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MONTHLY BULLETIN

SEPTEMBER 1964

GROUP 65

No. 5

Once again we seem to be a little late. Actually I have a good excuse this time. Recently my typewriter finally expired. The carriage jammed completely, and a few other things snapped and fell out. In other words the typer was transformed, in the space of about half an hour, from a machine that functioned, however badly, to a heap of scrap metal.

So now I have a new typer. It is the Hermes 3000, and I shall be interested to see how it manages with stencils. From the ordinary typing point of view it is fine, and it has plenty of gadgets that appeal to me. The type-face is interesting. The individual letters seem to be just the same as elite, but they are spaced much closer together. I must say that I think it is much neater than the conventional elite.

Anyway. Group 65 met for filming at Oxford Circus at the beginning of this month. Norman Sherlock joined us and was immediately relegated the job of being porter. A film was bought, everybody sorted themselves out, and we went for breakfast at a nearby Fortes. After breakfast we retired to Harley Street and there the day's shooting began. All the shots we took that day were of Pete Taylor running, and considering that for every shot, there were at least three or four run-throughs (runs-through?), one can imagine what Pete looked like at the end of the day. Everybody else was exhausted by the day's end, and we were only walking about. We took a route that had obviously been well-planned by Ivor Mayne. But the fact remains that we must have crossed every single bridge in central London - twice. In fact in one memorable shot, Pete Taylor was on Hungerford Bridge and the filming team was on the next bridge down. I was the only one who could see Pete as the camera had a telephoto lens setting; and a fantastically complex system of semaphore with the tripod box had to be arranged.

It was also interesting to note the reactions of passers-by. At one point we had the camera set up on one side of the road. On the other was Pete, who had to run the length of the street while the camera panned to follow him. On one of the run-throughs a pedestrian was walking along the pavement towards Pete. As soon as he saw the gibbering figure of Pete, he - understandably - hesitated, but then he looked over and saw the camera team and, reassured, carried on. But then he suddenly realised that Pete was coming towards him, and that therefore he would be in the picture. He hesitated again. But then, as Pete got nearer and nearer, he took his courage in both hands and walked on. With fantastic unconcern. The funny thing is that in this shot, Pete is running with a fear-crazed face, and the last thing that any passer-by would do is to walk along with his hands in his pockets and with jaunty step, whistling, and looking everywhere and anywhere except at Pete. At the next run-through, another passer-by came along. And



he did exactly the same thing.

By Saturday evening we had shot about two and a quarter minutes of film, and it was decided to continue next day. And so we all limped off, two of us supporting the hobbling figure of Pete.

Next day at 9.30 (probably the earliest I have been up on a Sunday for about six years) we used up the remainder of the film. At one point when we were filming in a small passage, footsteps were heard approaching. It turned out to be two young ladies.

"Phew!" said Pat Kearney, "I thought it was the fuzz."

"There's a couple of plain-clothes ones just up the road," warned one of the young ladies. I see Pat's going to be useful...

We also took some shots outside the 'Duke of York', off Tottenham Court Road. We had quite a bunch of seedy onlookers. After one shot had been run through several times, we asked Pete to do it again.

"Oh hell," he said, "Not again!"

A washed-out queer who had been watching from a nearby doorway looked up and commented, "Bitchy, ain't he?" From now on Pete is going to be known as bitchy ol' Pete Taylor. Anyway, soon the film was finished and safely posted.

The next meeting was devoted to ways of making money, a subject very dear to our collective heart. At this meeting it was decided that we should hold a Hum-and-Sway session at the BrumCon, and also an auction. We have written to the Con Committee asking if these might be put onto the programme, but so far no answer has been forthcoming. Group 65 is also going to run a raffle, details of which appear on the back page.

The next meeting was held at Jones Castle, to see the results of the two films that had been taken. Everybody except Ivor Mayne and Pat Kearney was satisfied with the quality of 8mm, but we were all agreed that if we could afford it it would be better to shoot in 16mm. It's just that some of us don't think that we could afford it. It was decided that the next filming session would use a spool of 16mm film, and then the two could be compared to see if the rise in quality equalled the higher price.

