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SHERWOOD

OLINDA



FILM FESTIVAL 1952

ORGANIZING COMMITTEE

- F. G. Nicholls, President, Federation of Victorian Film Societies.
A. C. Heintz, Secretary, Federation of Victorian Film Societies.
Rev. Hamilton Aikin, Managing Director, Australian Religious Film Society.
W. Dye, Secretary, Melbourne Film Society.
N. Edwards, Chief Executive Officer, Victorian State Film Centre.
E. Schefferle, Secretary, Geelong Film Society.
A. F. Bottomley, Vice-President, Victorian Amateur Cine Society.
R. J. Bearlin }
Brig. H. R. Officer } OLINDA
G. B. Maltby } Representatives

SPONSORING ORGANIZATIONS

- Australian Council of Film Societies.
Federation of Victorian Film Societies.
Commonwealth Jubilee Arts Sub-Committee.
Australian Religious Film Society.
Victorian State Film Centre.
Victorian Amateur Cine Society.
Olinda Film Society.
Fern Tree Gully Shire Council.
Shire of Lilydale.

*It is a high moment for
a few brave spirits . . .*

GRIERSON

Cover design by Mr. George Brown. Photograph by courtesy of Victorian Railways, shows view of Dandenong Ranges from Olinda with Silvan Reservoir in the distance.

Lot 11

Harold St.

Blackburn

MARGOT + RON

SHERWOOD

JAN.

OLINDA

1952

Film Festival Olinda - 1952

AND CONVENTION OF AUSTRALIAN COUNCIL OF FILM SOCIETIES
AUSTRALIA-DAY WEEKEND, JANUARY 25th TO JANUARY 28th, 1952

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Published for the Federation of Victorian Film Societies by F. G. Nicholls,
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Street, Sandringham, Victoria, Australia.

PROVENANCE AND PROSPECT

Film Societies in Australia

In every State of the Commonwealth there have been in existence for some years film societies devoted to the study and appreciation of the more serious and cultural aspects of the cinema. New South Wales and Victoria each sustain more than a score of film societies, the largest of which have several hundreds of members. Film societies are active also at Canberra, location of the National Library, which is the Australian source of many film classics. The Victorian and New South Wales societies are banded together in Federations. There are also flourishing film societies in the smaller capital cities, notably in Adelaide, Brisbane, and Hobart, but so far there has not been sufficient interest to justify the formation of federations in these States.

The Newport Conventions

During January 1950, the New South Wales Federation held a week-end convention at the seaside resort of Newport and invited to it representatives of the other States, with the object of forming an Australian Council of Film Societies to act as a national body for the importation of films from similar organizations overseas and to enable the whole film society movement to speak with one voice on matters affecting the common welfare. ACOFS came into existence at Newport, and assembled there again during January 1951. At this meeting, just a year ago, the Federation of Victorian Film Societies offered to stage a convention in Victoria for the ensuing year. The

offer was accepted, and the choice of location fell on Olinda. The dates were fixed to embrace the Australia Day week-end when we commemorate the foundation of British settlement with the landing of Captain Arthur Phillip at Sydney Cove on January 26, 1788.

Films among the Bluegums

The little mountain township of Olinda in the Dandenong Ranges just 30 miles from Melbourne seemed the ideal place for a film convention, especially as there would be an enthusiastic welcome from the Olinda Film Society. The Victorian Federation decided to expand the gathering to a Festival and issued invitations to all who wished to come. The response was so great that several guest-houses and all the local halls were engaged, while plans were drawn up for an outdoor theatre among the trees for screenings during the warm summer nights.

Aims of the Festival

- To provide a suitable background and occasion for the presentation of the Commonwealth Jubilee Film Awards, and to give all interested a chance to see them.
- To enable the Australian Council of Film Societies to hold its Annual Meeting and transact its normal business.
- To bring together Australian film enthusiasts so that they may see films which would not otherwise be available and to encourage these film enthusiasts to talk films, think films, and exchange views to their mutual advantage.



I would like to congratulate all who have helped to organize this splendid festival. I hope it will encourage even higher standards of film production in Australia and help develop in our people a love of good films of every kind.

Robert Menzies

- To enable people to hear words of wisdom from the acknowledged experts and leaders of the film movement.

- To provide professional help for the users of every type of film.

- To give publicity and impetus to the Australian film movement and inspire those interested in films to greater efforts.

The Tinder was Dry

And so the scope of the Festival at Olinda grew as more groups of film enthusiasts elected to participate — amateur film-makers, scientific film users, film librarians, professional producers, and those who use films to spread the word of God. This brochure tells something of the films selected for screening, introduces some of the leaders of the Australian film movement, and sets out in type their thoughts on the filmic subjects on which they are authorities. The Olinda Festival breaks new ground, and like all pioneers those who take part in it must pay the price of their audacity. Obviously the Olinda organization will fall short of perfection and unforeseen difficulties will arise. For any ensuing

inconvenience, the committee apologizes in advance, and asks you to accept Olinda's delights and tribulations in the spirit of adventure that should go with all new enterprises.

The Future

Is this Festival to be made an annual event, or is it a unique and complete phenomenon, no more able to be reproduced than a daguerrotype? Some people think that Olinda should be the birth-place of a continuing organization of all film users, others talk of a national festival staged in different States in turn. The Organizing Committee, whose imagination carries it no further than midnight of January 28, 1952, leaves to those who attend the Festival the answers to these questions. But it is certain that by gathering together more films and more film people than have ever congregated before in Australia, the Olinda Festival cannot fail to stimulate activity and interest in the sections of the film world participating. In this tangible sense the effects of the Olinda Film Festival will be both real and permanent.

PROGRAMME OUTLINE

THE Festival programme has been designed to be of interest to all kinds of film users — amateurs making films for their own amusement, educationists using films for instruction, scientists working with film as a research tool, enthusiasts interested in film for its own sake. To cater for these diverse tastes several sessions will be run simultaneously, but an attempt has been made to avoid any obvious clash of interests.

In selecting the films, preference has been given to those which have not previously been shown in Australia and to those which have been highly commended at overseas festivals.

Further details of the films selected and other information relating to the various sessions appear in the following pages of this brochure. The Committee regrets that through circumstances outside its control alterations to the programme may be necessary; final details of each day's sessions will be circulated at Olinda.

An extensive exhibition of stills has been assembled; this, together with walks, golf, tennis, croquet, and informal discussion, will provide opportunities of escape from the formal sessions.

c = Church of England Hall, Olinda,
k = Kenlock Hall, o = Olinda Hall,
s = Sassafras Hall.

PROGRAMME. Friday, Jan. 25

Evening. 8.00 p.m.-10.30 p.m.

SESSION A: *La Belle et la Bête* and supports (s)

SESSION B: *Earth* and supports (o)

PROGRAMME. Saturday, Jan. 26

Early Morning. 9.15 a.m.-10.30 a.m.

SESSION A: Classroom Films, introduced by Professor G. S. Browne (c)

SESSION B: French *Avant-garde* Films (o)

SESSION C: Films from Britain. *El Dorado, Your Children's Play, We've come a long Way, Chameleon* (k)

Late Morning. 11.15 a.m.-12.30 p.m.

SESSION A: Early Australian Films, including 12 Lumière films, and excerpts from *In the Wake of the Bounty* and the *Sentimental Bloke* (o)

SESSION B: Appraisal of Films, introduced by Dr. A. R. Michaelis (c)

SESSION C: Films from Canada, *The Longhouse People, French Canada, Summer is for Kids, Stuff for Stuff* (k)

Early Afternoon. 2.15 p.m.-3.30 p.m.

SESSION A: The Cine Camera as a Scientific Instrument. Lecture-Demonstration by Dr. A. R. Michaelis (c)

SESSION B: Making a Film: The Producer. Stanley Hawes (k)

SESSION C: Films from China, *Daughters of China* (o)

Mid Afternoon. 4.00 p.m.-5.30 p.m.

DISCUSSION SESSION. Film and Society. Leader: Professor A. K. Stout (o)

Late Afternoon. 4.15 p.m.-5.30 p.m.

Convention of Amateur Cine Societies (k)

Early Evening. 7.00 p.m.-8.30 p.m.

Amateur Films: Best films from Australia and overseas (k)

Late Evening. 7.45 p.m.-10.30 p.m.

Presentation of the Commonwealth Jubilee Film Awards by the Hon. W. S. Kent Hughes, M.V.O., O.B.E., M.C., E.D., Minister for Works and Minister for the Interior, followed by screening of Award films (Open-air Theatre)

Very Late Evening. Starting at 10.30
Barbecue.

PROGRAMME. Sunday, Jan. 27

Early Morning. 9.15 a.m.-10.30 a.m.

SESSION A: Films and Education, introduced by Dr. T. H. Coates. *Life with Baby, Education for Living, Fight for a Fuller Life* (k)

SESSION B: Birth of the French Cinema (s)

SESSION C: Films from U.S.S.R. *Forest Story, World of Crystals* (o)

Late Morning. 11.15 a.m.-12.30 p.m.

SESSION A: International Shell Film Unit. Introduced by John Heyer. *Cine-Magazine No. 16, Night Hop, Apple Aphis, Pattern for Chemicals* (s)

SESSION B: Factual and early amateur films (k)

SESSION C: Art and the Film. *Experience of Cubism, Art in Australia, Mediaeval Dutch Sculpture, Henri Rousseau, The Glassmakers* (o)

Early Afternoon. 2.15 p.m.-3.30 p.m.

