

# SAM Scene

SAMSCENE - THE HOUSE NEWSLETTER OF THE SAMUELSON GROUP PLC

CHRISTMAS 1986

## PLATINUM PLUS!!

### LONDON

Panavision went Platinum on Friday 10th October, 1986, when John Farrand, President and Chief Executive Officer of Panavision Inc. introduced the new Platinum System to Europe at a glittering launch at The Production Village. He was joined by six of his senior colleagues from Tarzana, California. Together with the Sammy's team, headed by M.D. Barry Measure, they fielded questions by guests eager to inspect the Platinum camera, as well as the new Golden Panaflex II, the latest Panastar, and the full range of Panavision Primo lenses. These were complemented by a number of unique, Panavision-designed, accessories.

Saturday saw a "hands on" session for camera crews and production personnel, all of whom found the opportunity most valuable.



Barry Measure, John Farrand and Freddie Young admiring the "Mirage" lens, created especially for Freddie's Oscar winning "Lawrence of Arabia".

The London launch was only the second exposure of Platinum, which had its world debut in California. From London, the team went to Paris, Rome and New York, with Japan and Australia following at a later date.

### PARIS

Pascal Berhaut takes up the second leg of the European Odyssey . . . Continuing their circumnavigation of the world, John Farrand and his Panavision team arrived in Paris at the Hotel Concorde-Lafayette on October 12th. Their programme was a very busy one! A boat trip on the Seine, discussions at Sam-Alga Vincennes, and dinner near the Arc de Triomphe, with Guy Tournier — until last December our President-Directeur General — as the special guest; then on Wednesday evening, the PLATINUM gala.

Early on Wednesday morning, the action began, 117 cases of equipment were taken to the hall of the Palais des Congres. Everyone busy; the Directors of Panavision get down to their shirt sleeves to unload the equipment, the Alga people give a hand. Benjamin Bergery — a Franco-American — rehearses his speech. At 6.00 p.m. Sydney asks for an additional spot

light to light up the stage, makes an adjustment to make the Sam-Alga and Panavision logos under the microphone more obvious. Hilary Schneiders and John Rendall from Samuelson's London, help Elisabeth and Oualida lay out the visitors' badges. At 8.15 p.m. the official photographer checks out the setting, and at 8.30 p.m. the invited guests begin to arrive.

The first of our guests to arrive are the Panavision representatives from Italy, continued next page, column 1

## EDITORIAL

It's that time of year again! And, once more, SamScene has a bagful of interesting goodies. Firstly, though, we'd like to remind all the UK staff that you're invited for a Christmas drink in the foyer of Samcine House, at 4.30 p.m. on Tuesday 23rd. Before attending, don't forget to collect your gift of turkey and wine, available at the loading bay between 2 p.m. and 4 p.m. Please try and be prompt, to give Dick, Alec and Sylvia a chance to join in the festivities, too. If you cannot collect your gift, tell them or make alternative arrangements.

Don't forget that the Marjorie Samuelson Trust lottery will take place then. Elsewhere in this issue is a synopsis of what the Trust is all about. Please read it, j in up and buy lots of lottery tickets. I should stress that the Trust is open to all Samuelson staff, anywhere in the world. To those who've sent in contributions, thanks. We all enjoy knowing what's going on, where. To those who haven't, well, you must have been so busy over the past couple of months that we look forward to hearing all about it in the next issue of SamScene.

All that's left for us at SamScene to say now is to wish everyone all the best for Christmas and to look forward to a busy and exciting 1987!

*Merry Christmas  
&  
a Prosperous  
New Year*



from



Samuelson Group

PUBLICATIONS DEPARTMENT

Arco II. John Farrand is concerned? But what about? The first wave of 50 have a drink, then a second wave, a further 50. John Farrand taps on my shoulder, to say "Fantastic", then more groups arrive and John goes on saying "Fantastic". (Fortunately a word which means the same in English and French.) Frank Vogelsang asks if we can open the windows — there are now too many people, it is too hot.

At 9.00 p.m. I ask the 200 persons already there to sit down in order to leave room at the entrance. More people keep on arriving, John asks me to get additional seating. By 9.15 p.m. 400 people are there, the lights go down, I go on stage and thank our guests for their presence. Sydney Samuelson takes over from me, speaking in his best French (quel homme courageux!) to introduce the important visitors from Panavision. Benjamin Bergery then begins the audiovisual presentation of the new equipment from California.

At 10.00 p.m., great applause greets the opening of the display area, the French technicians are very impressed. Francois Bogard — an expert cameraman offers his congratulations, saying he has never before known within our industry an evening which has been so successful as this. Our own Christiane Lalier moves from group to group. I introduce Bernard Lutic, the Director of Photography of "Revolution" to Sydney, photographs are taken, champagne flows like . . . champagne! At 11.30 p.m. the last guests depart, we pack away the cameras in their cases. At 2.00 a.m. the Samfreight truck leaves for London Airport to air-freight it all to New York in time for John Farrand's presentation there. The evening has been hard but lovely work.

We made the front page of *Film Francais*, two pages in *Technicien Du Film* and, above all, I believe we confirmed to all the personnel of Sam-Alga that they



Gary Slayton and Harvey Harrison examine the Platinum



The Samuelson Film Service London crew, suitably dressed.

belong to a truly international group.

And what can I say, as President of Samuelson Alga Cinema SA about the



Bernard Lutic and Pascal Berhault in Paris

Platinum and GH cameras and the other brilliant Panavision equipment? Only John Farrand's Anglo-French word will do . . . FANTASTIC!

