

Sp

MONTHLY BULLETIN

JULY 1964

GROUP 65

No. 3

Not a great deal has happened lately that can be reported here, as we have now reached the stage when most of the work is being done on the script. We have been having our regular pub meetings, and also there have been several smaller meetings of one or two members of the group. So far, things have been going very smoothly and well.

At the sixth meeting, Ivor Mayne brought some sample continuity and camera planning sheets, to be copied on to stencil and run off. It was noted that at this meeting Dick and Nell were still absent. Also Frank Arnold noted that he would possibly be unavoidably absent quite a lot in the future. He said that he would pay all dues owing in a lump sum, when he could.

Owing to the continual absence of Dick and Nell, it was decided to approach some other people to swell the ranks. It was decided that we should approach Jean Shrimpton, Mandy Rice-Davies and Ted Forsyth. Jean Shrimpton did not reply. Mandy Rice-Davies said, "A film, with ten men and two women? Oooh! But I'm not having anything to do with mirrors this time!" We think she had the wrong idea. Ted Forsyth was rather busy, but said that he would be interested in joining a little later.

The seventh meeting was rather haphazard in nature. Mike Moorcock noted that there was a lot of weird architecture in London that would be suitable for the film. This was about the only constructive event in the evening. The meeting had to be adjourned because singing wasn't allowed. At this meeting it was decided to approach Sandra Hall to see if she was interested in membership. Ivor, Mike and Lang Jones arranged to meet the following Wednesday, to write the script with additions and improvements. This was done. Ivor stayed until the evening, and then Mike Moorcock and Lang Jones continued until about ten-thirty.

At the eighth meeting we welcomed new member, Sandra Hall. The script was read and tentatively approved. Ivor Mayne took the script to elaborate and improve on it still more. It was decided that we should contact Nell and Dick to see whether or not they still considered themselves to be in the group.

At this meeting it was decided to contact Peter White to see whether he would like to join the group. He said that he would, as soon as he finished his 'A' levels in a fortnight's time. Several locations were suggested that would be suitable for the film.

The tenth meeting was probably the most hectic one so far. Ivor Mayne's script was read out, and then any objections were voiced. Everyone was speaking at once, animated arguments broke out as soon as the last one had finished, and the script was finally bulldozed through, leaving everyone exhausted.

Now we have quite a workable script, even if it has deviated somewhat from the original! All that remains now, is the detailed working out of certain individual points. Charlie has the script at the moment, and is busy typing it out properly. Also Charlie is running off the various sheets that have to be completed. At the moment it seems that we shall be able to begin shooting at the beginning of August without any trouble.

### SITUATIONS VACANT

Some of the posts on the filming team have already been filled by group members. However, there are a lot of positions as yet unfilled, and we would like some volunteers. If you feel you would like to do any of these things, don't be shy, please let us know. There are quite a few positions that are unskilled.

- PRODUCER - Lang Jones (it says here)  
DIRECTOR - Ivor Mayne  
ART DIRECTOR - Designs sets, helps pick locations, wardrobe, etc. Responsible for choice of furnishings, etc.  
ASSISTANT DIRECTOR - Sees that actors and technicians turn up, and are there when the director wants them etc.  
ASSISTANT PRODUCER - Call-sheets. Arranges lunches, tea-breaks, etc. (I don't think that means that he pays for them!)  
LOCATION MANAGER - Goes round and picks locations for producer and director. Gets permission to shoot where necessary.  
CONTINUITY - Pat Kearney  
LIGHTING CAMERAMAN - Lights all the sets. Decides what aperture to use, where to use reflectors, and largely decides how a shot will look.  
CAMERA OPERATOR - Camera movements, loads and unloads camera. Responsible for care of camera and film. Ted? Peter?  
GRIPS - Pulls dolly around and helps operator.  
ASSISTANT LIGHTING CAMERAMAN - Helps with holding reflectors, putting lights in position.  
SOUND MIXER - Lang Jones  
SOUND RECORDIST - Lang Jones  
SET DRESSER - Arranges sets and locations as Art Director said they should be.  
PROPS - Responsible for buying or hiring props as necessary, and for having them on hand when needed.  
MAKE-UP - Face make-up, hair grooming.  
WARDROBE - Nell Goulding (?)  
STILLS - Lang Jones. Hey, I'm getting too many jobs; anybody want this one?  
EDITOR  
CUTTER

There we are. As you can see, it is possible for one person to take more than one job, and will probably be necessary. Also not all the jobs are essential, although it would be helpful to have them all. If you are interested in joining the production

in this way, and are not interested in taking any particular job, then just let us know and we'll find something for you, he said ominously.

MONEYWISE

Here follows the usual list of contributions. The column on the left contains contributions of the last month, that on the right has the total so far.

		<u>GROUP 65</u>	
TED FORSMITH . . . .	5/- . . . . 9/-		
JIM GROVES . . . . .	- . . . . 3/-	FRANK ARNOLD . . . .	2/6d . . . . 10/-
ETHEL LINDSAY . . . .	- . . . . 3/-	DIC ELLINGSWORTH . .	- . . . . 5/-
GEORGE LOCKE . . . .	8/- . . . . 9/-	NELL GOULDING . . . .	- . . . . 5/-
PETER MABEY . . . . .	5/- . . . . 9/-	LANG JONES . . . . .	12/6d . . . . 25/-
ELLA PARKER . . . . .	5/- . . . . 10/6d	IVOR MAYNE . . . . .	22/6d . . . . 25/-
KEITH OTTER . . . . .	4/- . . . . 8/-	MIKE MOORCOCK . . . .	12/6d . . . . 27/-
TERRY PRATCHETT . . .	5/- . . . . 8/-	PAT KEARNEY . . . . .	7/6d . . . . 17/6d
NORMAN SHERLOCK . . .	5/- . . . . 9/-	CHARLIE SMITH . . . .	12/6d . . . . 25/-
DES SQUIRE . . . . .	6/- . . . . 10/-	MARJORIE SMITH . . . .	12/6d . . . . 25/-
TED TUBB . . . . .	4/- . . . . 8/-	SANDRA HALL . . . . .	7/6d . . . . 7/6d
PETER WHITE . . . . .	5/- . . . . 9/-	PETE TAYLOR . . . . .	12/6d . . . . 25/-
SUNDRIES . . . . .	1/3 . . . . 3/3d	EXPENSES - NONE	

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And that appears to be that for this issue. See you next month.

Lang Jones

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Lang Jones,  
36 Winscombe Crescent,  
Ealing,  
London, W.5

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FROM Lang Jones,  
36 Winscombe Crescent,  
Ealing,  
London, W.5

TO:- Ella Parker,  
43 William Dunbar House,  
Albert Road,  
London, N.W.6



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