

FROM DICKS DESK

As I remember it -

After Houston Lab folded I went back to MGM Lab. I went to Alen Jackson's office. He said "Christy-Christy you quit once before". I said "Mr. Jackson, this is my home, I'm here for ever". He gave me a job on the bicycles delivering film all over the lot. My butt was dragging by the end of each day. I worked the 12 – 8 PM shift, in the mornings I delivered film for the labs in the Valley, Dee Stafford Lab, Hollywood Valley and Fotokem Lab. I charged each a delivery fee and did cleaning and setup for Dee. After about 4 weeks at MGM Mr. Jackson saw me and said to me "Christy are you going to stay this time?" I answered, "Yes sir, this is my home". I'll put you back in the cleaning room. Thank you sir, I was back home.

Len Rooner was my shift boss. Laurel Striffer was my foreman. This was my second time in the cleaning room; I knew my job and had experience. About 2 months later Len went on vacation and made me the shift boss. I had a meeting with all the others in the room and said to them, "You have more time here and I didn't ask for this job, I'd appreciate us all working together". Things went great thanks to Jim George and Norm Carpenter for their help. Jim went on to be head of the MGM Lab. Norm and Len became contact men at MGM, then Delux. To this day I've stayed friends with Len & Judy and went to their 50th anniversary party April 25th this year. Lot of friends and family were there as well as Lab People

My morning jobs grew so I decided to leave MGM again. There was to be a lay off so I asked to be on that list. I thought I may have to ask Mr. Jackson for another job someday. I had a lot of deliveries and plenty of work at Staffords, I learned how to cut negatives, A & B positive. My first job was very hard, I made a few mistakes but I grew from them. One day Dee came to me and said his son-in-law Richard was coming in and to teach him what I could. After a few months Richard was a fast learner, and I didn't have a job anymore. Never fired, laid off just no work. The Staffords, Dee and Mary, were very close to me for the rest of their lives and will always be a very special part of my life. Richard and Patty took over the lab and are still working New Horizons in Burbank.

Marty Rustam with Hollywood Valley Lab now owns The Talucan, a good news newspaper in Taluca Lake. He was also a big help getting me started.

Bob Collins of Group One Prod along with Keith Olsen, Pat Craford, George Folsey and Sterling Johnson, they were a great bunch to work with. I cut negatives for them for about 2 years. We did Laugh In, sports, commercials, specials and had lots of great times; we worked many all nighters. One time I had an early call at 6 A.M. I was on the sound stage with my 10 year old son Bryan. He hollered "Cut" threw his hands out and turned around. Bob Collins was standing there 6 feet tall and looking down at Bryan. It really put a scare in him. Last job in 1969 I did for them was with Tina Sinatra, shot by Group One and a German producer. I was called to go to Duseldorf, Germany to help cut the negatives. Group One got my passport in 4 hours, they have the know how. One showing of the picture at MGM and never heard of it again. They had a wrap party at Nancy Sinatra's home, Tina was a great hostess. We also did the Peggy Fleming specials and wrap party at George Folsey Sr. home; we had a very great time.

In 1967 I went to work for Arther Rosenbloom at Barkley TV. The show was called 'Everybody's Talking'; it lasted for about 8 months. Richard Bansback was supervising editor. He asked how much I wanted per hour. I was doing part time at \$5.00 so I said \$5.00. He OK'ed that. It was the best I've ever done. We worked at 1717 N. Highland, now the Kodak Theater. I started at 9 AM and many nights left at 9 PM. Don Shoemaker was one of the editors. He was always there. One week my check was almost \$500.00, WOW! Baldwin Baker was the camera man; he shot 6 to 10 400' rolls of B& W every day. One Friday he shot 4 rolls (40 min) on Jane Mansfield. She was killed that weekend. We couldn't use the film because of her death. All 40 minutes was out of focus. This had never happened any other time that year. We also did a lot of drags of race footage for Wide World of Sports.

To be continued, I hope.