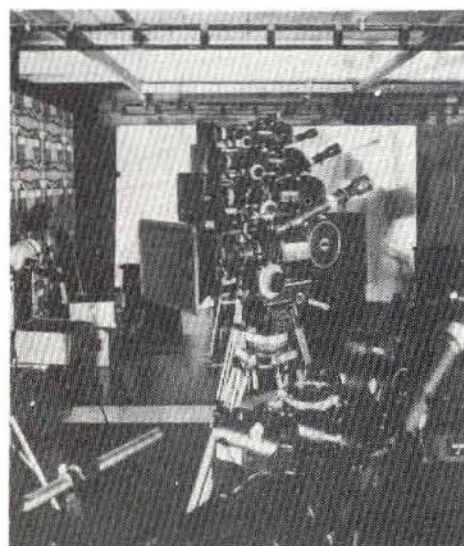
## TINA TURNS TO SAMMY'S



In May '85, Samuelson Film Service London provided 14 cameras to film *Tina Turner In Concert* at the National Exhibition Centre, Birmingham. We thought

that was impressive enough but, in October this year, we again provided cameras for Miss Turner. But this time, there were 16, as well as untold lenses, filters, dollies, tracks, and the Louma crane. It was a veritable Group extravaganza. Camden Palace — this year's venue — was awash with Samuelson rigidised cases. Once again, Zenith provided the stage lighting, along with electricians from Samuelson Lighting. The whole thing goes on air soon, as a Christmas special. We await the 1987 concert with bated breath . . . and twenty cameras.

As a follow up, SFS London Ltd, Cine Europe and Zenith teamed up to film "Level 42" at Wembley on 1st December. But it was just a small job . . . a mere 9 cameras were used!



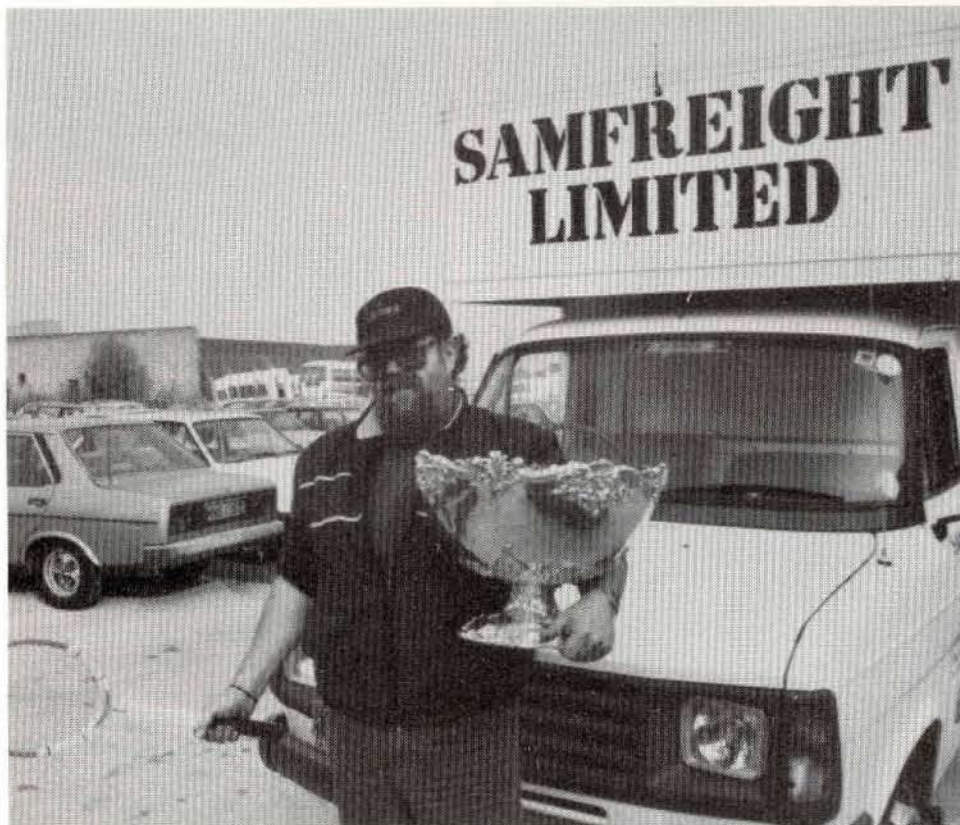
The impressive array of hardware . . .

# SAMFREIGHT GOES APE

Who thought running a freighting company was a tea party. Recently, Samfreight had a consignment of eight baby monkeys, for Toronto. Unfortunately, their flight was cancelled, and they had to be held at Samfreight's Heathrow offices overnight. Drinking water presented no problems, but where, came the plaintive cry, do you get a bunch of bananas in the middle of the night? Other beastly baggage included three elephants, a boxing kangaroo and a performing dog for a HongKong circus, and eight Angoli cattle Ravensden Zoo, Canada.

hand delivery for Philip (Marlboro Country) Morris, in Lausanne. The order came through at 5 p.m., the item required in Lausanne 8 a.m. the following morning. But the next available flight would only achieve a 12.30 p.m. deadline. Leo's were insistent — it must be 8.00 a.m. After checking and rechecking, flights and ferries, cars and carhorses, the client finally accepted the only solution — an air taxi charter.

So, a 02.30 a.m. flight was arranged, from Heathrow to Geneva, with a car standing by for a Swiss sprint to Lau-



Anyone for tennis? Mick Jones impersonating Lendl.

A regular item for Samfreight is the £110 000.00 Davis Cup, which has to be transported annually from the incumbent, to the winning, country. Because of its intrinsic and emotional value to tennis lovers the world over, extra special handling facilities are required. This year's cup had to be transported from Malmo, Sweden, to London where it's held, pending a pre-Christmas flight to Australia, for the Swedish/Australian final.

The zebra is also fashion conscious. For a recent showing in London, costumes from Dallas, Dynasty, Colbys etc had to be flown in. Also included was a touch of nostalgia — Marilyn Monroe's original dress from the movie "Too Hot to Handle". (Appropriate?)

That magnificent man in his flying machine . . .

We would expect panic situations in the freighting business. Combine them with an ad agency, and mayhem ensues. Leo Burnett recently had a special

sanne. Mick Jones was at the airport at 2.15 a.m., took off on schedule, returned 10 minutes later, due to navigational problems. On landing, the plane was declared unservicable! There followed a high speed drive to Gatwick, which delivered our intrepid hero in Geneva at 7.45 a.m., to collect the car (still patiently waiting), to deliver the package, to return to the airport, to return to Fairoaks airport, to collapse at 11.30 a.m. All this for a cost of some £2200.00, (about 10 times the normal cost!).

But the story we like best, is the delivery Technicolor required. Samfreight were commissioned to purchase and ship two British telephone kiosks for use in New York, as . . . wait for it . . . garden ornaments! They presented their own shipping problem, weighing  $\frac{3}{4}$  of a ton, apiece. But we can imagine the restoration problems, or are they left in their natural state, complete with broken telephone, smashed windows, graffiti and the smell of last year's packed lunch?

