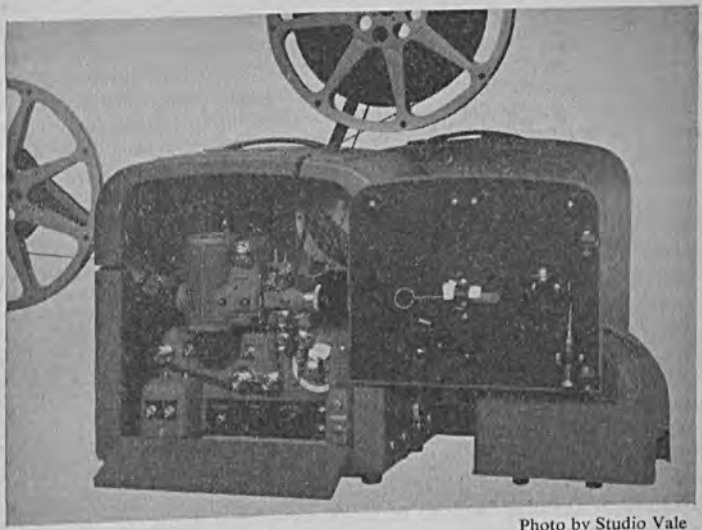


Photo by Studio Vale

G.B. Bell and Howell "Six-Thirty" Optical/Magnetic Projector

Magnetic Striping of 16-mm. Film

By W. SELLERS, O.B.E.

SEVERAL larger territories are using the "Ferrograph" magnetic tape recording machines for recording their vernacular commentaries to films. Here the magnetic recording is made on a reel of tape which is quite separate from the film. With the new "Soundstripe" method a magnetic oxide is processed direct over the sound track area of any 16 mm. single perforated positive film. This striping cannot be printed on to film as is the case with the present-day sound track, and each film or copy of a film must be recorded separately.

A magnetic sound projector is used for recording on to the "sound striped" film. The outward appearance of the projector, and threading up the film, is normal. The essential differences are in the sound head, where there is incorporated a magnetic record head, together with an "erase" head, and in the projector amplifier, which has additional

controls. To record, the striped film is threaded into the projector, and a microphone is plugged in. The commentator's voice is recorded on the magnetic stripe as the picture is projected. The operator has complete control of the recording at all times. The recording can be stopped at any definite point in the film : it can be reversed and any portion of the sound track re-recorded. It is possible to change even one single word without losing the balance of the recording. An interlocking safety button protects the sound track from accidental erasure. Pressing the recording button automatically turns on a warning light indicating that a recording is being made. When film movement is reversed, or the projector is turned off, the light goes out and only when the recording button is pressed again can recording take place.

After recording, no further processing is necessary. The film is now ready for showing immediately, complete with its own sound track and perfectly synchronised with the picture. The quality of the sound is remarkably good and no noticeable deterioration takes place no matter how many times the film is projected. One great advantage of this system is that a commentary can easily and quickly be re-recorded for a particular occasion or in a different language. An automatic erasing device wipes off the old commentary as the new one is recorded.

Silent films duplicated on to single perforated film stock, or optical sound films with obsolete sound tracks, can be treated with magnetic sound stripe. The magnetic stripe can also be processed on to one half of an " optic " track, which makes it possible to record and play back the magnetic track, or play back the optical sound track, at the turn of a switch.

Facilities for the " sound striping " of film in the United Kingdom are available at a cost of approximately 1½*d.* per foot. (This compares most favourably with the cost of 3½ cents per foot in America.)

Talkies with the Magnetic Stripe Projector

by NORMAN SPURR, *Film Research Officer, Tanganyika*

IN my recent article on the magnetic stripe, I made one deliberate omission. At the time of writing, experiments were in progress to find out if it were possible to make lip-synchronised film with the 202, but the research had still to be completed. Once it was possible to control the speed of the tape by means of a variable transformer, theory

suggested that "Talkies" were not far off. The major problem was to be able to run the tape in synchronism with the picture and then to transfer the sound from the tape to the striped film. Once this was achieved it opened up vistas of use which added to the excitement.

The original idea of the experiment was a little more complicated, because we intended to shoot a film and make a guide-track on tape. At a later date it was intended to use the same artists to re-record under optimum conditions of recording, the tape being used as a guide to the ear and the picture as a guide to the eye, and, as is normal with this method, the artists would repeat their dialogue which would be recorded direct upon the stripe on the film. The advantages are many, and by no means the least of them is concerned with being able to disregard extraneous and unwanted noise at the time of the original recording.

To make things as easy as possible at the re-recording stage, we wanted artists who were used to speaking, and with the co-operation of the Broadcasting Section of the Social Development Department, and the Broadcasting Officer, Mr. D. Swannie, who was once Film Officer, I was able to borrow broadcasting staff and artists from a broadcast serial play.

The film was shot in the ordinary way, no concessions being made to the presence of the microphone, other than keeping it out of picture. Because the intention was to re-record, no attempt was made to sound-proof the camera. The language used in the experiment was English.

The actual taking and recording presented no more than the normal difficulty. But what of the re-recording ?

It so happened that when the film was returned by the C.F.U., complete with its stripe, I was incapacitated with a septic knee, and out of curiosity and frustration, I tried to use the guide-track for a direct recording on to the stripe on the film. The speech and picture were brought into synchronism by means of the usual sync. marks on picture and track, and the use of a "Variac" transformer to control the speed of the tape. You may imagine the excitement as we loaded the film into the projector with the picture of the clapper board in the gate. We started the tape, and, when we heard the sync. mark in the "phones", we tripped the projector clutch and watched breathlessly. It was out of synchronism. The technicians among you will see where we made our first mistake. After several tries we got perfect match, and, before the evening was ended, most of the film was properly lip-synchronised.

What of the final result ? The object of the experiment was to see if it were possible to obtain lip-synchronisation. This was achieved. We also obtained the very faint noise of the camera motor and a variety of other noises we had not tried to eliminate at the time of the original recording. The matching of the various takes with regard to loudness was not all we desired. Despite these faults, however, we felt that there were none which could not be overcome.

The experimental film was shown at the UNESCO Seminar for Visual Aids, recently held in Sicily, and Mr. Sellers saw it and may wish to make his comment as an outside observer. As the father of the child I am unlikely to be as objective as is required.

The next step was to make a film incorporating a lip-synchronised section in the local language. I chose a film called *We Benefit—We Pay*. The film was designed to put before the " Wahehe " the economics of running the dipping scheme in which they were beneficially involved. The talkie sequence was filmed on location, and by placing the camera down wind, we eliminated the necessity of having to build a blimp. The re-recording of the sequence presented no other problems than had already been overcome. The film is now complete with its talkie sequence, and we also used natural sound in all sequences wherein appeared cattle and a dip. We now await data concerning the impact of this step " nearer to reality " upon the local tribesmen, especially the sequence where the tribal chief is seen speaking to the Veterinary Officer.

What has been achieved so far ? We have demonstrated that the 202 can be used for producing talkies without recourse to involved photographic and mechanical techniques, BUT, as yet, we have only produced a quality of sound acceptable to those to whom the fact of their chief actually talking to them, from the screen, is more important than perfect quality.

The Proper Use of Opticals

By GEORGE PEARSON, O.B.E., F.R.P.S.(Hon.)

LITERATURE, for clarity, has its own conventions of Chapter, Paragraph, Punctuation, Italics, Capitals. The Motion Picture, to the same end, has its own peculiar conventions. The two most frequently used are the Fade and the Mix.

The FADE IN. A gradual illumination of the scene from Nil to Fullness.

The FADE OUT. A gradual reduction of illumination from Fullness to Nil.

The MIX. The gradual dissolving of the last moments of a scene into the opening moments of the succeeding scene. The one merges with the other.

These conventions have specific purposes.

The *FADE IN* is a satisfactory method for starting a compact pictorial sequence of incidents.

The *FADE OUT* is a satisfactory method for closing a compact pictorial sequence of incidents.

The *MIX* is used to cover smoothly any *important* gap in Time, or Place, or a combination of both, that may occur in the pictorial narrative as it unfolds on the screen.

In laboratory work these conventions need special technical treatment known as Optical making. The results are termed Opticals.

In film making, these conventions should be used with great discretion. There are two reasons :

(1) *COST.* The average cost of a 16 mm. Reversal Optical is fifteen shillings (15*s.*).

(2) *QUALITY.* Opticals introduce a photographic quality problem.

This quality problem needs clear appreciation. Let us assume that a desired MIX is to occur between two filmed shots, due to a gap in Time, or Place, or Time and Place combined, between them. Assume the length of each shot is five feet of 16 mm. film.

The Original of each shot is sent to the laboratory. The actual dissolving operation is to occur at their junction.

