

photography, and she has a wonderful sense of co-ordination," Mr. Scott said. One cameraman noticed that the Queen was always careful to turn towards the cameras when she saw they were operating. The Duke of Edinburgh was noticed to be solicitous for the Queen's welfare, and at the rehearsal for the opening of Parliament he was heard to ask the Queen whether the lights were not too bright for her. She answered no.

Lighting problems on such Royal occasions as the visit to Waitomo Caves and the opening of Parliament presented one of the larger difficulties associated with filming the tour. At Waitomo the Film Unit had to freight in its own heavy generators. Half a mile of cable, one and a half inches thick, had to be laid into the Caves to provide bright lights at the entrance to the grotto, where one sequence was shot. This was a very difficult location, but good results were obtained. Similarly the task of lighting the Legislative Council Chamber in Parliament House was a problem, because of the need to make the lights as unobtrusive as possible, yet strong enough to record the beauty and dignity of the ceremony effectively on colour film. Some lights and cameras were placed in corridors outside the room and directed through grilles in the walls.

Other problems were those of transport, accommodation, and similar organisation details associated with the extensive location work. The director of the black and white coverage is James Harris, and to make the black and white shorts of the tour, which have been released to theatres within a few days of the events recorded, three teams of cameramen and directors have been leap-frogging along the route of the Royal journey. In addition two cameramen are officially attached to the Royal party, and travel in the entourage. They are H. H. Bridgman for colour work, and Frank Chilton, for black and white work, and mobile tape recorders, with sprocketed tapes for synchronisation with the film, are used to record natural sound on location. In cases where the Queen is speaking into a microphone, the NZBS has supplied the Film Unit with a separate line for making its own soundtrack. Natural sound and other effects are later fixed in on a multiple-head moviola during the editing process at the Unit laboratories.

The immense crowds which have gathered at every Royal occasion have made the work of those engaged in filming the tour more than usually complicated. Camera positions are allocated beforehand, but once the cameras are mounted and the crowd moves in

around them there is no chance of moving. This has meant camera duplication at many points in order to get the different angles which give variety and interest to the film record of the scene. The police have been most co-operative in helping cameramen on location, as have the Royal tour public relations officials, who have invariably approved the placing of lights and cameras.

The work of technicians, editors and laboratory assistants has been heavy, and in most cases the real work of processing and editing begins at night when the loaded cameras are rushed back to the Unit's headquarters at Miramar after the day's shooting. But in the words of Geoffrey Scott, the final products of this immense task (some have already been shown in theatres, and the full-length colour film will be released three or four weeks after the end of the New Zealand tour), are the result of magnificent team-work. "No one person makes a film. It is a product of the concentration of many ideas from many people, a result of the co-ordination and channelling of these ideas towards one goal—the completed film." Film-goers throughout the world will soon have the chance of judging for themselves the quality of this film record, made largely by New Zealanders, of the New Zealand Royal Tour.

A permanent record of the tour as it was broadcast by the NZBS will be made up from recordings of all broadcasts made, taken on tape at the station of origin. Auckland, for example, used 60 tapes—a full tape normally runs for half an hour—to cover Auckland, Northland and parts of the tour as far south as Rotorua; and Wellington used about 50 for the Wellington district and B'enheim. The tapes are being sent to Cyril Browne, who has been in charge of relay lines for the tour. Duplicate recordings of all important speeches are being held, Mr. Browne said.

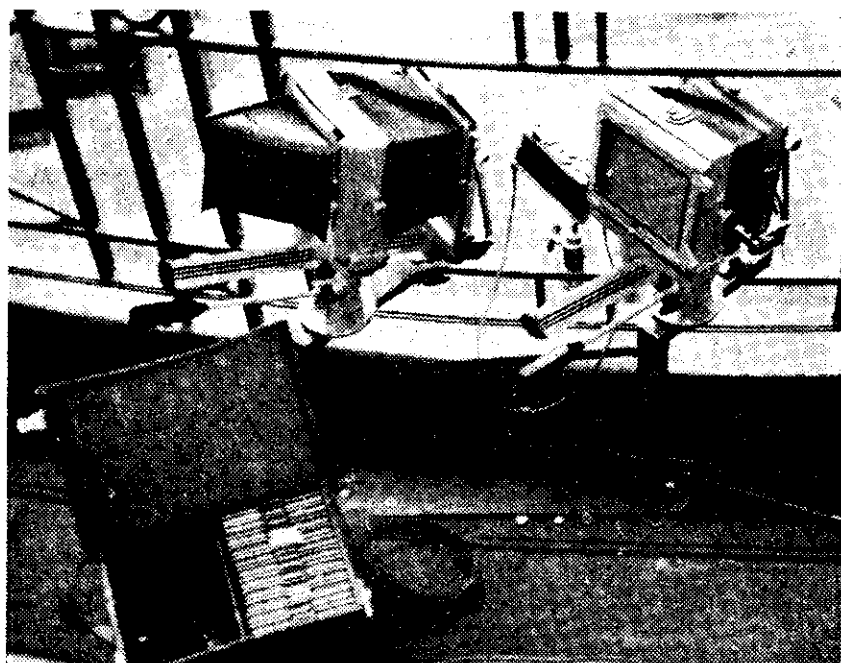
And the written record? This is being prepared for the Government by C. H. Williams, Press and Public Relations Officer on the Royal Tour staff, who has travelled with the Royal Party throughout the tour.



Enthusiastic amateurs often got in the way, but at the opening of Parliament no chances were taken. These are the cameras which took the pictures reproduced in our last issue.



The Queen is always perfectly composed and calm even when faced with batteries of cameras and banks of bright lights. These two photographs of the Queen and the Duke of Edinburgh are enlarged from National Film Unit newsreel negatives.



National Publicity Studios photograph