

like to express his very sincere thanks to the Government of Jamaica, and in particular to the Principal of the University College of the West Indies, for all the assistance which was so generously given.

In conclusion it should be stressed that the Colonial Film Unit is most anxious that close contact should be maintained with the students, particularly during the next twelve months when they will be finding their feet and gaining experience. Governments are therefore advised to encourage the students to seek advice on any matter from the Colonial Film Unit and to use their services freely to enable them to gain further instruction in filmcraft and to be kept up to date with new ideas.

Advice on Filmstrip Production

By the Producer

FILMSTRIP production is comparatively simple and straightforward and provided certain basic requirements are recognized strips of good quality can be expected.

I find that the majority of filmstrip makers have their own ideas regarding methods of working and there are no hard and fast rules to be followed as far as detail is concerned.

There are, however, a number of main stages which are common to all filmstrip making and I propose to concentrate on these and suggest what I believe would be the best arrangements to suit your requirements.

The fundamental difference between cinema films and filmstrips is that with films, we rely on the visuals to tell the story and the commentary is used, or should only be used, to support the visuals. With filmstrips the opposite must apply; the visuals are used to support the spoken word. I mention this because it does affect the order of things in planning the making of filmstrips.

The first step is to produce a legend on the subject which should be worked on and made final as far as possible. I suggest this legend or treatment should be typed with a wide margin where instructions to the technicians responsible for the photography can be added. In this connexion, thumb-nail sketches are most effective in amplifying the written word.

In my view most filmstrips have far too few pictures in relation to the spoken word and invariably they suffer from a lack of good close shots. For this reason I suggest that when going through the legend to decide on the visuals required all the main establishing scenes to be photographed should first be noted. The next stage is to go through these one

by one, breaking them down into closer shots of varying camera distance, analyzing each scene in relation to the script and emphasizing important points by the liberal use of related close-ups, and remembering that the closer the camera the greater the emphasis.

For an average subject, such as 'The day in the life of a Soldier', I suggest a ratio of 40 to 50 pictures would be suitable for a talk lasting from twelve to fifteen minutes.

This may appear high by normal classroom standards, but in my experience a more frequent change of picture helps considerably in retaining the interest and attention of an adult audience, provided of course that the visuals do not stray from the spoken word and that the changes are carefully timed. I found this technique surprisingly effective with adult West Indian audiences where the filmstrip was able to hold its own sandwiched in a programme of cinema films.

PHOTOGRAPHY

There are a few general points regarding the actual photographing of scenes with which the cameraman should be familiar and which affect the final results obtained in filmstrip projection.

Exposure. Each scene should be planned to carry relevant data and overcrowding avoided. Model lighting should be used where this is possible. Avoid areas of dark shadow but when this is not possible use reflectors to light up detail. Establishing scenes, or long shots, should be in sharp focus all over and negatives exposed normally. In all close shots the main subject should be in sharp focus and extraneous matter out of focus.

Flash should be used for high lighting allowing as much light as possible from normal sources to fall on the shadow density of the negative. Alternatively, to provide good modelling, arrange for two flashes in sync., one at a greater distance from the subject than the other.

Processing Negatives. Work on exposure to produce normal gammas. For filmstrip work it is seldom satisfactory to attempt to correct errors in exposure by adjusting development time. Retaking the shots is the only satisfactory way.

Printing. All prints should be of a uniform size of 10 in. by 8 in. Use Bromide glossy paper and except where retouching or art work is required all prints should be glazed.

It is important to obtain as near as possible evenness of photography and print density throughout the strip.

Title boards (either in English or the vernacular) should be white on black. The most satisfactory lettering is plain Gill Sans Serif.

Maps and Diagrams. Background tones are most important and should be off-white or grey with outlines clear and distinct but not overdone. The results from photographing ordinary maps or diagrams are usually

disappointing. It is preferable to arrange for them to be made specially with the above points in mind.

The cost of making title board and completing a filmstrip including the first two copies would be approximately £2 10s. to £3, depending on the number of frames involved. Extra copies of the strips would cost 4s. to 5s.

Films We Have Seen

FILMS ON SPORT

Recent releases of instructional films on sport include several of outstanding quality, some being the first in their particular field. All have value for instructors as well as for learners.

AMATEUR BOXING IN SCHOOLS. 9 mins. Sound. 16 mm. £14.

BOXING FOR BOYS. 9 mins. Sound. 16 mm. £14.

Made by G.B. Instructional Ltd. in collaboration with the Schools' Amateur Boxing Association. Distributor: G.B.I. Ltd.

Each of these films records a three-round bout between a pair of evenly matched and proficient young boxers. In the first film, 'Amateur Boxing in Schools', the contest provides a setting against which the duties of the various officials are demonstrated. In round one attention is focused primarily on the referee, but includes also the M.C. and timekeeper; in round two, judges and seconds are prominent; round three serves to underline the importance of good sportsmanship.

'Boxing for Boys', using slow motion photography and 'frozen' shots as well as action at normal speed, demonstrates in the first round attacking strokes, defensive strokes in the second and ringcraft in the third.

These are excellent instructional films in every respect. The clear-cut and compact planning, the ingenuity with which so much information has been introduced without over-compression, and the high standard of photography combine to make them of exceptional value to instructors, organizers and young boxers alike. They have received the highest praise from authorities in the amateur boxing world.

THE HIGH JUMP. 15 mins. Sound. £17 10s.

Made by Rayant Films Ltd. for 'The News Chronicle'.

Overseas Distributor: G.B. Equipments Ltd.

The second in the series of coaching films — 'The Young Athlete' — sponsored by 'The News Chronicle', this film concentrates entirely on the Western Roll technique. After demonstrations by a prominent athlete, it proceeds to outline procedure in the coaching of four beginners — two boys and two girls — in the field and in the gymnasium. In this way the