

SAM SCENE

Take 2

THE HOUSE NEWSLETTER OF THE SAMUELSON GROUP PLC APRIL 1985



EDITOR'S BIT

I was pleased to hear the first edition of SamScene brought a twinkle or a tear – depending on your point of view – to the eyes of our readers.

I am not so sure, however, about the nickname this august and distinguished publication seems to have acquired!

Anyway, here's number two for you to sink your gnashers into – or even your Dennises! (sorry – little joke for Beano fans.)

But enough flippancy – this is the serious bit. SamScene is for all the companies within the group and I believe you all like to read SamScene so please try and let me know what's happening – otherwise there will be nothing to read! If you can't think of anything just give me a ring and I'll ask some leading questions!

Jolly Reading!

Ann Stirling

THE POOR RELATION

'Karma Chameleon' by Culture Club was the most successful single of 1983 and the promotional film, featuring the group playing the song on a river boat was shown frequently. Like most of Culture Club's films, or 'promos' as they are known in the pop world, it was made with Samuelson Group equipment. Many other groups, well known to all you teeny-boppers, including Wham and Duran Duran often use our equipment for their films making it clear promos are becoming an increasingly important element in our film equipment rental business.

Samuelsons built their reputation through servicing documentary and, later, feature films; subsequently, the growth of television commercials provided an excit-

ing area for young creative talents coming from art schools and the world of advertising to develop their skills. Commercials are now a major part of the equipment rental business.

Promo Growth

But recently the most exciting area of development has been that of the "promo". Originally shot on video, or a cameraman's own 16 mm camera, they are now productions in 35 mm often utilising crews with feature film experience. Where they are really exciting is in the nature of the work encouraging directors and cameramen, many of them very new to the industry, to stretch their imagination to the limits. There are not the constrictions of advertising agency requirements to consider, or the demands of the box office, only the satisfaction of the artists featured. The importance of the promo in influencing record sales is now well accepted. From the business of making such clips have sprung talented young film directors such as Stevie Baron (Electric Dreams) Russell Mulchay (Razors Edge) Julian Temple (Absolute Beginners), all of whom have great futures ahead of them, and cameramen such as Clive Tickner, Geoff Baines, Oliver Stapleton, Peter Sinclair, Richard Greatrex and Peter Mackay, many of whom have either progressed to feature films or are about to. Moreover, with budgets growing to include Panavision equipment, Samuelsons are very much part of this expansion both in supplying cameras and lights. The recent development of Samuelson Communications division, with Zenith Lighting, Theatre Projects and Vari-Lite now trading under our banner, we see our name associated with live music as well.



Feature Futures

Finally, it should be noted, that whilst promos are inclined to be treated as the poor relation of the industry, they have been directed by names such as Nicholas Roeg, Lindsey Anderson, David Bailey, Brian De Palma, John Landis, and, of perhaps most fame in this country, former musicians such as Godley and Creme and Midge Ure. Eminent cameramen working on promos have included John Coquillion, Bob Paynter and Alex Thompson. There is no doubt that the promo director of the present may very well be the feature film maker of the future -- hopefully using our equipment!

Simon Broad

NEW COMPANY SECRETARY APPOINTED

Allan Machin was appointed Company Secretary of Samuelson Group plc on January 2nd of this year.

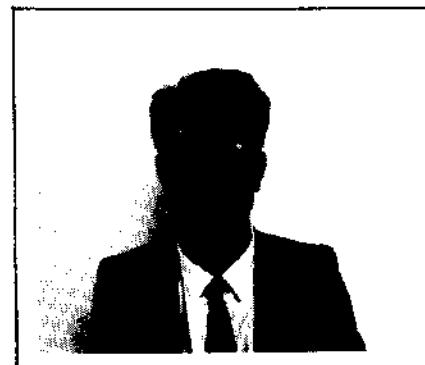
Allan was born in Birkenhead and claims the only reason he became an accountant was money. On leaving school he was offered two jobs; one as a draughtsman at £7 a week and another as an accountant for Stork Margarine at £9 a week. Obviously, there was only one career open!

The Liverpool Daily Post, Liverpool Web Offset Co. and Spillers all benefitted from Allan's financial talents before he decided to desert Britain and go off to work for the Bank of Bermuda – in Bermuda, naturally!

During his two years on the island he played rugby and went water-skiing and spear fishing.

Tiring of this exotic life-style, Allan returned in October 1981 to the Bank's London office in the City where he spent the next three years.

It was then the glamorous world of the film and communications industry called him and he joined us in October 1984.



Allan Machin

A LIFE IN THE DAY OF REG SUTTON AMIEE

My boyhood ambition was to be a BBC engineer, and so, to fulfill this desire, when I left public school in Canterbury I lived with my grandparents as my folks were in the oil business in Venezuela. As I could not obtain a job in the BBC until I was twenty-one I found a job with Joe Lyons, the caterers, in their engineering works at Fulham. I used to go from Acton to Hammersmith by workman's return — twopence old money, at 7 a.m. every morning and whilst there gained much valuable experience in the electrical and engineering workshops. During this time I attended evening classes at the Regent Street Polytechnic taking the City & Guilds course in radio communications.

My folks returned from South America and went to live in Exeter; I joined them and whilst there I found a job with a large firm of motor engineers in their service department. I met the girl who became my wife several years later and I heard from the BBC that they had accepted me as a junior maintenance engineer and I was to be posted to the studio centre and transmitter at Newcastle upon Tyne.

I was on a shift system in the Control Room; there were two shifts, 9 a.m. to 5 p.m. and 5 p.m. to midnight as, in those days, there was a National and Regional programme and these commenced with the daily service at 10.15 a.m. and concluded at midnight. Of course, this was 'steam' radio — television was in its infancy and using the Baird system.

Big Ben takes forty seconds to chime midnight, our last tram went at five past so we had a rush to switch off everything, lock up the premises and catch the last one to Jesmond Dene.

O.Bs

I became very interested in Outside Broadcasts and went out as an assistant on the two man crew, eventually becoming O.B. engineer in the north east region. We covered an area from Scarborough across to Whitehaven and up to the border, embracing Durham, Northumberland, Westmoreland and Cumberland. We had 5 cwt of equipment, everything was done in duplicate, and we used to travel either by train or in an old 20 hp four cylinder Austin taxi driven by the owner, a dear old Geordie whose accent took me a long time to understand.

The broadcasts I did were many and varied. Regular Evensong from Durham Cathedral, the Spa Orchestras at Whitby and Scarborough, the variety theatres shows where I met most of the old time artists, theatre and cinema organ concerts, church services, pier concert parties, ship launchings and so on. We toured the country districts and pit villages with a show called 'Billy Welcome' — this was the early forerunner of 'Have a Go' with Wilfred Pickles and Violet Carson (Ena Sharples of Coronation Street) on the piano.

Wartime Broadcasting

The day war broke out I applied to join the RAF but found myself in a reserved occupation in the BBC. Outside broadcasts were curtailed and broadcasting hours were extended so the station was manned 24 hours every day. The night shift, alternate weeks, was from 5 p.m. to 9 a.m. and no overtime, the war effort came first. During my leisure hours I was a lieutenant in the Home Guard on an anti-aircraft gun unit near Newcastle, I was a street firewatcher, I had a Halli-crafter communications receiver and used to take down German morse code blocks for the Observer Corps and, during the heavy bombing, I was a voluntary billeting officer. I was married just before the outbreak of war, Peter was born in 1943, now married with two children, a well known sound mixer 'Oscar' winner. Jenifer was born in 1945, married with two children and lives in Eire.