SESSION A: Scientific Films, introduced by Dr. A. R. Michaelis. *Explosions on the Sun, Spreading Wing, Movement of the Tongue in Speech, Volcanic Activity in Hawaii, A Lesson in Geometry* (o)

SESSION B: Making a Film: The Cameraman. Geoffrey Thompson (k)

SESSION C: Films from United States. *Tanglewood Story, Green Mountain Land, Shipbuilders of Essex, France: Background of Literature* (s)

Mid Afternoon. 4.00 p.m.-5.30 p.m.

DISCUSSION SESSION. Censorship. Leader: John O'Hara (o)

Late Afternoon. 4.15 p.m.-5.30 p.m.

Amateur Films: Best films from Australia and overseas (continued) (k)

Evening. 8.00 p.m.-10.30 p.m.

SESSION A: Religious Films, introduced by Rev. Hamilton Aikin. *Ruth, Queen Esther, South of the Clouds* (c)

Earth & Louisiana Story X

SESSION B: *La Passion de Jeanne d'Arc*, and supports (o)

SESSION C: For the enthusiast (s)

PROGRAMME. Monday, Jan. 28

Early Morning. 9.15 a.m.-10.30 a.m.

SESSION A: Instructional Films, Demonstration by Army Methods of Instruction Team (c)

SESSION B: Convention of Amateur Cine Societies (continued) (k)

SESSION C: Development of the French Comic Film (s)

Late Morning. 11.15 a.m.-12.30 p.m.

SESSION A: Research into Film Usage, introduced by Dr. A. R. Michaelis (c)

SESSION B: Flaherty Tribute: *Louisiana Story* (s)

SESSION C: Films from Australia. *Inland with Sturt, Advance Australia, Marvels in Miniature, Fabrics in Motion* (k)

Early Afternoon. 2.15 p.m.-3.30 p.m.

SESSION A: Scientific Research Films and the Armed Services. Lecture-Demonstration by Dr. A. R. Michaelis, *Functional Photography, Rocket Flight, Report from the Sea Bed* (c)

SESSION B: Making a Film: The Director. John Heyer (k)

SESSION C: Films from the United Nations, *Fate of a Child, Under one Roof, The Sea: My Native Land, Earthquake in Ecuador* (s)

Mid Afternoon. 4.00 p.m.-5.30 p.m.

DISCUSSION SESSION. Film Society Problems. Leader: Neil Edwards (s)

Late Afternoon. 4.15 p.m.-5.30 p.m.

Amateur Films: Best films from Australia and overseas (continued) (k)

Evening. 8.00 p.m.-10.30 p.m.

SESSION A: *The Lavender Hill Mob*, production by Michael Balcon for Ealing Studios, and supports (o)

SESSION B: For the enthusiast (s)

FEATURE FILMS

THE Olinda Festival programme offers little opportunity for the screening of feature films. However, a place has been found for a small group of films which have become available under special circumstances. The classic *Earth* has been made available by the British Film Institute. *La Passion de Jeanne d'Arc* has been lent by the Cinémathèque Française, Paris (see notes on page 20), and *La Belle et la Bête* through the courtesy of Mr. Robert Kapferer. As far as the Organizing Committee is aware, this will be the first time that these films have been screened in Australia. *Mike and Stefani* is a feature length documentary prepared by the Film Division, Department of the Interior, Australia: it has won a special award as a documentary feature in the Commonwealth Jubilee Film Competition.

Earth. Produced by Ukrainfilm, Kiev,

U.S.S.R., 1929-30. Scenario and Direction: Alexander Dovzhenko. Camera: Danylo Demutzky. Art Direction: Vasili Krichevsky. Leading Players: Semyon Svahenko, Stepan Shkurat, Mikola Nademsky. 90 minutes.

In the "happy autumn fields" before the harvest an old man dies "as old men must". The collective's new tractor arrives and is driven by his grandson, Vassily, to harvest the corn crop, which is then threshed and milled. Vassily goes out ploughing on the tractor and drives across the farm boundary of a neighbouring kulak who bitterly opposes the collective. The day ends quietly and Vassily returns home, dancing in the dust of the moonlit lane until he falls, shot dead. His father rejects a Christian burial, and Vassily is carried by the villagers on an open bier in procession past the fruit-laden trees to the cemetery, ignoring the



Mike and Stefani
(Film Division, Dept.
of the Interior,
Australia)

priest in his yard and the young kulak murderer dancing among the graves to mock the dead youth. Rain falls, but the clouds pass, and the sunlight gleams on the wet fields and fruit.

La Belle et la Bête. Production by Discina, Paris. Producer: André Paulvé. Direction: Emile Darbon and Jean Cocteau. Assistant: René Clément. Scenario and Dialogue: Jean Cocteau. Camera: Henri Tiquet. Effects: Christian Berard. Music: Georges Auric. Leading Players: Josette Day and Jean Marais. 85 minutes.

Jean Cocteau's version of the traditional fairy tale, "Beauty and the Beast", this film contains some of the loveliest photography ever seen. The simple folk legend written in 1757 by Madame le Prince de Beaumont has been transformed into a wonderful spectacle, with many witty and surrealist touches. The story deals with the rich merchant who had three daughters, two haughty and vain, and the youngest, Belle, as beautiful as she was good. Before going on a long journey, he asked them what gifts they would like. One wanted a monkey, the other a parakeet, but Belle asked only for a rose. Lost in an enchanted wood, the merchant picked the rose, and, to his amazement, the Beast appeared and demanded his daughter's hand as the price of his freedom. So Belle came to live in the magic castle and every night at dinner the Beast asked her to marry him. When she consented, he turned out to be the Young Prince she had loved all along.

Mike and Stefani. Production by Film Division, Department of the Interior, for the Department of Immigration, Australia. Direction: R. Maslyn Williams. Made with assistance of Valerie Paling and International Refugee Organization staff and dis-



La Belle et la Bête (Discina, Paris)

placed persons of Leipzig, Germany. Camera: R. G. Pearse. Editing: Inman Hunter, Brereton Porter. Music: Robert Hughes. Dialogue: Rowland Lowe. Recording: Alan S. Anderson, Kevin Long.

The story of two displaced persons brought together by the IRO who come to make their home in Australia. Preserves on celluloid the bustling life of the great IRO camps in Europe, and shows how heartbroken, ruined human beings begin to organize their lives again. Mike and Stefani enjoy an idyllic pre-war existence, newly married and all set for happiness and success. Mike is called up. There are long years of separation and neither knows that the other is alive. Stefani and her child reach the IRO camp on the point of collapse. Their reunion and decision to emigrate to Australia is followed by a searching interrogation by the Australian selection officer. Eventually they find themselves on a ship heading for a new life.

DISCUSSION

FILM SOCIETY PROBLEMS

Leader: Neil Edwards, Chief Executive Officer, State Film Centre, Victoria; associated with films since 1931, originally as projectionist; saw overseas war service with second A.I.F. in Signals Corps, attaining rank of Captain; set up Victorian State Film Centre and has been its Chief Executive Officer since its formation in 1945.



COLLECTING and holding members and arranging for an adequate supply of satisfactory films are probably the two fundamental problems of Film Society management. In this discussion ideas might be exchanged on suitable advertising methods (bearing in mind the limited funds available), cooperative programming, circulation of programmes on regular circuits, securing

additional films from overseas, preparation of lists of new films, and the difficulty of securing funds for projectors.

Film Societies, whether interested in special types of films or in films in general, seem to prosper only in the larger centres of population. Film Councils, representative of all non-theatrical film users, offer a useful alternative.

DISCUSSION

CENSORSHIP

Leader: John B. O'Hara. Graduated at University of Melbourne, B.Sc., B.Ed. Received M.Ed. degree for thesis on use of film and organization of film distribution. Now Chief Film Officer, National Library, Canberra. Keenly interested in film societies, and in the freedom of the screen.



There are two ways in which the motion picture may be controlled:

- (a) By cooperation with the industry and encouragement of self-regulation, which in effect means that the producer voluntarily accepts restraints on content and method of treatment, or
- (b) Through legal censorship, i.e., by the examination of the finished film and elimination of unsuitable parts.

One of the great arguments against legal censorship is that it is arbitrary

and undemocratic, but exactly the same arguments can be levelled against self-regulation.

Critics of the pattern of censorship in this country say that legislation should be introduced similar to the New Zealand Act providing:

- The censor should be given a quasi-judicial status and salary, and should have some academic qualifications, especially in sociology. Censors should be appointed for a fixed term of, say, three years — not permanently.
- The Appeal Board, instead of be-

ing one person, should be enlarged to include representatives of education authorities, religious bodies, the film trade, and the film society movement.

● Interested people (say a film society) should be allowed to appeal. At present this right is possessed only by the importer.

● It should be possible for a decision to be reviewed after three to five years. Times change, and the reason for a ban may pass.

DISCUSSION

FILM AND SOCIETY

Leader: Alan Ker Stout, Professor of Moral and Political Philosophy, University of Sydney; an original member of the National Film Board; Chairman of N.S.W. Films Council since its formation; President of the Federation of N.S.W. Film Societies and of the Australian Council of Film Societies.

THE problem of the cinema is that it is both "big business" and at the same time one of the most powerful influences on character and outlook the world has known. But those who run the commercial cinema are not interested in education, in affecting people's outlook, and in changing their habits of thinking and feeling and acting. Totalitarian countries of both colours have deliberately used films for this purpose, but in capitalist countries, the social influence of the cinema has been merely a by-product, unwanted by the industry, and if anything a nuisance. Box office is the criterion by which films are judged, and the only influence movie moguls want films to have is to preserve a social and political order in which the industry can flourish.

