

other scenes

70

IN THE

David Wark Griffith
(1875-1948)



to the driver
with red dandy
under for

birth
centennial
anniversary

CANNES

Lam
see * 8/2/75

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By B. DAVIDSON, *Secretary, Lewis*



Taking our First Picture.

LL preparations having now been made, I am quite sure my readers are impatient to make a start.

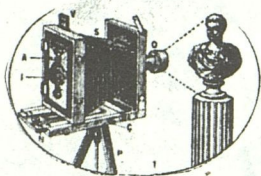
Before setting up our camera, however, we must understand what is meant by a "negative," and what is meant by the terms "exposure" and "development."

A negative is the representation of a picture on glass or other transparent material, which, on being examined by holding it up to a bright light, shows all the shadows which you see in the original picture reversed. Say, for instance, we have photographed a white house surrounded by trees. We hold the negative towards the sky, and look through it. We see the form of the white house, but it will be quite black; we see the forms of the trees, but they look almost transparent; we see the form of the darkly-painted door, but it also appears quite clear. Or, if we look at the negative of a friend who has asked us to take his "portrait," we shall be amused with his appearance. The face will be black—almost like a negro's; the shirt-front and collar will look very black—much darker than the face; and if he wore a black coat, it will look quite white in the negative. In fact, everything is reversed—white has turned black, and black has turned white.

But how has this change been produced? If you will follow me closely, I will try and make it clear to you. You have learnt in a previous chapter that the dry plate is sensitive to light; that is, light produces a change upon the plate. Suppose we put a penny piece on the centre of our dry plate (in the dark room,

r Young People.

Lewisham Camera Club.



of course), and open the door for a few seconds so that white or actinic light may reach it. A change has at once taken place. When we pour over our plate certain chemicals, we shall find that the light has acted on every portion of the plate that was not covered up, and has turned it black; but the space which was occupied by the coin is transparent or white, because no light could reach it.

As I told you before, this change does not become visible to our eyes until we throw certain chemicals over the plate. Now, the time during which it is necessary for the light to act upon the plate to produce this change is called the "exposure." When we have "exposed," we have produced upon our plate an image, but so faint as to be quite invisible to our eyes. So we must make this image stronger and stronger, until it has become as plain and as vigorous as we require it. This operation we call "developing" the plate.

When you read about the development of the latent image, you will know what it means. "Latent" signifies something *lying hidden*, something concealed, something not visible. You will also read in books upon photography about "high lights" and "shadows." The high lights are the most brilliant parts of the original picture—such as the white walls of the house—and appear quite black on the negative. The shadows are the dark portions of the original picture—such as the dark door, or the dark foliage of the trees—and appear white, or transparent.

But we must hurry on. I know you are getting impatient to take a picture.

(To be continued.)

MOVIEQUIZ # 2



Can there be any cinema buffs who know the names of all these liberated ladies? Well, there's Virginia and Paulette and Lana and Luise and Dorothy and Ann and... We won't tell you the movie's name but we can assure you that you'd be in your mid-thirties at least if you were around the year it was made. Answer next issue.

Get the people who are important to your film at your screening. Place an ad in IN THE CANNES. Call David Buckley, Room 208 at the Martinez 39 25 21

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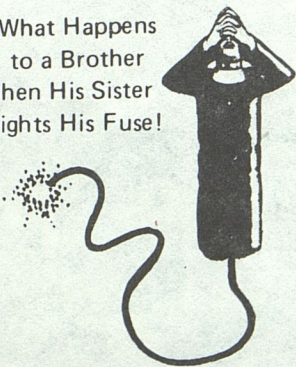
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DAVID BUCKLEY • Directed by DAVID BUCKLEY 

POST OFFICE ISSUES NEW 10¢ STAMP

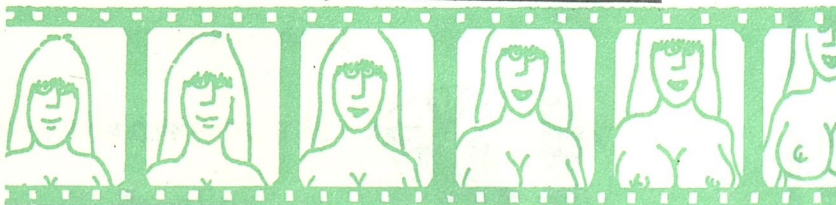
Film pioneer D.W.GRIFFITH, whom Cecil B. de Mille once called "the teacher of us all" is the subject next week of a special commemorative 10-cent stamp. Predominantly brown it is tinged with green, blue, violet & pink.

Widely acclaimed for cinematic innovations -- close-ups, fade-outs, cross-suttings -- Griffith was the first to free the motion picture from stage conventions, giving flexibility to the camera and developing purposeful and imaginative editing.

Between 1908 and 1915 he directed over 400 films (including "Birth of a Nation") but,

" More than any other individual, the pioneer American director (who.) developed the technique through which motion pictures became an art form."