# ADELAIDE ALIVE

Adelaide, South Australia, home of Australia's Formula One Grand Prix and the 3rd Test Match!

South Australia is celebrating its Jubilee 150th year and the opening of the newest branch of Samuelson's John Barry Group in Australia.

The branch office commenced operation in February 1986, and the premises are situated approximately two kilometres from the centre of Adelaide, mid-way between the City and the Adelaide International Airport. Quick and easy access to major city television networks, radio stations, and the Hendon Studios of the South Australian Film Corporation is achieved from the branch.

The Adelaide office is staffed by Max Beck, State Manager, and Sales Secretary, Marina Leeton.



Marina Leeton, ready for action.

One of the unique facilities of our branch is the access to a 35mm thetrette in our office complex. We have recently had a private screening for clients of the Paul Hogan film "Crocodile Dundee", which proved very popular.

The sale has just been completed recently to the Royal Australian Air Force Base, Edinburgh, South Australia, of the sixth Arri 2.5kW HMI unit. They now have more HMI units than the South Australian Film Corporation. The lamps are used at the Aeronautical Research & Development Unit (A.R.D.U.), for specialised photographic research on the RAAF's new FA-18 Hornet fighter bombers. We are currently waiting on a security clearance for photographs showing them in use. We hope to have these photographs available for the next issue of SamScene.

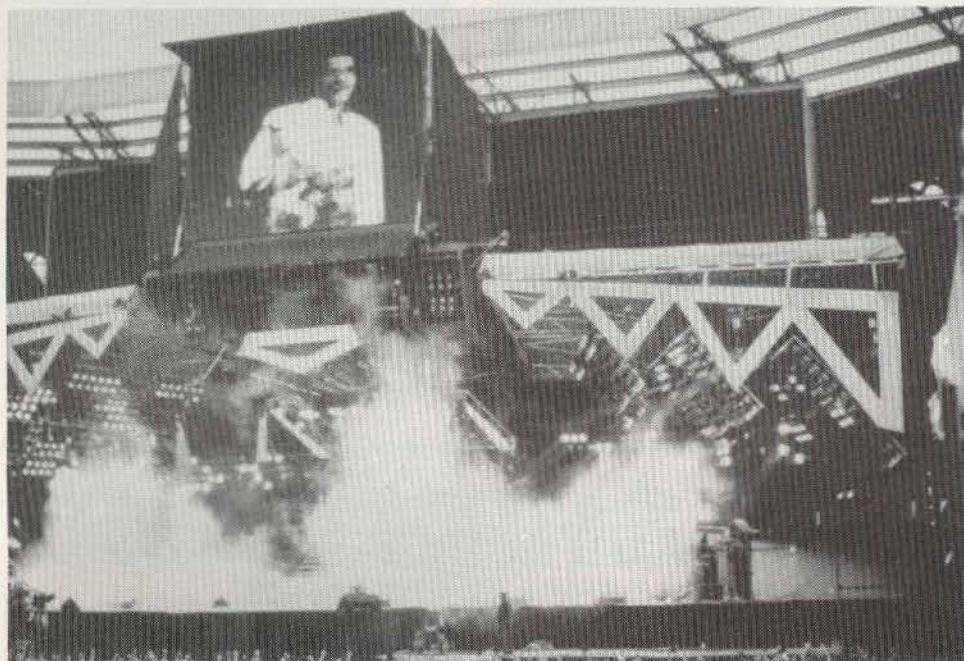
Now that we are part of a world-wide group, Adelaide looks forward to keeping you posted on all the exciting events from "Down Under".

# VARI \* LITE



Genesis in Concert — Vari\*Lite showing style.

## ZENITH LIGHTING



Queen — Wembley 1986 — Lighting by Zenith

### Unusual Christmas Present!!



treat your friends to some  
**BEAUTY THERAPY**  
Facials — Manicure  
Pedicure including foot Massage  
Leg Waxing — Body Massage  
**HOME VISITING SERVICE**  
Vouchers from £3 — obtainable from  
your resident Beauty Therapist **FAY WANCKE**

Samcine Sales Telephone: 01-450 1313



## SAMMY'S TO THE RESCUE

When London ad agency Grey Advertising came up with the idea of a silent film treatment for Beechams' MacMints, production house, Cassar Films, was faced with the problem of authenticity. To work, the film had to look like archive material. But to get the special flicker effect, a hand-cranked camera, preferably a 1920's Mitchell, was essential.

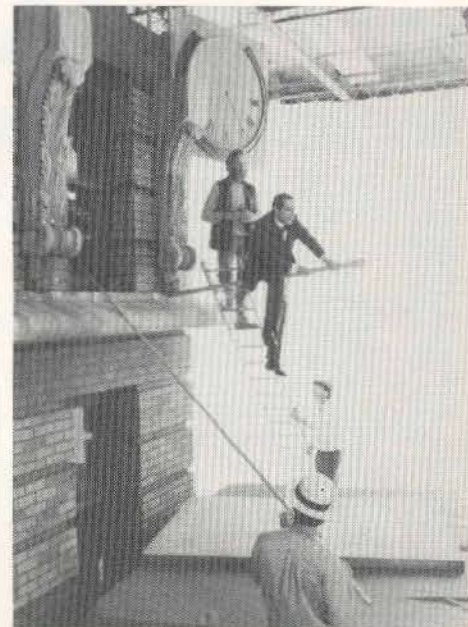


Bill Holland watches, while Director Julius Cassar takes aim.

Samuelson's found one in our Museum, converting the front to take the appropriate lenses. Director Julius Cassar practiced operating it until he could perfect 8, 12 and 16 frames per second, by merely adjusting a mental tune that would act as a metronome.

Film stock was also a consideration. Scratches, fingerprints and negative sparkle will be added to the commercial by several duplications of the prints, compounded with further controlled degradation by means of a scratch roll at the video stage.

So when you see the hero in difficulties don't reach for a MacMint, call for Sammy's!



"Help!"

# A BIT OF THIS, A BIT OF THAT AND. . . . .

Well how else could you describe a trip to Amsterdam!!

