

SAM scene

SAMSCENE — THE HOUSE NEWSLETTER OF THE SAMUELSON GROUP PLC — SEPTEMBER 1986 — TAKE FIVE

Safeways? Superman? SAMMY'S!

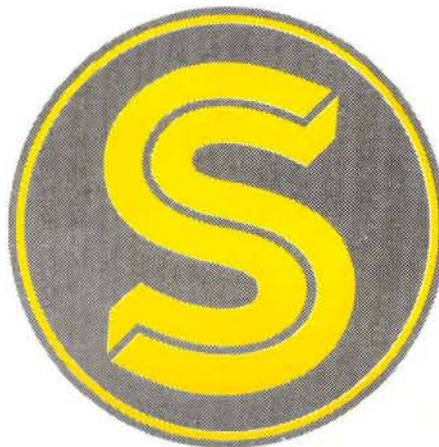
Over the next few months, you'll notice changes all around the company. A new corporate identity for the group has been approved, with new colours, new logo styles and even new company names. After much deliberation and colour tests, our key new colours are going to be a strong yellow, on a grey background. The type, style and format is illustrated below, and these will be used for most companies in the group. The two major points about the new look are the dominant and modern styled "S", and the withdrawal of the chevron motif, which had originally evolved out of the clapper board.

Many of us are sorry to say good bye to the "stripes", which have served Sammy's well, over the years. But they did have one drawback, and that was to stress the film side of the business only. Although that's still integral to the business, other operations like broadcast and presentation are also extremely important, and growing. The clapper board has little relevance to them.

Why standardise?

A valid question — why shouldn't each company do its own thing — each could have its own relevant name, logo and colours. In fact, this would solve a lot of problems, particularly in the competitive area. Inevitably, where we have so much competition, in so many different areas, someone else is going to have similar colours and styles, somewhere. Also, own identity would allow for a degree of intra company competition, which would be fairly healthy.

But in the long run, standardisation has more benefits than disadvantages. In the business area, it allows us to get the best of both worlds, more easily. For instance, companies like Bray, Lighting, Film



Service and Video Equipment can all pass on leads to one another, either to work on the same job, or to tip off where something appropriate is coming up. It is much more credible when we're all obviously part of the same team.

Which brings us to the next point — strength in numbers.

Sammy's is big — we all know that, but a great many people out in the field don't. Especially if they're only dealing with one area. So, although you have the backing of a great company behind you, your potential customers may not be aware of it — you may lose out to someone no bigger or better, simply because of appearances.

Exceptions to the rule.

There are always cases where the exception proves the rule — we're no different. There are companies in the group, where it will make a lot of sense for them to retain as much independent identity as possible. These will depend on individual circumstances, and the markets.

Phasing in period

Obviously, something like this cannot be done over night. All

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EDITORIAL

We didn't think we'd make it, but here is the fifth edition of Samscene. It's been a long time coming, mainly because since Take 4, previous editor Ann Stirling has left Sammy's, to pursue her career in theatreland. We wish her all the best of luck. But she's left a hard act to follow, in keeping up a newsy, readable and relevant magazine.

The objective of any publication is to entertain and inform. Getting the balance right is quite a trick. We hope that this issue goes some way to doing the job.

We have informative articles on what's going on in the group: how we're shaping up in the States, what they do Down Under, busy, busy Bray, and the lead article

covers the new-look Sammy's that will soon be springing up, all over.

Education is not neglected, with a list of congresses and conferences over the next few months; glossaries from Dudden Hill and Dallas, to improve your professional understanding; and we examine the Broadwick Street birds.

On the social scene, we visit the playing fields of Sammy's cricketers; what's on at the Village Theatre, and how you can enjoy a hectic Holland getaway (remember Belgium!)

We'd like to thank all those who sent in contributions. Only contributions from everyone can make Samscene work, so please keep correspondence up. For future issues, we'd like suggestions as to what you'd like to see in Samscene, what we should change, what we should have more of.

Good reading! ◀

WEDDING OF THE YEAR

Andy and Fergie may well have stimulated the tourist industry, and drawn over the sea some of the less nervous Yanks, but closer to home, the real excitement was the marriage of former page 3 boy, Barry Measure to Belinda Dillingham.

Our intrepid Samscene reporter was there:

"Friday 25th July 1986 was certainly a day to be remembered. It was on this day that the Managing Director of Samuelson Film Service London Limited, Mr. Barry Measure, was to wed Miss Belinda Dillingham.

"The day's festivities started with the ceremony at Harrow Registry Office then everyone went back to Abercorn Road, Stanmore for the Reception Party.

"Was married life going to change him, I hear you cry! Well for a month or so before the wedding the familiar sound of his vintage cowboy boots could not be heard down in the depths of the Camera Department. This led to much annoyance because the staff could no longer hear him creeping up on them — we all thought Belinda had given his boots to the dust-man! Barry even had a haircut for the event (and rumour has it that his famous moustache was

trimmed!) — oh the excitement of it all!

"Well I am sorry to say that now he is married things are back to normal — although he can't grow back the missing hairs! The Camera



Belinda and Barry . . . dressed for the occasion.

Department have all breathed a sigh of relief because once again the noisy old cowboy boots can be heard stalking down the aisles of the Camera Department ready to pounce on some unsuspecting member of staff.

"Although it rained slightly in the morning, the weather stayed fine and the sun poked its head round the side of a cloud for a short time. Everyone adjourned from the house to the garden and sat on a carpet of confetti — I am still trying to work out who has shares in the confetti factory! The food was excellent and the wine freely flowed, however, the grass is now growing at a funny angle, from the amount which was spilt . . .

"The party ended in the early hours of the morning when all the guests were kicked out so the happy couple could start their honeymoon in sunny Stanmore.

"I would just like to end this short report by wishing Barry and Belinda all the best in their married life — and to hope that all their problems will be little ones (just like mine!)."

For obvious reasons the author of the above piece must remain anonymous. But should anyone require further details, please contact Guy Green. ◀

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stationery has to be reprinted, trucks repainted, advertising and literature redesigned. Book matches and buildings, even (I'm sorry to say) sweatshirts, will take on a new look. Apart from the expense, — it would be crazy to repaint perfectly good trucks, and reprint, for example, the 1986/87 catalogue (Publications would walk out en masse!), time-wise, it's just not possible.