The main commodities which sell best at the box office are "entertain-

● The censor's report should say what films have been banned and what films cut, with a description of cut portions. Other judicial processes, even hangings, are open to press or public and the chief censor's report should give details of his decisions.

● Films of real merit which have a specialized appeal, but which the censor hesitates to distribute generally, should be given a special restricted classification instead of being banned altogether.



ment" and "escape", and though popular feature films aim only at passing the time and making people happy, they have in fact a profound influence on their devotees, greater than the influence of any other medium for conveying ideas.

We cannot hope to settle finally just what this influence of the cinema is — maybe that will be left to the historians. Many relatively superficial short-term influences seem obvious. Fashions in clothes, hair-do's, furnishing, kitchen appointments, and in methods of courtship seem directly traceable to the influence of the film. But how far does the cinema determine our sense of values, the kind of life we think worth living, the sort of person we want to be, the conception we have of right and wrong? And if it does have this deep influence, is the result good or evil?

CANADA FILM FESTIVAL 1952

PROGRAMME ALTERATIONS - SUNDAY, JANUARY 27TH

Summary

Early Morning 9:45 a.m. - 10:30 a.m.

Session B: Altered to French Documentary

Bateau Ivre, Antoine Bourdelle,

Pacific 231, Le Ballet des Santous

Session C: Films from U.S.S.R.

World of Crystals replaced by Little Grey Neck (Soviet cartoon)

Evening 8:00 p.m. - 10:30 p.m.

Session B: La Passion de Jeanne d'Arc replaced by

Earth and Louisiana Story

Screening in open-air theatre if weather fine,
otherwise in both Sassafras and Olinda Halls.

Session C: For the enthusiast changed to Kenlock Hall,
programme to include Meshes of the Afternoon
(Maya Deren), and outstanding films which could
not be included elsewhere in the programme.
Mr. Schefferle will be able to advise details and
will accept requests.

JUBILEE FILM AWARDS

IN 1951 we celebrated the Jubilee of the Australian Commonwealth, but last year was also the jubilee of the beginning of film production in this country. It was therefore most appropriate that films should have their place in the official Jubilee Celebrations.

Organized by the Federal Arts Subcommittee, the competitions were designed to publicize and encourage the production of worth-while films — both professional and amateur. They were open to films directed and produced in Australia by persons living permanently in the Commonwealth or organizations having their headquarters here.

To give recognition to film-making in a variety of fields the competitions were divided into several sections. The feature film section covered films first shown any time between January 1, 1901, and the closing date of the competition, but all the other sections were for films first shown after October 1, 1949.

The films could be sound or silent and of any gauge. The judges were asked to take into account technical quality, imaginative content, and the suitability of the films for their intended purpose. A total of 86 entries was received. The number of entertainment feature films entered was disappointing, but the response in other sections was so good that it justified the creation of some special awards.

At the time of going to press, the final list of awards is not available and the following list may therefore be incomplete.

Documentary Section

FIRST PRIZE: *The Invisible Link*. Film Division, Dept. of the Interior, for Postmaster General's Department, Australia. Supervisor: S. Hawes. Producers: G. Collings, B. Gandy. Camera: G. Lowe. 10 minutes. The Post Office's part in Australian broadcasting, featuring the men behind the scenes.

COMMENDED: *Alice Through the Centre*. Shell Co. of Australia with Kinelab. Producer: G. Bell. Director and Editor: P. Whitchurch. Camera: D. A. Hill. Music: G. S. English. 45 minutes. A drover shows Australia to Lewis Carroll's Alice.

Classroom Films Section

FOR CHILDREN OF PRIMARY SCHOOL AGE OR OLDER, FIRST PRIZE: *Coal*. Kingcroft Productions, Sydney, for M.G.M. Producer-Director: J. Kingsford Smith. Camera: D. Dynes. 10 minutes. Father explains to children how coal is formed and mined.

FOR CHILDREN UNDER EIGHT, FIRST PRIZE: *A Pint of Milk*. Film Division, Dept. of the Interior, in consultation with N.S.W. Education Dept. Supervisor: S. Hawes. Director: M. Otten. Camera: E. Cranstone. 10 minutes. Second in series of junior social studies films for use in Australian schools. Milk production from farm to home of two young children.

COMMENDED: *Careful Koala*. Owen Brothers Animated Films, Melbourne, for National Road Safety Council. Director: W. Owen. Animation: B. Petty. 7 minutes. By means of anima-

tion, three-dimensional models and live action, and the sad story of a careless rabbit, basic rules of road safety are explained by "Careful Koala".

Adult Instructional Section

No prize awarded.

COMMENDED: *William Rhodes, Orchardist*. Kinelab, Sydney, for Leeton Cooperative Cannery. Producer: P. Whitchurch. Camera: D. Hill. Editor: J. Gardiner. 22 minutes. Returned soldier orchardists win prosperity by starting a cooperative cannery in 1935, now the largest in the Southern Hemisphere. *Capacity Smith*. Film Division, Dept. of the Interior, for Dept. of Commerce and Agriculture, Australia. Supervisor: S. Hawes. Producer: J. Martin-Jones. Director: C. Dean. Camera: F. Bagnall, E. Cranstone. Editor: R. Izatt. Music: Lindley Evans. 30 minutes. Young dairy farmer benefits from agricultural college training. Made with the cooperation of the people of Kangaroo Valley, N.S.W., and Hawkesbury Agricultural College. *A New Deal for Horses*. Kingcroft Productions for Rural Bank of N.S.W. Camera: J. Kingsford Smith, D. Dynes. Technical Advisor: H. Geddes. 15 minutes. A revolutionary method of horse taming based on kindness and developed by veteran horse-handler, K. Jeffrey, enables horses to be ridden within three hours.

Amateur Section

FIRST PRIZE: *Australia's Inland Sea*. F. Halls, Melbourne. 10 minutes. A trip to Lake Eyre on one of the rare occasions when it is filled with water.

SECOND PRIZE: *Mackay and Sons*. W. J. Foster Stubbs, Sydney. 30 minutes. A large family operates a successful banana plantation in New South Wales.

Miscellaneous Section

FIRST PRIZE: *Cavalcade of Australia*. Film Division, Dept. of the Interior, Australia. Supervisor: S. Hawes. Research: J. Feldmann. Editors: S. Benson, H. McInnes. 27 minutes. Australia's first 50 years of Federation shown in moving pictures filmed whilst history was being made. This is Australia's Jubilee film.

COMMENDED: *Language of Design*. Cine Service, Melbourne, for Prestige Ltd. Production by G. Thompson, G. Herbst, V. Wagstaffe. 14 minutes. Shows how textile designers are finding inspiration from the beauty of Australian nature.

Special Awards

SPECIAL AWARD FOR DOCUMENTARY FEATURE: *Mike and Stefani*. Film Division, Dept. of the Interior, for the Department of Immigration, Australia. 60 minutes. (See notes on page 7.) Considered to be outstanding among all the films entered.

SPECIAL AWARD FOR BEST NATURE FILM: *Six Minutes with Nature*. W. G. Nicholls, Melbourne. 6 minutes. Life cycle of the Wanderer butterfly.

COMMENDED IN SAME CATEGORY: *The Koala or "Native Bear"*. Australian Instructional Films. Producer: L. Halliday. Camera: H. Malcolm. 9 minutes. The koala, its likely origins, its characteristics, its eating habits, why it is threatened with extinction. *By Lake and Stream*. Victorian Department of Agriculture. Producer: J. Keane. Camera: E. Davis. Editor: A. Millard. 15 minutes. Rearing of young trout from initial stripping of eggs to liberation of young fry to replenish streams for future fishing seasons.



MAKING A FILM

THE PRODUCER Stanley Hawes

Producer-in-Chief, Films Division, Commonwealth Department of the Interior. Produced about 100 Australian films and directed *School in the Mailbox* and *Flight Plan*. Has been associated with documentary films production in five continents for nearly twenty years, including senior positions with Strand Films Ltd. and the Canadian National Film Board.

IN an industry where duties are normally somewhat vague, the definition of a producer is perhaps the vaguest of all. His exact function varies according to whether you are talking about features or shorts; official units or private enterprise; Australia or some other country. It even varies according to the personalities of the producer and director concerned. Then there are problems of film-making peculiar to individual countries, and these, too, will affect the work of the producer.

A producer usually has charge of several films, each with its own production team and its own director responsible to him. He is concerned with such things as policy, finance, over-all quality, but not directly with details of technique. He holds the balance between the creative team and the man

or the organization who wants the film made, and is prepared to pay for it.

In general the producer, especially the documentary producer, has three main tasks:

To get films made,

To develop film-makers, and

To preserve and, if possible, raise the standards of film production.

This inevitably brings up the question, "What makes a good producer?" There seems to be no clear criterion. Good directors do not necessarily make good producers, but neither do bad directors. By considering the tasks which face a producer, and by analysing the work of outstanding producers, an attempt can be made to arrive at a definition of the function of the producer.



MAKING A FILM

THE CAMERAMAN Geoffrey Thompson

Victorian representative of Cinesound News Review, has been closely associated with Australian newsreel production since the early days, twenty years ago, of the Melbourne Herald Australian Sound Film Unit. Acted as war correspondent for Australian newsreel companies during World War II.

THE motion picture cameraman is usually regarded purely as a photographer. He is very often much more than that and various types of film-

making call for different qualities in the man behind the camera.