Our merry band of travellers set off at 8.00 p.m. from Cricklewood for the White Cliffs of Dover, in the hope that the ferries were still running.

Some hours later we were traveling to Amsterdam on the wrong side of the road. A cheese farm sounded quite inviting in the brochure, but at 8 o'clock in the morning, the odour was overpowering. However, not quite as overwhelming as the thought of being able to stand up eight hours in the coach. We had a demonstration of clog making by the Muppet's Swedish chef, who tried to convince us that wearing clogs was most comfortable and also informed us that they were the best things to wear when walking through a field of cows (which of course is a must in London!).

After an hour, overcome by cheese fumes, the coach beckoned, so we headed for Amsterdam. The notorious night shift must have still been sleeping, so to the canals of Amsterdam. However, the motion of the water was too much for some, and snores were heard in between the sounds of, "on your right you will see the narrowest house in Amsterdam".

In our free time some went to the more cultural museums, others found culture in museums they never thought existed! In this den of iniquity, there were places to eat as well, and though more sleepy than hungry, the group split up to eat, drink and be merry as humanly possible after our gruelling journey.

The hotel was too far from the nearest bar, but as long as there were beds in it, no one seemed to care. We arrived around 2.30, and a pin could have been heard dropped till around 6.00 p.m. Everyone who went on the night excursion had eyes to match the colour of the district. Window shopping was a sight for sore eyes, and we had 45 pairs of them!



Andrew Holland enjoying the Red Light District.

None the worse for wear, Saturday night/Sunday morning was spent in the hotel bar and then a really good night's sleep.

The friendly hotel staff were advised to give us all an alarm call Sunday morning, so that we all got breakfast before departing around 10.00 a.m. for Bruges in Belgium. Feeling remarkably fit and in top singing form, off we set along the coneless motorways of Belgium.

En route, our guide explained the historical background of Bruges but we were more interested in the type of chocolate and lace they sold.

Considering the amount of horse and buggies running about the cobbled streets of Bruges, we were amazed to see how clean it all was, until we saw that the clever Belgians had invented a horse-sized pooper scooper! Bruges being a maze of little canals and bridges offered canal trips and if that wasn't of interest there were loads of shops, churches and the like to visit.

Our time in Bruges over, we ambled back to the coach, to head for Ostend. The ferries were still running and without further ado, at 7.00 p.m. we all boarded. The bar was full, the duty free shop was full, the restaurant was full, but we had 4 hours to get to the front of the queues!

About midnight, the White Cliffs of Dover came into view, but the bluebirds had taken the night off.

The coach was very quiet on the way back . . . even Max Bygraves couldn't wake anyone up. So we arrived back at around 3 o'clock Monday morning, much the worse for wear but, given a few days, would recover. So this is an apology to all bosses, who I know, once reading this, will understand the reasons why staff that travelled on this trip, really were fit for nothing on Monday morning!

# AUSTRALIA REORGANIZES



Main entrance . . .

Noeline Reeves has been appointed Chief Executive in rationalizations in Samuelson's Australian companies. She will oversee both rental and sales operations of Samuelson Film Service Australia and the John Barry Group, with all rental under the former name and sales under the John Barry banner. Dennis Newman and Don Balfour are managing directors of the rental and sales activities, respectively. Paul Harris is Deputy Chairman and Marketing Director of the Group.



. . . impressive foyer

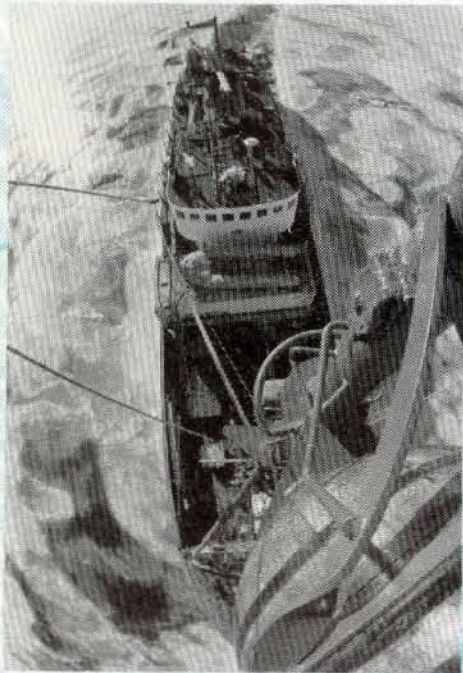
The pictures show our new building in Artarmon, which will house both operations, and the headquarters of the Group, in Sydney.

## THE FRENCH PUT IT ON FILM

Samuelson Alga Cinema is currently servicing no less than twelve feature films. One is of particular interest: *The Unbearable Lightness Of Being*, a Saul Zaentz (One Flew Over the Cuckoo's Nest, Amadeus) production, directed by Philip Kaufman. Director of Photography is Sweden's great cameraman, Sven Nykvist, using Panavision's Golden Panaflex equipment. It is a long picture, 16 weeks shooting in Geneva, Dijon and Paris. The film stars Daniel Day-Lewis, best known for his recent performance in the Merchant — Ivory box office smash hit, *A Room with a View* — which, by the way, was serviced by Samuelsons, London.

In February 1985 a party of five men arrived at the Antarctic, with one grand objective — to follow in Scott's footsteps, and walk some 800 miles, to the South Pole. The group comprised very different personalities, with very different motivations, some romantic, some scientific, some purely practical. Of the five, only three — Robert Swan, Roger Mear and Gareth Wood, would actually do the walk. Dr. Mike Stroud and film man John Tolson remained behind at the base camp to provide the essential back up link, and complete the necessary analysis.

Fascinating, frightening and exciting, you might say, but what has all this to do with us? Any private expedition of this nature cannot advance beyond a wild, improbable dream, without the help of sponsors. And, of course, a vital element in such a venture, if it is to be of any social or scientific value, is an accurate record.



An unusual view of the doomed ship Southern Quest

Samuelson's were proud to be involved in the expedition, and be able to assist in terms of supplying cameras and equipment. Samscone spoke to John Tolson, the crew's cameraman, director, P.A., gaffer etc etc. We wanted to know what equipment John used, what he would take next time round, and what kind of person, indeed, would consider such a location — to get the perfect shot, did the lighting attract, or was it penguin power?