I will draw a tactful veil over that day's shooting, and just say that it was highly disorganised, and that, for the time we spent (nearly twelve hours), five shots was not a very large number. It is obvious that next time, things will have to be organised in a much better way.

#### EQUIPMENT NEEDED!

Group 65 is in urgent need of various kinds of equipment, and we would be grateful if anybody who possesses one or more of the following would consider lending them to us:-

DOLLY (or set of wheels)  
STOP-WATCH

LIGHTS  
FILTERS (neutral or others)

And if anybody is lucky enough to possess a Polaroid-Land camera, we shall be more than grateful if they would lend us that.

THIS MONTH'S FINANCES

TED FORSYTH . . . . 8/- . . . 13/-  
 JIM GROVES . . . . 7/- . . . 19/-  
 TED BALL . . . . 8/6d . . . 8/6d  
 ETHEL LINDSAY . . . . - . . . 8/-  
 GEORGE LOCKE . . . . 10/- . . . 19/-  
 PETER MABEY . . . . 10/- . . . 19/-  
 RON McGUINNESS . . . . 1/- . . . 1/-  
 KEITH OTTER . . . . 6/- . . . 10/-  
 ELLA PARKER . . . . 5/- . . . 20/6d  
 TERRY PRATCHETT . . . . 6/- . . . 18/-  
 ALAN RISPIN . . . . 11/- . . . 11/-  
 NORMAN SHERLOCK . . . . 4/- . . . 18/-  
 DES SQUIRE . . . . 7/- . . . 19/-  
 TED TOBB . . . . - . . . 12/-  
 Sundries . . . . - . . . 3/3d

GROUP 65

FRANK ARNOLD . . . . 2/6d . . . 17/6d  
 SANDRA HALL . . . . - . . . 12/6d  
 LANG JONES . . . . 10/- . . . 45/-  
 IVOR MAYNE . . . . 10/- . . . 45/-  
 MIKE MOORCOCK . . . . 12/6d . . . 49/6d  
 PAT KEARNEY . . . . 15/- . . . 50/-  
 CHARLIE SMITH . . . . 10/- . . . 45/-  
 MARJORIE SMITH . . . . 10/- . . . 45/-  
 PETE TAYLOR . . . . 12/6d . . . 47/6d  
 PETER WHITE . . . . - . . . 15/-  
 Sundries . . . . - . . . 10/-

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EXPENDITURE

Last month - 22/6d

This month:-

Telegram to director . . . . 8/-  
 100' F.P.3; 16mm . . . . 39/7d  
 Spirit level for camera . . . . 2/3d  
 TOTAL . . . . £3 . 12 . 4d

TOTAL CAPITAL - £26 . 7 . 11d

STOP PRESS

Congratulations to Mike and Hilary Moorcock on the birth of their second daughter, Catherine. Mike's sympathetic pregnancy is now safely over.

It will be noticed that the money paid by certain members of Group 65 is increasing at a phenomenal rate. This is because, in their zeal, some of our members are paying five shillings a week for the sake of 16mm.

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DEPARTMENT OF FOND REMINISCENCE...

".....The next item on the agenda was whether or not the film should be in 8mm or 16mm.....As, by using this equipment, we would at least quarter the price of production, it was unanimously decided that we should use 8mm..."

Monthly Bulletin, No. 1

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Apologies to Frank Arnold for cutting his article this issue. Sorry Frank, but things were pretty rushed.

\* \* \*

That's all for this issue. 'Bye folks,

Lang.

the monthly bulletin . . . . .  
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H W & S D



GROUP 65

PRESENTS

D  
A GRAND RAFFLE

1st. Prize

- \* A year's subscription to New Worlds SF plus your own choice of any original interior art, from 144 onwards.
- \* 3 new hardcover books (worth £2 . 8 . 0)
- \* Revolt in 2100 (Heinlein, . . . . .)
- \* The Unpleasant Profession of Jonathan Hoag (Heinlein).
- \* The Martian Way (Asimov)
- \* Autographed copy of Stormbringer (Moorcock)
- \* Autographed copy of Moon Base (Tubb)

2nd. Prize

- \* Your own choice of any original interior artwork from No. 144 on.

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Tickets 1/- each (10 for 7/6d) or 15¢ (10 for \$1.00) Cheque or P.O.

Tickets from editorial address.

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