So there will be a fairly long introductory period. As and when items come up for renewal, these will take on the new look. Some examples will be vans' livery, Selvyt cloths, internal signage. Some items will need immediate replacement. The most obvious of these are external stationery, like letterheads and complimentary slips. Fortunately, these are relatively simple to do, and inexpensive, as they are an ongoing exercise, anyway. (Personal request from Ursula Sharma — please be patient!)

Reaction Positive

A random opinion poll — not scientific, we admit, revealed that most people asked were positive about the idea of a uniform identity. Some were afraid of being too regi-

mented — "we'll all be the same, no room for individuality." Colours got a mixed reception, too. On the whole, there was general acceptance that a yellow and grey combination is smart, modern, clean. But as it's a very personal thing, some just don't like yellow (or, for that matter, blue, red, brown, etc).

Effect on staff

Most staff members are probably wondering what all this means to them, in their day to day work. Actually, it probably won't affect most of us very much. Sure, we'll be a little upset to see some of the familiar sights disappearing, especially those which have been around for some time. But we'll soon get used to the new look — any change needs time and a period for mental adjustment.

The biggest question in the immediate future, will be from clients who will be asking what the change is all about, and why we've done it. We hope this article has gone some of the way to explaining the why's and wherefore's. The new logo and colour scheme can already be seen in all its glory at Bray. Each sound stage has been numbered in the new style, and first impressions can be summed up in one word . . . "Great!" ◀

YANKS VERY MUCH

From Peter Samuelson in Los Angeles comes the following report about the Group's progress in entering the North American market, and future directions. Peter emigrated to Los Angeles in 1973, and is now an American citizen.

His first introduction to Sammy's was working in the battery department during school holidays. As he explained at the Warwick Seminar, he learnt quite a lot — "if you put the red wire where the black one should be, smoke comes out, and the man in charge got angry."

"Samuelsons brought me aboard to fill in the "black hole" in our activities between Australasia and Europe. North America is large, predominantly speaks English and is responsible for motion picture and television projects worldwide. For these reasons the Group Board in London felt we should attack the United States market.

"We identified the same three areas of rental as those being pursued elsewhere within the Group. For motion picture and television equipment supply we acquired the Victor Duncan Organization, with offices in Dallas,

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Chicago and Detroit. We are currently investigating audio/visual presentation and touring sound rental acquisitions.

"The bringing of Victor Duncan, Inc. into the Samuelson Group has been even more happy than I had expected. Lee and Victor Duncan have the same kind of impeccable reputation for quality and honesty which we try to achieve in Samuelsons throughout the rest of the world. The kind of people they have working with them are absolutely compatible with the enthusiasm and professionalism of the best of our companies. We have injected new capital into Victor Duncan and will open a fourth branch office in Atlanta, Georgia (home of "Gone With The Wind") on October 16, which is rather appropriately my birthday.



"In addition we have established a Group office in Westwood, Los Angeles on the ninth floor of a skyscraper overlooking the rest of the city. From this office, Dominick Saccacio works as President of Samuelson Group, Inc., supervising all of the operational side of our North American activities. We have recently brought Stephen Katz into the Group as Director of Marketing for Los Angeles. Steve received an Academy Award for sound while the Dolby Lab's representative to the motion picture industry and he is now responsible for client liaison and other marketing objectives with the entertainment industry of Los Angeles.

"Our international offices, with whom we correspond by fax, finally seem to have given up the joke of correcting our spelling and grammar to conform to English or Australasian norms and the only minor modification in this office has been to begin serving tea to visitors. Anyone passing through Los Angeles would be remiss if they did not come and visit and see that the Sammys flag flies high over the City of Angels." ◀

Estates are Alive & Well and hard at it!

The following report from Bertie Samuelson of the Estates Department shows that things certainly are happening around the Group. He tells us that Estates has been very busy in the past six months on a variety of projects.

Theatre Projects are happily ensconced in their new completely refurbished Blundell Street premises. The project was completed on schedule in May, and certainly looks very impressive. We just hope by now that Gary and Dave have managed to gather a few chairs together, to complement the building!

The big new Bray studio is now operational. It was completed by Delta Doric (the building contractors who rebuilt the 007 stage after the fire) with Estates Department providing the overall project management.

Another major undertaking is the Dudden Hill set up of Samuelson Lighting. The first phase has been completed, and at the moment Estates are working on the second phase, which includes, amongst other things, the frontage and new

reception. The Lighting team are very enthusiastic about their new look premises, and are looking forward to a party in November, to show off to their clients.

Not content with these projects, Estates, with a staff only numbering 36, is also working on the refurbishment of Mercer Street premises for T.P.V; first floor of Samuelson Communications at the Production Village; entrance to the offices of Zenith/Varilite's frontage of Zenith Lighting (which looks to be very impressive).

Projects impending include the extension of Samcine Cases; the refurbishment of the 100 Z offices; alterations and refurbishing of premises soon to be occupied by Cine Europe, and many other minor and major projects. But perhaps the most exciting will be the project on the drawing boards of Estates — their own move to the old railway station site and Dudden Hill. Sounds like Estates deserves something for themselves.

Will all occupants of 303-315 Cricklewood Broadway please change their colour green, and stand patiently in line. Our day will come! ◀

The March of Time

Reg Sutton recently organized a reunion of old colleagues involved in newsreel reporting. Here's his report. In the next issue of Samscene Reg will give us some low down on the magic of the old movie newsreels.



(L to R) Reg Sutton, Micheal Samuelson (Movietone) and Ted Candy (Gaumont).

Newsreel crews were never identified as "stars" behind the stories they filmed and reported, remaining anonymous, with their pictures and sound often memorable, but their names unknown. The afternoon of July

16th, saw a reunion of some of these old cinema newsreel cameramen and soundmen, kindly sponsored by the Samuelson Group, held at the Production Village.