Move to London

In 1944 I was transferred to London Outside Broadcasts. I worked in most of the outside broadcast studios scattered around the west-end from whence came such shows as ITMA, Band Wagon, Hi Gang, Billy Cotton Band Show, etc., and was also involved in broadcasts from Buckingham Palace and 10 Downing Street. I helped to build and operate the broadcasting facilities at Church House Westminster for the plenary sessions of the United Nations Organisation which were beamed to the world. There was football, tennis and cricket (I built the, then, new control room at Wimbledon All-England Tennis Club); broadcasts from London theatres, cinema organs and late night dance music from the night-clubs and top hotels. Life was indeed hectic on London outside broadcasts.

Gold Mikes

One day in 1947 I was fixing up for the broadcast of the Lord Mayor's Banquet at the Guildhall. It was usual that only the BBC could put out the gold microphones on royal and other important functions and a sound 'feed' would be provided for the cinema newsreel companies. I had given one to Derek Stiles of Movietone who, in the course of conversation asked if I was interested in a job as Sound Recordist at Movietone because a colleague had transferred to the camera side (well — we can't all be perfect). I was not really interested but he talked me into meeting his chief for a chat and a drink at the 'Pillars of Hercules' in Greek Street, near their premises in Soho Square. He mentioned the money . . . I resigned from the BBC and joined Movietone.

Movietone

I teamed up with a cameraman, the late Alec Tozer, (later he set up Reeds Colour Printing in Wardour Street). We covered the Olympic Games at Wembley and then went off to Hyderabad to make some

short films for the Nizam to show the world what an ideal state it was and why it should not be annexed to the Indian Union. It took us six weeks to get into Hyderabad as the Indian Union put an



Reg Sutton left and the late Paul Wyand at the camera in Ceylon during the Royal Tour 1953/54

embargo on all exports of goods and people to that state. We had to journey to Delhi and have audience with Nehru who gave us permission to go and take 'news' pictures. We were able to finish one film to show the world the ideal state of Hyderabad when war broke out between India and them so we took news pictures and eventually returned to Bombay.

It is interesting that we flew to India by BOAC flying boat — an ideal way to travel, should have taken five days stopping each night en route, Augusta, Basra, Cairo, Bahrein and Karachi, but we had engine trouble at Bahrein and were there three days whilst a new engine was flown out. When our boss cabled us at Bombay to 'come home immediately' and inform him of ETA, we went to the BOAC office and enquired when the next plane to London would be. They said a Constellation aircraft was leaving that night, thirty six hours to London but our gear would have to go on a Cargo aircraft later. We asked when the next flying boat would be, they said 'a fortnight Tuesday' — we booked and cabled the boss and spent our time lazing at the European swimming pool at Breach Candy and taking a trip down to Goa.

When Alec Tozer left Movietone I teamed up with cameraman Norman Fisher and other than normal newsreel coverage, we made propaganda films, documentaries and 'B' features, mainly at Brighton Studios. We travelled extensively in Europe and made a film in Bermuda for the opening of their television service. I call to mind the sinking of the 'Flying Enterprise' off Falmouth; David Samuelson, another Movietone cameraman, was with us. Norman and I were out at sea for two days on the tug 'Turmoil' round the sinking ship, it was extremely rough — only the fishes know. We came back and David went out just in time to film the sinking. In his day, David was one of the finest newsreel cameramen. He had a flair for being in the right place at the right time and could practically edit the shots in his camera as he took them — and 'every frame a Rembrandt'.

Heads of State

I went to Russia with Prime Minister McMillan's party, taking a 16 mm Auricon 600 outfit to team up with a Russian cameraman at United Press in Moscow. I found he had never done any movie work and, being a still photographer, was not particularly keen on it. So I had to take the pictures as well as record the sound to service Movietone, United Press in America and the BBC newsreel. I had a young lady 'interpreter' who watched me carefully all my waking hours and we went to Lenin-grad, Stalingrad, Odessa, visited a nuclear base and saw the two stiffs in the vault in Red Square. It was winter, thick snow and bloody cold, I had to keep hot water bottles round the camera to stop it seizing up. I then went on to Peking on the Trans Siberian Railway and teamed up with an American cameraman to do an interview with Chairman Mau. I did a tour of Spain with General Franco and General Eisenhower and a tour of the South of France with General de Gaulle.

Anamorphic Introduction

In 1953, Spyros Skouras, the head of 20th Century Fox, which owned half of Movietone, (the Daily Mail owned the other half) heard of a Frenchman, Henri Cretien, who had invented an anamorphic lens for French tanks during the war to give those inside a wider vision. Skouras bought the idea and had Bosch & Lomb make a suitable lens for a 35 mm camera. At that time Fox were making 'The Robe' in normal format; having already spent a million dollars, Skouras stopped production and remade it in the new Cinemascope format with stereophonic sound.

Around this time our newly crowned Queen was due to make a tour of the Commonwealth and Skouras instructed Movietone to follow the tour and make Cinemascope newsreels of it. The late Paul Wyand, chief cameraman, and myself were chosen to do this, a crew of two was all that was required for newsreel work. Paul had the anamorphic lens (which is now in Sammies' museum) adapted to fit the sound-on-film 'Wall' camera (also in Sammies' museum). I had the sound aperture adapted as a sync marker in place of the Light Valve, and a new Leavers Rich recorder modified for stereophonic sound and a reference pulse from a make-and-break contact on the camera. This was probably the first ever automatic sync marker system. I could also switch on the camera from the recorder or switch on the recorder from the camera. This was very useful if Paul was taking 'cut-in' shots with a hand camera and the spare anamorphic lens.

Royal Assignment

We were away from home six months, we travelled 26,757 miles in 18 flights on eleven different airlines, 11,624 miles by sea, 6000 miles by road and 1619 miles by rail. Paul shot 40,000 ft. of Eastman-color and I recorded 10 miles of ¼ in. magnetic tape. The material was not used

for newsreels but made into a full length feature film called 'The Flight of the White Heron'. It had worldwide distribution and ran for twelve weeks at the Carlton Cinema, Haymarket. We visited Australia, New Zealand, Fiji, Tonga, Tasmania, New Guinea, Borneo, Singapore, Ceylon, Kenya, Uganda, the Congo, Tunisia, Algeria, Gibraltar and then home. The first British Cinemascope film with stereophonic sound, made on location by two people and half a ton of equipment. The assignment of a lifetime.