Here we must bear in mind that copies made directly from the Original, and therefore of the best quality available, are *First Dupes*. But copies can also be made *from* First Dupes, thus of inferior quality since they will be *Second Dupes*.

Now consider the laboratory making of the Optical Mix. With specially designed apparatus a First Dupe is made from the two Originals. This First Dupe contains the desired dissolve at the junction of the two shots. The dissolve is obtained by superimposing about nine inches of the end of the first shot over nine inches of the opening of the second shot.

The result, a *First Dupe* containing the Mix, is inserted in the Original of the whole film, taking the place therein of the two portions of the Original used by the laboratory.

Hence when copies of the whole film are needed they will be made from a Master composed of Original and a portion of First Dupe. It follows that there will be a difference in photographic quality between that made from the Original and that made from the First Dupe. That made from the Original portion will be a *First Dupe*, and that from the First Dupe will be a *Second Dupe* . . . obviously of inferior quality.

It will also be apparent that the length of the inferior quality material resulting will depend upon the lengths of the two shots sent for Optical making. It is advisable therefore to restrict Opticals to a minimum if good consistent photographic quality is desired.

The information given applies also to Fades, save that the laboratory operations are slightly different.

It may occur to those who possess a modern camera capable of making Fades and Mixes direct, that thereby both Cost and Quality problems can be solved easily.

It is true, but such procedure is an evasion of a far more important problem . . . the problem of wise *application* of the conventions. It rejects the wisdom and experience of the Bench Editor.

In Commercial film making the conventions are made in the laboratory. Their best position has been decided by the skilled Editor in his final assembly. Commercial abandonment of camera-made conventions is due to :

(1) The extra time necessitated on actual production in deciding the exact moment in the film story for the insertion of the convention, and the extreme care necessary by the cameraman in the camera operation.

(2) The handicap of an immobilised camera in the making of the Mix. As the scenes on either side of the desired Mix may be far apart geographically, the camera that completes the first part of the Mix is out of use until the completion of the Mix is made in that same camera, at the distant location, possibly at a much later date.

My stressed advice, therefore, is to refrain from attempting what at first sight might seem an easy answer to the problems dealt with in this memorandum.

In a recent film of 600 feet we were asked to include 39 Opticals. In terms of cost these Opticals would have increased the bill by £29 5*s*. In terms of quality they would have affected about 360 feet of film adversely. The resulting Show Copies would have been composed of about two-fifths best quality First Dupe, and about three-fifths second quality Second Dupe.

We removed 22 of these Opticals, and retained 17 with no damage to the film narration. Cost was reduced by £16 10*s*. and 360 feet of Opticals to 157 feet. Show Copies will now consist of approximately 70 per cent First Dupe and only 30 per cent of Second Dupe, a very considerable gain in quality. But even 17 Opticals is an unduly large number for a film of 600 feet. Our justification for the surgical operation needs further explanation.

The unwise use of so many Opticals was not due to ignorance of the *purpose* of the conventions. It was due to a lack of judgment in their *application*. That judgment needs common sense and experience.

The Motion Picture is an ever-changing panorama through both Time

and Place. Since every change of camera angle provides such, it might seem there is need for innumerable Opticals.

In a scene of dialogue between two characters the camera may change its angle from the one to the other. To insert an Optical between the two shots would be absurd, yet strictly speaking there is a gap of Time and Place between them. But common sense rules out the need for *applying* the convention.

Again, consider the ordinary newsreel item . . . a procession . . . a review . . . some ceremonial. The camera may move from a long establishing shot to a medium shot of some important part of the proceedings, and then maybe to a close shot of an important character, and then probably to a shot of some onlookers. Knowledge of Visual Continuity and Bridge Shots would decide these varying angles.

Yet between each of the shots there has been a gap in Time or Place, which by the strict letter of the law would seem to call for an Optical, but wise judgment would hesitate to *apply* the convention. Again, common sense says " No ".

What is behind that judgment ? It is that the environment is the same, though there are changes of Place *within* that environment, and that the whole proceedings occur *within* a continuous Time period, though at different moments therein. The Editor would make straight cuts between the shots, and yet maintain a clear narrative continuity of visuals. Then when do we make Opticals to cover gaps in Time or Place ? Only when those gaps are definitely important.

They are important when Place change is conside.ıble, or when Time lapse is significant ; in such cases the use of a visual convention may be vital for the audience's full appreciation of the film narrative flow. In other words, Opticals are only justifiable when they cover gaps that might cause momentary confusion in film flow if such gaps were left *unexplained* by some accepted visual convention.

Note that word " unexplained ". Though conventions such as the Fade and the Mix are *accepted* explanations of Place and Time gaps, there is yet, on occasion, a swifter and more economical way of explaining the gap. It is by the wise use of the Commentary.

Well-chosen words can carry the narrative flow in the minds of the audience, unbroken and unconfused, over the visual gap, often with greater success than by an Optical. Words can often *explain* more surely than a visual convention.

Considering all things, it would seem highly desirable to use the utmost discretion in this matter of Opticals for our type of film making. Where Opticals are *absolutely essential*, and there is no alternative, they are a very valuable convention. Where they are used indiscriminately they are a very real menace.

A Creed
for Colonial Documentary Film Makers

(Who believe that the Film is important in Colonial Development)

We Believe that the medium of the moving picture is capable of conveying *certain kinds* of information MORE POWERFULLY THAN ANY OTHER KNOWN MEDIUM OF HUMAN COMMUNICATION.

We Believe that there are *other kinds* of information better conveyed by other mediums such as RADIO, STAGE, STILL PICTURE, FILM STRIP, DIAGRAM, MODEL, CLASS-ROOM TEACHING, LECTURE, DEMONSTRATION, and the accompanying COMMENTARY ; this latter too often the refuge of the inexpert technician.

We Believe THAT FAILURE in film making results from one of two causes :

(1) Using the medium to convey information that is unquestionably far better conveyed by other mediums.

(2) Inexpert use of the medium in things that are within its own special province . . . thereby calling upon other mediums to explain what the moving picture has failed to convey by its muddled use.

We Believe THAT SUCCESS in film making results from :

(1) Conviction that the subject material is TRUE MOVING PICTURE MATERIAL.

(2) Obedience to the vital principles, so far agreed, that govern narrative unfolding through moving scene flow, viz :

(*a*) Sure knowledge of audience mentality.

(*b*) Appreciation that the ART OF TEACHING is to arouse INTEREST, and having secured it, to maintain it.

(*c*) In each film, ONE DEFINITE PURPOSE TO ACHIEVE.

(*d*) In each film, ONE LESSON for the Audience to carry away in memory.

(*e*) Such lesson to be one that is within Audience capability of applying by their own effort.

(*f*) The value of the HUMAN TALE to carry information —STORIES IN THE IDIOM OF THE PEOPLE.

(*g*) Simplicity and Clarity in narrative flow.

(*h*) Narrative forward movement that keeps to the rails, is never sidetracked, and never jumps the points.

(*i*) EMPHASIS ALWAYS on that which is IMPORTANT.

We Believe THAT IN ALL THINGS, EVEN IN SUCCESS, we must be *humble*, realising we are but explorers working along the fringes of a NEW MEDIUM that has immense possibilities, since it regulates and controls the use of the most powerful of Man's five senses—SIGHT. The future potentialities are beyond present conception, but not beyond imagination.

There is no place for dogmatism, conceit, pretence, or cheap satisfaction in this pioneering work.

George Pearson, May 17th, 1950

A Film Library

(*Reprinted from* COLONIAL CINEMA, *No.* 4, *Vol.* 4, 1946)

THE Colonies today are entering a period of unprecedented development in the educational field and it is to be expected that this expansion will be accompanied by an ever-increasing demand for educational films of all kinds. As the supply of 16 mm. projectors increases, the responsibility for efficient distribution of films will fall mainly on film libraries which must, in consequence, occupy an important place in any scheme for the development of Colonial film services. Existing libraries will need to expand and new ones will be required to serve territories which up to the present have remained outside the sphere of educational film work in the Colonies.

Although Colonial film libraries will have their own particular problems to solve, a study of the routine and planning of a well-established organisation such as the Central Film Library in London will be of the greatest value to Colonial authorities who sooner or later will be called upon to plan an efficient service for film-users in their territories.