Sydney worked in the cutting rooms at Gaumont British News during the last war and later as staff cameraman at Rayant Studios Bushey; he used to freelance for Movietone on special occasions. David, Michael and I were staff members of Movietone, so you will appreciate our interest in the old cinema newsreels.

Our previous reunion, our first one, was held nine years ago in what was Stage A and is now the offices of Zenith Lighting at 112 Cricklewood Lane. Since then a number of our colleagues have passed on but we did have 42 doubles present out of the 70 double invitations sent out. A most enjoyable afternoon of nostalgic reminiscing was spent. We particularly remembered the oldest living newsreel man — Adolphe Simon. He came over from France with Pathe Frere when they started their newsreel here in 1910 and has worked and lived here ever since. He lives at Denham and I had a letter from his daughter saying that her father was most disappointed that he could not attend our reunion but he is 93 and rather frail — he came to the last one but was a mere 84 then! ◀

BRAY SHOWS THE WAY

On Tuesday 26th August, a party of over 100 students arrived at Bray to see what happens in film making, from behind the scenes (or sets!) The group were students of Professor Richard Brown's New York Center for the Motion Picture Arts. They had flown in the previous Saturday on Concord, held an evening of appreciation for Sir John Mills on Sunday evening, and were to voyage back home on the Queen Elizabeth II, the next day.

After a cold and wet trip to Pinewood Studios, the party arrived at Bray Studios, around 12.30. They started the tour on No.2 Stage, one of those being used for John Boorman's film, "Hope and

when John Boorman himself spent time with the group. He explained his very personal motivations in making the film and how it developed from a collection of boyhood memories. He also explained more of the practical aspects of cinematography, in a layman's language which everyone could understand. Fielding questions from both the media and the students, Boorman went on to elaborate on the different film markets in Europe and the U.S., but impressed on them the fact that a story of an ordinary family, reacting to difficult times, with all its attendant drama and humour, would appeal to all markets and all times.



John Boorman addressing tourists and media

Glory" currently being shot at Bray and on location at Wisley aerodrome.

Michael Dryhurst, co-producer, and Sydney Samuelson explained some of the intricacies of the set to the tourists, who were particularly interested in the English pre-war lifestyle, as reflected on the stage. The students were thrilled to get the opportunities to discuss technicalities with Michael Dryhurst, and Ian Bannen, one of the stars of the film. These discussions continued throughout a sumptuous buffet lunch, set in a marquee alongside the Thames. (For some, it was their first sight of the river).

After lunch, the tour resumed on Bray's huge new No.1 Stage. Everyone had an opportunity to play cameraman, with the Panavision Golden Panaflex, which had been set up by Samuelsons, complete with monitor and lighted set, so that the students could evaluate their own performances. The highlight of the day came,

After these discussions, John Boorman gave a demonstration of his art. Still on No.1 Stage, the group moved to a set where child actors Sebastian Rice-Edwards and Geraldine Muir were being put through their paces.

Overall impressions of the day at Bray were summed up by one member of the party, who in typical understated transatlantic style, congratulated all concerned on a "stupendous and spectacular" day. They were all thrilled with the attention paid to them, and felt that they had learned more in the few hours at Bray, with experts of the stature of Boorman, Dryhurst and Samuelson, than they had in their entire course, to date. What they experienced put all their previous lectures into context.

An elated Group moved on to the final stage of their tour, the 650 feet long street set with 18 pairs semidetached 1935 homes, which has been constructed on a disused air field, at Wisley. ◀

GOALS ORGY IN RAIN

Broadway All Stars 4, Samsine Well 'Ard Cases 4

Angry All Star supporters trudged dejectedly away from Willesden Sports Centre on a wet July night having seen their side throw away what should have been an easy pre-season victory before the start of the oncoming season.

Due to the absence of two of the "Cases" team on international duty at the knitting world championship at Workington, John "Sign me up Spurs" Faley generously donated services of Alex "Scotland should have won the World Cup" Campbell and Mike "Mad Dog" Donovan. This proved to be Faley's first managerial mistake of the season.

The game started at a hectic pace with both sides having trouble adjusting to the Astro Turf surface. After 15 minutes an unforced error by Luke "Where do I stand" Redgrave left the inexperienced defender standing as Chester "Man Mountain" Ringer cleared out of defence and the ball fell to Alex "Scotland etc, etc" Campbell's feet, his first time venomous shot hit the post leaving a motionless Bill "Hack 'em down" Ross helpless as Tony "Goes to Hollywood" Mossop scored on the rebound (1-0).

A stunned All Stars side clawed their way back into the game with a controversial penalty after "Mad Dog" Donovan was alleged to have obstructed Steve Evans, (very dubious) who took and scored the penalty himself.

Cases replied immediately with a corner taken by Alex "Scotland should etc etc," Campbell which Steve Evans superbly and inch perfectly headed past the luckless Bill "Hack 'em down" Ross into his own net (2-1).

10 minutes later saw an embarrassingly fluky goal when Daryl "Elephant Boot" Burtenshaw hoofed over a cross, which completely surprised the goal hanging All Stars and Cases keeper Ken "The Cat" Bourne (2-2).

With that the half time whistle was blown saving any more red faces (for at least 10 minutes anyway).

The second half saw Player Manager/Referee/Linesman John "Sign me up" Faley take the field to help try and consolidate his team's growing stature. Playing with added confidence up front Ben "Speedie" Davis scored a spectacular goal to put the All Stars 3-2 up.

A dazzling and confusing run, much resembling a headless chicken

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by "Mad Dog" Donovan allowed Alex "Big Jock" Campbell to chip the ball over Steve "Own Goal" Evans to make it 3-3.

A second change of referees saw Alec "The Enforcer" West (who was definitely bringing the game into disrepute with his "colourful" language) replaced by Gary "Flash" Godkin who sensibly took a back seat in a growingly aggressive game which saw Bill "Hack 'em down" Ross collect seven new scalps to his growing list of hits.

A hectic last 5 minutes saw John "Goal Hanger" Faley hit a Brazilian style swerving toe-poke from no less than half a yard (4-3). However a bit of lax defence by Trevor "Stonewall" Cairns and Robin "Chopper" Farley enabled Alex "big Jock, Scotland etc, etc" Campbell score with the last touch of the game to make it 4-4.