Back to Normal

On our return we continued with normal newsreel work and made several Cinemascope documentaries covering pastimes and pleasures. Commercial television had just started and as Rediffusion — one of the original ITV companies — did not have a film unit until later, Paul and I did all the filming for their play inserts etc. (The Daily Mail owned half of Rediffusion and half of Movietone, thus our involvement). In 1959 I used to have odd days off at Movietone and worked with Sydney Samuelson who was then at Rayant Studios, Bushey. He had a few items of his own which he used to hire out from his home in Crespigny Road Hendon. He bought a 35 mm Arri and then an Arri blimp and I remember us sitting on his garage floor puzzling the wiring of the blimp which had red for earth; apparently this was German custom then, if not now. He wanted a rotary converter to power the outfit in the field but they were too dear. I foraged round Lisle Street for ex forces parts and made up a converter in a blimped wooden box with variator and frequency meter for about fifteen pounds and later made another one. They were certainly still in use when we moved to Cricklewood and until Advance Inverters were purchased.

Taking a Chance

I don't know why I left Movietone and took a chance and joined Sydney but I did. It was June 1960 at 27 The Burroughs, Hendon. There was Sydney, his wife Doris, Marshall Martin (new to the film business but Jack of all Trades and master of most) Lilly Gillon — secretary and general factotum, and me. We ordered sound transfer equipment from Westrex. We were short of space so they made specially at our request a 19" rack with both 16 mm and 35 mm mechanisms for record and playback. This is still in use with Sammies today and has turned out millions of feet of transfer. The Sound Dept. was in a passage to the loo so we mounted the rack on a turntable so I could turn it round to open the rear and adjust the equalisers and change speed from 24 fps to 25 fps. Whilst we were waiting for delivery of the rack I went off to Nigeria with Terry Gould to cover a visit by the President of Liberia. This took several weeks and several bottles of gin. When I returned we set up the transfer suite; often I would be out on location during the day recording sound with Sydney or another cameraman and

at night would be transferring tape to magnetic film until the early hours then home for a nap, up early and off on location again. This went on for twelve months until we had more staff.

We spread in to the shops on either side of No 27 and eventually I actually had a sound room with a door. Bill Vicker had joined us and the 'Vicarage' was born in No 29 and later along came Bill the Lens. We had Jim Horne looking after the sound hire equipment and a number of permanent mixers and boom swingers, Arthur Bradburn, Peter Sutton, John Purchase, Roy Charman, Dave Hill and Dave Drinkwater. Our sound maintenance man came from Westrex — the infamous 'Gully' the late Ron Gulliver — a marvel with a screwdriver (Woolworths' best) and a bit of wire.

The major portion of our business emanated from Granada 'World in Action', Jonathan Routh and his 'Candid Camera', and the W.German NDR 'London Diary' for all of which we provided equipment, crews and sound transfer. We all worked on these on location at one time and another, Sydney, David, Michael and myself. We had Dick Lorimore — camera assistant and driver Foster Hewison (kept beer in his wellies), a timid (in those days) Short Measure worked part time evenings and later full time looking after the books and ten-year old Barry was still in short pants.

Rebuilding Samcine Garage

Samcine House, when we found it, was a single storey corrugated iron roofed garage. It was knocked down and the present two storey job with the roof car park was custom built and we moved in early 1964. My sound department was the first section to be accommodated as we moved overnight and continued sound transfer virtually without a break. The area which is now the main office was then an enclosed soundproof studio with the outer offices, on the outside of the studio used, as now, by SWS and MEWS but the ones overlooking the balcony were editing rooms. The idea of the studio was for NDR 'London Diary' to transmit live to Hamburg, in fact a co-ax cable was available in Edgware Road for this purpose.

Unfortunately, the W.German NDR foreign bureaus were closed so it was never used as a studio but it was really fortunate that this was so because we were already short of space. We did not have the premises fronting Temple Road at this time. In 1967, apart from being Chief of Sound I was made General Manager and continued to be this until I semi-retired on January 1st 1984 and my assistant, Dick Greaves, took over.

All our Yesterdays

It is very difficult containing 50 years of work into a short article. I started by typing fifteen foolscap pages and had not reached Sammies so this is a very shortened version without many incidents which would fill a book. However, I must say that I have enjoyed working and as a 'soundman' my job was also my hobby. And as for Sammies, well I've been here for close on twenty six years now — seems like yesterday, and you know what a bloody awful day yesterday was!

A CAUTIONARY TALE

It is oft said — indeed legend has it — that owls are wise creatures. If this is true, then they should not go on skiing holidays. For it so happens that this snowy owl is *very* wise after a traumatic event on the edge of an Italian mountain.

Beginner's Luck

In retrospect, I suppose, the incident was the result of inexperience and extremely bad luck. Coupled, I have to admit, with a hint of bravado which led me to over-estimate my skill and prowess on the piste!

Nearing the end of my Christmas break, (please excuse what will prove to be a bad pun) I was enjoying the singularly exhilarating and unique thrill of skiing downhill at considerable speed. Suddenly, from out of nowhere, I came upon an upward-sloping icy ramp with nothing but fresh alpine air beyond it. Before I knew what was happening, I was launched swiftly skyward with a crisp scything sound and the rush of wind, my feet leading the way up and into the void.

What little presence of mind I had at that point, was enough to convince me that I was in trouble . . . severe trouble, and that I was not going to like what came next.

For once, I was right.

Graceless Fall

Having reached the zenith of this steep trajectory, gravity had its way, and I plunged inexorably earthwards with the predictability and gracelessness of a tossed brick.

In my disoriented state, I didn't realise that I was falling head first, until I hit the ground with such force that it knocked every last ounce of air from my lungs, and for what seemed like an eternity, I was unable to breath at all. I emitted a long low moan, recollecting the words of a ski-expert who, in a drunken moment, had proffered me the invaluable advice — "If you have a mishap old boy, don't worry, the ground will always break your fall!"

Well, it certainly did.

It also broke my back.

Fortunately, I happened to be skiing with a more practical colleague who, after awarding me a 5.9 for technical merit and an unprecedented 6.0 for artistic interpretation, came hastily to my aid.

On The Mend

Eventually, cutting a long and painful story short, (involving mountain rescue, x-rays, hospitalisation in Italy, more x-rays, hospitalisation in England, even more x-rays and enforced horizontal rest!) I find myself at last able to sit up and put pen to paper.

During my interminable and frustrating period of convalescence I have spent an inordinate amount of time thinking, reminiscing . . . and sleeping! It's inevitable really, as there's very little one can do to relieve the tedium of lying flat on



one's back for weeks on end. (I *have* seen a lot of ceilings!)

However, among the million and one thoughts that have wandered haphazardly through my loosened mind, two in particular kept re-appearing with surprising regularity.

Tall Stories

One stemmed from a fascinating conversation Graham Anderson and I had with Joe Finn, now head of lighting and electrical services at Pinewood. He was telling us about the time he was in Switzerland gaffering the "Bond" movie "On Her Majesty's Secret Service" for Mike Reed. It was a highly amusing account of the trials and tribulations of shooting in such a location. Especially as it involved spectacular gun battles on skis, fights in racing toboggans, and high-speed car chases on ice . . . and that was just the crew trying to get their wages!