An analysis of film library methods based on the experience of the Central Film Library is given in a new documentary film *Celluloid Circus* which is to be issued by the Central Office of Information. The layout of a specially designed library is first shown by means of a model ; there is an intake room for new films arriving from the laboratories, a cinema for previews, a store room for reserve prints, a room for the circulation stacks, a dispatch room, an intake room for films returned from

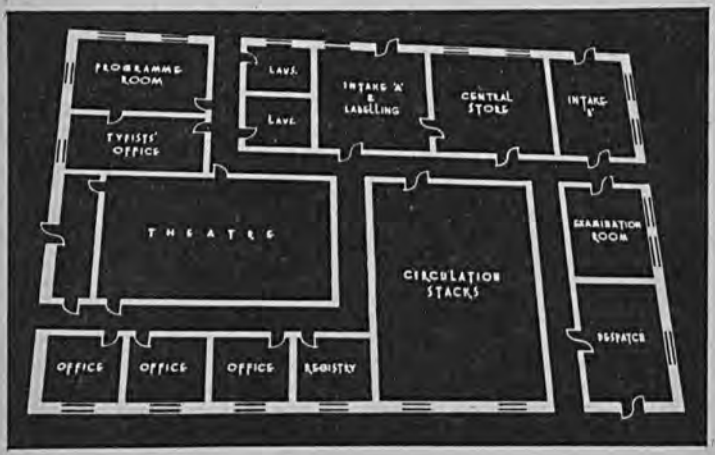
borrowers, an examination room for returned prints, various administrative offices and lastly, a vault for stocks of inflammable films built at some distance from the main block.

The camera follows a newly arrived batch of prints through the various sections of the Library. All new films are first viewed by the library staff who are then in a position to discuss and advise borrowers about their programme requirements. The prints are next labelled, given a code and print number and each one is placed in its own indexed fibre case. Two prints are lodged in the store room as reserves and the remainder placed in the circulation stacks to await customers.

In the booking room a history chart is prepared for every print of each new film. When a request is received from a borrower, the booking is made on the history chart, a ten-day *spread* being allocated for each booking ; it has been found by experience that this allows ample time for outward and inward transit. The booking is confirmed on a yellow form with two carbon copies, one for the borrower, one for the correspondence file, and the third for a dated advance-booking file. This third copy is filed under the date scheduled for the dispatch of the film from the Library and not the actual date of showing.

When the dispatch date arrives, a franked label bearing the file number of the booking, the code number of the film and the date of showing is addressed to the borrower. This label with its carbon copy is used as a

Ground plan of library





Circulation stacks

dispatch note and the film is removed from the circulation stack and taken to the dispatch room. As each film is already in its own strong fibre case, the business of dispatch involves only labelling and tying with string. As soon as the film is returned to the Library it is checked in, examined for damage, repaired if necessary, and cleaned up before being replaced in the circulation stacks.

Naturally the size of the staff employed will depend on the extent of the library's activities. For such an extensive organisation as the Central Film Library which loans about 100,000 films in the course of a year, a staff of about 30 people is necessary. In smaller libraries, some of the stages may readily be grouped for economical running. Staff planning, too, is likely to vary in many Colonial libraries. Much more work, for instance, will be thrown on the examining staff, for so long as there is danger of corrosion of containers and spools there is much more chance of damage to the films through scratching by metal particles ; other factors such as the prevalence of dust, the soiling of films by perspiration when being handled and exposure to excessively humid air will mean a proportionately greater maintenance staff than would be necessary in a temperate climate. Then the many transport difficulties over greater

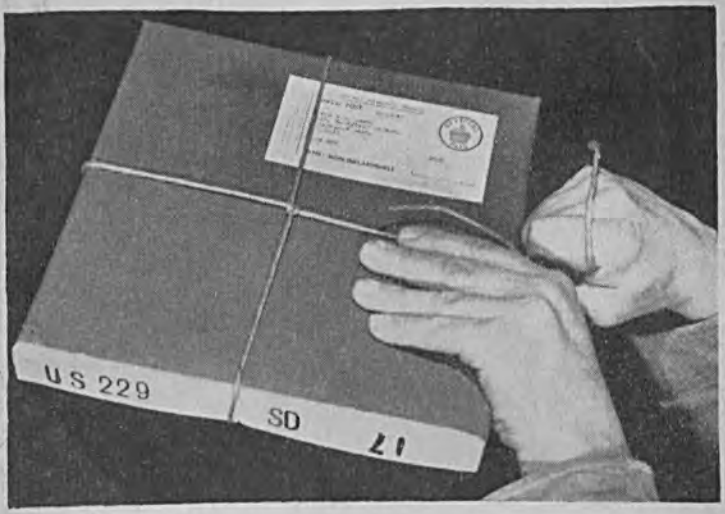
distances will, in most Colonies, necessitate a much longer spread than the ten days allowed by the Central Film Library. Such matters can be regulated in the light of local experience.

The two main problems in most Colonies will be the provision of suitable buildings which will reduce the effects of heat and humidity to a minimum and the use of good containers which will prevent unnecessary wear and tear of the film. Undoubtedly the answer to the first problem is the installation of an air-conditioning plant. Though the capital cost may be high, the recurrent saving will make its provision well worth while. Optionally, protection can be given with specially thick exterior walls and a good tiled roof. Positioning of the various rooms and offices will help ; the storage room and circulation stack might with advantage lie along the centre of the building in the position allocated to the cinema in the model library shown on Page 68. Those responsible for the erection of buildings in the Colonies are only too familiar with the difficulties of ventilation and will regard the free circulation of air throughout the building as an essential when they design it.

With regard to the second problem, manufacturers in Britain have already given much time to the investigation of a film container that will give protection against damp and dust and will not corrode. A stainless steel film-can has been produced but the cost is prohibitive ; no doubt an efficient container at a reasonable price will appear on the market before very long.

Examination and renovation of films





Dispatch. Code numbers on fibre case

No library can function well without a good catalogue and those responsible should see that it gives the information which borrowers require to know. Film titles can be very misleading ; on many occasions we have had complaints that films ordered from a catalogue had little relation to what may have reasonably been inferred from the title. In addition to the title, a synopsis of the film should be given stating in brief the content and purpose of the film. A good catalogue will save much correspondence and a little extra trouble given to it will be repaid later.

It will help in the formulation of a practical plan if those who have already started some method of distribution will send along their suggestions and comments for the benefit of those who wish to start an organisation.

Any Questions?

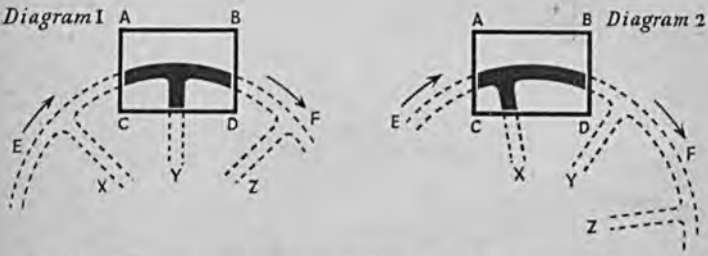
What is the reason for the apparent backward revolution of a wheel whilst the vehicle it supports is moving forward?

The motion picture camera takes 24 *still* pictures per second. After each exposure the film is moved forward in the camera gate to bring fresh unexposed film into position for the next picture.

During the time needed for this film movement, the camera gate is covered by a shutter to prevent exposure of the film.

Hence in one second a revolving wheel will have been filmed 24 times and 24 pictures will have been obtained of its movement, but there will have been 23 fractions of a second during which its revolution will not have been filmed.

Apply this knowledge to the filming of a small portion of a wheel's rim during revolution, and bear in mind that all the spokes *look alike*.



A.B.C.D. represents a single frame of film capturing a picture of a portion of the rim of a wheel and one spoke.

E.F. represents the wheel rim, part in picture and part outside.

X.Y.Z. represents spokes, one seen in picture, two unseen outside.

Imagine the camera has filmed the picture of the rim portion and one spoke Y as in Diagram 1.

The film then moves forward behind the closed shutter to bring fresh film into place for the next picture.

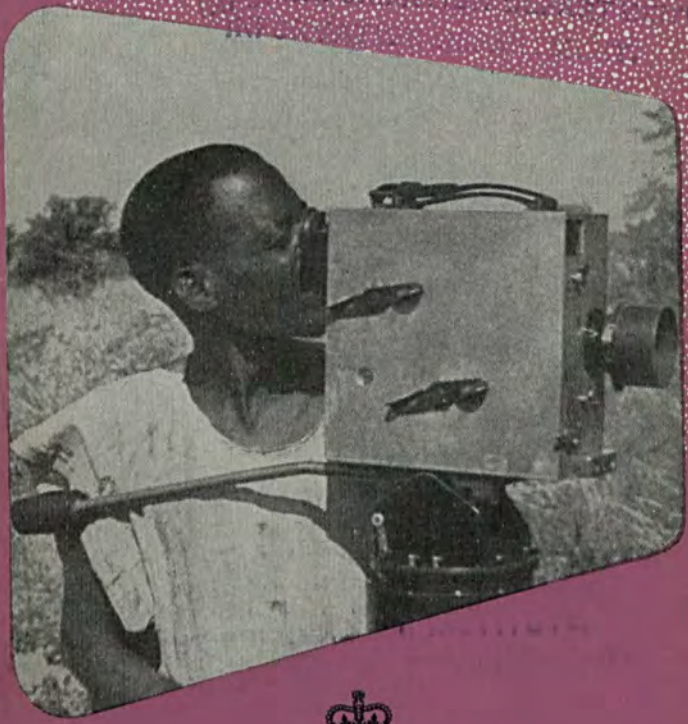
During this time, the wheel has continued its revolution without being photographed, and spoke Y may have moved forward out of camera vision, and spoke X have come forward into camera vision as in Diagram 2.