Despite the pouring rain and debatable fitness of many the game was played at a good pace and in a sportsman like manner.

The teams:

Broadway All Stars Bill "Hack 'em Down" Ross (various G.B.H.'s on other side, mainly on Alex) Trevor "Stonewall" Cairns, Luke "Where do I stand Steve?" Redgrave, Robin "Chopper" Farley, Steve "Own Goal" Evans (1 penalty, 1 own goal), Alec "The Enforcer" West, Alan "The Gent" Machin, Steve "Pelè" Campbell, Ben "Speedie" Davis (1 goal), Daryl "Elephant Boot" Burtenshaw (1 goal), Gary "Flash" Godkin, John "Sign me up Spurs" Faley (1 goal).

Samcine Well 'ard Cases:

Armand Viney, Tony Mossop (Capt) 1, Noel Cahill, Michael Ford, Ford, Steve Cox, Ken Bourne, Antony Parsons, Tony Edwards, Chester Ringer, Mike "Mad Dog" Donovan (gave away a penalty), Alex "Scotland should have won the World Cup" Campbell (2 goals)

The Supporters: Andrew "The Supporter" Holland, Rob "Very Unfit" Waters. ◀

Samcine Take 2 told us how Reg Sutton got involved in this weird and wonderful business. We found it so interesting to look back to origins, that we've decided to carry

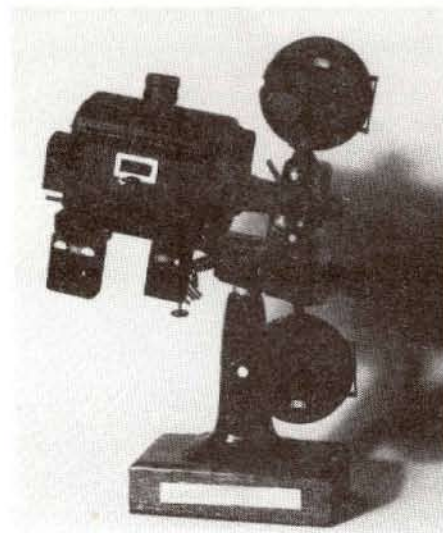
a series, checking the origins and credentials of some of our colleagues. And who better to follow Reg Sutton, than Sydney Samuelson.

THE ERNEMANN V PROJECTOR WHICH STARTED IT ALL

My start in the industry came at the end of 1939 when I managed to get a job as rewind boy at a cinema which had just been built in my local town (Lancing, Sussex). The Luxor must have been one of the last, if not *the* last new cinemas to be opened in the U.K. after the war had started. I was still at school when I applied for the job, but itching to get away from life with the three R's and replace it with similar, but more interesting combinations of letters and numbers such as R.K.O., M.G.M., W.B. and 20th.

Earlier that year the minimum school leaving age was increased from 14 to 15 years and this came as a terrible shock to me. Finances in my family were at a low ebb, my father having been fully unemployed for several years and the prospect of having to spend another year in the classrooms of Lancing Council Senior Mixed School was little short of a personal disaster and, in my thirteen year old mind, totally unjust. Hitler came to my rescue. A few weeks after the war started, the minimum school leaving age reverted to 14 and I was free from the following December.

The Luxor had the last two



Ernemann V projectors to be imported (by Walturdaw's) before the outbreak of war. They were the Rolls Royce of cinema equipment of the time — water cooled, rotating drum shutters with automatic dowsing flaps, changeovers by mercury switches, and so on. The sound system was also the last word, being Western Electric 'Mirrophonic'.

In those days the Chief Operator was absolute king of the castle and the boy around the place lived in

fear of his very presence. For the first three months I was not allowed to even rewind a reel of film, let alone touch a projector, (my secret ambition at that time was to actually handle a changeover during a film, even if it was at a matinee with only twelve pensioners in the audience). I spent all my time scrubbing, cleaning and polishing. The box floor was done every day — scrubbed in the morning, polished (with 'Mansion Polish') in the afternoon and it had to assume the qualities of a mirror. The rewind room also received my daily janitorial attention. Happily the rectifier, battery, switch and staff rooms only had to be scrubbed twice each week.

'Chief' had his day off each Friday, and, the 'Second' was then in charge. He was a nice man called Ray; more liberal than the boss in so much as he allowed me to lace up the machines on that day and, joy upon joy, to changeover occasionally. I adored Ray:

The Luxor was the flagship cinema of Lancing (population 7,000) but there was another small hall a mile or so away called the Regal. I am not sure if they were under the same management but certainly they cooperated, by sharing a three day old Movietone between them. My job was to take the spool, on which it was wound, on my bicycle between the two projection boxes. I have often wondered if Twentieth Century Fox were aware of this procedure.

I believe the three day old Movie-tone cost £5 per edition so it is not difficult to see how tight things must have been in the cinema business on the South Coast after it had become a restricted area at the beginning of the war. We were constantly getting air raid alerts and an elaborate procedure took place when the sirens sounded. First the General Manager, Basil Fortesque, would alert the box. We would close the house tabs, shut down the projector, and put up the house lights. Mr. Fortesque would then appear on stage to make an announcement of the "do not panic, keep your seats and the show will continue" kind. After this we would go through the whole business in reverse and get on with whatever film was showing. Sometimes this happened several times a day, especially during the Battle of Britain. Eventually everybody was so bored with the whole thing that we used to simply put a slide on the screen announcing there was an air raid warning, and not even stop the film.

During the first few months of the war, young men were being called up in steadily increasing numbers and the staff shortages in the Luxor were soon apparent. In

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the box, my hero, the second projectionist, was the first to go and there was some difficulty in replacing him. The chief no longer took his day off and spent a lot of time running one of the machines. Previous to this, he was mostly to be found keeping an eye on projection standards from the back of the circle. (Often the most attractive usherette in the house was with him, presumably as some kind of consultant. At the age of 14 I was not too perceptive about these things, although I do remember she had nice legs.)