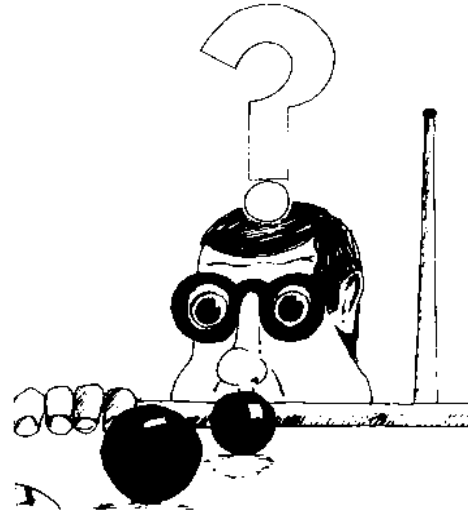
The other image that recurred time and again in my daydreams was that of Japanese ski-ers . . . and I just couldn't figure out why! Then I remembered. A couple of years ago I saw a promotional video-tape produced by Sony Broadcast for their new "Betacam" camera/recorder. In order to most effectively demonstrate the ultimate portability of their new product, they featured a bunch of maniacal Japanese cameramen skiing down the side of Mount Fuji, or some such, with Betacams slung nonchalantly over their shoulders, filming each other. I could have sworn they were wearing white scarves with red suns round their heads, but perhaps at that stage I had begun to hallucinate!

I'm sure the reason for these wild imaginings is simply that I rather wish I'd had a camera and lights on me, recording for posterity my unwitting and disastrous attempt at a double backward twisting somersault. If only to see where I went wrong. After all, I even looked the part, stylishly attired in the latest monogrammed (C&A) high fashion ski-wear including a dashing white pure woollen bobble hat. To tell the truth, for the best part of the holiday, it was this last item of clothing that was most frequently and consistently in contact with the snow!

Return of the Stuntman

Anyway, with my apologies to Graham Anderson and all the staff at Samuelson Lighting for my extended absence and of course my thanks for their cards and good wishes, I'm just about back on my feet now and look forward to returning to Samcine West as soon as possible. Besides, I must try and get up and out while there's still snow on the ground here as I've got to get into practice for next year's Cresta Run. Now where did I put that bobble hat? . . .

Daryl Vaughan
We're glad to say Daryl has now returned to Samuelson Lighting.



SNOOKER SUCCESS

Two snooker teams of four people and six individual players from Samuelsons entered the National Advertising Benevolent Society Snooker Tournament and we are delighted to report one team is through to the second round and two players in the individual match are through to the third round.

The NABS Tournament itself is being hosted by Spots Film Services and Michael Samuelson sponsored our players.

If you would like to join in with these snooker enthusiasts from Film Service who practise every week contact Derek Lee in Samcine House, ext 258.

I am sure all SamScene readers would like to wish our players the best of luck in the next round of the tournament. One hundred and eighty! — or something like that — Break a Cue?

WORKING RELATIONS

Every three months, members of the Works Committee meet with Michael Samuelson to give an up-date on any problems staff feel may have been overlooked and require attention.

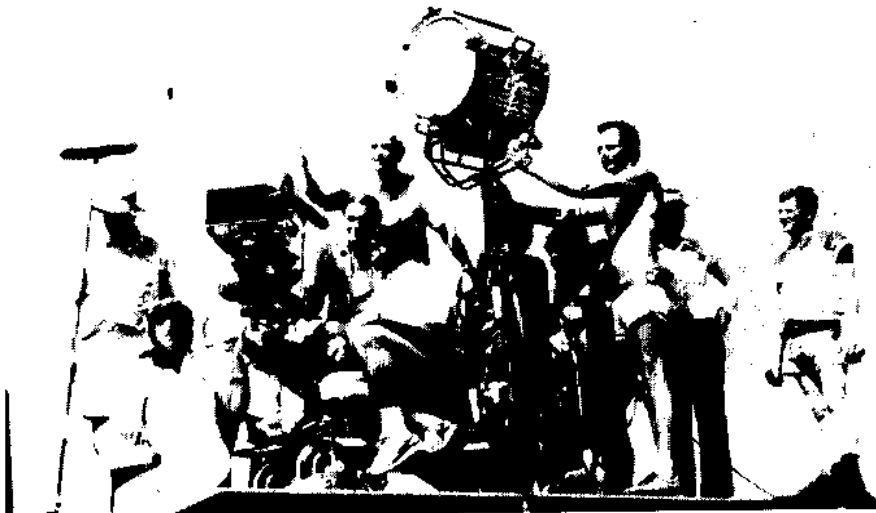
Should you like to bring anything up contact Mike Falconer (Machine Shop) or Bob Smith (Camera Maintenance) who will put forward your questions and comments. Also, if you feel your department is not sufficiently represented and wish to join one of the meetings please contact Michael Samuelson.

Dates set for these meetings to be held at 3.30 p.m. in Michael's office are Tuesday April 16th; Tuesday July 16th and Tuesday October 22nd.

ROYAL PERFORMANCE

Our Chairman, Sydney Samuelson, is currently President of The Cinema and Television Benevolent Fund – the nationwide organisation which cares for film and ITV people who are experiencing difficulties. Last month Sydney welcomed five royal guests to the Odeon Leicester Square for the CTBF's annual fund raising extravaganza, the Royal Film Performance.

It was a particularly happy involvement for our Group this year as the Royal Film was David Lean's 'A Passage to India' for which Samuelson Film Service London Ltd. supplied Panavision cameras and lenses, Samuelson Lighting Ltd. the lighting, generation and electrical crew. Indeed a 'family' occasion . . .



Filming "A Passage to India"



Sydney Samuelson introduces Sir David Lean to Her Majesty The Queen Mother whilst in the background Princess Diana talks with Richard Goodwin and Lord Brabourne, Co-Producers of 'A Passage to India'

ZENITH ARE HERE!

Zenith Lighting was formed in 1974, the owners being Jeff Beck, Paul Tuner, Dave Cohen and Pamela Lord. The offices were then in Ifield Road, Fulham and the warehouses in Wandsworth Road.

In 1976 Dave Cohen left and in 1977 Zenith moved to combined office and warehouse premises in Lambeth Road. Jeff Beck left in the same year. Zenith's continuing expansion necessitated their moving to even bigger premises in 1979 when they took up residence in Lots Road, SW10.

In 1982 Pamela Lord's shares were sold to Gerston Kesner and, in 1984, he in turn sold these shares to Samuelsons to enable Zenith to realise its full potential as one of the major lighting hire companies.

From its very beginning Zenith has been an innovative and forward looking company; it was the first to use the electrosonic rock board that allows sophisticated computer programming of lighting sequences. Zenith have also traded very successfully in America.

Chris Adamson, well known as a tour manager for major groups, joined Zenith in September 1984 and his expertise and knowledge has been very valuable in consolidating Zenith's position as supplier to the rock world.

Zenith were especially pleased to supply lighting for the recent Wham! concert in China, the first time a pop group has ever appeared there. Other big name clients include Meatloaf, Dire Straits, Stevie Wonder, Glyndebourne Touring Opera Company, Frank Sinatra and many, many more.

Zenith's twenty-two full time staff are currently at SamCom's address in Cricklewood Lane but will soon be moving to their own premises next door – formerly occupied by Samuelson (Southern) Lighting Ltd.

TIMELY ARRIVAL

The first girl to be born in the Kingston area in 1985 was the daughter of Nigel and Su Collins.