The motivations of John Tolson were twofold and simple. A quietly determined man, with a driving ambition to become a fully recognized film professional, John saw the expedition as a means to prove his ability and talent, under the most difficult of conditions, but with no strong outside interference. He was fortunate that the trip would give him the opportunity to return to a land he knows and loves, having developed a special affinity for the Antarctic during four years with the British Antarctic Survey.

From Sammy's, London, John was equipped with a CP16, Bell & Howell DR70 and Arriflex, with appropriate lighting kit and filters, all courtesy David Moore. These were supplemented, in Australia, with a Nagra 4.2 and Aaton 7. It was fascinating to hear how each of the cameras complemented the others and was used in specific areas. The Arriflex for instance, could not be hand held, and required a tripod at all times. Therefore it was exclusively used for mood setting; to capture the days long sunrise over the Western Mountains, or the midwinter full moon on Mount Erebus. With such extended time periods, film lapse was essential, and the Arri proved invaluable.

The Bell & Howell reached the parts other cameras couldn't reach. Being light and compact, it allowed for versatility and flexibility in an area where Louma cranes and Samcine tongues are not readily available.



Polar walkers reach their goal (L to R Robert Swan,



# SAMMY'S IN T



er Mear and Gareth Wood)

The CP 16 was rugged and dependable, and could be counted on to always deliver on time.

How did one prepare for shooting in temperatures reaching  $-60^{\circ}$  and winds up to 100mph? Every 10 minutes of actual shooting required 90 minutes of preparation. Set up was done in the shelter of a tent, with workable temperatures being attained through the aid of charcoal handwarmers. The camera then had to be insulated by being wrapped in a towel, inside a plastic bag to avoid the problems of condensation. Shoot what one could, and then back to shelter to prepare the next short burst.

The cameraman's biggest fears in isolated conditions such as these relate to the problems of back up, or lack thereof. There are no second chances for the lone operator. Equipment must be treated with kid gloves — if it doesn't work, it cannot be sent into Cricklewood Broad-

way for a replacement. The fear of doing irreparable harm to the equipment certainly proved a set-back with the Nagra, for a while. It seemed to be having bad sound playback, with an incomprehensible guttural German voice, unrecognizable to the team. The equipment was stripped, and reassembled, to no avail. Of course, had the tape not been inserted upside down in the first place, distorting all sound, the panic would not have arisen! An amusing anecdote, sure, even one of those situations where "we'll look back at this and laugh!" but at the time, when the nearest replacement is thousands of inaccessible miles away, and unrepeatable opportunities are lost, it could be a tragedy.

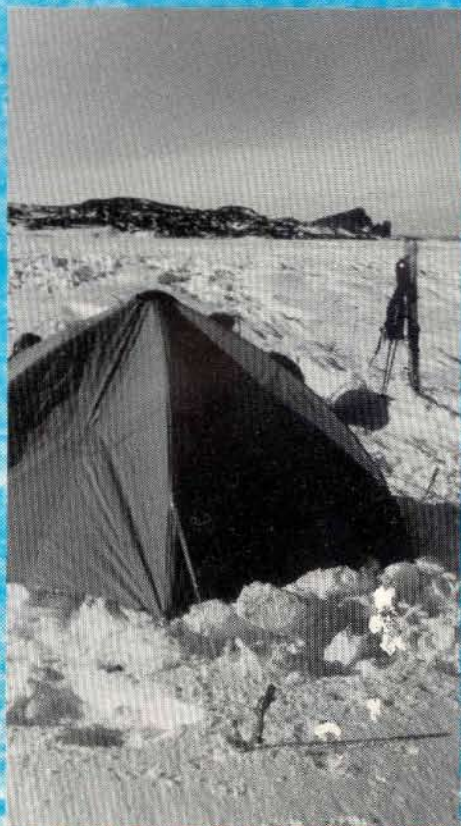
What would John change, were he to do it again? Probably a little more sync/sound in order to be able to expand on the human interrelationships and reactions, and possibly more back up equipment, although this is obviously limited by sheer logistics.

On balance, though, the team is more than satisfied with the end result, both as a record of achievement, physical and technical, and as a testament of man against the odds.

We'll be able to judge for ourselves, when "In the Footsteps of Scott" is screened early in the New Year, to coincide with the 75th anniversary of Scott's tragic expedition.

Postscript. At 11.53 p.m. on the 11th January 1986 the three men, having pulled their sledges for 70 days over 883 miles, arrived at the South Pole. At 11.45 p.m. that same night tragedy struck when their ship, the Southern Quest, was trapped and sunk in minutes by pack-ice. Fortunately, all the crew escaped unharmed.

# THE ANTARCTIC



Home Sweet Home

# THE WEIRD AND WONDERFUL WORLD OF LIGHTING

## PART 2

In Samscene Take 4 Daryl Vaughan took us from "Ballast" to "Northlite", by way of such strange items as Gaffer Grips and Italian Clamps (to the uninitiated it sounds like a crash course in the martial arts). Here, as promised, is Part 2.

**ONKA-BONKA** (sometimes spelt Honka Bonka) — A complete and utter mystery. Do any of our learned readers know the answer?

**PANTOGRAPH** — Measurement — in graph form — of the physical exertion (hence degree of difficulty) experienced by an electrician when lifting particularly heavy lighting equipment (esp. .2 cable) or Graphic representation of the sales of "St. Michael" mens' underwear for a given period.

**POLECAT** — Wild, impetuous, frequently irritating electrician, often to be seen running up and down rigging towers etc., growling all the while.

**POLY-HOLDER** — Cage in which is kept the crew parrot, usually hung from the grid.

**PUP** — Crew mascot — usually a Jack Russell.

**ROCKETTE** — Chorus girl & dancer from the world famous "Radio City" Music Hall in New York City. Why they named a par-can after her I have absolutely no idea.

**SOFTLIGHT** — Luminaire made of heat resistant foam rubber. It has two main advantages over the traditional "hard source" — (a) it is virtually unbreakable, and (b) when rigged at low level on location or in the studio, artistes and crew will not suffer head injury should they be clumsy enough to walk into it.

**SKATE** — Worn in place of shoes when filming in icy or snowy conditions. Greatly speeds up the time consuming tasks of rigging and de-rigging luminaires.