With the long hours involved, the question of money reared its sordid head and, in August, there was a confrontation between Chief and Mr. Fortesque. Mr. Fortesque must have won the contest because Chief appeared in the box in a very agitated state, collected his personal belongings and walked out. The third projectionist was his protege and, when Chief walked out, this young man went too. And who did that leave in sole charge of the Ernemanns and Mirrophonic? I have been grateful to that particular Chief ever since. For three days I ran the show on my own and loved every minute. The main feature was "Pride and Prejudice", there was a Pete Smith short, Movietone and a second feature, one of the early Andy Hardy series on re-release.

It was a glorious time for me and unbelievably my salary was almost doubled. I now received 22s. 6d. per week which was affluence indeed at that time. My starting salary was 10/- and the niggly I had about that figure was, because 4d. was deducted for my stamp, I did not even get a note in my first weekly pay packets. After some months my father said something about "if you don't ask for a raise you won't get one" and I had to present myself in the Manager's office in some awe, to ask if my stipend could be increased. I remember Mr. Fortesque's reply very well. "You are on 10/- at the moment, son. If I give you a 25% increase, how much will you be earning?" I replied "12/6d., Sir". I was *that* bright . . . and deduced that in order to get an extra half crown it was necessary for me to be a mathematician as well as to be able to scrub linoleum.

It has surprised me to be able to recall so easily the details of my first working months, over forty years later. I suppose everything that happened then must have made a lasting impression on me which is not really remarkable, when one remembers how things were in the early wartime years and what a dramatic change it always must be, to go from school to paid employment. ◀

INTERCOMPANY CRICKET DAY

31st August

More than 100 people turned up for the Intercompany Cricket. The weather rewarded those who supported the teams, being mostly warm and sunny. Seven teams took part, the outcome being a draw between Camera Maintenance and Sam Comm NW2. Unfortunately, it's not possible to have a playoff, so the two teams will have to share the honours till next year. Debbie Nyman showed no particular loyalty, and fielded for several of the teams. Her hard work on the field earned her the title "Woman of the Match".



Even the stumps were awarded prizes

Everyone thoroughly enjoyed the day of good fun, food and drink. Special thanks to all the hard work put in by Debbie, Pat, Inam, and Eddie and Danny from the Production Village.



The cricket champions spotted outside a West-end nightclub during their victory celebrations

Anyone interested in playing for, or supporting, our cricket team for next season, should contact Inam Lodi or Pat Ferris. ◀

FORTHCOMING EVENTS

1. On Sunday 21st September the Variety club of Great Britain are holding their annual "STAR WALK" at Barnet Cophall Sports Centre Stadium.

If you want to participate by doing a sponsored walk, please see Debbie for forms. If you just want to come along and watch, you will be equally as welcome.

Stars galore, side shows and loads of action.

2. Almost every fortnight a film show is held at the Cricklewood Broadway Viewing Theatre at 6.00 p.m. It's free and a great place to meet everyone, chat and have a little drink over a good ro bad film. No admittance fee. Forthcoming films:

3. DUTCH WEEKEND
3rd to 5th October

SPECIAL NOTICE

Response has been incredible and could overflow on to two coachloads, so if you want to bring Uncle Tom Cobby and all, just send me your money NOW! Total price includes departure on Friday 3rd October by coach to the ferry, Saturday night in a superb hotel, breakfast in style on Sunday morning and return trip through Bruges in Belgium to be back Sunday night. Not a trip for the faint-hearted.

Those people who have contacted me regarding the Dutch Weekend trip 3rd to 5th October, could you please send me your cheques NOW! I have to get payment off before 17th September, to ensure we all squeeze on to the coach. So grateful if you would send your cheque for £41.00 (£35 for the trip, £6.50 insurance) and make it payable to Samuelson Group plc;

4. WHIPSNADE ZOO
A Saturday in September/October. If enough people are interested could do a coachload at £6.00 each, including entrance (£5 OAP's, Under 5's free and 5-15 year olds £4.70)

Dear Debbie,
Please send me info on the following (just tick):

1. Variety Club Star Walk at Cophall Stadium
2. Weekend in Holland
3. Film Shows
4. Whipsnade Zoo

Name

Company

Address

CRICKET NEWS

By the time this edition of Samscene goes to press, the '86 cricket season will be over. It's been a very busy one for Sammy's team, which will have played 10 matches in all. The most exciting match was probably the June 21st game against BRITISH AIRPORTS AUTHORITY, where we lost by one wicket (106-105). But Sammy's had revenge on August 20th, when we beat B.A.A. by 171 runs to 79, with a magnificent 90 runs being made by Shane (Botham) Holmes, (Camera Maintenance Department).

Another was against KODAK, where Sammy's scored 173 for 4 wickets.



Our picture shows the presentation at the end of the SPOTS match on 10th August. Michael Samuelson donated a book — "The Lord's Taverner's 50 Greatest" to the Spots Man of the Match, Ken Withers. The book was autographed by the Sammy's team, client contact at the Main Desk, and Michael and Sydney Samuelson. Debbie Nyman proved her versatility with some beautiful artwork in the book. The result of the match by the way, was a win for Spots, who scored 112 all out. The valiant Sammy's team, fielding only 7 Sammy's staff, and ably captained by Chris Freeman, deputising for Chas Smith, scored 88. A return match was scheduled for 7th September.



Pat Ferris proudly displays flowers presented by the Cricket Club. Inam Lodi looks on.

THE VILLAGE THEATRE

The next few months will see some exciting new productions at the Villate Theatre, in the Production Village.

Director David Truscott has just returned from a trip to the Edinburgh Festival, the aim of which was to check on upcoming talent and plays. The policy of the Village Theatre, a non-profit making company, is to promote new plays and young up-and-coming actors and actresses, and to create a harmonious atmosphere in which fringe drama may be seen as an exciting alternative to the established order of the West End. It's worthwhile noting that special concessionary rates are available to all Samuelson employees.

Autumn Productions for The Village Theatre

Our London Premiere of the first American company to perform in

the theatre, Source Theatre Company from Washington C.C., presents "Beyond Therapy". "A riotous exploration of that American school of kookiness exemplified by the gloriously batty Karen Black, . . . I recommend this as one of the funniest and warmest comedies I have seen for a long time" Time Out. From 16th September to 11th October.