Su, a town planner and Nigel, who has worked for Zenith for many years as an electronics engineer, were at a friend's New Year's Eve party when Alexandra decided to turn up early. She was born at 6.12 a.m. at Kingston Hospital, weighing in at 6 lbs 1½ oz. Our best wishes to Su, Nigel and Alexandra for a very happy first year together.



VACANCY

The London Chamber of Commerce and Industry, Cricklewood Branch at 303 Cricklewood Broadway, is looking for a part timer to help with the processing of Carnets and other customs documents.

The salary the London Chamber of Commerce is offering on a 5 day week, 4 hours a day, is £3,036 per annum.

Anybody interested to apply to:
Mr. E. I. Brown
Head of Export Documentation
London Chamber of
Commerce and Industry
69 Cannon Street
London EC4N 5AB
Telephone No: 01-248 4444

COMMUNICATIONS AID CAR DESIGN

Samuelson Communication's technical expertise is set to influence the automobile design process at British Leyland's design department at Canleigh, outside Birmingham. By linking the Barco Data 3 video projector to one of BL's design computers, it will be possible to eliminate many expensive and time consuming stages in the design process.

Currently, a detailed technical drawing of a proposed new car is translated into a 3-D clay model. Any modifications, such as a change in the curvature of the windscreen or the position of the seats, must be redrawn onto the initial plan and a new clay model made. It takes many models, costing up to £500,000 each, before a satisfactory prototype is produced for a new car.

This is where SamCom comes into the picture. By linking the Barco Data 3 to the BL design computer, detailed plans appearing on the computer monitor can be shown at full size on the large projector screen. Design changes can be carried out almost instantaneously, cutting out most of the costly clay model stages.

Not only will this technique cut costs and speed up the design process, it will also allow designers to simulate the view of the chassis from inside the car itself. Thus, windscreen or seat modifications can not only be seen aesthetically from the outside, but also practically from the passenger's point of view inside.

The British Leyland project should take approximately a month to complete and should prove to be a major advance in automobile design techniques.

THE VOLVO DASH

For over 18 months now driver Bill Clarke of Samfreight has been hurtling up and down the M1 in the early hours of the morning four days a week.

This is Samfreight's own version of The Cannonball Run — known as The Volvo Dash.

Bill meets the daily Scandinavian Airlines freighter which arrives at Heathrow from Gotenburg at about 1 a.m. This freighter carries over spare parts for Volvo which Bill gets cleared off the flight and then transports to the Volvo depot at Crick in Northants.

On his return journey Bill calls in at Samcine House for any deliveries and then carries on back to Samfreight's headquarters on the Technicolor Estate at Heathrow.

Samuelson Communication's and Samcine Cases' branches in Birmingham also find this Samfreight service very useful. So, if you or any of your clients need regular overnight collections or deliveries between Heathrow and the Midlands, contact Shirley Lavis, Samfreight's Managing Director.

THE MARJORIE SAMUELSON TRUST

The Marjorie Samuelson Trust was formed in September 1967 and named in honour of Mrs Marjorie Samuelson, mother of the 'brothers' now aged 84 and happily living in Cricklewood Lane.

The following letter helps to explain the Trust's work.

Dear Mr. Moore,

I have been deeply touched by the wonderful generosity and kindness shown to me by the Marjorie Samuelson Trust and I do thank you most sincerely for your thought and concern for me in my great sadness.

I know Don would be so grateful to you for caring for me both physically and financially. Your first cheque was so helpful in getting me to and from the Royal Free and as for the last one, what can I say but a profound thank you, such kindness is beyond words.

The two beautiful flower arrangements you sent to the funeral gave me strength and comfort at a time when I most needed it. Do please thank everyone concerned in the Marjorie Samuelson Trust and tell them how much I appreciate everything they have done for me and not least the presence of so many of Don's friends at the funeral.

Yours very sincerely,
Muriel Goudie.

Note: The Trust, which is exclusively for the benefit of Samuelson Group staff in time of need, is happy to welcome new members and for further information, please contact any of the following people:

David Moore, Chairman
Inam Lodi, Vice Chairman
Gillian Martin, Hon. Secretary
Alec West, Hon. Treasurer

Committee: Debbie Nyman Mike Falconer, Wilkie Shield, Ralph Hoad, Carol England.

STS JOINS SAMCOM

Stage Technical Services became part of Samuelson Communications in March of this year.

The company was developed by lighting designer Peter Sutton who went freelance about seven years ago.

Initially, most of the work was for West End theatres but now trade shows are the major field of activity including product launches, fashion shows and exhibitions.

STS specializes in lighting and lighting design and also provides full technical back-up when required.

Their working locations are usually in Europe, although recently STS went as far as the Arctic Circle where they were servicing a show for IBM.

STS Ltd are at 120 Cricklewood Lane at present, having moved out of their previous premises in Barnet. Their experience in handling trade show lighting will mean our 'presentation arm', Samuelson Communications Ltd, will be able to provide an even more comprehensive and efficient service to clients.

GOLFING TALK

The Variety Club Golfing Society is looking for volunteers to give up three or four Sundays, or occasional Bank Holidays in a year to operate walkie-talkies and PA equipment.

This communications team is a very important part of the success of the Variety Club's Pro-Am celebrity concerts.

If you are keen on golf and/or star gazing, then you are assured of a good day out.

First date volunteers are required is Monday 6th May.

Please contact Bill Ross, at Samcine House if you are interested and would like to help Variety Club work.

FANCY DRESS ... ALL CHANGE!

The Fancy Dress Party on Saturday 11th May has had to be cancelled. **But wipe aside those tears and set aside Saturday 1st June for a Fancy Dress Supper Cruise on a luxury boat down the Thames.**

Cost: £10.00 each

Please let Debbie or Sarah know (in Michael Samuelson's office, ext 213) as soon as possible. We need a definite answer from you before the end of April, and better still your money by then!

Don't forget it's Fancy Dress and promises to be a really mad night out!



MAKING WAVES

A ship's bridge simulator with panoramic colour imagery through the bridge windows, is the subject of a joint development project between Samuelson Communications and Racal SMS.

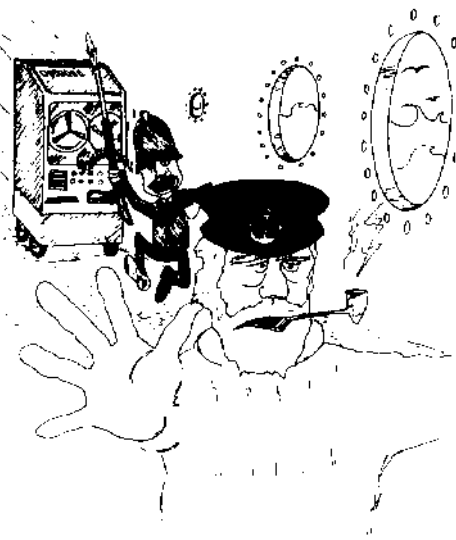
Racal will furnish the bridge equipment and all the computing technology to simulate movement of the ship and its response to the controls.

SamCom will provide the visual systems necessary to interface the sophisticated CAD/CAM bridge control computer to the projection equipment.

Computer programmes will simulate the behaviour of vessels with a variety of characteristics and will, for example, allow the effects of different rudder configurations to be tried while other characteristics of the ship are held constant.