The operative cameraman on the production line of an overseas studio is a

very different type of worker from a documentary cameraman. The newsreel man requires particular skills for his special branch of film-making.

The greatest interest surrounds the documentary and newsreel cameramen, who are very often responsible for the handling of their own subject matter. Skill in the use of the camera and complete mastery of the techniques of "painting with light" are but the first

steps for these men, who may at the same time be first-rate writers and observers of the contemporary scene. The good newsreel man edits the material in his mind, so that the ratio between footage shot and footage used is probably higher than feature cameramen would believe possible.

In this lecture Mr. Thompson will illustrate the techniques of photography from his own films.



MAKING A FILM

THE DIRECTOR

John Heyer

In charge of the Shell Film Unit, Australia, producing and directing films about Australia. Has written and directed well-known Australian films, including *The Valley is Ours*. Has worked as producer with Allied Works Council and Australian National Film Board. President of the Federation of N.S.W. Film Societies. Vice-President of the Sydney Scientific Film Society.

THERE is no set pattern of film-making. Every film has its own demands, its own problems, and its own solution. There is, however, a fairly set pattern of techniques. Certainly it is an elastic pattern and one that can be varied almost indefinitely, but fundamentally a definite pattern predominates. It is the director's job to apply that pattern of techniques to the peculiar problems of the film he is making.

It is his ability to do this that largely determines the film's success or failure. For example, it is the director to whom the cameraman must look for the basic style. The best cameraman in the world goes wasted if the director is unable to set the correct style for the particular film he is concerned with and to bridge the gap between the photographic technique and the emotional content of the film. The same applies to the sound engineer, the writer, the set designer, and so on.

The director's influence on a film begins, in most cases, with the original conception and continues through all the various aspects and stages of production — technical and personal, physical and mental — until the final editing of the image and mixing of the tracks are completed. Certainly this is the case where directors such as Flaherty, Watt, and Jennings are concerned.

Louisiana Story is Flaherty from start to finish and, with due respect to his editor, Helen van Dongen, and to his cameraman, both of whom undoubtedly contributed a great deal, there could have been no *Louisiana Story* without him. It is beautifully edited and beautifully shot, but good editing and good shooting do not make a good film. Of Hollywood's annual output of three hundred to four hundred films, well edited and well shot, how many are worth looking at?

AMATEUR CINE SOCIETIES

DELEGATES from amateur cine societies throughout Australia are meeting at Olinda to consider proposals for the formation of an Australian Federation of Amateur Cine Societies.

Dating from the 'thirties, when equipment and processing facilities became generally available at reasonable prices, when it was no longer necessary for the cinematographer to be a mechanic and a photographic chemist as well, there are now societies in all Australian capitals and in many of the provincial cities.

The move for a Federation has come from the Victorian Amateur Cine Society formed in Melbourne in 1936. Apart from the definition of rules, duties, and functions for the new body, it is intended that discussion should include:

- The coordination of competition dates between various societies,
- A clear definition of the amateur code as applied to amateur competition films,
- The exchange of film programmes between various societies, and
- The possibility of large-scale public screenings of the best amateur productions.

Although as a beginner the amateur usually makes films of much the same type as the photos taken by the average person when he gets his first box camera — personal records of his family, his friends, his holidays — with experience his range of interest widens. Excellent photoplays and documentaries have been made by individual amateurs, and through the cooperation made possible in a cine society, more

ambitious group productions have been successfully undertaken.

Cine societies provide a necessary opportunity for the exchange of ideas, mutual criticism, and building up of standards. Competitions arranged within the various societies are an added incentive and the judging of films has long been a vexed question.

Appraisal

Three systems of judging are now in use in Australia: audience judging, general panel judging, and detailed panel judging. In the first system, films are screened before a general audience and each person records his order of preference; the voting papers are collected and totalled to obtain the relative ratings of the films. In the panel systems points are awarded by panels of judges. In the general panel system each judge records his opinion of all aspects of each film and the points recorded are averaged. In the detailed panel system each judge deals only with a special aspect of the films, e.g., audience appeal, photography, presentation, editing, sound, and titles, and the points allotted are totalled. There may be more than one judge for each section.

The problem of film appraisal is of wider interest than the judging of amateur film competitions. While the amateur film-maker is concerned with appraisal to decide which film is to win the prize, a completely different type of appraisal is that performed by librarians to establish the uses and application of a film so that potential users will know what ground it covers and the type of audience it appeals to, and be

Love of Books (Crown
Film Unit, Britain)



able to assess its worth. The Sydney Scientific Film Society has already made a start on producing these objective criticisms of scientific films available in Australian libraries, and other scientific film societies are now co-operating in this project. Arrangements have therefore been made to devote a session to a discussion on film appraisal led by Dr. A. R. Michaelis.

Amateur Films

Prize-winning films from each State and from overseas which will be screened will include:

Jael's Nail. Made by the Stoke-on-Trent Amateur Cine Society. Won the *Daily Mail* Challenge Shield in the annual Institute of Amateur Cinematography competition for the best film made in 1950, as well as other prizes.

A Letter. Made by Henry Hirst, Fellow of the Amateur Cinema League Inc., in the United States in 1943.

A Tale of Two Cities. Made by M. Kobel, Melbourne. A business man transferred from Melbourne to Sydney — what he leaves behind and what he finds.

Six Minutes with Nature. Made by W. G. Nicholls, Melbourne. Life cycle

of the Wanderer butterfly.

Quiet Afternoon. Made by K. F. Hall, Clayfield, Queensland. Story of a quiet suburban afternoon and a small child's wanderings whilst his parents are asleep in the sun.

Make Mine Movies. Made by A. T. Bartlett, Brisbane. An enthusiastic movie-maker converts his friend from punting to movies.

The New Car. Made by the Adelaide Filmo Club. The new car and its exploits — car 1910 vintage.

The Little Imp. Made by R. L. Greenwood, Melbourne. A little boy who comes to visit whilst mother goes shopping.

Out for Lunch. Made by L. Montague, Perth. A bush picnic.

Give us this Day. Made by A. T. Bartlett, Brisbane. Wheat from the field to the loaf. Filmed on the Darling Downs.

Tinglewood. Made by R. G. Button, Perth.

Tasmania, Scenic Isle. Made by J. H. Taylor, Tasmania.

School Days. Made by J. H. Taylor, Tasmania.

Home Brew. Comedy by South Australian Amateur Cine Society.



Penguin Island (Australian National Antarctic Research Expedition.
Photo: Laird, Tas. Govt. Film Unit)

SCIENTIFIC FILMS

FILMS are used by scientists:

- As a method of research,
- As a means of teaching science, and
- To convey scientific ideas which would be difficult to demonstrate in other ways.

The development of films for these three purposes goes back to the first days of cinematography. The recent war gave a new impetus to the whole field and aroused a more general interest in scientific films.

The cine camera has unique characteristics which make it a versatile research tool. It can slow down or speed up any event that can be viewed by the human eye, and many things that escape the eye.

It can act as the faithful and untiring recorder for the scientist and it can convey his ideas in this new medium. Films have been used by geologists, in recording the explosions of volcanoes; by biologists, filming through the microscope in time lapse the division of cells and the movements of chromosomes;

engineers have used high-speed cameras to record the working of machine tools; in aircraft research rocket speeds have been measured accurately by means of special cine cameras recording the rocket and electronic timing gear simultaneously on one picture; in medical teaching, surgeons have recorded the intricacies of their operations on films and have been able to show their students the exact technique to be adopted. The cine camera has gone under the water to survey and record events which had been visible only to the diver and, attached to a rocket, the cine camera has filmed the earth from a hundred miles out. In one of the recent scientific fantasy films dealing with flight to the moon a cine camera is shown in use on the moon for recording purposes, and there is no doubt that when this event becomes reality the cine camera will be there to record events which will be seen only by a few and to explain them to the many who are anxious to follow the work of the scientist.

Introduced by Dr. Anthony R. Michaelis, a graduate and Ph.D. in chemistry of the London University, now working on scientific films at the University of Sydney. An early member of the English Scientific Film Society, he is now their Australian representative. Australian member of the Permanent Research Committee of the International Scientific Film Association. Has helped in the formation of the various Australian scientific film societies.



The present series of lecture screenings has been designed to explain the specific uses of films in research and to show some outstanding examples of research films from various countries.

Explosions on the Sun. Production by Division of Radiophysics, C.S.I.R.O., Australia. 10 minutes.

The movements of the gaseous corona of the sun are photographed through the spectroheliograph by means of time-lapse cinematography.

Spreading Wing. Production by United States Information Services. 10 minutes.

The complete life cycle of the Monarch butterfly, a native of North America.

Movements of the Tongue in Speech. Production by I.C.I. 14 minutes.

A research record of a patient whose cheek was shot away during the war. The individual movements of his tongue are visible when words and vowels are produced.

A Lesson in Geometry. Production by Italian Lux. 35 minutes.

Elementary and advanced concepts in geometry presented in relation to natural events and shapes.

Volcanic Action in Hawaii. 16 minutes.

Records the periodic activity of some of these volcanoes.

High-speed Cinematography of Gun Mechanisms, compiled by Dr. Lewis,

Kodak, Australia. 10 minutes.

Kodak high-speed camera, 3000 frames per second, is demonstrated, with examples of its use.

Report from the Sea Bed. Production by Naval Research Laboratories, England. 20 minutes.

Demonstrates techniques of underwater photography and the cameras used. Includes underwater high-speed cinematography of launching of a torpedo from a submarine.