The "California Suite" performed by the Cannon Players, from 14th to 18th and 21st to 25th October. Come along and enjoy one of Neil Simon's wittiest and most moving comedies.

"There's A Lot of it About" written by Les Miller and directed by David Milne, from October 28th to November 2nd.

From the 4th November to

continued on next page

VIDEOSPEAK

Always anxious to send a helping hand across the water, our American colleagues provide the following definitions. **Bill Reiter**, Sales Manager of Victor Duncan, Inc (Dallas) denies knowledge of the origins, but we wonder . . .

ATTENUATOR — One more than a nine-u-ator

AUDIO — First name of a famous Murphy

BALOP — Sound produced by dropping a flat rock into a mud puddle

BROADBAND — An all-girl orchestra

BROADCAST — Used on an elephant with a broken back

CAMERA MATCHING — What happens when two Japanese tourists meet

CHROMA — Trim on an Italian automobile

COLOUR BALANCE — Result of school bussing

COLOUR BURST — Result of shooting a peacock with a shotgun

COMPRESSED WHITE — Anglo-Saxon midget

CONTROL TRACK — Where the rabbit runs at the dog race track

CROSS TALK — Wife's comments when you come home at 2.00am

DEGAUSSER — Indigestion remedy

DIELECTRIC — A first degree murder sentence

DIODE — A poem about death

DOLLY IN — A girl at home

FILM LEADER — John Wayne

HEAD CLOG — Stopped-up toilet aboard ship

HEAD WHEEL — The biggest big shot

HIGHLIGHT — Chandelier on a short chain

HORIZONTAL BARS — Level saloons

ION — A device for pressing clothes

LAP DISSOLVE — A loss due to standing up

LIMITER — Wedding ring

LIP SYNC — Extremely small wash basin

MICROWAVE — Greeting between two micros

MULTIPLEXED — Perplexed by many things

MULTI-VIBRATOR — Plump girl without girdle

NUVISTOR — First time visitor

OHM — An Englishman's house

PEDESTAL — Stalling out on a bicycle

PHASE CORRECTOR — Plastic surgery

REEL — Popular dance in Virginia

REGISTRATION — Mr. and Mrs. John Smith on hotel records

STREAKING — Popular college pastime in Spring

SYNCING — What the Titanic was doing after encountering an ice-berg

TRANSIENT RESPONSE — Response from a hobo

VARIABLE RESISTOR — Girl who sometimes says "no"

VERTICAL BANDING — Basketball referee's shirt markings

VERTICAL SYNC — Result from jumping out of an airplane in flight

VIDEO — Surname of a famous captain

WHITE CLIPPER — Barber in a segregated shop

YOKE — Funny story by a Scandinavian

continued from previous page

22nd we have Fish Net Theatre Company presenting "The Rocky Horror Show". If you've seen the show before, you'll need no extra encouragement to return. If you haven't seen it, grab your coats and rush along to an indescible evening of fun and fantasy. ◀



CLASSIFIED ADVERT'S

FOR SALE

- 1 black & white portable television — £20
- 2 hi-fi units (MFI jobs) — £15 and £25
- 3 gas fires — small, medium and large — £15, £25 and £35

Please contact Debbie Nyman on Extension 213 or at home on 206 2436 ◀

EXPANDING WORLD of SFSL



Congratulations to Guy and Wendy Green on the birth of Christopher. He arrived on 8th August, weighing in at a healthy 8 lbs. ◀

WEEKEND IN WARWICK

In April this year, senior management from all Samuelson Group companies and divisions gathered for a weekend in Warwick (what a film title that would make!) Delegates came from as far afield as Australia, California and Birmingham.

The main objective of the weekend was to give management an opportunity to catch up on company matters, and discuss problems and opportunities of mutual interest. With the rapid growth experienced over the past couple of years it became apparent that it was time to put faces to names, and bodies to voices. It was an incredibly rewarding weekend, the intensive activity producing many ideas and guidelines for future developments. The atmosphere remained lighthearted even when pace heated up.

The real action started on Saturday morning. Sydney Samuelson outlined a brief Group history, and was followed by Jonathan Samuelson, who described recent company growth, and future plans. Seminar co-ordinator Michael Samuelson then introduced the first of the company presentations. These were a series of mini-presentations on the role and activities of each company in the group.

Shirley Lavis, ("don't mess with my zebra"), started proceedings, with a revealing picture of what goes on at Heathrow, far from prying eyes. Amongst other presentations, Daryl Vaughan of Lighting ("don't mess with my owl") gave an Oscar-worthy performance

with his supermarket trolley, and Barry Measure ("don't mess with me") proved that the SFSL chain gang can do it, running wild. The presentations were all well put together, especially considering short head times available, and informative. In future issues of Samscene, we will be running a series of articles on each company, so we can all get a grasp of what goes on in the farthest corners of the Sammy's empire.

New Corporate Identity

After the presentations, Brian Boylan and Steve Howell of Wolff-Olins showed ideas for a new corporate identity and directions. These included a variety of new names, and logos, in alternative colour combinations, and ideas for restructuring certain operational areas. To illustrate their thoroughness, part of the very professional presentation included a delivery truck, completely painted in one of the suggested colour schemes.

Lively discussion followed this presentation, with as many opinions as people were present. Colours alone caused enough excitement: these look like a supermarket chain, who wants to walk around like Superman's chest, our competitors use those colours etc etc.

On Saturday night, Jimmy Barnett provided entertainment in the form of an impressive sound and light display of Vari-lite. Those who had not been exposed to the medium before found it a fascinating experience.

Sunday's proceedings started

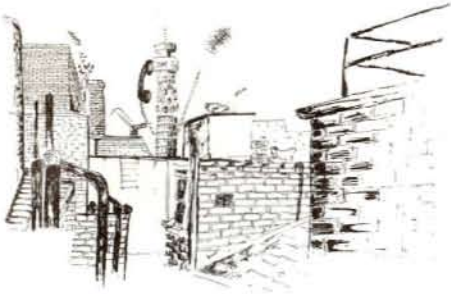
with an anxious search for Jonathan ("if you can't beat 'em, buy 'em") Samuelson, but tension was relieved when it was revealed that his other commitments actually excluded the purchase of Lee's. Michael Samuelson chaired a session on operational topics brought up by delegates, after which Micky Gratton wound up the formal programme with an enlightening discussion on growth potential and market opportunities.