Racal SMS will be taking up residence in April at Samuelson Communications HQ in Cricklewood Lane for the duration of the development period.

This project is only one of the simulation developments being undertaken by Samuelson Communication's technical staff. Another, rather different, project is for Devon and Exeter Police who have commissioned a Weapons Training Simulator to train police marksmen.



A FEW WORDS FROM ANGLIA

Just to show we *are* appreciated we are printing the letter below written to Tom Samuels from Norman Wood, Post Production Manager of Anglia Television.

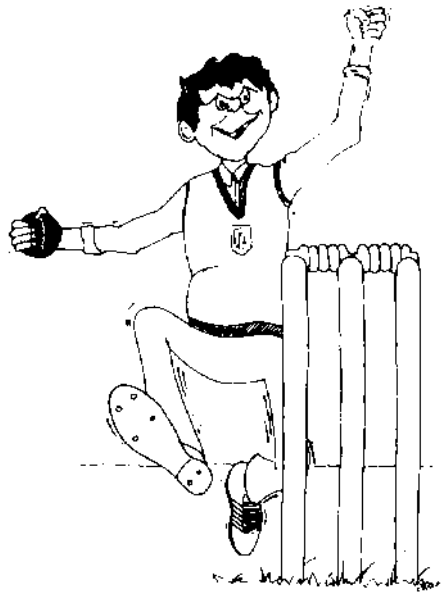
Dear Thomas,

Where to begin? I think it must be the delightful, desirable, delicious, delectable Doris! What a little gem you have reincarnated. May we wish every success to the Filter Shop.

Secondly, the smoked salmon — it even satisfied Yvonne's Mother. I say no more, but thank you. But most of all, nice to see you, Tom.

Thank you for all your help and we wish you all the best for 1985.

Yours sincerely, Norman Wood, Post Production Manager



ANYONE FOR CRICKET?

Spring is almost here and naturally all our thoughts turn to ... cricket.

Sammies has its own cricket club and the members seem to be quite a lively lot! On alternate Wednesdays, until the end of the season, they will be playing matches at Sunny Hill Park, Hendon and on Sundays away matches against teams made up mostly of our customers. The long term booking of Sunny Hill Park and the organisation of matches has been made possible through Michael Samuelson.

Inam Lodi, who organises the club, is hoping to book some time for net practice at Middlesex County Cricket Club near to Cricklewood on the North Circular Road. Five people can play per net which costs £15 per hour. So for a very small outlay you can get some practice in and possibly have a chance of playing in the team!

Please contact Inam on ext 221 at Samcine House for further details.

STATIONERY MAGIC

Across the iron drawbridge in the mist enshrouded towers of Samcine Land lies the mystical region of Publications. Here, wizardry and witchery is performed to produce the mountain of vital paperwork required by the Samuelson group of companies which, as we all know, have dramatically increased over the last few months.

Waving Wands

In the vaults of Publications is information on over 1500 different pieces of printed work, including 'I love' cards and

'Scrolls of Honour' for Production Village, letterheads, business cards, requisitions, invoices, telephone pads etc., etc., all of which we produce at the wave of a wand — or two — or three!

'SamScene' is of course Publication's proudest achievement; nothing to do with the fact that the Editor is Head of Publications of course!

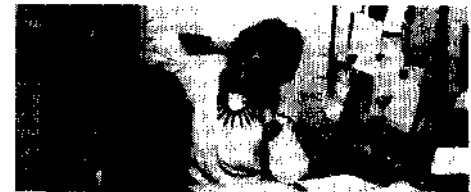
Nepotism

But, nepotism aside, Publications is a pretty super place with dedicated enthusiastic staff and a turnover that would astound Houdini!

Rick Coleman has recently been promoted to Assistant Head of Department and is now responsible for progressing the work through the department, and cracking the whip on a day to day basis, as well as producing designs for publicity material and cartoons for SamScene. Ursula Sharma, who has been with Publications eleven years, is our typesetter. Her skill and experience in this and many other essential elements of our work are invaluable. Soli Jalees, our part-time paste-up artist, is chained to a drawing board three days a week slaving over a hot Rotring pen. Our newest member of staff is Alex Campbell who joined us on March 25th as a full time paste-up artist. Our printers are Saun O'Reilly who works three days a week pushing his Rotaprint press to even greater achievements and Richard Gooding who, when not working, can often be seen breakdancing down the Broadway. Our printers not only print but 'finish' the work — this means carrying out time-consuming but often unappreciated tasks such as numbering, perforating, collating, binding and guillotining. Ann Stirling is Head of Department and has earned within Publications the distinguished title of 'The Biggest Nag in Cricklewood' — and her staff don't mean the equine kind!

Time Barriers

So next time you want something printed come up to Enchanted Publications. Only, if you want your order completed in less than ten working days please, please bring Dr. Who and The Tardis along so we can break the rules of Time! (Deeply sincere flattery also works quite well)



Ann Stirling



Rick Coleman



Soli Jalees, Richard Gooding

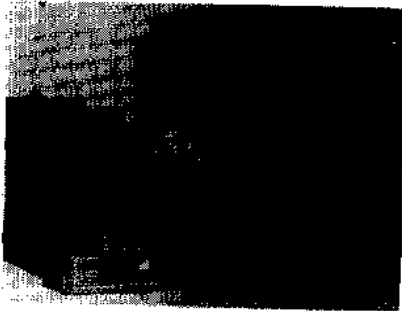


Ursula Sharma

DORIS IRVING OPENS THE FILTER SHOP

Doris Irving has moved to Samcine Sales Ltd from Samuelson Film Service London Ltd, to open the new Filter Shop which will become the specialised centre in London for Cine, Video and Lighting filters. Every conceivable type of filter will be available for purchase from the shop, which is located on the premises of Samcine Sales Ltd.

Customers will find Doris's advice a tremendous asset. Doris previously ran the Filter Rental Department at Samuelsons where she gained a wealth of technical knowledge and experience, through advising over a period of some seventeen years, the most famous cinematographers in the world. Doris has probably forgotten more about filters than most of us will ever know!



Doris with filters

HIGH GLOSS TEC

Although not a regular reader of Vogue, I happened to be looking through March's issue one evening recently, relaxing after another hectic day at Sammies, when what did I spot reclining in the background of photographs for a Guerlain promotion?

Sammy's film equipment! Including lights, clapperboards and cases. As you can see from the photograph here, our hardware provided a very effective setting giving quite a glamorous Hollywood effect!

Our equipment's seen in all the best places!



DONALD RETIRES



Donald Downing retired on February 22nd, which was also his sixty-fifth birthday.

Donald started with Sammies on July 12th 1965 and so had been with us nearly twenty years. As you can see from our photo he was delighted with the electric organ presented to him by his friends and colleagues; Donald used to be a pianist for a dance band so we are sure he will put the organ to good use. At the end of July he is hoping to move to Eire where his sisters run a pub and we all wish him lots of happiness in his retirement.

SPLICING THE MAINBRACE

Those "Yachties" who work for the Group are getting very restless lately. The annual call of the sea has reached decibels that can no longer be ignored.

On Good Friday, Marshall Martin, Brian Mason, Brian's son and Dick Greaves, together with Derek Lee's brother-in-law, went off for a week on the briny with Grosvenor Yacht Charters.