**SPACELIGHT** — Luminaire originally designed for use on the NASA "Apollo" and "Shuttle" space exploration programmes. Now the term loosely refers to any lamps used in situations where there is plenty of room in which to hang them.

**SUN-GUN** — Weapon used for shooting the editorial staff of a popular UK newspaper — hence the name.

**TURTLE** — Very slow worker whose main function is the rigging of underwater lights.

**ULCER** — Serious medical ailment (usually of the stomach) suffered most commonly by overworked, underpaid, overstressed and occasionally underhand managers of lighting companies. (Ed. note: are there any?)

**UMBRELLA** — Straightforward device used to keep rain off lamps and sparks.

**WINDBAG** — Garrulous electrician.

**YASHMAK** — Veil hung over an electrician's face in order to disguise his features thereby rendering him unrecognisable to those around him. It would be worn for one of two reasons (or even both) (a) The electrician in question is ugly or (b) he is moonlighting.

# THE ALTERNATIVE CAROL GOOD KING WENCESLAS 2

by Kenny Stout

Good King Wenceslas arrived  
At the poor man's dwelling,  
Cold and only half alive,  
Feet and fingers swelling.  
Brightly shone the fire inside  
Where the poor man rested,  
With his daughter by his side,  
Sweet and unmolested.

"My Lord, your royal presence here,  
It does not surprise me,  
Look now carefully at my ear,  
Do you recognise me?"  
"O my god, it cannot be!"  
"Yes, 'Good' King it may be.  
I am your sworn enemy,  
You murdered my baby."

So I hatched a cunning plan,  
Devious and witty.  
Bought myself some pauper's clothes  
Made my hair all gritty.  
I knew you'd come out in hope  
You'd inspire a carol,  
'stead of which, you stupid dope,  
You're over a barrel."

"Not so fast," spake up the page,  
Who had been most quiet,  
"If you want to vent your rage,  
Sir, I would not try it.  
For I'm not a page at all,  
But a noble knight, Sir.  
Brave Sir Roland is my name.  
I defend the right, Sir."

Then he did his sword unlock  
and made to kill the pauper,  
But he found his way was blocked  
By the pauper's daughter.  
"Not so fast," the daughter said,  
"Hold thy sword, Sir Roland —  
I am not a girl at all,  
But the King of Poland!



# ATLANTA OPEN HOUSE

# WELCOME

A milestone for Victor Duncan, Inc., in 1986, was the opening of the Atlanta, Georgia office on 17th October 1986 — the most important film happening there since *Gone With The Wind* was premiered in 1939! Notables from Victor Duncan Inc., Samuelson Group Inc. and Panavision Inc. were on hand to meet with over 250 Georgia film and video production professionals. Among the hosts were Lee and Victor Duncan, founders of the 28-year-old rental, sales and service company, Peter Samuelson Chairman and Chief Executive Officer of Samuelson Group Inc., Panavision representative Bob Harvey, Director of Marketing and Agent Relations — and Andy Romanoff, Director of Advanced Design and Louma Crane Operations were also on hand to demonstrate the Panavision line of cameras.



L to R: Bob Harvey (Panavision), Peter Samuelson and Andy Romanoff (Louma crane)

Kirk Paulsen, General Branch Manager of Victor Duncan Inc., Chicago presented a technical paper on "Low and High Speed Photography with HMI" at the SMPTE conference and equipment exhibit 24th October 1986 in New York City.

The series *Crime Story* will be filming the final four episodes of the show with Duncan's complete Panavision package. Jim Contner, Director of Photography, was presented with an inscribed Panavision directors viewfinder for his creative efforts in the series.

Victor Duncan, Inc., Chicago equipped the set for *Jack and Mike* with two Arriflex BL III packages, along with a 20mm T2 lens, first to be used in the country. Lorimar Productions' *Big Shot* was supplied by Duncan's with a Panavision package. The first anamorphic feature serviced by VDI Chicago. The Director of Photography is Miraslav Ondricek who recently received an Oscar for Best Cinematography for his work on *Amadeus*. Island Productions have just wrapped up the feature *Jimmy Reardon*, with the help of Duncan's Panavision package. Also a John Hughes film *She's Having My Baby* was made with Pana-

vision equipment. Filming in Vancouver, Canada, Bell Productions used the complete Panaglide package for the feature *Back Fire*, an eight-week shoot, with Greg Lundrgaard from Chicago as Panaglide operator.

In Dallas, Duncan's supplied cameras, video equipment and accessories for the futuristic cop thriller *RoboCop*, which involved extensive special effects over a fifteen-week period. Telerecord Productions in New Orleans just finished a ten-week shoot for a video called *Great Chefs*, travelling to cities around the country visiting exclusive restaurants. Duncan's provided the Ikegami HL95B (also known here as Betagami).

On the sales side, Victor Duncan Inc. was recently named authorized Ikegami dealers for Texas and Oklahoma territories. We will maintain an impressive inventory of Ikegami products, including the HL95B Unicam, the ITC-730AP and monitors of all types.

VDI Detroit serviced *The Tony Orlando Show* with all its lighting equipment; a talk show, produced by WDIV-TV.

And, recently, Aretha Franklin completed her new video *Jimmy Lee* shot by MGMM of England, using a Detroit crew. Victor Duncan furnished the video plus two Arriflex III packages.



Pooch Johnston (Jayan Productions), Sandra Wilson (WTBS-TV), and Peter Samuelson (Samuelson Group Inc.) at the Atlanta opening.

## OTHER ACTIVITIES

VDI Dallas hosted an equipment open house on Wednesday, 3rd December 1986, featuring Ikegami and Convergence products. Doug Dodson of Convergence Corp. will demonstrate video editing hardware and software, and Glen Smith of Ikegami Electronics (U.S.A.) demonstrated cameras, monitors, microwave equipment and other specialized hardware. Also the Dallas office hosted the local SBE/SMPTE meeting on 9th December 1986, which will include a seminar/demonstration with Ikegami Electronics' Glen Smith, Regional Sales Manager and Sam Arnold, Sales Engineer in Dallas.



Duncan Bradbury

to Duncan Bradbury, new M.D. of Samuelson Sales and Samuelson Video Equipment Sales. Mr. Bradbury joins us from Duracell, bringing with him a wealth of marketing experience.