Rocket Flight. Production by Intelligence Branch, Air Ministry, England. 120 minutes (excerpts only will be shown).

Records history of German rocket project. Includes use of gun camera and use of camera to record rocket launchings.

Functional Photography. Production by Eastman Kodak. 16 minutes.

General survey of use of photography and cinematography in industry. Includes sequence filmed from V2 rocket.

Substitution d'un Noyeau chez une Amoebe. Production by Institut Pasteur. 12 minutes.

Microphotography of operations to interchange nuclei of amoebae.

Examples of High-speed Photography, photographed by Dr. Michaelis.

Three examples taken at 3000 frames per second of movement of a watch, striking a match, and drops of water.



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EDUCATIONAL TECHNIQUES

Introduced by Dr. T. H. Coates, Lecturer in Education, University of Melbourne. Has been closely connected with adult education—as Secretary to the Melbourne University Extension Board, with the Army Education Service (Director for a period) and with the Victorian Council for Adult Education.



FIFTY years ago we should have meant the same thing when we used the terms “educational techniques” and “instruction”. Today the picture has changed, and there are many vital things in the techniques of education which the word “instruction” will no longer cover. Briefly, the new techniques may be said to amount to arranging things so that people will have certain desirable experiences.

Films can illustrate these processes at work, and can convey something of the spirit that moves in them. More vivid than mere words, and swifter than travel, good films are probably the most effective means of making the intelligent layman an up-to-date educationalist — and an up-to-date educationalist is precisely what the intelligent layman

needs to be, for “education is everybody’s business”.

Life with Baby. Forum Edition of a “March of Time” film. 20 minutes.

Produced at the Yale University Clinic with special camera techniques to record the behaviour of children as they grow, mentally and physically.

Education for Living. No. 27 in “This Modern Age” series by the Rank Organization. 20 minutes.

Shows methods used in British secondary schools giving students an opportunity of gaining a wide knowledge of a number of varied subjects.

Fight for a Fuller Life. No. 30 in “This Modern Age” series by the Rank Organization. 20 minutes.

Dramatic report on adult education in Great Britain.



CLASS-ROOM FILMS

Introduced by Professor G. S. Browne, Professor of Education, University of Melbourne. Has played a leading part in visual education matters in Victoria for many years. Has assisted Dr. Frank Tate in the production of films on Tasmanian Area Schools and the schools and people of Japan.

CLASSROOM films will not teach effectively by themselves unless they are exceptional films. They are too quick, and it is difficult for the pupil to remem-

ber the sequences and details. Their most effective place in the educational process is as powerful auxiliaries to the work of a good class-room teacher. The

stage needs to be set by the teacher before the film can do its best work. The interest of the class in the subject needs to be aroused, some problems raised, and a discussion organized. Then, at a suitable moment, the films can come in and carry out an important stage in the teaching which is probably outside the range of the teacher's power of demonstration and illustration. Further discussion should follow and the pupils should then make their own notes and sketches. It is often valuable to show the film a second time for purposes of emphasis and revision.

In certain cases makers of films have recognized the necessity for some procedure similar to this by providing a film-strip to accompany the film and to be shown beforehand, setting out the main points and problems of the topic before the film is shown at all: a good example of this would be the Gaumont-British film, *Latitude and Longitude*. Actually a good teacher can dispense with the necessity of a preliminary film-strip by doing a little skilful teaching before the film is shown.

Picture in your Mind. Directed,

written, and drawn by Julien Bryan Foundation, New York. 16 minutes.

This film is a powerful statement on prejudice, drawing on anthropology, sociology, and myth and using an effective experimental combination of static painting and moving camera, music and spoken word. The film makes a strong plea for each individual to examine his own mind and see whether his mental picture of the other man is based on truth or on false and distorted information.

Pompeii and Vesuvius. Produced by Encyclopaedia Britannica Films. 11 minutes.

Short instructional film in colour showing close-ups of Mt. Vesuvius and the ruins unearthed at Pompeii.

Grain that Built a Hemisphere (11 minutes), *Defence against Invasion* (12 minutes), *Basic Electricity* (20 minutes).

Three examples of the brilliant films produced by Walt Disney for the United States Government during war time and, at that time, opening up new possibilities in the field of educational films.

INSTRUCTIONAL FILMS

DEMONSTRATION conducted by the Army Methods of Instruction Team introduced by Major E. H. Brown. Films screened will include *The Infantryman*, *Safety in Handling Jet Aircraft*, *Out of the Rut*, and an opening flash from *Desert Victory*. The demonstration highlights the following points in relation to the use of training films by the Army:

● The use of films as a "stop-gap" in a syllabus.

● How the best results can be obtained from the intelligent use of the

two main classes into which instructional films are grouped.

● The use of a film "flash" as an aid to instruction.

● The way in which different methods of presenting an instructional film affect the average percentage of subject matter remembered.

Research on Film Usage

A short discussion on the results of research on film usage, led by Dr. A. R. Michaelis, will follow the AUSTMIT demonstration of instructional films.



La Passion de Jeanne d'Arc (Société Générale de Films, Paris)



La Passion de Jeanne d'Arc (Société Générale de Films, Paris)

FILMS FROM FRANCE

OUR initial inquiry addressed to the Cinémathèque Française for French films for Olinda was answered with a most generous offer of material sufficient to provide programmes for the whole of the Festival. The following films have been selected for screening, and it is hoped that further material from Paris will be made available for use later.

La Naissance du Cinéma is a new documentary dealing with the first 50 years of the French cinema. It will be shown with excerpts from early films by Georges Méliès (1899-1912) and Emile Cohl (1907-10).

A second session will deal with the evolution of the comic film in France and will include films from the earliest period through to those of Max Linder.

The third session will be devoted to so-called *avant-garde* films. These are the experimental films which have contributed so much to advancing the art of the cinema. The period starts effectively from 1924 and was virtually over by 1935. Although the interest was often too much on experiment for

its own sake, these films sometimes reached great artistic heights — unfortunately rarely sustained. Their great value was that these experiments had a liberating influence on narrative technique and showed up the clichés of silent film style. The coming of the sound film sounded the death knell of the *avant-garde*, largely because of the outlet it offered for the exploration of new techniques.

The collection of French films includes the silent feature *La Passion de Jeanne d'Arc*, details of which are given below.

La Passion de Jeanne d'Arc. Production by Société Générale de Films, Paris, 1928. Director: Carl Dreyer. Scenario by Carl Dreyer after Joseph Delreil's novel. Camera: Rudolf Maté. Decor and costumes: Hermann Warm, Jean Hugo. Joan of Arc played by Marie Falconetti. 140 minutes.

Carl Dreyer's *Joan of Arc* stands not only as one of the highest achievements of the silent film, but also as one of the really great films of our time. I believe it is one of the few films—silent

or sound—that will be screened and admired in a hundred years' time.

Few films before or since have provided a better example of the use of cinema as a graphic art. It is an extraordinarily satisfying use of the silent idiom and if there ever was any doubt that the silent film was a medium in itself, then *Joan of Arc* must surely dissolve that doubt. The film has been criticized on the basis of having graphic quality rather than filmic quality. I think this is splitting hairs. After all, cinema is a graphic art.

Carl Dreyer was born in Copenhagen in 1889. He has not made many films. He made *Joan of Arc* in France in 1927 and 1928 for the Société Générale de Films and if he had made none other since, this film alone would have secured him a place among the great film-makers of the past 50 years. I doubt if there exists a serious book on film-making that does not mention *The Passion of Joan of Arc*. The role of Joan is played by Marie Falconetti, an Italian actress of outstanding ability.

It is interesting to note that in the unit Dreyer got together in France for the production of this film was Hermann Warm, the German architect who built the sets for *The Cabinet of Doctor Caligari*.

In *The Passion of Joan of Arc*, Dreyer does not attempt to embrace the whole story of the famous French saint, nor does he concern himself with her whole trial, which actually took some one and a half years. Instead he has concentrated on the major incidents of her trial and final destruction and created an extract which by its own unity and strength conveys an extraordinarily moving conception of the whole tragic event with the emphasis more on Joan's own spiritual struggle than on the national scene. *The Passion of Joan of Arc* is probably one of the best examples of a film presenting history without the introduction of any fictional story.

(Notes on *Joan of Arc* prepared by John Heyer.)



Capacity Smith
(Film Division,
Dept. of the
Interior,
Australia)

RELIGIOUS FILMS

Introduced by the Rev. Hamilton Aikin, Managing Director of the Australian Religious Film Society. For many years a Presbyterian minister in Malaya, Mr. Aikin came to Australia just before the outbreak of the Pacific war. He has made a number of films, including *Rubber Malaya* and *Production and Mining of Tin-ore*.



IN 1945 there were only two 16-mm. sound projectors among churches throughout Australia; now there are over 800 and the number grows each month. The Australian Religious Film Society, which was established in 1945 through the cooperation of representatives of the Church of England, the Presbyterian, Methodist, Baptist, Congregational, and Lutheran Churches, the Churches of Christ, and the Salvation Army, has been largely responsible for this great increase in interest in visual education.

Religious films comprise:

● Visual presentations of Bible stories and scriptural narrative with no attempt at application.

● Moral teaching films providing a mild application of Christian teaching.

● Vocational films, on various levels and directed to different age groups, illustrating the "challenge" of service

in the community, church, business, the professions, etc., their main purpose being to suggest the highest standards by which a decision can be made.