It is to be hoped that the wind was light, the seas calm and the 'pubs' no further than an easy day's sail away.

In the past long week-ends have been the most that can be achieved so this week away is quite a departure. Will the physical resources of this intrepid band of ancient mariners be able to carry them through do you ask?

The boat/ship/yacht/vessel they will sail on this time is a Westerly Corsair. Non-sailing readers will no doubt think that is a Devon based old Ford motor car. Not so, it is a very smart 36 foot sloop with a handy turn of speed.

In the past, other staff members, other than the people previously mentioned, have enjoyed some pleasant week-ends and we have fond memories of John Rendall sitting downwind of the diesel fumes on a memorable journey back to Lymington from Portsmouth in a full gale. We only motored out of Portsmouth and sailed the rest!

I also recall Terry Orme being nursed back to 'full health' by the Charter Company's employees when he had a 'dicky' tummy whilst the rest of the crew had a "run ashore" — more of a gallop really! Paul Lake, was green from the moment we left Lymington on Friday night until we returned Sunday tea-time but stuck it out with a quiet dignity that shamed us all.

Gentle reader, you will see from the 'photo which illustrates this narrative that Samuelson Sailors are not fine weather sailors; we cannot take time off in the good weather due to the pressure of work and such. Therefore, the photos we have of this happy band all show crews either in woolly hats, anoraks and gloves or oilies.

We trust the management will note our dedication and ignore our predilection for dressing-up.

Dick Greaves



Cap'n Dick and crew

Dick Greaves has promised us a full account of the yachties adventures on the high seas for our next issue, so make sure you get your next thrilling edition of SamScene!

DISCO IN ORBIT

A recent innovation in the pubs at The Production Village is what is claimed by the villagers to be the world's first and only "Perambulator Disco".

There are some old ancients (among them Anthony Samuelson) who remember the time when little old men wearing tattered overcoats and mufflers could be seen pushing battered prams round the streets, playing equally battered wind-up gramophones. Kind passers-by used to throw pennies into a suitably placed receptacle on the pram.

The 1985 pram, like many of its famous predecessors, has a huge horn; but there the similarity stops. A magnificent Citronic Thames II, (top of the range) twin turntable disco deck, flashing tivol lights, mirror ball, strobe, sound-to-light multi-coloured spots, chasing and scanning beams make this a pram like no other.

Perhaps most sensationally of all, the pram climaxes every performance by 'Going into Orbit'. From between the wheels there issues forth huge quantities of smoke accompanied by a large number of soapy bubbles generated by an electric bubble making machine.

On the first occasion when the Perambulator demonstrated this remarkable versatility the whole of the proceedings of The Magic Hour were brought to a halt. This did not make the management one little bit happy. It is one thing to amuse the customers, they thought, and another thing altogether to encourage the customers to stop concentrating on the most important thing at hand, namely buying beer. So nowadays the pram, which makes regular Sunday lunchtime appearances in The Magic Hour, does not go into orbit until the last bell has sounded for closing time. It is now a tradition that it does so to the strains of Roland Rat's "Rat Rapper's Rock". The children love it and are now so keen to be in the Village on Sunday lunchtimes that the Magic Hour's trade has gone ahead by leaps and bounds.

The all sounding, all flashing, smoking and bubbling Perambulator may also be seen in The Hog's Grunt every Friday and Saturday evening as a supporting act for the main band which does not come on until around about 10.00 p.m.

The Village gratefully acknowledges the fact that the highly complex wiring-up of this technological masterpiece was done by staff of Samuelson Communications and Zenith Lighting. But if you, too, have a pram which you wish to see converted into a Disco, don't bother to call them. Everyone who was involved says that wiring-up one perambulator disco is enough for a lifetime!

P.S.

THE PRODUCTION VILLAGE now has its own car-park across the road from its front gate. This will provide customers with free parking for over 100 cars, making the Village an even more attractive place to visit at lunchtime and in the evenings.

WHAT THE PAPERS SAY . . . ABOUT SAMMIES

Reprinted from the Los Angeles Times, January 24th, 1985.

Panavision Seen as Field's Ticket to Hollywood

By Kathryn Harris, Times Staff Writer

In most industries, the leading companies are supplied by hundreds of smaller ones that never become household names.

Not so in Hollywood, where credit roll at the end of every motion picture and television show. Panavision Inc., the dominant source of cameras and lenses for the film-making community, has become a commonly known name in just that way.

Operated as a subsidiary of New York based Warner Communications Inc. for the past 17 years, Panavision is now being sold for \$52.5 million to a consortium of investors led by Frederick Field, a Chicago newspaper and department store heir.

When the transaction is completed, the Tarzana-based company is expected to become the keystone for expansion or other acquisitions in Hollywood by Field's private company, Interscope Group.

The 31-year old Panavision is considered a technological gem. The company got its start by making innovative projection lenses, then revolutionized film making in the 1970s with the introduction of a hand-held studio camera. Most recently, the company has introduced a new 16-millimeter camera line for professionals.



Panavision Executive Vice President Jack Barber, left, and Interscope Group Executive Vice President, Peter Samuelson

Panavision equipment is being used for more than 80% of the prime-time television shows recorded on film and an estimated 75% of the "quality" motion pictures, according to Jack Barber, Panavision's executive vice president and director of operations.

Yet Panavision's image, like a screen actor's, looms slightly larger than life. Despite its wide name recognition, it generated pretax profits of just \$3.4 million from operations in 1984 on revenue of about \$35 million.

The numbers are modest by some industries' terms, but they put Panavision at the top of the film-imaging business.

"Panavision is the most prestigious company in the hardware end of the entertainment industry that is why we bought it," says Peter Samuelson, one of Interscope's two executive vice presidents and the man who spotted the acquisition.

Panavision holds a special attraction for Samuelson because his father's company, Samuelson Group in London, is Panavision's British representative, with a business relationship dating back at least 25 years.

As part of the deal announced last November 29th, Warner will receive warrants giving it the right to acquire up to 15% of the company in addition to a cash payment of \$52 million.

With Warner's financial backing, Panavision revolutionized the industry in technology and business practices. Unlike its competitors, Panavision refused to sell its equipment, insisting that, by leasing the cameras and lenses, it could continually upgrade and maintain the equipment.

One by one, the major motion picture studios closed their camera departments as film makers opted to lease most of their equipment from Panavision. Walt Disney Productions, a less active Producer during the last decade, kept its department, but even Disney is preparing to lease Panavision equipment for a television movie scheduled to begin shooting late this month.

Hope to Be 'Major Force'

For the new owners, the challenge lies in retaining Panavision's market share while expanding into new markets.

"Any area within our industry -- whether it be cameras, lighting, grip -- is wide open," says Barber, Panavision's director of operations, who has agreed to continue in his post.

"We hope to become . . . a major force in the entertainment and communications industries by advancing simultaneously on the hardware and software ends of the equation," Samuelson says.

Field, 33, came to Los Angeles four years ago, intent on becoming "a force in entertainment and communications," according to Samuelson, who in 1981 helped found Interscope Communications, Field's movie and television production arm.

