

... Also under the weather is operator Alan Worley due to undergo a serious heart operation quite shortly. Though otherwise out of touch, we hope the *News* is keeping you posted, Alan.

Our industry is quickly becoming agog with anticipation of our Gala Dance at the Lee Studio later this month. And we should think so, too! Vic Fuller has put the entire package together almost singlehandedly and, when you see how detailed the plans are (winechillers, ice-machines standby taxi service for over-indulgent drivers, place-cards) we wouldn't be surprised to find candy-striped toilet rolls with hand embroidered GBCTs all over them. We fear that any Guild member not supporting this event with his presence will have to face Vic for his personal bollocking. . .

That's a wrap.

INFORMATION REVIEW

BEAR ISLAND

CAMERAMAN Alan Hume
OPERATORS Derek Browne
 Cyrus Block
FOCUS Sandy McCallum
LOADERS David Geddes
 Dale Wilson

SECOND UNIT

CAMERAMAN Keith Woods
FOCUS Theo Egelseder
LOADER Bruce Ingram

NIJINSKY

CAMERAMAN Doug Slocombe
OPERATOR Chic Waterson
FOCUS Robin Vidgeon
LOADER Dan Shelmerdine

SATURN THREE

CAMERAMAN Billy Williams
OPERATORS Dave Harcourt
 Mike Roberts
FOCUS Ted Deason
LOADER Jeremy Jones
GRIP Dick Lee

THE MUSIC MACHINE

CAMERAMAN Phil Meheux
OPERATOR Mike Proudfoot
FOCUS Graham Hazard
LOADER Paul Jordan
GRIP Joe Felix

FILMS NOT CREWED AT TIME OF GOING TO PRESS

The World is Full of Married Men
 The Raising of the Titanic
 Star Wars Two

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THE FIRST NIGHT

On Monday, 18 December, there was a Charity Premiere organised by Ms Norma Hazelden of The First Great Train Robbery.



Irving Kirshner, Director-Star Wars Two



Peter and Angela Versey



John Deaton



Cameraman Harry Waxman



Camera Operator, Neil Binney



Longtime Focus Assistant to Geoff Unsworth, John Campbell



Sydney Samuelson with Cameraman Billy Williams



First Assistant Director David Tomlin



'Train Robbery' Operator, Gordon Hayman



Geoff Unsworths Gaffer, John Tythe



'Bobby and Chuck'



Frank Elliot & Mike Fox

Photos: Sue Knight

TRAIN ROBBERY

This beautifully photographed film was shown in aid of the Unsworth Trust before a large and enthusiastic audience.



Peter MacDonald, for years Geoff Unsworth's Operator



Gary Kurtz, Producer-Star Wars Two



Samuelsons main desk man, Jim Webb



Director, Peter Duffel



Tony Maylam, Director-Riddle of the Sands, with his wife Christine



Cinematographer Jimmy Devis



South African Nate Cohen, Producer 'Zulu Dawn'



Geoff Stephenson, Cameraman. Visiting his home country after some years of successful work in the U.S.A.



Timothy Burrill, Producer

PANNING SPEEDS

David Samuelson's Technical Page

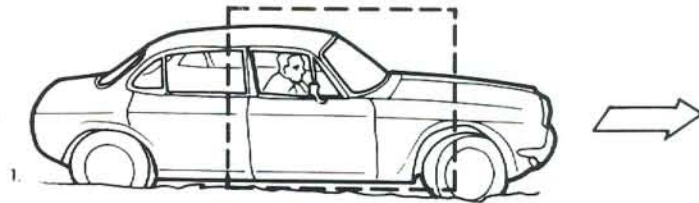
The AMERICAN CINEMATOGRAPHER MANUAL devotes four pages of text and tables to the subject of recommended panning speeds, going quite deeply into the physiological whys and wherefores, and what causes the strobing and skipping effects. They give three tables which take into account shutter angles, focal length of lens, frames per second and time in seconds and minutes to pan so many degrees.

I am sure they are right. I have never heard an operator disagree with them, but on the other hand I have never known an operator take out a protractor to measure how far he is going to pan, or to time it with a stop-watch.

Of course we all know that the same rules, really, apply to the pan handle as apply to the zoom lens: That by and large it looks acceptable on the screen if done while following a moving subject; if done of a static subject very slowly or very quickly (a whip-pan); or that any unpleasant effect of either may be minimised by combining pan and zoom together.

But how slow is slow?

While researching my book on techniques I asked a number of leading operators how they knew whether or not a pan might skip or strobe, and the consensus of opinion, for those of you who don't already know it (and I am sure most of you do), was that with a shutter of around 180°,



POSSIBLE PANNING SPEEDS

1. Following a moving object is always allowable; 2. Fast whip pan from one part of a scene to another is allowable as is a slow pan where any one point of the scene takes at least five seconds to pass from one edge of the picture to another; 3. Wide angle shots (A) can be panned faster than long lens set-ups (B).

with any lens on the camera, shooting 16 or 35mm academy format, an object should take at least 5 seconds to pass from one

side of the frame to the other. Many added that they allow 7 seconds for anamorphics.

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