If the speed of the revolving wheel is such that spoke X has not reached the position previously held by spoke Y, then since it cannot be distinguished in appearance from that spoke, an illusion will have been created that spoke Y has fallen back instead of forward.

A little thought will reveal that if the wheel is revolving at a speed that brings spoke X into the exact position previously held by spoke Y, it will seem to have ceased revolving and appear to be gliding along. If the wheel revolves at a speed that brings spoke X into a position ahead of that previously held by spoke Y, it will appear to be moving forward normally.

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Editorial

WE have recently received, through the Information Department of the Colonial Office, an interesting brochure on "Visual Aids in the Service of African Industry". The publication comes from the Education Department of Hulton Press Ltd. To help firms and organisations in Africa wishing to use visual aids in any of their problems the Education Department of Hulton Press Ltd. and the British-Victor Division of E. K. Cole Ltd. jointly offer a complete advisory, production and supply service. During the past four years, Hulton Press Ltd. have produced a large number of educational filmstrips and various related visual aids. Under the trade names of Victor & Ekco "Sound", E. K. Cole Ltd. have established a leading position in the manufacture of magnetic sound film projectors and accessories. Anyone wishing for further information should write to: The Education Department, Hulton Press Ltd., 18 Furnival Street, London, E.C.4.

Our training school in Soho Square is now in its fourth month and both Mr. Pearson and Mr. Spurr have good reports to make on progress. There are four students from Somaliland, Sarawak, Haiti, and Tanganyika, and the present term is expected to end in mid-February, as forecast previously. The Colonial Film Unit, as at present composed, will cease to exist after March next year, and this is therefore the last number of *Colonial Cinema*. The success of this magazine, as indeed its entity, is entirely due to the initial hard work and enthusiasm of its previous Editor, Mr. Bradshaw. We hope that it has been of use to some of our readers and we would like to thank all those who have taken the trouble to find time to write articles for us. We cannot close without a special word of thanks to the Production Services Division of the Central Office of Information, who have been responsible for the laying out, for all the art work, and for arranging the printing of our magazine. At all times they have generously placed their invaluable services at our disposal.

We have chosen for our frontispiece a photograph which could very aptly be entitled "A Peep Into the Future".

Mobile Cinema Shows in Africa

By W. SELLERS, O.B.E., *Producer, Colonial Film Unit*

Introduction

THE purpose of this article is to assist those who, with little or no technical knowledge, may be called upon to supervise or operate equipment in Mobile Cinema Vans and Travelling Projection Units. A thorough understanding of the equipment will help greatly in avoiding unnecessary trouble, delay and interruptions when giving demonstrations. The various subjects treated in these articles are of vital importance to the performance and service which the equipment will give.

A very simple error on the part of the operator may cause some part of the equipment to fail at a time when its satisfactory operation is essential. For this reason it is strongly urged that copies of handbooks supplied should be kept with the mobile cinema so that they can be consulted in time of need.

The vans will be required to operate over long periods without skilled servicing. For this reason the responsibility of maintaining the equipment in good condition falls upon the operator. This is, perhaps, as it should be, because the operator will, it is hoped, recognise his responsibility and set up a regular routine which will enable the equipment to be maintained in good condition. In this way he will become familiar with the entire equipment and be able to replace or readjust minor parts

without causing delay in an itinerary or the expense and miles of travel by a skilled mechanic or electrician. On the other hand, the operator should not proceed blindly. He must not attempt to change an adjustment until he has studied the instructions carefully and understands the construction.

The writer has experienced operating mobile cinemas over a period of almost four years, through wet and dry seasons, in all parts of Nigeria. During that time, film demonstrations totalling over 1,000 hours were given to over two million Africans. Itineraries covering tours as long as five months ahead were strictly adhered to and every demonstration arranged given without a single mechanical or electrical breakdown; not even a broken film. This is a compliment to the African staff who, without any previous training, assisted when on tour in maintaining the vehicle and equipment in serviceable condition.

Cinema vans are thoroughly tested before shipment and nothing more serious than slight teething troubles may be expected.

The temptation to give a public demonstration before the van is properly run in and before the staff is thoroughly trained should be avoided. The complete programme for a demonstration should be rehearsed many times with the full equipment working. Every demonstration should be carried out with the utmost precision. In many respects it may be considered in the same light as a stage show, where all concerned must know thoroughly the parts they are to play and carry them through to the best of their ability.

The success of film demonstrations depends on showmanship and stage-management. *This cannot be too strongly emphasised.* The officer in charge should combine the best qualities of the teacher, the orator and the showman. The most perfect apparatus and projection are useless if the audience is not fully engaged and kept on its toes by skilful presentation. Only practice can give the requisite degree of skill in this difficult art, but much can be done by intelligent approach to the work. Officers should realise from the outset that the success of their work will depend upon their own personal contribution, and should thus seek always to improve their technique of presentation.

Staff for the Mobile Cinema

The operator of the mobile cinema will usually also be the driver of the vehicle. Every operator should have a keen interest in the work. He must take a pride in caring for the equipment placed in his charge and see that it is always kept clean. He should be made responsible for seeing that the whole equipment is given the attention needed at regular intervals, such as greasing the chassis, oiling projector, changing of the oil in chassis engine and petrol engine of the alternator.

The assistant should work under instructions from the operator. He should be suitable for training as a second operator so that he could operate the van in emergency.

The duties of the interpreter are of the highest importance. He should be a permanent member of the staff of the cinema van, preferably able to speak the language most widely used and competent to take complete charge of the remainder of the staff. For this reason he must travel with the van and all instructions to the driver should be given through him. The interpreter should be made responsible for translating an adaptation of the model film commentaries.

He should memorise his translations so that he can speak them without reference to a script. Experience has shown the need for checking all translations before they are used in public.

Although the following information refers particularly to conditions in Nigeria, it is of general application and will be useful to those responsible for arranging propaganda demonstrations in any part of Africa.

It is desirable that the first few tours made by the mobile cinema should be closely supervised by a responsible officer, who would arrange for and supervise all demonstrations. Later, when officials in various parts of the country become acquainted with the possibilities and technique of this rather specialised medium, and the African staff are well trained, it should not be necessary for an officer to tour with the unit.

After deciding upon which towns and villages to visit, the officer should plan an itinerary and obtain information regarding the most convenient routes to follow. The itinerary, with a covering letter, should be circulated to all concerned so that local arrangements for the visit may be made and announced well ahead.

Film demonstrations are not sufficient in themselves. They should be preceded by preparatory work carried out during the day. A good procedure is to arrange for a meeting round about 10 a.m. under the chairmanship of the Administrative Officer ; all local influential people, including the local chief and his council, headmasters, teachers, court clerk, and other enlightened Africans, are invited to attend. At those meetings the reason for the visit by the cinema unit is made clear and the fundamental theme connected with the evening film demonstrations thoroughly explained.

It is recommended that the audience should be invited to ask questions at suitable intervals during the talk. The subjects raised in the discussion are a valuable indication to important points of interest. Every effort should be made to ensure that influential people who attend the preliminary meetings clearly understood the reason for the visit ; they are the people who will pass on all the necessary explanations to the local public once the unit has moved on. At these meetings the Administrative Officer should be asked to suggest a local person to speak over the

microphone to the public at the evening demonstration in support of the subject of the visit. In arranging this it is as well to ascertain the views of the person invited and give him guidance when necessary. A tape recording of the speech can be made in the day-time and played back over the loud-speakers in the evening. If the speaker chosen is the local chief, and the van is to visit other towns within his jurisdiction, a recording made by him would be very useful for including in the demonstration in these towns.

If school teachers attend these day-time demonstrations, arrangements may be made for them to return in the afternoon with their older scholars (say Standard III upwards), when the talk given in the morning can be repeated in class-room style. Should there be many schools in the district, ascertain the number of scholars from each who may be expected to attend, and, if there are too many for the accommodation provided, they should be divided up and times given for the different schools to return. Essays written by the scholars provide useful information and often bring to light interesting points.