Chairman Sydney Samuelson brought the seminar to a close, summing up what had been achieved, and how much still needed to be done. The general concensus was that a good time was had by all, a lot of hard work had been put in and that concrete results had been achieved. Most delegates felt that this sort of event should be repeated on a regular basis, perhaps with a different emphasis each time, and in some cases a wider delegate base. ◀

REQUEST

We in Publications are putting together a magazine library. If you have any duplicate copies, or old, unwanted professional magazines or journals, please send them up to Alan Clisby in Publications. We think this will be quite a valuable facility, for everyone who wants to look up back issues, or just wants to browse.

"A ROOM WITH A VIEW"



Drainpipes 'n brickwork is all that there is,
Along with some aerials and the Com-Tel thing —
Hardly inspired (you see) a "Room with a View" —
With an awful lot of pigeons and an awful lot 'a poo.

53 stairs to get to the top,
It keeps you sort of fit — the sort of "fit-to-drop."
It is quite exciting above Sam Com,
With your finger on the pulse you get everything done.

The twig — the tower — the pigeons and I.
Miss Rocky with a bollard and some cider to try.
But when a job's to be done it has to be done,
And where better to do it than here in WEST ONE.

Fay Wancke

AROUND BRAY

We note that very little has been sent in from Bray in the last four Sams scenes so we hope that this little article will remedy that.

The studios are now the busiest they have been since *Dracula* was in residence. With the completion of our new stage, business is positively bleeding (sorry blooming).

'Who's been seen on the music scene here at Bray?' *Kate Bush* made her recent video 'Running up that Hill' on Stage 2. *Brian Ferry* then made his video 'Is Your Love Strong Enough' from Legend. *Chris Rea* tucked himself away in the recording studios for four months with *Stewart Eales* and resurfaced with his latest hit album 'On the Beach'. *Marrillion* will again be working on their new album with *Stewart*.

Elton John rehearsed on Stage 2 for a week between concerts in preparation for his European tour.

Rod Stewart flew in from the U.S.A. and rehearsed on Stage 2, also keeping a close eye on the World Cup. Following *Rod Stewart* came *Joan Armatrading* who was also rehearsing for a concert tour. At the same time our new Stage 1

INTERNATIONAL CONNECTION

Recently, we saw a great example of how our international cooperation can work for the company as a whole. *John Rendall* and *Sue Peters* recommended *Victor Duncan Inc* for a major commercial to be shot in Texas. Our Dallas office landed the *Guess Jeans* TV commercial, and *Lee Duncan* tells of their involvement:

Jim Baxter, our Film Rental Coordinator who was the *Victor Duncan, Inc.* contact on this production, explained that *Guess Jeans* was here in Texas to produce one television commercial cut to ten seconds, 15 seconds, 30 seconds, and 60 seconds. All filming was done in black and white, mixing 35mm, 16mm and 4 x 5 still photography.

The initial film test was shot on July 24th, with location shooting occurring in *Clarendon* and *Amarillo, Texas* on July 28, 29, 30 and 31. (This was actually one day short of the production schedule).

Clarendon is a town of about 2,220 people, from which 45 teens, between the ages of 15 and 17, were used as local talent. *Chett Spinney*, the location manager, noted, "We had great cooperation from everybody. We had 45 kids in jeans and long sleeve shirts sitting in 120 to 130 degree temperatures for eight hours with two breaks and nobody complained!"

Shooting required an *Arri 35III* with the *Viewpoint* video assist, a set of *Zeiss Super Speed Prime* lenses, a 300mm *Canon* lens, *Cooke 20-100* lens, the new type *Angenie Angenieux 25-250mm* lens, a *Tulip* crane, *Matthews Cam-Remote*, *6K* and *4K HMI's*, 600amp generator and our five ton lighting and grip truck.

Ken Griffiths was on hand with his 4 x 5 *Grandolphy* for the still work, as well as two 16mm *Bolexes* for other "home-made" effects.

was housing *Phil Collins* and *Eric Clapton*.

So far we may well sound like a Pop studio but the films have reared their ugly heads and there is now very little room to breath. *John Boorman's* 'Hope and Glory' team have settled in and by the time this is read should be half way through their shooting period.

Euston's 'A Month in the Country' shooting on location, followed *Hope and Glory* in for pre-production and will complete principal photography mid September.

Gerry Anderson has now finished shooting the pilot for his new television series 'Space Police' and at the moment is topping up with commercials.

Zenith Productions for Central

Randy Thompson, of our Film Technical Services department, was on hand throughout the entire shoot providing technical coordination and *Cam-Remote* and *Tulip* crane operation.

Tony Hopkins, Production Manager/Assistant Director, commented, "It all went very smoothly. Couldn't have been better."

So that you will know all of the people who were involved in making the *Guess Jeans* commercial production such a success, a list of the crew is attached.

In closing, *Chett Spinney* perhaps summed it up best when he said, "The Texas experience was very positive. The shoot went flawlessly, the equipment, everything. The mixture of *Dallas*, *London* and *Los Angeles* crew was incredible!"

John and *Sue*, from all of us at *Victor Duncan, Inc.*, thank you again for thinking of us and helping us coordinate this production. We thoroughly enjoyed the experience and hope that we can have more productions in common in the future. Please feel free to call on us anytime.

Texas Crew List

Guess Jeans Commercial July 1986
Laura Gregory, — Producer, *Roger Lunn*, — Director, *Tony Hopkins*, — Production Manager/Assistant Director, *Chett Spinney* — Location Manager, *David Griffiths* — Director of Photography, *Ken Griffiths* — Still Photographer, *Jim Mullins* — Key Grip, *Bob Dracup* — Gaffer, *Fred McClain* — First Assistant Camera, *Haney Tirl* — Second Assistant Camera, *Dan Clear* — Grip, *Randy Thompson* — Field Technical Service (*Victor Duncan, Inc.*), *Anita Dallas* — Props, *Sheryl Spinney* — Wardrobe, *Ed Kirby* — Talent (England), *Corren Day* — Talent (England), *Lyssa O'Brian* — *Guess Jeans* Representative.