Although Samuelson stresses that Field is not spending money wildly on either acquisitions or film production, no one can question his resources. Field had liquidated a partnership with his elder halfbrother, Marshall Field V, estimated to have a value of \$500 million.

The two men sold assets that included the Chicago Sun-Times, the Field newspaper syndicate and five television stations to pursue their diverse interests.

The sun beat down from a cloudless sky. The grandstands were packed and noisy. Whilst the drivers stood by their cars awaiting the start of the race, uncomfortable and very hot in their three-layer fireproof overalls, the long build up continued with the introduction of Sammy Davis Jnr. as Master of Ceremonies. This was after the race had been blessed by the local priest, Jermaine Jackson had sung "God Bless America", the race organiser had claimed it was the best day of his life and we had heard innumerable messages from the race sponsors.

It was then that I was told that I had never been to a motor race, quite like this one, the third Miami Grand Prix. I was ready to believe it.

I hasten to add I was not competing - 800 b.h.p. Porsche engined prototypes are not quite in my league - yet - but assisting a friend, David Button, at 22, the youngest driver in a field that included Emerson Fittipaldi, Indy-winner A.J. Foyt, and three-times Le Mans victor, Derek Bell.

Champagne and Greenbacks

None of us will forget the experience in a hurry. It wasn't so much the free rooms in one of Miami's best hotels, and a champagne reception to view our car with the sponsor's name on it. Nor the free Pontiac Firebird from National Car Rental. Nor the availability of local sponsorship - we attracted backing from a local film facilities company Image Devices International. Nor the filming of "Miami Vice" at the end of practice. Nor the enthusiastic involvement of Miami's Parker Pen distributors who, judging from the cash they were always counting in their office, might have dealt in more than pens. It was DownTown Towing.

Down Town Towing

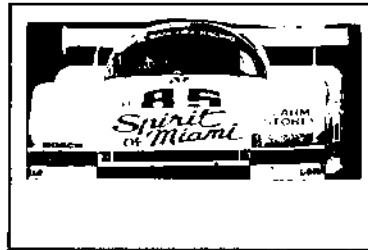
I heard before we left that we had the services of a haulage company to move the car around, and lay on Winibago Motor Homes, and store the equipment. But I wasn't ready for Down Town Towing. Tim, Greg and John tow your car away for the Miami Police, or for anyone else, come to mention it. All their drivers seem to limp, which is not surprising when you consider that Tim, Greg and John would all pass for Springbok prop forwards, in dark glasses. You do not go round to Down Town Towing at night, because if the dogs don't get you, these guys will. When one of the mechanics celebrated a birthday, so did we. And Down Town Towing's present was the warm embrace of two of Miami's larger ladies of the night. When I desperately needed a signwriter, as the light fell and all looked lost, DownTown Towing produced theirs. He would liked to have complained, even to have left; certainly to have ripped us off, but six foot six inches of Down Town Towing seemed to persuade him. When we toasted the victory of Britain's Derek Bell in the hotel bar, so did Down Town

Towing, to the detriment of all our careful diplomacy with the management, our hosts.

The Maserati Satsuma

When I stayed over an extra night in Miami, prior to flying to L.A., the discovery that Tim of Down Town had a Maserati BiTurbo in the spray shop next door, by then surprised me not a bit. What did amaze me a little, was that it had been recovered from a major accident that had proved fatal to the driver, that it had been painted in a booth with no lights, and had the orange peel finish to prove it, and that in view of the fact that the court had decided that Tim had to hand it over to his estranged wife by the next morning, it had no lights or trim on it, and would not select any gears in the lower part of the gearbox gate, undoubtedly a result of the car having bounced off both freeway barriers! I imagine that somewhere in Miami there is a lady trying to drive a Maserati with a finish like the peel of a Jaffa orange, only reverse, 2nd and 4th gears available, and in great trouble once the sun has gone down. No, we won't forget our time in Miami.

By the way. We didn't make the race. The crankshaft snapped in the last minutes of practice, doing £12,000 worth of damage to the engine! That, we are told, is racing. Simon Broad



ALL IS REVEALED

A major sweepstake was taking place earlier in the year concerning the purpose of the excavations in the loading bay of Samcine House. Bets ranged from a swimming pool complete with jacuzzi (Shirley Lavis' guess), to a nuclear bunker, so that Sammies can continue working after the "red button" has been pressed.

Of course, as we now all know, it's something *much* more exciting - yes - the very latest in designer weighbridges complete with flashing disco lights.

"Why do we need it?" did I hear in the one and nines? Strict transport laws in the Common Market, that's why. Over-weight vehicles are a serious offence and the weighbridge will help us ensure we do not break the law.

So lads, no more picking up 'excess weight' in the form of beautiful hitch-hikers!

The next sweepstake I hear is on what's buried underneath the weighbridge. Is it true the concrete was mixed with Barry Measure's hair cuttings to give it added strength or is this where Gerry Downe's lost equipment has got to?

Even more will be revealed in the next enthralling issue of SamScene!

GRAHAM ANDERSON of Samuelson Lighting Ltd. married Elizabeth Doran on January 7th. Our congratulations and best wishes for their happiness.

THE SAMUELSON Film Service London Ltd Mystery Five-A-Side team hereby formally challenge the Estates Department to a Match. Film Service claim they will be able to beat Estates with one leg tied behind their back (whose leg they didn't say!) C'mon Estates - show them who's best!

WHAT PROMISES to be the longest and most stylish film of a rock concert has been made with Sammies equipment.

Tina Turner's two concerts which took place at the National Exhibition Centre in Birmingham on March 23rd and 24th are being made into a film by the MGMM production company which will be widely shown. We provided thirteen 35 mm film cameras; a Louma crane; a Vari-Lite system and Zenith lighting.

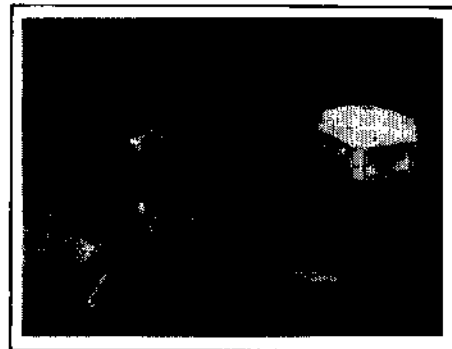
All the equipment performed perfectly even with such an unlucky number of cameras, and the results should be well worth watching.

THE ETHIOPIAN appeal record "Starvation" by the Specials, UB40, Madness and others has an accompanying promo shot on equipment donated by Samuelsons. Look out for it!

OPERATION RALEIGH is a four year series of over 400 expeditions involving some 4000 venturers aged between 17 and 24. It has been organised following the great success of Operation Drake which took place during 1978-1980. The expedition will be centred on the 1900 ton flagship 'Sir Walter Raleigh'. A series of films will be made of the various expeditions and Sammies are supplying all the film equipment for this exciting project free of charge.

ROB WATERS, aged 18, joined us at the end of March as our post-boy.

Twice a day Rob travels on his Sammy moped between the various Samuelson hives of industry in Cricklewood and Dudden Hill delivering and collecting our vital messages to each other. No doubt Rob is looking forward to better weather even more than most of us!



Post-haste on the Sammy moped.