When visiting a new district a suitable site for the evening demonstration should be chosen as soon as possible after arrival and the public informed of the place and time. The mobile cinema, by nature of its size and unusual appearance, will be found quite sufficient to start the people talking the moment it makes an appearance in a town or village. A few announcements here and there are all that is necessary as the news will travel round the town quickly.

On no account should an attempt be made to give a demonstration in a confined space unless the attendance can be very effectively controlled. The larger the open space the better. An ideal site is one where the rear of the van can face the direction of the town, on ground which very gradually slopes up from the van. The reason for facing the town is twofold:

(*a*) the loud-speakers are directional and will attract people from all over the town;

(*b*) many people will continue to assemble after the demonstration has actually started, and, by approaching the van from the direction of the town, they will stop as soon as they can see the picture screen well enough; whereas if the van is placed the other way round, the crowd will pack close to the van, and although in this position they cannot see the screen, nothing will convince them that the back of the crowd is the best place to see and hear. This is quite apart from the fact that it means interrupting the demonstration to try to persuade them to move and also avoids interfering with young people comfortably seated on the ground near the front of the van. Undulating ground should be avoided as only the people standing on the ridges will be able to view the screen.

It is always advisable to take the mobile cinema to the proposed site during the day and point out to the operator the exact spot from which the demonstration will be given. If a doubtful culvert is encountered there is still time to arrange for another site.

The interpreter and operator should be instructed to have the van in position and prepare for a display half an hour before dusk.

Seating, etc.

Arrangements may be made for one or two chairs to be provided for such people as the Administration Officer and the local chief. These chairs should be placed roughly 30 yards from the screen. On no account should forms or benches be allowed because members of the audience are sure to stand on them and thus obscure the screen from the view of those behind.

With the arrival of the van at the site many small children will collect; they should be instructed to sit on the ground between the screen and the chairs (if any). See that the children are seated close together as many more will come along later. Adults should be requested to stand at the rear of the space occupied by the children.

Programme Balance

In arranging a programme careful attention should be given to the balance between films and talks. The talks should be made short and crisp; they should be straight to the point and devoid of all padding.

Experience has shown the most effective length of a demonstration to be approximately 75 minutes.

The following outline of a programme is given as a guide:

(1) Music	4 mins.
(2) Introductory talk . .	3 ,,
(3) Film	8 ,,
(4) Talk	4 ,,
(5) Film	20 ,,
(6) Talk by influential local .	5 ,,
(7) Film	15 ,,
(8) Talk	4 ,,
(9) Short entertainment film .	8 ,,
(10) God Save the Queen .	1 ,,
	72 mins.

Attracting the Audience

Just before dusk instruct the operator to start up and play a rousing march on the amplifier. Recordings of such marches as "Empire Builders", "Under Freedom's Flag", or "Blaze Away" are popular with

Africans as the rhythm is well marked. Other recordings which should be carried in the van are dance tunes known as "rumbas". Although recorded by English bands they have a story appeal to African audiences. All records used should be chosen with care, as many, and especially those including vocal efforts, are not always appreciated.

Presentation of Programme

The crowd will grow very quickly once the music begins and the interpreter should be instructed when to begin the introductory talk. From this point the programme should continue *without a moment's pause.* Keep the audience interested and the background noise from the crowd will remain at a low level. If this background noise increases and becomes disturbing it is a good plan to ask the audience a question such as "Are you all well?" Repeat the question, requesting them to shout their answer loud. Ask them once again—louder still. The answer will come back with a roar. Allowing the audience to shout occasionally in this way greatly assists in keeping them quiet and attentive between-times. This technique to reduce background noise is very effective with large audiences. It can, however, be used effectively with any type of audience, particularly at the end of a display when question after question based on the talks given may be put to the audience in quick succession. The interpreter in this case should gradually increase the volume of his voice with each question and the audience in turn will reply with greater vigour. There is more likelihood of any lesson getting home when the people themselves have actually voiced their acceptance of it.

African audiences voice their reactions to films in no uncertain manner and they do so at what, at first, may appear to be the most unexpected moments. For this reason, some difficulty may be experienced in the early stages in fitting in and timing a film commentary. Experience and careful observation will overcome this difficulty.

Remember that the audience may not be accustomed to having an idea presented to them visually and by the spoken word at the same time. It is therefore important to take particular care to time the film commentary so that it does not coincide with any exciting scene. Make the commentary crisp and to the point and do not include explanations of things which are fully explained in the visuals.

Whenever possible arrange for observers to be present in the audience to listen for any interesting remarks which might be made.

A point to remember in judging audience reaction is that illiterate people, unaccustomed to seeing pictures of any kind, do not focus their eyes on the screen in the same way as educated people. Educated people usually focus their eyes at a point a few feet from the screen and by doing so appreciate the entire scene at a glance. The illiterate, on the other hand, scans each scene and his eyes travel from one part of the picture

to another. For this reason films for illiterate people contain scenes which are much longer than is usual in film-making.

A crowd can be controlled more effectively if they are kept in a good humour and they will respond more readily to an announcement given through loud-speakers than they will to instructions given by police and other individuals who are often self-appointed. It is only by giving careful attention to such details that good control can be maintained throughout a demonstration.

Much useful information can be obtained by going into a town or village the morning after a demonstration and questioning the people who attended the display. Replies with regard to details may be very disappointing and yet the main lesson may have got home. Constant checking in this way is necessary in perfecting a technique for giving successful demonstrations.

Advice on Filmstrip Production

By the Producer

FILMSTRIP production is comparatively simple and straightforward and provided certain basic requirements are recognised strips of good quality can be expected.

I find that the majority of filmstrip makers have their own ideas regarding methods of working and there are no hard and fast rules to be followed as far as detail is concerned.

There are, however, a number of main stages which are common to all filmstrip making and I propose to concentrate on these and suggest what I believe would be the best arrangements to suit your requirements.

The fundamental difference between cinema films and filmstrips is that with films we rely on the visuals to tell the story and the commentary is used, or should only be used, to support the visuals. With filmstrips the opposite must apply; the visuals are used to support the spoken word. I mention this because it does affect the order of things in planning the making of filmstrips.

The first step is to produce a legend on the subject, which should be worked on and made final as far as possible. I suggest this legend or treatment should be typed with a wide margin where instructions to the technicians responsible for the photography can be added. In this connection, thumb-nail sketches are most effective in amplifying the written word.

In my view most filmstrips have far too few pictures in relation to the spoken word and invariably they suffer from a lack of good close shots. For this reason I suggest that when going through the legend to decide on

the visuals required all the main establishing scenes to be photographed should first be noted. The next stage is to go through these one by one, breaking them down into closer shots of varying camera distance, analysing each scene in relation to the script and emphasising important points by the liberal use of related close-ups, and remembering that the closer the camera the greater the emphasis.

For an average subject, such as "The day in the life of a Soldier", I suggest a ratio of 40 to 50 pictures would be suitable for a talk lasting from twelve to fifteen minutes.

This may appear high by normal classroom standards, but in my experience a more frequent change of picture helps considerably in retaining the interest and attention of an adult audience, provided of course that the visuals do not stray from the spoken word and that the changes are carefully timed. I found this technique surprisingly effective with adult West Indian audiences, where the filmstrip was able to hold its own sandwiched in a programme of cinema films.

PHOTOGRAPHY

There are a few general points regarding the actual photographing of scenes with which the cameraman should be familiar and which affect the final results obtained in filmstrip projection.

Exposure. Each scene should be planned to carry relevant data and overcrowding avoided. Model lighting should be used where this is possible. Avoid areas of dark shadow, but when this is not possible use reflectors to light up detail. Establishing scenes, or long shots, should be in sharp focus all over and negatives exposed normally. In all close shots the main subject should be in sharp focus and extraneous matter out of focus.

Flash should be used for high-lighting, allowing as much light as possible from normal sources to fall on the shadow density of the negative. Alternatively, to provide good modelling, arrange for two flashes in sync., one at a greater distance from the subject than the other.

Processing Negatives. Work on exposure to produce normal gammas. For filmstrip work it is seldom satisfactory to attempt to correct errors in exposure by adjusting development time. Retaking the shots is the only satisfactory way.

Printing. All prints should be of a uniform size of 10 in. by 8 in. Use Bromide glossy paper and except where retouching or art work is required all prints should be glazed.

It is important to obtain as near as possible evenness of photography and print density throughout the strip.

Title boards (either in English or the vernacular) should be white on black. The most satisfactory lettering is plain Gill Sans Serif.

Maps and Diagrams. Background tones are most important and should be off-white or grey with outlines clear and distinct but not overdone. The results from photographing ordinary maps or diagrams are usually disappointing. It is preferable to arrange for them to be made specially with the above points in mind.