● Citizenship films illustrating to all age groups the duties and privileges of Christian citizenship.

● Films designed to build up a Biblical background, including attractive and informative documentaries of Palestine and associated territories dealing with their customs, rites, and institutions such as schools, synagogues, etc.

● Films on missionary subjects illustrating people, places, native crafts and local industries, schools, colleges, educational institutions, hospitals, village and town life, with the main purpose of conveying a true picture of the normal life of other peoples and introducing various racial groups to each other to show common interests and bases on which friendship can be built.

Queen Esther (Religious Films Ltd., Britain)



Ruth (Cathedral Films, Inc., U.S.A.)



Ruth. Production by English Studios of Religious Films Ltd. (J. Arthur Rank.) Producer: Ward Richards. Director: Donald Taylor. Music: John Hollingsworth, W. Bezard. 28 minutes.

Comprises the beautiful story of Naomi and Ruth — the journey to Bethlehem, family and farm scenes set against the aftermath of famine and struggle, and the selfless love which culminated in the marriage that made Ruth the ancestress of King David. Much of the footage was filmed in Palestine.

Queen Esther. Production by Cathedral Films Inc., U.S.A. Director: John T. Coyle. 50 minutes.

Faithful to the Old Testament story, it tells in a convincing manner of the sacrifice Esther was willing to make to save her people (the Jews) from destruction. The story opens with a Jewish family celebrating Purim.

These two films show in contrast the British and American approach to the production of religious films.

South of the Clouds. Producer: Bous F. Heard. Direction and Camera: Wil-

liam James. 35 minutes.

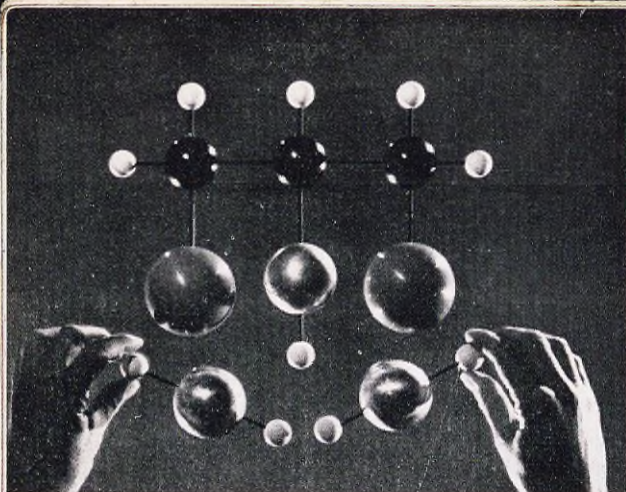
Najla, daughter of a wealthy and exclusive Damascus family, wishes to go to college, contrary to her Moslem family tradition. After some argument her parents permit her to enter the Girls' College in the American University at Beirut, Lebanon, which is the main scene of the film. She shares a room with Saud, an attractive Christian orphan girl. After engaging in various phases of children's work, both girls spend the summer among country village folk: Najla works in the dispensary. After graduation Saud receives an overseas scholarship and Najla returns to the village to serve the people.

The presentation is good: the story is dramatic and told by commentary throughout. This film will be used by all interested in missionary work, especially in the educational approach, and will provide an excellent discussion raiser for missionary study groups. It can be profitably used in senior classes in schools, colleges, and Church groups where leaders want to offer the challenge of vocational choice.

EARLY AUSTRALIAN FILMS

FILMS have been made in Australia since the early days of the cinema. Through the courtesy of the Cinémathèque Française, Paris, twelve short films taken in Australia in 1895 by Lumière cameramen are being screened at Olinda. The Salvation Army's "Limelight Division" was making films in Australia as long ago as 1901, when they screened Joseph Henry Perry's *Early-day Christian Martyrs*, but the 1908 film, *The Kelly Gang*, photographed in Melbourne, is generally

conceded to be the world's first feature film. Efforts to obtain these films for Olinda were unsuccessful and it appears that all prints have vanished without trace. Also included in this session are a newsreel of the City of Hawthorn made in 1906, excerpts from early feature films, including the Pitcairn Island sequence from *In the Wake of the Bounty* and extracts from the silent version of *The Sentimental Bloke*, and some shorts, including Pat Hanna's famous *Gospel According to Cricket*.



Pattern for Chemicals



Night Hop

Cine-Magazine No. 16



SHELL FILMS

RECENT films from the Shell Film Unit will be introduced by John Heyer.

Shell Cinemagazine No. 16. Director: J. A. D. Cartwright. Assistants: Dick Rayner, Alan Pride. Editor: Anal Gourlay. Music: Thomas Henderson. 11 minutes.

Deals with three items: the "lost wax" method of casting used for intricate metal mouldings, one of the world's biggest drag-line excavators, and a voyage by 52 Danish volunteers in a replica of a Viking longship.

Night Hop. Director: Sarah Erulkar. Assistant: John Armstrong. Cameraman: Sydney Beadle. 7 minutes.

The story of an experiment carried out by the British European Airways with the British Post Office in 1949 using a helicopter to carry mails from one town to another.

Pattern for Chemicals. Director: Denis Secaller. Cameraman: Ricky Smith. 10 minutes.

Translates the chemical "principles" on which the petroleum chemical industry is based into easily understood terms.

Apple Aphid. Producer: Stephen Ackroyd. Director and Cameraman: J. V. Durden. Assistant: Margaret M. Knowles. Diagrams: Frank Rodker, Archie Shaw. 20 minutes.

One of "Plant Pests and Diseases" Series. Deals with five of the commonest and most destructive of the species of plant lice which attack apple trees, and traces the life cycle of one of them.

LOUISIANA STORY

PRODUCTION by Robert J. Flaherty Productions Inc. 1946-48. Director: Robert J. Flaherty. Scenario: Robert J. Flaherty, Frances Flaherty. Camera: Richard Leacock. Editor: Helen van Dongen. Music: Virgil Thomson.

This was Robert Flaherty's last major film before his death on July 23, 1951, at the age of 67. It is a worthy successor to his other great films *Nanook of the North*, *Moana*, and *Man of Aran*.

Flaherty was an innovator, and had a great influence on the development of the film. *Nanook* was a unique experiment — the prototype of the documentary. Here he worked alone living with the Eskimos; in all his later work he used the minimum of equipment and the smallest group of collaborators required by the medium.

Louisiana Story on the surface is a big, old-time Flaherty epic, the life of a small boy in the Louisiana swamps, complete with alligators, fishing, hunting, a pet raccoon, and an oil-well explosion. But this small boy differs from his predecessors in Flaherty films.

To his primitive swamps comes an oil-drilling outfit, which proceeds to discover and drill in a well from beneath the waters of the bayou. The



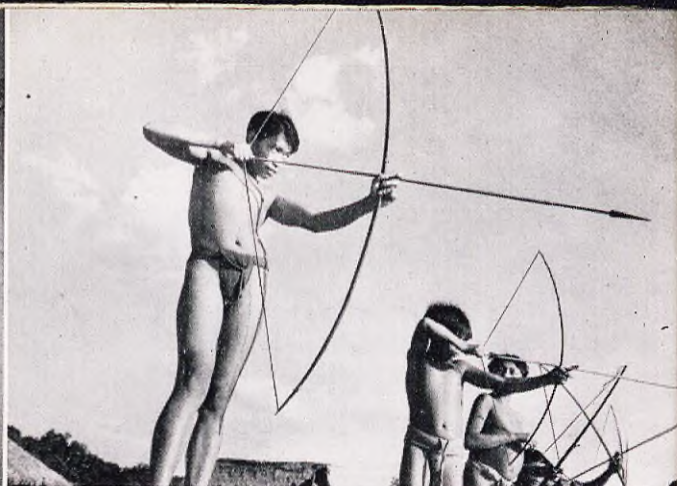
Louisiana Story (Robert J. Flaherty Productions Inc., U.S.A.)

complicated modern marvel of testing, sounding, and drilling for oil is seen through the wondering eyes of a boy. There must have been thousands of educational films produced during the last fifty years which tried to present the wonders of industry through the eyes of a child. The wonders of industry as they portrayed them remained more incomprehensible than wonderful, and the children were those familiar text-book ones known as John and Mary Smith. Here the boy is as palpably real as the swamps he lives in, and the process of oil drilling is observed and described with a clarity and drama unmatched in films. This is a real educational film; it is also a poem, and the two things work together.

To the boy, and to us, everything is enchantment. *Louisiana Story* is the record of this infatuation, of the wild landscape, of a trapper's childhood, of the boy himself and his father and their cabin at the water's edge.



Your Children's Play (Realist Film Unit for U.K. Ministry of Health)



El Dorado (Argosy-Crown Film Unit for U.K. Colonial Office)

FILMS FROM BRITAIN

El Dorado. Production by Argosy-Crown Film Unit for U.K. Colonial Office. Producer: Frederick Wilson. Director: John Alderson. Editor: Terry Trench. Camera: Reg. Hughes. Music: Elizabeth Lutyens. 28 minutes.

Director and cameraman went to British Guiana as an independent unit equipped solely with a camera. The record of their journey has been beautifully edited to produce an imaginative impression of the country: the savannahs, the American Indian communities, the bauxite mines, the fabulous waterfalls and forests, the monsters of a still unexplored hinterland.

Your Children's Play. Production by International Realist Film Unit for U.K. Ministry of Health. Director: Brian Smith. Camera: A. J. Jenkins. Editor: Gwen Baillie. Music: Kenneth Morrison. 20 minutes.