## CONGRATULATIONS!

to John Dutney (Publications) and Lynne Kelly on their engagement;

to Mark and Christa Pritchard (Barry West and Assoc.) on the birth of Hannah;

to Doris Irving (Filter Shop) on more than making her majority.

## COMMISERATIONS!

to Reg Sutton and Marshall Martin, recuperating after spells in hospital.

# GOLD FOR BRAY

The first production on Bray's big (10,000sq.ft. 35ft. high) new, No. 1 stage won gold, amongst others, at the International Film and Television Festival, New York. The "Human Train" commercial for Tuborg, produced by Gordon Lewis Organisation, and conceived by McCann Erickson Advertising Agency, netted two golds, one silver and three diplomas, in categories including best cinema commercial, best special effects, and best art direction.

Congratulations to all concerned, glad to have such eminent folk under our roof.

# ALL AT SEA

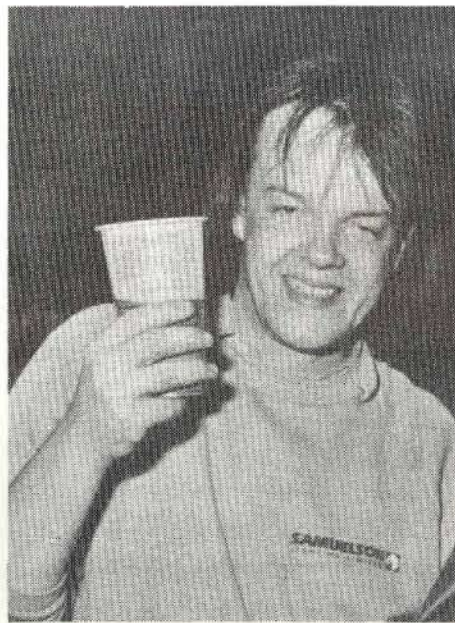
Continuing our investigation into the shady backgrounds of some of the characters we see around Samuelsons, we look into the origins of one Tony Bagley in this issue, currently manager of Bray Film Studios, situated in the shadow of Windsor Castle (his only claim to royalty, we hasten to add).

It is a far cry from the Royal Navy to the Film Industry although it is well known that we can turn our hands to anything, well almost anything (a contemporary of mine is the present Chairman of ICI to prove a point!)

After passing out from Dartmouth (or was that Dartmoor), during the war, I saw service on Russian convoys and at the invasion of France. I joined Submarines after several courses and spent the next eight years under the sea. Ever innovative, we carried out the first sea trials on "Frood", during this period. Frood was Joe Lyons' first stab at frozen food for the masses. I cannot remember detailed comments (Ed. note: actually he could, but they have been deleted in the interest of the family nature of this publication), but in general, I don't think anything we said encouraged the development of today's TV dinners. But perhaps I am today serving my punishment, working on commercials.

On retiring from the Navy in 1959, I worked for a Merchant Bank in the City of London and later graduated to Financial Consulting which was the start of my involvement with the Film Industry. Some clients were interested in buying Bray Studios from Hammer and I helped put the package together, gradually becoming involved with the new company on the financial side. Various companies ran the studios from then on and I eventually became Manager and Accountant in 1981 having been Assistant Manager and Accountant from 1975. The '70s at Bray were difficult years to say the least, but we struggled on until 1981 when a Public Company bought out the then freeholder and in March 1984 Samuelsons bought the Studios. We have been improving the place ever since with redecorated and refurbished Canteen, Bar, Executive Dining Room and Preview Theatre and of course the newest and best sound stage in the country. (See "Gold for Bray")

We have just completed servicing John Boormans "Hope & Glory" and Euston's "Birkin's Summer" and are back in the commercial trail.

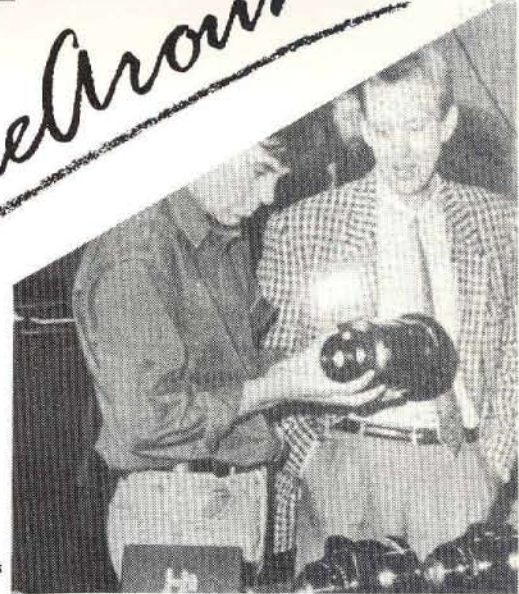


Guy Douglas captured in training for the festive season



No wonder Eddie Dias is laughing. He's the only one who knows what went into the food. (or does Daryl also know?)

*Samscenearound*



Martin Cayzer, wearing a very natty jacket, which, we believe, can double up as a focus chart.



Guy Green and an enthralled Catherine Stephens having an amazing time at the Platinum party.



"You put a mouthful in, and a mouthful out, in, out, you shake it all about" Daryl Vaughan deserves a pat on the back



The girls are seen giving a sneak view of the last years outer Mongolian national fashion show

# Lighting the way ahead



Graham Anderson in the spotlight



The Royal Marines going through their paces



Samuelson Lighting . . . lit up



It really was spectacular!



The food was as spectacular as the lighting

NW London's Dudden Hill, 5th November 1986, saw the real Big Bang. Months of hard work paid off when Samuelson Lighting threw open the doors of its refurbished premises to over a thousand guests. The list included clients and potential clients, the media and Samuelson Group personnel as well as dignitaries such as the Mayors of Brent and Barnet councils.

The evening commenced with a marching display by the band of the Royal Marines,

which then led the guests outside to witness the magnificent firework display. Judging by the "ooh's" and "ah's" rippling through the crowd, everyone was suitably impressed.

Back inside guests helped themselves from the sumptuous buffet and more entertainment followed. A spectacular display of lighting and laser special effects was provided and operated by fellow Samuelson Group companies SamCom, Zenith and Vari-Lite. From then on it was dancing and merrymaking into the early

hours.