The cost of making title board and completing a filmstrip including the first two copies would be approximately £2 10s. to £3, depending on the number of frames involved. Extra copies of the strips would cost 4s. to 5s.



Visual Aids

COLOUR OR MONOCHROME?

By N. SPURR, *Tanganyika*

THIS picture may have startled you as much as it did us when our eyes lighted upon it one morning when we arrived at the Office. The photograph is a re-enactment of fact, and the messenger concerned had been associated with Europeans and visual aids for several years; but he spoke no English nor did he read it, and he was barely able to read Kiswahili. The picture is no doubt familiar to you, as it has been issued by the Central Office of Information to most of the Colonies, and, you will recall, it is in colour. The somewhat unconventional placing

of the poster provoked the Head of my Department to comment, "So much for visual aids!"

My first task was to find out how it happened. The messenger concerned was brought in, care being taken to avoid letting him know something was wrong, and he was cross-examined on the content of the poster. It was not until he found the blue sky where water ought to be that he recognised anything in the poster, and then he said "It's upside down!" Never was a truer word spoken. The significant thing is not that the poster was upside down—any semi-literate might have done that—but that with a little application the messenger was able to find out for himself what was wrong, and yet failed to do so in the first instance. All the essential information was present in the picture but it needed effort to find, and there was nothing within the picture to stimulate the necessary effort. His explanation was that he had put the poster on the wall after a sleepless night and was too tired to look at it! Who was to blame, the messenger or the poster? Was it visual aids which were wrong or this particular example of one? In fairness to the messenger it must be remembered that everything in the poster was foreign to his experience and knowledge. What would he know, or care, about the Houses of Parliament, the Changing of the Guard, and so on?

At the moment there is a growing controversy over the relative merits of the film and film strip and film slide. Economics are clouding the issue. Therefore the experience as related above is salutary. For example, of what value is it to turn out a hundred thousand posters, however low the cost, if they are ineffective? Better *one* five-minute film that makes an effective impact.

In some ways it is unfortunate that Mr. Sellers started off in Nigeria. The proportion of literacy is higher on the West Coast than in East Africa, and it's not easy to have to start at a lower level; one keeps forgetting. In East Africa in general, and Tanganyika in particular, the sophistication and general knowledge of the rural peasant is low. Time and again I have thought: "This is simple enough", only to find it too complicated. I wonder how many of you have shared my experience of going on to lesson two, three, and four on the *assumption* that lesson one is understood, and then at lesson ten the whole thing collapses and we curse the stupidity of our pupils. The curses might well be levelled in the opposite direction with more profit. Anyway, I digress.

Here in Tanganyika we are about to embark on an experiment designed to find out the value of colour and monochrome in communicating ideas by film slides and movies. The originals have been taken in colour and copies taken in monochrome. Out of curiosity, and because so often we must all make major decisions with inadequate knowledge, we have formulated a theory to cover some of the available facts. We shall rejoice if we are proved right, and be crestfallen if proved wrong by the

results of the experiment, for the question to be answered is roughly this: "Why is it that many rural peasants will hold a black-and-white photograph upside down and fail to recognise themselves or their fellows, and yet we never see an audience standing on its head to look at moving pictures, and also recognising the local celebrities immediately?"

I suppose few would disagree with the statement that visual representation is but a striving to achieve reality. In the fine arts some people have been more concerned with the emotional side of representation than with the factual, but photography, by its very nature, must be primarily concerned with fact. It is a scientific process and must follow scientific rules, as, for example, the necessity for light rays entering the lens to come to focus on the focal plane. The emotional impact of a black-and-white photograph depends upon recognition of a number of conventions, for it represents movement by rest, colour by varying tones of grey, and depth by inference. The one thing which a photograph does reproduce with acceptable faithfulness is the outline of shapes. . . . Therefore shape is more important than tone, and the relationship between shapes of more informational value to the untutored mind than that of tone. Is it to be wondered that a black-and-white still photograph gets turned upside down by a person wholly unfamiliar with the conventions? Only experience can supply the necessary background.

Let us take a red rose photographed on orthochromatic film. How do we recognise that it is a rose? It is shaped like one, and with it is associated leaves which we have previously accepted as rose leaves, and a stalk with thorns. But its colour we guess at. As most dark roses are red, the black tone of the photo would be translated as red. Take the photograph on panchromatic film with a red filter and the chances are that most of us would be fooled. Add colour to the picture and our shapes become coloured shapes, and coloured shapes with which we are familiar. By bringing the photograph this one step nearer to reality much of the mental gymnastics has been eliminated.

At first glance it might appear that the addition of colour to a moving picture would have equally startling results, but in my view this is likely to prove an error. Let us return to the still photograph in monochrome, and for the moment let us accept the statement that, for recognition of inanimate objects, shape and colour are sufficiently near to reality to make recognition easy until the mind is trained in further conventions.

But what of animate objects—a kangaroo, for example, or a man working? To do work is a CONTINUING process, and what may be obscure at first glance becomes plainer as time passes. A still photograph of a man wielding a hoe tells you very little about the essential quality of the work. We do not know if he is working quickly or slowly, or with a new kind of hoe, or with an old kind of hoe, in an unfamiliar way, until we are able to record the continuing action. The lack of information of a continuing process is readily met if movement is added

to monochrome, for not only does movement bring the representation nearer to reality, but a variety of views is presented to the onlooker over a period of time so that it becomes possible to "learn as you go". If this ability of recording the continuous movement involved in working supplies the major essential information, then additions of talk and colour will have little extra effect. In fact the cost of colour may be unjustified, and adding speech may even confuse. It is well to remember that it was the silent monochrome film which was first shown on the screens of the world.

If the above arguments are reasonably valid I shall expect to find that to the untutored mind of the African peasant the addition of colour to a still picture will bring information which will make recognition more rapid and accurate, but the addition of movement to monochrome brings information of a more essential quality in the process of recognition than any addition of colour or movement can possibly give.

Letter to the Editor

THE EDITOR, *Colonial Cinema.*

Dear Sir,

It was of special interest to me to read in the last issue of *Colonial Cinema* of the results of experiments with the Disney films in the Gold Coast. Since my experiments in Uganda I have carried out further investigation in Tanganyika using the film "Hookworm", and my previous tentative conclusions have been reinforced by fresh evidence concerning their validity. It was, therefore, most heartening to read that Mr. Pickering and his colleagues had reached somewhat similar conclusions to my own.

In Tanganyika I was able to use the film and the film-strip of "Hookworm" as part of an experiment designed to find out the relative values of each visual aid, but before recounting my experience there is one which should be recorded concerning the use of the film with an audience so unfamiliar with the film medium that when asked to take their places in front of the screen, did so, but with their backs towards it! Yet, many of this same audience showed an appreciation of the message of the film in no way inferior to their more sophisticated brothers. In the same area, the village elders in one village, having seen a private preview, were most anxious that all should attend the evening show, and sent messages hot-foot to notify everyone, and a special messenger to make sure the dispenser arrived in time. At this show, during question time, one man asked how it was that a large snake was able to enter Careless Charlie's foot, an example of the confusion of scale caused by a close-up, but this was greeted by such laughter and pointed comment as to leave no doubt that the majority thought him dull-witted. This points

a difficulty in all measurement of audience reaction—the question as to the validity of a reaction as being a symbol of group reaction or of purely individual reaction, and it seems to me that experience must play a large part in any final decision, and any decision must always be suspect until such time as fresh evidence confirms it.

For some considerable time I have been suspicious about the use of film-strip or slide with audiences whose childhood and adult environment does not contain the elementary disciplines necessary to interpret still images, such as an illiterate background which fails to give the basic exercise of recognising certain meanings, e.g., the shapes (c, a, t) give rise to an image of a cat in our mind's eye, and we have learned to associate these shapes with the thing they represent. This, so it seems to me, is at least part of the explanation as to why illiterates who have never seen a still photograph before will often turn them upside down in an endeavour of recognition. It was with some excitement that I obtained the film and film-strips of "Hookworm" and set out to test reactions to them.

The first experiment was to see how much information was conveyed by the visual image alone, and to this end the film-strip was projected without commentary. Audiences familiar with hookworm symptoms and those who were not familiar with them reacted in a similar way. There was a dead silence throughout the strip and no question asked was answered either correctly or in many cases not at all. It will be argued, and properly, whoever would think of showing a film-strip without a commentary; but the experiment underlines the importance of the commentary. In contrast the reaction to the motion picture played silently was quite different. Silence no longer reigned, the audience were immediately stimulated, and much more information was conveyed to the visuals. We then tried the motion picture and film-strip using a class-room technique of preparation and question, and in this case the film-strip was invariably better understood when projected after the motion picture. I have no data on that very important factor concerning the retention of the message received, but if Mr. Pickering is right, and I am sure he is, that the "follow-up" is as much part of showing a film as is the screen upon which it is projected, a doctrine unpopular in some quarters because the impact of the film alone is misunderstood, and it is thought to be a sole tool of great simplicity in use. Mr. Pickering has summarised my own general conclusions in this matter, in his last two paragraphs, and nowhere more succinctly than where he says because the Disney Health Films make so powerful an impact that so much more care must be devoted to their use. I would make the statement of more general application by deleting the words Disney Health, and also writing in letters of bold design his words "They are too important to be used indifferently".