It shows the public how, through play, children learn to use their minds and their bodies, and how a constructive and intelligent attitude on the part of parents helps the development of the child's mind and body.

We've Come a Long Way. Production by Halas and Batchelor Cartoons. Sponsored by Anglo-Iranian Oil Company and Commonwealth Oil Refineries Ltd. Producer: John Halas. Story and Direction: Allan Crick. Animation Direction: Bob Privett. Music: Matyas Seiber. 11 minutes.

A cartoon treatment illustrating the development of the oil tanker over the period of the last hundred years.

Models and colour are used to elucidate the two difficult problems of escaping gas and the increasing weight of cargo in tanker design.

Chameleon. Production by Boulton Hawker Films, Britain, in collaboration with Films of Africa, with the cooperation of the National Committee for Visual Aids in Education. 8 minutes.

A remarkable and fascinating classroom film on the chameleon photographed in colour in its natural habitat in Africa. Close-up photography is used in detailed studies of the independent movement of each eye, the elastic tongue catching insects, and the claws and tail of the chameleon.

FILMS FROM CHINA

Daughters of China. Production by North-Eastern Film Studio of the Central Film Bureau, China, 1950. Playwright: Yen Yi-Yen. Directors: Ling Tze-Feng, Chai Chiang. Camera: Chien Chiang. Music: 90 minutes.

This highly dramatic documentary tells the story of eight women who are members of the partisan army which opposed the Japanese invasion of North-Eastern China in 1931, and fought on for years against the Japanese puppet government. Fighting with primitive weapons, the women in resistance groups harass the Japanese, blow up bridges, wreck trains, and when they have nowhere to escape, choose death rather than capture.

FILMS FROM U.S.S.R.

Forest Story. Production by Mosfilm Studios, Moscow, 1949. Director: Alexander Zguridi. Music: 50 minutes.

The film is shot on Agfa-colour; its colour values would be remarkable for a studio production, even in the difficult underwater sequences and the sequences on the beaver family in their underground burrow. The film depends for its shape on the formal device of the four seasons, but is largely devoted to a careful study of the natural enemies which threaten the beavers.

World of Crystals. Director: A. Sardan. 20 minutes.

A popular scientific film made on Agfa-colour. Deals with the growth of various crystals.

*Daughters of
China* (Central
Film Bureau,
China)



FILMS FROM UNITED STATES

X *Shipbuilders of Essex.* Production by Krumgold and Ratner Film Unit for United States Information Service. Producer: Joseph Krumgold. Direction and Camera: Howard Southgate, Al Moyell, Clifford Poland, and David Epstine. 20 minutes.

A warm and friendly account of life in a small New England community where men have been building wooden ships for centuries.

X *Tanglewood Story.* Production by MPO Productions Inc., New York, for the United States Information Service. Director: Larry Maddison. Camera: Boris Kauffman. Editor: Irene Wilson.

A record in sight and sound, but largely without words, of the annual musical festival and summer school held in Berkshire among the mountains of New England, Massachusetts.

X *France: Background of Literature.* Production by Coronet Instructional Films. Educational advice by J. Paul Leonard, President of San Francisco University. 10 minutes.

A vivid picture of the country which is a background to the works of Guy de Maupassant, Hugo, Dumas, and Edgar Allan Poe.

X *Green Mountain Land.* Producer: Robert Flaherty. Director: David Flaherty. Music: Alan Macneil. 25 minutes.

An interpretation of the effect which the land, its topography, climate, and soil, have had on the history, economy, and people of the Vermont area of U.S.A.

FILMS FROM UNITED NATIONS

Fate of a Child. Produced in Mexico for United Nations Department of Public Information. Producer and Director: Leo Seltzer. Camera: Poul Gram. Music: Heitor Villa-Lobos.

A sensitive study of one problem in under-developed areas — the reduction of child mortality by raising the standard of feeding.

Under One Roof. Production by International Realist Film Unit for United Nations Department of Public Instruction. Direction: Lewis Gilbert. Music: William Alwyn. 23 minutes.

Effective use is made of cinematic techniques to further international understanding, choosing as a working example an engineering school in Britain, at which students from many countries are working.

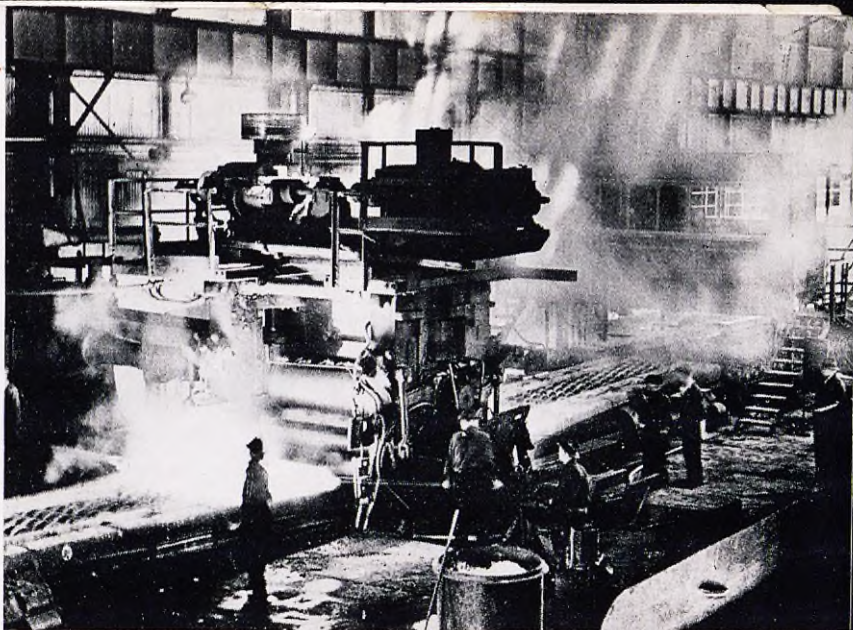
The Sea, My Native Land. Production by Multifilm Studios, Holland, for the United Nations Film Board. 11 minutes.

International cooperation between the men in different ports and among ships at sea is the theme of this Netherlands production. Through the International Maritime Conferences, men are working together maintaining the services which make international navigation possible.

Earthquake in Ecuador. Production by United Nations Film Board. 14 minutes.

One of the series of screen magazines under the general title of "This is the United Nations". Concentrates on one major event, the 1949 earthquake in Ecuador.

Advance Australia (Film Division, Dept. of the Interior, Australia)



FILMS FROM CANADA

The Longhouse People. Production by the Canadian National Film Board in cooperation with the Canadian Six Nations Iroquois Indians and the National Museum of Canada. Producer: Thomas Daly. Director, Editor, and Script: Allan Wargon. Camera: Hector Lemieux and Dennis Gillson. 24 minutes.

A fascinating account of the life, customs, and ceremonies of the Iroquois Indians, who adhere to the ancient religion of their forefathers but take advantage of the benefits of modern civilization.

French Canada: 1534-1848. Production by Canadian National Film Board. Producer: Guy Glover. Director: Bernard Devlin. Camera: Gordon Petty. Editor: Denys Gagnon. Music: Eldon Rathburn. 13 minutes.

A history of French Canada told largely through artists' representations of the period. From visuals of family life in a French-Canadian village, the film turns to historical paintings which recount the epic part of French Canada, from the time of Jacques Cartier until

the industrial era.

Summer is for Kids. Production by Canadian National Film Board. Producer: Sydney Newman. Director: Stanley Jackson. Script: Len Peterson. Camera: Roger Racine. Editor: Nick Balla. Music: Robert Fleming. Sound: Clark Daprato, Joseph Champagne, Donald Wellington. 10 minutes.

One of the series under the general title of "Canada Carries On" produced with a view to extensive distribution through the public cinemas of Canada and U.S.A. This item of the series is designed to show the recreational facilities provided at summer camps for boys. First-class direction and camera work catch the natural behaviour of the boys with a fresh spontaneous feeling of youthful exuberance and fun.

Stuff for Stuff. Production by Canadian National Film Board. Producer and Animator: Phillip Ragan. Music: Louis Appelbaum. 19 minutes.

A summary of the history of world trade from the cave dwellers and Ancient Egypt through the industrial revolution to the modern world.



Inland with Sturt (Film Division, Dept. of the Interior, Australia)

FILMS FROM AUSTRALIA

Inland with Sturt. Production by Film Division, Department of the Interior, Australia. Supervision: Stanley Hawes. Producer: Shan Benson. Director: Hugh McInness. Assistant: John Rogers. Camera: Frank Bagnall. Sound: Donald Kennedy. 20 minutes.

A film record of the re-enactment of Captain Charles Sturt's historic voyage down the Murray River.

Advance Australia. Production by News and Information Bureau, Department of the Interior, Australia. 20 minutes.

Complementary film to *Cavalcade of Australia*. The latter surveys the dead Australia of the past; *Advance Australia* portrays the living Australia of today and tomorrow.

Marvels of Miniature. Production by

News and Information Bureau, Dept. of the Interior, Australia. 10 minutes.

An unusual film of colourful microscopic animal life in the sea round the Barrier Reef. Camera and microscope combine to show plankton, diatoms, hydroids, and other strange creatures of these tropical waters.

Fabrics in Motion. Production by Cine Service, Melbourne. Script and Direction: Geoffrey Thompson, Gerhard Herbst. Music: Bela Kanitz. 11 minutes.

This experimental film in semi-abstractness aims to focus attention on the work of the textile designer. Five miniature solo classical ballets have been created, each complete within itself, and designed to present the idea of fabrics in motion.