Television are now well into their stride with 'Inspector Morse' and they too are not far from completion of shooting. They have been in our outside executive office suite since March and after a brief sojourn on Stage 1, are busy shooting on location in *Oxford* and locally.

Warner Bros. shooting 'Dead Mans Folly' out on location were based in our outside office suite for two and a half months.

With the completion of our executive dining room we have modernised the kitchen and up marketed the catering.

Away from the bustle out front to the serenity of the back lawn

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where Samuelson Video Equipment Sales Ltd have recently moved into a luxury flat overlooking the river. We hear their tea breaks are spent watching sparsely clad beauty queens drifting past on river boats.

We are all delighted to see Bray bursting at the seams and with a newly decorated bar and dining room, we hope to see some of you in for lunch. Drinks are on Tony Bagley. ◀

GUILD/SAMMY'S GOLF

Reprinted by kind permission of Eyepeace

May 16th what a day. Brilliant sunshine greets us for our 18 hole competition at Aldenham Golf and Country Club. What a pity only one round was scheduled for this Sammies event.

Six years have passed since our last visit to this course. The transformation is quite remarkable. Palm trees on the 1st Tee under today's blazing sun no one would believe we were just 10 miles from London and only 2 minutes from the M1.

Although only 10 years old, Aldenham is fast maturing into a very good course. Thousands of new trees and shrubs have been added. The rough was just being allowed to grow and in so doing clearly defining freshly mown fairways. Today was going to be a real treat. Standing on the 1st Tee getting play under way it was good to see Jimmy Dawes just 8 weeks after an operation on his knee out with us again — also we welcomed first timers Dave Tomblin, John Evans, Roy Weallans, Graham Arthur.

On the Tee and bashing one straight down the middle even brought a smile to Mr. Grip House

DownUnder

The old country's not so bad after all! Ian Rayner had to go all the way from Melbourne to England, to find a bride. The wedding took place on 21st August, at St. Mary's Church, Bluntisham, in the morning.

We understand that Paul Harris is something of a sado-masochist. His idea of a holiday is playing every outback golf course he can find. We quote an *unusually* reliable source: "He has gone through three sets of golf clubs and lost eight dozen balls in the bull dust!!" No mention was made of caddies, partners and officials lost in the rough.

But it can't be all bad down there. At least Bill Ross, lately of Film Service London, expects it to be dinky-di. We all wish you a rip-snorting time in Oz, Bill and Jan. ◀



Bill and Jan Ross . . . off to Oz



Jimmy Waters and Dennis Frazier (l. to r.) look on in awe as Steve Evans holes-in-one for the 11th time!!

Thirty-five golfers were here to compete for the Sammies Clapper. Medal Play was the order of the day. This, the sternest test in Golf is the first time in 7 years of golf competitions that we have subjected our players to the true test. Only 9 of today's golfers broke a score of ninety, gross. Michael Samuelson, away on business in Australia sent his apologies. Steve Evans substituted for him bringing along all the prizes with the exception of the Trophy which was still out on hire. Chris James Filters provided every player with complimentary golf balls and Tees. Our thanks to Sammies and

Aldenham Golf And Country Club. Not least to the weather all contributing to a cracking day. ◀

RESULTS SAMMIES 1986

Winner		Score	H/cap	Nett
Wilf France	Camera	80	14	66
Bob Jordan	Camera	80	12	68
Les Gregory	Guest	83	15	68
Martin Hume	Camera	83	14	69
Howard Lanning	Cinema	89	17	72
Alan Philpott	Guest	90	18	72
Robbie Race	Grip	90	17	73
Mick Woollard	Mr. Lighting	95	22	73
Freddie Fry	Grip	94	20	74
Richard Gamble	Mr. Lighting	96	22	74
Hugh Hamilton	TTV	92	18	74
Mo Gillett	Lees	92	17	75
Jim Waters	Grip	97	22	75
John Evans	SFX	93	18	75
Alan Hume	BSC	92	17	75
Steve Evans	Sammies	93	18	75
Derek Burtenshaw	Camera	89	14	76
Jed Dale	Props	93	17	76
Stan Schubert	Spark	92	16	76
Roy Shortland	Lees	93	16	77
Ted Carlisle	Golfer	93	16	77
Terry Schubert	SFX	95	18	77
John Keen	Camera	89	12	77
Brian Sullivan	Lees	93	16	77
Barry Gates	NATKE	87	9	78
Bob Stilwell	Camera	88	10	78
Graham Arthur	ETU	100	22	78
Ron Howard	Guest	90	12	78
Alan Buchan	Guild	97	19	78
Dennis Fraser	Grip House	102	22	80
Bill Chamberlain	TTV	104	22	82
Jimmy Dawes	Grip	108	22	86
Roy Weallens	Grip	110	22	88
Mike Page				
David Tomblin				
Jerry Dunkley				

Wouldn't show their cards

Kindly came along and took photos

Courses & Conventions

Sept. 15 — 17	Vidtel Birmingham	Oct 27 — 31	MIPCOM Cannes
Sept 17 —	Television Engineering I.B.A. London	Oct 28	Sound Broadcasting Equipment Show London
Sept 19 — 23	IBC Brighton	Nov 2 — Dec 31	50 Years of British Television — R.T.S. Birmingham
Sept 30 — Oct 2	New Technologies in Training London	Nov 12 — 18	Sponcom Cannes
Oct 1 — 2	Film & TV: A European Partnership London	Nov 13 — 15	IEE: History of Television London
Oct 4 — Nov 1	Everything you've ever wanted to know about independent production — A.I.P. Wembley	Nov 13 — 29	London Film Festival London
Oct 15 — 17	Computer Graphics '86 Wembley	Nov 17	International Advertising Awards London
Oct 16	Computer Animation Film Festival Wembley	Nov 25	IPA Advertising Effectiveness Awards London
		Dec 9 — 10	Images 86 London
		Dec 9 — 11	Interactive 86 — B.I.V.A. London