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five cutting rooms form a fireproof unit, adjoining but separated from the sound departments. An entirely separate building contains the film vaults.

The laboratory building has been designed to permit of customers supervising the handling of their negatives, without being admitted into the actual laboratory. Negatives are handed through to the control room, where test strips are produced and handed back to the customer, who can check them on special viewing devices, the illumination of which matches that of the grading machines. The customer can thus specify the developing conditions he requires. Printer test strips are similarly checked by the customer.

The control room thus forms the focal point of the laboratory. On one side of it are the developing rooms, and on the other side the printer and optical rooms. Separate positive and negative joining rooms are provided, also a chemical laboratory. Film vaults again form a separate building.

It is not anticipated that more than six or ten prints will generally be needed, but the highest grade of work is essential; the whole of the laboratory is under the control of one supervisor in the control room.

A large proportion of the equipment of the studio is expected to be of British manufacture. W. Vinten, Ltd., have the order for cameras and microphone booms, and in the laboratory for contact printers, optical printer, complete developing plant with temperature control, and recirculation; also the control equipment. The choice of sound equipment is unfortunately still restricted, the war notwithstanding, by the international agreements, and it is probable that Klangfilm equipment will be installed.

(*Kinematograph Weekly.*)

M. PARAVICINI AND THE ENGLISH PRESS.

(From "*The Queen*," 3.1.40.)

It is all very well for Shakespeare to say that "Parting is such sweet sorrow," for though it certainly is sorrow it seldom is also sweet! The Swiss Minister and Madame Paravicini have found this out to the full, for now that the days are very near when they must leave London and go to reside in Switzerland they find parting very hard, for they have lived in London for well over twenty years, and all their three children were born and brought up here, and confirmed in the little Swiss church in Endell Street.

When I went to say good-bye I found the once so hospitable house in Bryanston Square completely denuded of everything save the furniture in a couple of bedrooms and a few pieces in a ground-floor room. The blank spaces on the walls, the carpetless floor, all gave a sense of loneliness which is indescribable. Now that Mr. Vincent Paravicini, the only son of this popular couple, is a naturalised Englishman, they find it doubly hard to go and leave him here, where he is on military duty.

It is difficult to think what diplomatic circles will be without the Oliveiras and Paravicinis, who have been such invaluable representatives of their respective countries, and between them have been the head and fount of social life in the Corps Diplomatique.

When the Paras (as they are affectionately known to their friends) go to Berne they will live in a charming house in the centre of the town, and, as it is next

to the British Legation, they will be able to have English intercourse close at hand. It has a garden and lies close to a wood, which is just across the "Place." To show their appreciation of the long years in which Monsieur Charles Paravicini has been Swiss Minister in London the Swiss colony, which is not, in fact, a very large one, has collected money to give him and his wife a motor-car.

LIVING CHESS.

Living chess has been played recently in the Zurich sports stadium between two Swiss chess champions. The chess-men, impersonated by dancers, moved to the accompaniment of martial music. The pawns wore the picturesque uniform of bear-skinned grenadiers; the knights appeared mounted on real ponies — two of them white and two black; the castles, 12ft. high, were pushed by four soldiers each; and the two kings, in magnificent ermine garb, complete with sceptre and crown, were preceded by heralds and trumpeters whenever they had to move. It was a grand spectacle, and at the same time, the chess fans agreed, an interesting game.

HELF FINNLAND.

Wir beugen uns über Karten
Und warten . . .
Seht die Gestalt des Landes!
Flatternden Gewandes
Die Göttin der Freiheit mit flehenden Armen
Winkt uns: "Erbarmen!"
Hin über Ozeane
Weht ihre Fahne:
"Gefahr droht euch allen!
Helft, Brüder, eh' sie gefallen
Als Opfer grimmigen Mordens,
Die tapferen Söhne des Nordens —
Helft Finnland!"

O Land der tausend Seen und Auen,
Der blauen Augen und blonden Haare,
Gottnaher Herzen und Altare.
Der kühnen Recken und sanften Frauen,
Uns innig vertraut durch Lied und Gedicht —
Wir leiden mit dir, doch zagen wir nicht!
Der Ruf ward vernommen
In aller Welt.
Ein mächtiges Rauschen und Blühen,
Millionen Seelen erglühen,
Euch Kämpfern der Freiheit gesellt:
"Wir kommen!"

Hört es, ihr Mütter, Kinder und Greise,
Elend irrend durch Sturm und Graus,
Hört die tröstliche Weise —
Bald kehrt ihr wieder nach Haus!
Ob der Feind auch pocht auf die Uebermacht
Mit Eisen und Stahl,
Eure Helden spotten der Zahl
Und zwingen die Schlacht.
Aus Himmelshöhen hört es wehn:
"Die Freiheit wird nicht untergehn!"
Ihr wackern Streiter haltet stand —
Helft Finnland!

(PAUL ILG, in "*Die Tat*.")