FOR THE ENTHUSIAST

THERE were many films of great merit which could not be fitted into the series planned for the festival. These films will be available for two special sessions designed for the enthusiasts who so love films that they are willing to sit on into the small hours of the night to see items of interest to them. Those mentioned below are only a few of those placed in this group — further details will be available at Olinda.

X *Incontri di un Giorno.* Italy 1947. Producer: Guido Maner. Director: Vittorio Gallo. Camera: Giovanni Ventimigeia. Music: Ennio Porrino. 10 minutes.

A poetic impression of the Sardinian countryside.

X *Ballade Atomique.* France 1948. Producer: Jean Image. 10 minutes.

An abstract cartoon in technicolour dedicated to UNO.

X *Poet and Painter.* No. 1 and 2. Britain 1951. Producer: John Halas. Associates: Joan Maude, Michael Warre. 6 and 9 minutes.

Two of a series of four films for which contemporary British painters were commissioned to produce a script in pictures designed especially for the screen, each script to be based on a poem, complementary to the painting, which would be narrated or sung on the sound track.

X *Penguin Island.* Production by the Australian National Antarctic Research Expedition, 1951. Director: P. G. Law. Camera: Wally Nutt. Editor: A. Camp-



Cavalcade of Australia (Film Division, Dept. of the Interior, Australia. Photo: N.S.W. Govt. Printer)

bell-Drury. 30 minutes.

A record made by the Antarctic Research Expedition of the animal life on Macquarie Island.

X *A Lecture on Anatomy.* Production by Lux Studios, Italy. 10 minutes.

Demonstrates by means of animated models the theory that the human body is as it is because nature has chosen the simplest possible mechanism for each task.

X *Love of Books.* Production by Crown Film Unit for U.K. Board of Trade. Producer: F. Wilson. Director: C. Frankel. Camera: D. Densham. Editor: J. Jackson. 10 minutes.

Book production in Britain in all its phases.

X *Pakistan's Fourth Year.* Production by Information Department, Pakistan. 20 minutes.

Illustrates the extensive development which has taken place since the formation of Pakistan.

X *Festival Time.* Production by Dept. of Information and Broadcasting, India. 10 minutes.

A brief glimpse of some of the many and varied sacred customs and festivities in India.

ART AND FILMS

X *Experience of Cubism.* Production by Lux Studios, Italy. 10 minutes.

Contemporary art, cubism in particular, is often reproached for the absence of resemblance between representation and reality. The impressionists gave up documentary truth for the problems of light and harmony of lines and colour. With Picasso, the founder of cubism, and his followers, an attempt is made to create a new object living its own life. Everything is deformed or transformed beyond the bounds of ordinary life. The three dimensions have for the painter a value which changes according to what he wishes to express.

X *The Glassmakers.* Production by Crown Film Unit for United Kingdom Board of Trade. Producer: Frederick Wilson. Director: Phillip Leacock. Camera: Teddy Catford. Editor: Jocelyn Jackson. 10 minutes.

Glassmaking in all its phases, with special emphasis on the craftsmen. Includes along with technical applications

of glass, illustrations of the making of stained glass windows and decorative glassware.

X *Mediaeval Dutch Sculpture.* Production by Forum Films of Amsterdam, Holland, with the cooperation of the Dutch Museum. Producers: Bert Haanstra, Hans Sibbelee. Director: Johan Feltkamp. Sound: Wim Huender.

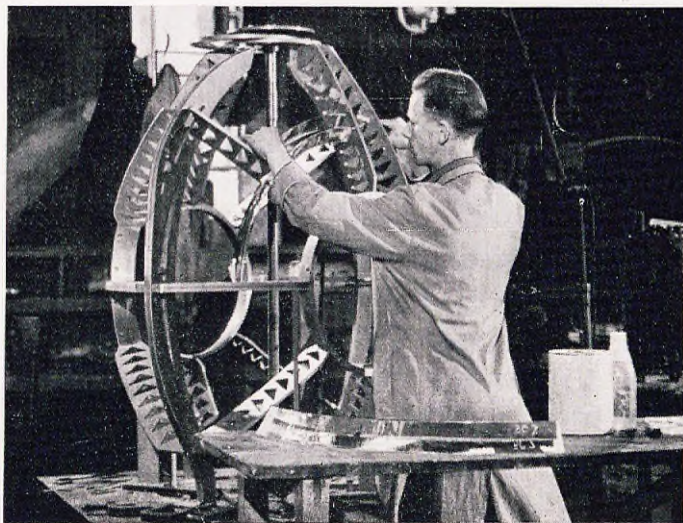
Made with the assistance of many private collectors, this film shows the important sculpture of the Netherlands during the Middle Ages.

X *Art in Australia.* Production by Cine Service, Melbourne. Camera: John Scott Simmonds. 16 minutes.

Shows many of the art treasures in the National Gallery, Melbourne. Concludes with the mounting and judging of the Dunlop Art Contest of 1951.

X *Henri Rousseau.* 16 minutes.

This recent French production studies the life of the painter, Henri Rousseau, 1844-1910, through the medium of his work.



The Glassmakers (Crown Film Unit for the U.K. Board of Trade)

AMONG THOSE WHO HELPED :

With Films :

United Kingdom Information Offices, Melbourne and Sydney.
American Consulate, Melbourne.
Canadian Trade Commission, Melbourne, and Canadian Film Office, Sydney.
French Consulate General, Sydney.
Royal Netherlands Embassy, Sydney.
High Commissioner for Pakistan, Melbourne and Sydney.
India Information Services, Sydney.
Royal Belgian Legation, Sydney.
Soviet Legation, Canberra.
Italian Consulate, Melbourne.
United Nations Information Centre, Sydney.
Czechoslovak Consulate General, Sydney.
Switzerland Consul General, Sydney.
Norway Consul General.
New Zealand Government Trade Commission, Sydney.
Swedish Consul General, Sydney.
State Film Centre, Melbourne.
New South Wales Film Council, Sydney.
Film Division, National Library, Canberra.
Australian National Antarctic Research Expedition.
News and Information Bureau, Department of the Interior.
Postmaster General's Department.
Department of the Army.
Department of Civil Aviation.
Department of Immigration.
Shell Company of Australia Ltd.
Commonwealth Oil Refineries Ltd.
Dunlop Rubber Australia Ltd.
Australian Religious Film Society.
State Electricity Commission of Victoria.
Cineservice Pty. Ltd., Melbourne.
Sixteen Millimetre, Australasia, Ltd.
Coronet Instructional Films, Sydney.
Australian Instructional Films.
Kinelab Pty. Ltd., Sydney.
Metro Goldwyn Mayer Pty. Ltd.
Universal Pictures Pty. Ltd.
Herschell's Films Pty. Ltd.
Melbourne Cine Supplies Pty. Ltd.
Kingcroft Productions Pty. Ltd.
British Empire Films Pty. Ltd.
Pat Hanna.
Natan Scheinwald.
British Film Institute.
Cinematheque Francaise.

With transport of films :
Qantas Empire Airways.
Trans Australia Airlines.

With the loan of premises :
Education Department of Victoria.
Olinda State School Committee.

With donations :

Australian Religious Film Society.
Brown & Dureau Ltd.
Commonwealth Jubilee Arts Sub-Committee.
Kingcroft Productions Pty. Ltd.
Melbourne Film Society.
P. J. P. Productions.
Queensland Film Society.
Shell Company of Australasia Pty. Ltd.
Sixteen Millimetre, Australasia, Ltd.

With accommodation :

Mr. R. J. Bearlin, Festival Treasurer and Accommodation Officer.
Mrs. M. I. McKay, of "Bella Vista."
Miss A. Hunter, of "The Georgian."
Mr. F. Marsh, of "Brae Lodge."
Major and Madame J. H. E. Chable, of "Nammoora."
Mrs. H. C. Brock, of "Rostrevor."
Mrs. A. J. Colbert, of "Clovelly."
Mr. C. Reid, of "Taralye."
Mr. W. G. Beament, of "Harewood."
Mr. R. Mitlan, of "Leisure Time."
Mrs. D. E. and Mr. K. L. Little, of "Quamby."
Mr. K. J. Gillies, Estate Agent.

With communications :

Department of the Army.
Postmaster General's Department.

With refreshments :

Mr. A. Davis, Mt. Dandenong Hotel.

With publicity :

Mr. Peter Morrison, of "Film Monthly".
Mr. W. Higginbotham, of "Film Guide".
Mr. John Handfield, of Metro Publicity Services.
The Film Critics of Australian Daily Newspapers.

With halls for screenings :

Olinda Church of England.
Olinda Hall Committee.
Sassafras Mechanics' Institute.
Olinda Masonic Lodge.

With printing and blockmaking :

Morris & Walker Pty. Ltd.
Robinson Process Engravers Pty. Ltd.
Dudley E. King Linotypers Pty. Ltd.

With the exhibition of "Stills" :

Kodak (A'asia.) Pty. Ltd.
Mr. John Heyer.
Miss Judy Gollan.
Miss Betty Lacey.
Mr. N. McD. Taylor.

With projection equipment and projectionists :

Herschell's Films Pty. Ltd.
Royal Australian Air Force.
Victorian Amateur Cine Society.
Gaumont Kalee Theatre Supplies.
State Electricity Commission of Victoria.

The Committee knows that the people and organizations listed on this page represent only a small fraction of those who have assisted the Festival. To those who inevitably have been omitted, the Committee offers its sincere apologies and heartfelt thanks — for everything.