Yours faithfully,

NORMAN SPURR.

George Pearson

(*Extract from* KINE WEEKLY)

MEMORIES of the days when improvisation alone needed genius were recalled by Mr. George Pearson—"one of the first creative artists" of the film industry, director Anthony Asquith called him—when he was presented with the scroll of honorary membership of the A.C.T. at the Coronet, Soho, recently.

Mr. Pearson, who is 79, author and director of more than 300 documentaries and features, entered the film industry in 1911. Previously he had been headmaster of a boys' school for nine years.

He told the large audience: "You are fighting a great battle for British films. It almost seems an unfair battle against unfair odds, but it makes the battle all the more worth while".

But he didn't like the word "pioneers", he said. "We were just climbers. We had no sense of being leaders; we were looking for something."

Mr. Asquith, president of the A.C.T., presenting the scroll, said it was a tragedy that hardly any of George Pearson's films had survived.

In every studio today he said there were technicians who had learned from George Pearson not only their skill at their craft but also his attitude to his craft.

"There is not a technician today who does not know something that he owes to George Pearson", said Mr. Asquith.

He was supported by Mr. Pat Mannock, film critic and writer.

Mr. George Elvin, general secretary of the A.C.T., said that the union had done a lot of things, some good, some not so good. No one, he felt, would disagree that in presenting honorary life membership to George Pearson they had done an excellent thing.

Music for C.F.U. Films

THE selection of background music for films presents many interesting aspects. There is primarily the indefinable sense of satisfaction in discovering music that just matches the film and brightens interest in the visuals. Few will deny either that appropriate music illumines a film or that inappropriate music disturbs the enjoyment of it; possibly it might even destroy the understanding of the ideas the film seeks to convey.

Obviously the ideal arrangement would be that the central idea in a film and the central idea in the music to be used in it should be sympathetically associated if the result is to be beneficial to both film and music. Big commercial studios recognising the importance of this close relationship include provision in their film budgets to enable the composer to be brought in from the start to follow the film through step by step.

It is seldom that a similar degree of importance is attached to music for documentary films. Normally the limited budgets of such films are not able to carry the cost of original music. Neither is music regarded always as an integral part of a documentary which can often be shown as a silent film. The general attitude is therefore that music for documentaries, if required at all, should be provided at a minimum cost.

In making films for Colonial audiences, the Colonial Film Unit has always tried to set an example which local Colonial film units could follow and has therefore aimed at limiting costs of production to amounts which would be within the often very restricted means of Colonial Governments. For this reason it has not often been possible to justify the extra expense of having special music composed. It has been usual instead to use music from record libraries which contain a good selection. With persistent searching, more or less suitable background music can generally be found.

This is a long way from the ideal when the producer seeks to translate the script into visual language and the composer tries to translate the same script into aural language. Only close collaboration throughout will enable producer and composer to understand the script in the same way, seeking to convey the same ideas in the completed film with the visuals on the one hand and the background music on the other. It is rare indeed to find this ideal state of things. More often the film is near completion before the question of music arises; someone then views it with an idea of selecting music which will fill in the gaps in the commentary.

Generally speaking, music is part and parcel of the everyday life of the Colonial—particularly of the African. He makes music where and how he pleases and it would certainly be exceptional to find any group of unsophisticated Africans singing without some sort of rhythmic accompaniment, either in drumming or in the stamping of the feet, clapping of hands, or perhaps the gentle swaying of their bodies to and fro. To these people music is not something to which one goes to listen; it is something in which one takes part. It has not become an art but is still in its folk stages, as witness the close connection of song and dance. On the other hand, music in the West has become "of life a thing apart"; it has developed into an art and as such is more divorced from everyday life. One goes to listen to what one wants to hear and there is no call to participate in the actual making of the music.

When one studies the question from this angle, the urgent necessity for a good library of African and other Colonial music becomes clear and it would be wrong to regard it as a luxury. In the nature of things the European may be slow to appreciate the degree of importance which the great majority of people overseas attach to music, even to such music as the comparatively unimportant musical background for films.

Also there is often the erroneous idea that music is a universal language and that therefore Western music is necessarily adequate for use in African films. Music is not universal to this extent. Only a limited number of Europeans, for instance, can enjoy pure Indian, Arabic or African music. It is certain that no intelligent producer of a film dealing with the English way of life would use a Chinese musical background.

The unsophisticated African's reaction to music is subjective, whereas in the case of the European it has become objective; furthermore, it is a true generalisation to say that *rhythm* in African music is expressed rather than implied, whereas in Western music the reverse is much more the case. Thus there is a vast difference in the mental approach between the African and the European and it can be stated from experience that music and film need to present a complete whole to the African; that is to say, African sequences need to have musical background which conveys the appropriate African musical idioms. Where this is done the film increases immeasurably in value to the African seeing it.

This is the reason for the keen anxiety of the Colonial Film Unit to build up a suitable musical library of material for use in its overseas productions. Two recording sessions have been held, one in 1948 and one in 1949. One recording session a year based on the smallest possible orchestral unit to keep costs to a minimum can be considered at best a mere drop where a continuous flow is required. It is, however, a beginning and also a recognition of the need for an adequate library of music suitable for use with films that are made specially for audience overseas.

Common Faults in 16 mm. Work

WE have by this time had a considerable experience of the work done under the Raw Stock Scheme; and it may be helpful at this point to mention some of the troubles most frequently met, and to suggest how they may be avoided.

Fogging

Many excellent shots have been ruined by fogging at the edges. The most recent example was in a film of troops leaving to march in

the Victory Parade in London, when a really good effort was made practically useless because of bad fogging on the most important shot—that of the troops entering their aircraft.

We have often urged the need for great care in loading and unloading the camera, so that no light shall get into the roll; but some people still do not realise how very vulnerable to light film is, even on daylight-loading spools. In the camera, film receives only the light that comes through the tiny lens aperture, and the glass of the lens stops a great deal of the ultra-violet light, to which the film is extremely sensitive. Outside the camera, light can reach it from all round, and with nothing to stop the ultra-violet. The tightly fitting sides of the spool give some protection; but unless the roll is handled in as little light as possible, and as quickly as may be, light will strike down between spool and film and ruin several feet at the outer part of the roll. The rule, then, for both loading and unloading, is to keep the film uncovered for the shortest possible time; keep it in the shade while handling; and hold the roll so that it remains tightly wound.

Flat Pictures with Long-Focus Lens

The long-focus lens is useful, but shots taken with it tend to be flat for two reasons. Perspective is shortened owing to the distance from which the shot is taken: a cricket pitch seen from one end, for example, will appear to be only a few feet in length. In addition, the contrast will be very much flattened. You will see why if you consider an ordinary photograph of a landscape. Things in the foreground are clear and sharp and of good contrast. Those in the middle distance are softer and flatter, and those in the distance are little more than plain grey shapes. This is due to the varying depths of atmosphere between camera and subject, and the consequent loss of reflected light. Our eyes are accustomed to this range of tone; but if we pick out a fairly distant object, as we do with a long-focus lens, it is bound to show the loss of contrast. Better results may be got by using a filter to cut down some of the haze. It is impossible to give precise information, because conditions are bound to vary so widely; but it may be said in general that if no filter (or only a haze filter) is used for foreground shots, then a medium yellow filter will improve the long-focus shots. If a yellow filter is used for the foreground, a deeper one—even orange or red—may help the long-focus shots.

Camera Movement

Too much shooting is done with the camera held in the hand. It is extremely difficult to hold it rock-steady, and usually the picture moves about erratically. Many of those who achieve comparative steadiness

tilt the camera to right or left when panning, so that buildings and doors lean sideways.

The remedy is to use the tripod whenever possible. Even in newsreel work it can often be used as a unipod if its legs are tied together; and this will give some stability without sacrificing freedom of movement.

Lens in Picture

Recently we have had some material that has a blurred image of a section of a circle in one corner. This is the image of part of the lens hood of the long-focus lens which was in the turret-head while the 17 mm. lens was being used and encroached on its field of view. It can be avoided by removing either the hood or the whole lens. If the lens is removed, the aperture should always be covered with the lens aperture cap, so that dirt cannot enter the camera.