—Encyclopedia Britannica



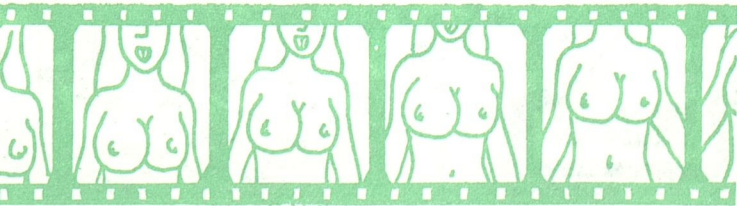


AAK 7870

like so many of his contemporaries was never able to adjust to the new medium of sound, and his final film, "The Struggle" (1931) was an embarrassing failure that ran only one week.

Griffith lived in Hollywood until his death in 1948.

All the fuss over the annual Oscars, says Lina Biderson in LA, could have been avoided by giving each of the five nominees an award of their own.



CAFE CONF

BEST TEN lists get to be a bit of a bore, but James Monaco is undeniably correct when he says they always happen after the fact: i.e. long after the critics have seen the movies. In a novel departure, he recently devoted his film column in NYC's Changes to listing "Next Year's Ten Best".

His collection kicks off with Stanley Kubrick's version of the Thackeray novel, "Barry Lyndon" starring RYAN O'NEILL and MELISSA BERENSON, due for release in December. Writing his column before the Oscars, Monaco listed both "Hearts & Minds" and "The Four Musketeers", both now in general release, and included another film by RICHARD LESTER: "Royal Flush" starring Malcolm Macdowell as the anti-hero Flashman, from one of the 19th century epic satires by George MacDonald Fraser.

The life story of Victor Hugo's daughter is the subject of "Story of Adele H" and its director, FRANCOIS TRUFFAUT, is a perennial occupant of ten-best lists, says Monaco who nominates two other French directors -- Jean Eustache and Claude Chabrol -- for "My Little Loves" (a study of adolescent sexual encounters) and "Just Before Nightfall" (made some years ago) respect-

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ively. Eustache caused a minor sensation at Cannes a couple of years ago with his talky "Mother and the Whore".

Another movie of the 1940's by George (American Graffiti) Lucas, this one entitled "Radioland Murders" and a film about sexual politics called "Smile" by Michael Ritchie almost complete the list. Ritchie's "underground reputation", says Monaco, rests on two previous films: "Downhill Racer" and "The Candidate".

Monaco, an obviously perceptive and thoughtful critic concludes his list this way:

(10) Finally—a long shot—Norman Jewison's *Rollerball*, the ultimate James Caan film. Jewison doesn't normally make "ten-best" films, but he has a good chance to get listed this year with this expensive production about a lethal sport in the 21st century that has, for all purposes, replaced war. The six-month intensive ad campaign that United Artists is planning prior to release won't win over many critics, but the mythic dimensions of the story (by an Arkansas English professor) should very nicely mirror the apocalyptic

mood of the country of '75 and might just hoist *Rollerball* into last position on many ten-best lists in twelve months' time.

Other possibilities include Elaine May's *Mikey and Nicky* (with Cassavetes and Falk together again) Robert Altman's *Long Division* (recently, any film by Altman has been a strong contender), Ker Russell's film of the Who's Rock opera, *Tommy* (for obvious reasons) and Gordon Parks' *Leadbelly* (a biography that just might redeem Parks' faded reputation).

CRUISIN' La

ITC RECOMMENDS

If good taste and low prices are your thing you might enjoy a visit to La Table Imperial, a charming Vietnamese restaurant on Rue des Serbes. Most expensive entree costs 12 frs. -- and quel variete! There are at least a dozen chicken dishes, some with nuts or "Chinese perfumed mushrooms". Shrimp in various forms, crab or skewered beef or pork and swallownest soup with crabmeat are other enticing goodies. There's even a bargain four-dish tarif complet with wine or beer for 21.50 frs.

About 100 dishes altogether plus embroidered napkins, visiting musicians and service with a smile...

It is rumoured that a small-time French distributor is attempting to steal the original European title of Falcon Stuart's "Penetration". Ironically enough, the American version is called "French Blue", when an ad under the first title was refused by The NY Times as being too explicit. Film makers beware! "French Blue" will be shown again at Cannes this year 15 minutes shorter and preceded by a Bob Sine cartoon at the Olympia, Tues-Thurs-Sun. at Midnight.

la CROISSETTE

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"Why do you produce all that trivia?" was the question Mike (Voice) Zwerin asked IN THE CANNES. "What do you get out of it? I can't help because I can't afford to get associated with that - I'm a serious writer". (But, of course, he'll be ready and willing when we get to be successful; "serious" writers always are...)

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IN THE CANNES

Is a daily newspaper published at the Cannes Film Festival for fun - yours and ours. We do it for free but your ads (at the lowest rates in town) will help . Reach us at the Hotel Regence (room no. one) behind the Majestic, or leave your reviews or views in Box 545 in the press office. Editor is the legendary John Wilcock, assisted by Martha Zenfell and Jes Cox; published by the Buckley Bros. This is issue number four, second year, Tuesday, May 13, 1975.