

Another reveals Moviolas and a plethora of sound equipment – whoofers and tweeters, amplifiers and pre-amplifiers and even some complete Western Electric Universal base projectors. Although these machines served only for a very short time as sound-on-disc reproducers, some are still in use today. When a cinema in Kingston, Surrey, closed in January of this year, the W.E. Universal bases were still capable of giving good service having been installed in 1932. Originally, the Universal base provided both sound reproduction from the optical track and a sound accompaniment for films from 16" gramophone discs. One unique feature of these was that they played from the inside out! The tone arm was lowered onto the innermost groove, and ten minutes or one reel later it finished at the outer circumference. Of course, keeping image and sound in synchronisation was always problematic especially with old copies of films with a few frames missing here and there as breaks occurred and were repaired. The system came in for Jolson's "The Jazz Singer" in 1927 and was more or less history by 1930, when the sound on film system had demonstrated its undoubted superiority. Technically nostalgic as I am I find it hard to make too many protests over the demise of these particular discs.

Our tour then moved on to the arc lamphouse area. As the stable door swung open a shaft of sun as penetrating and as truly white as an arclight itself revealed an incredible sight.

My first thought was of an elephants' graveyard, so magnificent and grand were the still forms before me.

Vulcans, Brenkert's, Gaumont Eclipses, Ashcrafts, Peerless Magnarcs, and my own favourite, that very Flying Scotsman or Queen Mary of the lighting world, a Hall and

Connolly. No tricky economy by parabolic mirror here – just a condenser lens and 150 amps passing through a positive carbon as fat as a broom stick! And smoke pouring up like a good sized bonfire. Here was sheer power with enough light to punch a twenty foot picture through a two thousand seat auditorium filled with good old pre clean air act smog!

After all this high emotion your Editor, slightly a tremble, was led out into the light, sat down quietly in the



workshop located in the white walled cottage, and given a glass of lager and pork pie. And very welcome too!

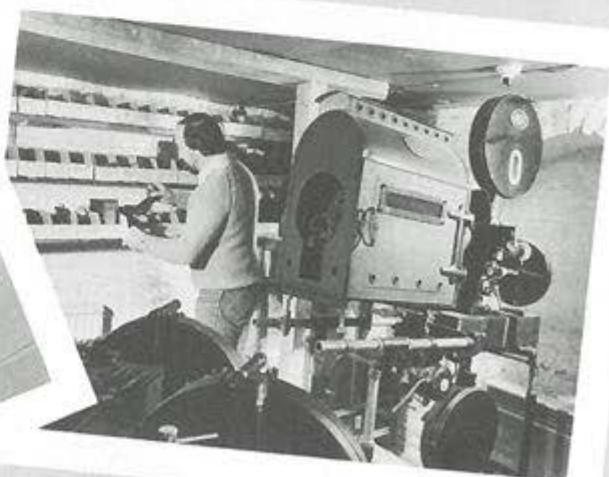
The modern Cinemeccanica projector with its Xenon lamps and its transistorised sound head is a miracle of clean trouble free modern design. One projectionist, with the aid of long playing towers, can run four different shows on them from the same projection suite, but are

*The proudest Badge in the Industry!*



*Late in 1981, the PPT was asked by the BFI to stage an exhibition of equipment to celebrate the 21st Anniversary of the London Film Festival. The display was set-up in a Portacabin at the rear of the National Film Theatre. The picture shows part of the exhibition including display panels which were also produced by the PPT.*

*Bill Stephenson, one time chairman of the PPT, sorts out a spare part from the systematic racks now being organised from the apparent chaos at Berkhamsted. One of the PPT's choice pieces is at picture right.*



*The projected picture trust depot at Berkhamstead offers members an opportunity to not only examine but carry out restoration work on old-time cinema equipment. Here, Fred Jones of Hereford takes his very first glance at a later model in the famous Gaumont-kalee range. The machine has been set up in "The Barn". Behind Fred is the old faithful Vulcan arc lamp fitted behind an earlier Kalee projector.*