Fixed-Point Shooting

One of the great advantages of the cinema is the mobility of the camera, which makes it possible to use variation of distance and angle to give emphasis and atmosphere and to act as an eye which looks now at this and now at that. A good cameraman realises the value of this freedom, and his use of it makes all the difference between monotony and interest.

Not a little of the material we have had records such events as reviews and parades; and in more than one case the cameraman has shot all the time from a fixed point. There is no change of angle, and no variation of distance. This makes a very monotonous film, and makes editing impossible: there is nothing to suggest lapse of time, and if anything is cut out of a procession, for example, the impression is that some people have suddenly vanished while others have been magically whisked into their places.

By varying the distance and angle of shooting it is possible to show both the general view and a particular aspect—sometimes a whole column of men, and sometimes the heads and shoulders of a few. The skilful use of close-ups will show the chief participants and can emphasise some point of human interest in the crowd. For no record of an event such as a parade is complete if all we have is the parade itself. We must see the crowd, too, and get the atmosphere of the occasion by watching their reaction to it.

Finally, the camera should not be too near, and should be sited so that movement across it is oblique. Otherwise the figures that pass will be reduced to a series of almost unrecognisable blurs. If one cannot get far enough back in the crowd, it is better to go behind it and shoot above head level.

Hail and Farewell

By GEORGE PEARSON, O.B.E., F.R.P.S. (Hon.), F.B.K.S. (Hon.)

WHEN the labourer's task nears its end, old memories stir ; there is some sadness, but always hope that effort may prove fruitful, and compensation if that hope is partly realised.

Since 1940 over a hundred students from some thirty overseas territories have attended at Soho Square for instruction in the Visual Aids. They have listened to Theory, have applied Theory to Practice, and have returned home determined to apply that knowledge to the benefit of their peoples.

To those whom I have met in this connection I send a last few words.

Though for some of you opportunity for instruction has been brief, yet the knowledge gained has been widened since by experience in your own lands. The good work must go on. From your own people you must find new disciples to aid in the development and extension of your sphere of action and purpose. They will look to you for guidance.

Impress them with the potentiality of the Motion Picture. Inspire them with the knowledge that they are privileged Apostles of a medium with tremendous power for Good.

To realise this, to see the Vision Splendid, it may be well to glance backward into the strange story of Man's progress, a tale of seeming miracles.

In the far distant past, aeons ago, Man struggled blindly with his confused thoughts. Around him he saw the trees, the rocks, the animals, the birds, and he heard the wind, the rain, the thunder, the angry cries of beasts, the song of birds. He could only express his own intent, in human communication, by gruff sounds, or gestures to implement his purpose.

He only knew Time in which he lived, and Place within which he moved; he was little more than animal. His mind could not compass any conception of Time before or after his life-limit, nor Place beyond his environment.

By some strangely awakened intuition he scraped graphic shapes on his cave walls, crude representations of the animals and objects around him. They *recalled things seen* in the only environment he knew. It was a tremendous step forward.

Ages passed. Then something seemingly miraculous happened, when or where we know not, but the happening initiated and conditioned all the subsequent advance of Man in this world of ours.

By some inexplicable mental illumination Man invested a drawn symbol to *recall an uttered sound.* It may have been to remind him of a wild beast's cry, or the sound of a bird's song. In that moment of amazing vision language was born.

His earlier graphic cave-scrawled shapes were symbols of *space,* of things seen in an environment; his invented shapes to recall sounds heard were symbols of *time* since sound occupies Time.

Centuries passed, but the seeds of progress were sown. Ideographs were invented, Hieroglyphics designed, Alphabets were born. Speech could be held in symbols, recorded shapes, that could express to the mind, through imagination, all Place and all Time in this world as we know it.

Man had opened the door to Human Knowledge, for within those two conceptions . . . in some place, at some Time, knowledge is contained. Literature is the child of those far distant primitive discoveries.

What has all this to do with our Modern Picture-medium? Much, if we will ponder well the strange tale in its bearing on our own aim, and present world problems.

Consider the stupendous outcome of those primitive gropings that led to the capture of speech in the Written Word, that opened to Mankind the Library Gate to all knowledge; the medium that could hold unchanged for ever the flight of human thought through past, present, and future . . . all Time and all Place.

But, alas, the Library Gate is open only to those who can read the written symbols. To the literate, the invention is the greatest of all gifts to Mankind, to the illiterate its deprivation is the greatest obstacle to human progress.

If, despite the existence of recorded utterances that compass all space and time, Man is unable to *read* and profit thereby, the enlargement of his mental world is confined to the limitations of oral communication. What they tell him of the outer world and of the happenings therein, outside his own experience, may be imperfect, or false, and inevitably impermanent.

His credible world is that of his environment; credible time is only his own life-span. These limitations tend to make him stubborn and suspicious of all save his own kin.

The optimist says the remedy is to teach the illiterate to read. True, if there is time, within a generation, for the children, but what of the adult? Are we content to reply "Am I my brother's keeper?"?

No! For, once again, Man has invented the marvellous . . . the Motion Picture.

This later product of Man's vision can deputise for the written word; it can capture Past and Present everywhere, Life being lived, Life as it was lived, Life as it might be lived.

Its message goes through the eye directly to the mind; there is no need for translation of a symbol into a mental recalling of its sound, before understanding is reached, as is the case with the written word.

To the literate it can give greater *illumination* of that which is written.

To the illiterate it gives *immediate* knowledge, otherwise denied him. It is the illiterate's library, to which he can go again and again, for the film bookshelf is the not insoluble problem of the Community Centre.

Consider other mediums of expression used by Man. We only know of the thoughts, the experiences, the emotions of those who have lived before us, or with us, by their writings, drawings, paintings, sculptures, architecture, music, drama.

Of these, writing is pre-eminently the greatest ; for deep knowledge we must go to the Book. Therein we can find expression of *Ideas*, ideologies, tyranny, democracy, fascism, nazi-ism, theology, metaphysics, philosophy, history, art and science, all in full detail.

Motion Picture cannot achieve this depth of expression, but it can throw a swift searchlight on all, and reveal much that can *stir interest* in the mind . . . and thereby urge us to know more.

This stirring of interest is the Motion Picture's greatest power, and strong interest can stir strong emotion. Strong emotion can stir action.

In this we face a danger. The Motion Picture can stir Man to good thoughts, and good actions, or to evil thoughts and evil actions. Used for Man's good, there is no medium so powerful for his benefit, so swift to give him wisdom. And since the illiterate world largely outnumbers the literate, surely the widest and wisest use of the Motion Picture is more urgently the immediate purpose of the Poet's vision, the Parliament of Man, the Federation of the World.

But we can only establish its *immediate potency* by striving for its perfect functioning. In this there is yet much to discover, but even now there are proven principles that must be applied.

I have no space to deal with the many technical factors of film-making treatments, scripts, direction angles, filming, editing and the like. Much concerning these can be found in previous *Colonial Cinema* issues. I am only concerned now with some vital principles of medium.

(1) Only through the visualised Human Story can we hope to hold the interest of an audience.

The Parables set the pattern of familiar scene with known characters. The simple words left the implication of good and evil, wisdom and folly, to the stirred imagination of the listeners.
In Motion Picture you have the perfect medium for the Human Life Story with its problems faced and solved.
Your added commentary is far less important and is only needed when scene is incapable of expressing intention clearly. The less you have to rely upon it the better . . . the more you will advance as film-makers.

"Words are like leaves; and where they most abound
Much fruit of sense beneath is rarely found."

(2) Truth, and nothing but the truth, is what your film expresses. The old Greek Philosopher said "Wisdom consists in saying the truth, in listening to her, and acting in accordance".
St. Paul said "The Truth shall make you Free".

(3) Maintain without deviation Singularity of Purpose in your Film as a whole. More than one purpose will weaken the message.

(4) Pursue this maintenance of Singularity of Purpose by emphasising the *significant* in each sequence of your film.
Singularity of the Significant is the touchstone test of the well-made film . . . S.O.S.

Summing up . . . Your film will achieve its purpose when that purpose is simple . . . singular . . . significant . . . but more vital than all else—TRUE. Lacking singularity of the significant—in other words, aiming at dual purposes in the whole, or in each sequence—may leave the audience mind confused and uncertain, but if it lacks Truth it will fail utterly.

Motion Picture is a dynamic medium. We live in a dynamic age of swift change, almost chaotic in nature. For such an age it is reasonable to use a dynamic medium for the expression of ideas. We have it in the Moving Picture and its young offspring the Flannelgraph. It has a faithful servant in the Static Film Strip, that valuable medium that can emphasise the essentials that may lose significance by the rapid passage of the moving scene.

You who are the privileged users of these media are in happy case. It is a labour of love . . . I know you will see to it that it will never be Love's Labour Lost.

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