Congratulations are due to all concerned with the evening. To Graham Anderson and Daryl Vaughan, who made it happen, well, it's going to be a hard act to follow! (Ed note: I understand Daryl is available on a consultancy basis, to organize your little Christmas do's). Samuelson Lighting management have asked us — through the medium of SamScene — to thank all those involved . . . too many to mention by name, but especially the Lighting staff.

# Lighting the way ahead



Graham Anderson in the spotlight



The Royal Marines going through their paces



Samuelson Lighting . . . lit up



It really was spectacular!



The food was as spectacular as the lighting

NW London's Dudden Hill, 5th November 1986, saw the real Big Bang. Months of hard work paid off when Samuelson Lighting threw open the doors of its refurbished premises to over a thousand guests. The list included clients and potential clients, the media and Samuelson Group personnel as well as dignitaries such as the Mayors of Brent and Barnet councils.

The evening commenced with a marching display by the band of the Royal Marines,

which then led the guests outside to witness the magnificent firework display. Judging by the "ooh's" and "ah's" rippling through the crowd, everyone was suitably impressed.

Back inside guests helped themselves from the sumptuous buffet and more entertainment followed. A spectacular display of lighting and laser special effects was provided and operated by fellow Samuelson Group companies SamCom, Zenith and Vari-Lite. From then on it was dancing and merrymaking into the early

hours.

Congratulations are due to all concerned with the evening. To Graham Anderson and Daryl Vaughan, who made it happen, well, it's going to be a hard act to follow! (Ed note: I understand Daryl is available on a consultancy basis, to organize your little Christmas do's). Samuelson Lighting management have asked us — through the medium of SamScene — to thank all those involved . . . too many to mention by name, but especially the Lighting staff.

# SAMUELSON'S TAKE FIVE

'Take Five' to most people means have a break or at least it did until that chocolate covered biscuit came along. To the sales staff of Samuelson Video Equipment Sales (SVES) it has meant anything but, since an Interactive Video System of that name became an important addition to their list of products. They have been out nationwide holding a series of seminars in such places as Manchester, Birmingham, Swindon, Bristol, Bournemouth and our own Village Theatre to promote the new product.

Take Five is a joint venture with Ivan Berg Software, based in Swiss Cottage. It appears to have fired the imagination of many training authorities in corporate bodies, nationalised industries, government and local government, the use list including such diverse organizations as BBC, MoD, Rank Xerox. They have been very receptive to the concept of using the

equipment and software programme, as an answer to their training needs. Some have purchased the MK I version as a pilot scheme and aide to preparing their training programmes. The MK II model is due out in the first weeks of December 1986 and all of SVES are hoping their efforts will be suitably rewarded.

Mind you notwithstanding all this industry the Sales team still found time to challenge Sony (UK) Limited to a cricket match on Saturday 30th August 1986. The final result was a win (by six wickets) and the challenge shield for Sony. The green playing fields of Harrow on the Hill have never hosted such a motley crew. I am sure our batsmen could have done with the New Schem Gyro stabilised zoom lens to compensate for the shaking in the face of the Sony pace bowlers. A sumptuous spread supplied by Eddie Dias and

his team capped a most enjoyable day for both companies.

Samcine Sales, soon to be known as Samuelson Sales Ltd, have their new product as well. Film-Finder, a derivative of Take Five, is currently undergoing R & D. We should hopefully have more news in the next SamScene.

Film-Finder might have been their only new product until Derek Lee put his tongue out at them (the adjustable one, of course!). This ingenious adaptor, the brainchild of Chris Determann of SFS, which increases many times the angle a camera can be mounted from a head, is on sale from Samcine Sales to any Inter-group company interested. (Editor's Note: this is blatant advertising. Samcine Sales will be billed accordingly).

Not wishing to be left out of the sports-scene, David Moore is now known as the Steve Davies of Samuelsons, following his recent successes at the Snooker table. He'll take on anyone, so where are your challenges?

Finally may we offer our most sincere congratulations to the Queen of our filter shop Doris Irving, on her 65th birthday. Well done Doris, carry on keeping us all under control.

## MARJORIE SAMUELSON TRUST

Over the past few years, the Group has expanded enormously. There are probably many staff members who don't know of the Trust's existence. For them, and those who've forgotten what it's about, Debbie Nyman explains:

Has anybody told you about the *Marjorie Samuelson Trust*? It is a trust fund that was formed about 20 years ago, specifically for staff, which means YOU!

It is not your normal run-of-the-mill type fund as it was designed on the basis of "charity begins at home". At some time or other during our life we are apt to fall ill, hopefully not seriously, but in any event, the MST is at hand. Whether it be in the form of some flowers or fruit to cheer you up, or a cash payment to see you through (depending on circumstances,) the MST makes sure you are not forgotten.

On a much sadder vein, the MST is also there at a time which a lot of you reading

this article believe will never happen . . . and that is when somebody close to you dies. I think we all believe that our closest loved ones will last forever and even if we realise that death is inevitable, it is still hard to face it when it happens.

But what am I doing writing an article which is bordering on instant depression? I don't even participate in anything vaguely depressing. Well, I had to face this fact recently, when my little mum passed away and a big chunk of my world seemed to tumble down. Not only was I facing the sadness of it all, but also the reality of expenses like the funeral, the ever present solicitor's account and bills for things I never even thought of. I had forgotten about my membership with the MST, as it only costs £2.60 for the year to join, and really, I never thought I would ever be on the receiving end of the fund. But I was. — It was hardly an amount that has

enabled me to give up work forever, but it was enough to ease my mind and bring a bit of light into the tunnel.

So, the reason I am writing this, is to let you know this Fund exists for YOU. Our Chairman this year, is David Moore of Samcine Sales and the committee members are: Bill Shields — Machine Shop, Ralph Hoad — Camera, Mike Falconer — Grips, Carol England — Production Village, Alec West — Head Office, Inam Lodi — Head Office, Gillian Read — Samuelson Film Service London.

If you want more information, please contact any of the above.

P.S. Don't forget to buy your lottery tickets for the big MST fund raising draw which will take place on 23rd Dec.

Ed. Note: Marjorie Samuelson is the mother of the founding directors of Samuelson Group plc, now 85 years old, as sprightly as ever, and happily living in (would you believe it?) Cricklewood.

