



HARROW CINE & VIDEO SOCIETY

www.harrowcinevideo.org.uk

NEWS AND VIEWS

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FEBRUARY 2013

Alan Morgan, 1926-2012.



Obituary

Alan Morgan, 1926-2012.

Alan died on Dec 21st from a severe heart attack while in Central Middlesex Hospital.

He was born in Liverpool where his father worked on several local newspapers and in 1942, becoming Chief Sub-editor of the Daily Express, he moved the family to London.

Alan registered for National Service in April 1944, enlisted in the Royal Engineers, and left the Army as a Lieutenant in 1948, went to the School of Architecture at Regent St. Polytechnic, gaining a Diploma in 1949, becoming a member of the RIBA in 1951. He joined the Architect's department of Associated British Cinemas, owned by Warner Bros. in 1953 travelling the length and breadth of the country designing bowling alleys, theatre auditoriums and cinemas concentrating on high quality projection and acoustics.

In 1970 he became a Chartered Architect, and worked on the Wembley Conference Centre for EMI, and under Lord Delfont, re-designed the London Experience in Coventry St. which had seven, ten foot screens and a mixture of 43 cine and still projectors.

When the EMI Architect's Department closed in 1979, Alan started his own private practice, continuing in cinema design and domestic buildings.

Having bought his first video camera in 2000 he wanted to learn how to edit his family footage, and decided to join Harrow Cine & Video Society.

He used an Apple computer for all his architectural design work and bought an editing programme for his videos and very soon became thoroughly immersed in the complexities of Final Cut Pro.

He became involved with the running of the Society and took over the mantle

of Treasurer in 2001 and became Chairman as well in 2005.

With his professional background, he was passionate about perfect video picture and sound quality and together with Jim Gatt, our technical guru, they spent hours searching for the best possible projection equipment within the Society's financial capabilities.

Throughout the North Thames Region he was noted for his attempts to improve the presentation of videos, and campaigned for a standard layout of the beginning of amateur DVD disc production which he felt was crucial for a smooth professional public show.

Following the 2010 BIAFF weekend he wrote to F&V magazine about the problems the projectionist faced with miniDV, DVD, various aspect ratios, odd letterboxed formats and mixtures of standard and high definition, pointing out the necessity to create some more standardised system.

His presentations at HCVS public shows and NTR functions were always of the highest standard which he continually tried to improve as the years went on and his legacy will be for us to continue to strive for perfect projection.

He will be greatly missed, but remembered for his patience, his technical skills and the immense help and kindness he showed to everyone with whom he came into contact.

We extend our condolences to his widow Sheila (SAM) and her son Andrew.

Donations, if desired, in memory of Alan can be made payable to the "R.N.L.I. Salcombe Branch" and may be sent to Bradley & Jones, 7 Love Lane, Pinner, HA5 3EE

Ken Mills

Chairman's Shield Competition - Open Category

by Céline Terranova

On October 8th, the Chairman's Shield Competition stroke again with its Open Category. Six films were in competition in the Silver Category, while the Gold Category had only two entries. The hard task of giving feedbacks to participants was given to Aivar Kaulins, who once again made very interesting comments.

First film in the Silver Category, 'Cliveden House and Gardens' was brought to us by Jeff Jessop. It was a documentary about the history of these gardens as well as the hotel. It was found to have sharp and top notch pictures, however the subject was not the most interesting.

Second film of the category, 'John's 95th Birthday Lunch' by Maurice Twelvetreets showed us a lovely lunch in family, with anecdotes from the war. However, being the record of a private event, it meant not much to us as we didn't know "John". We would like to have known more about him. Also, the camera would have deserved a tripod. Altogether, the video was found a little bit disappointing.

The third film, 'Primosten' by Tommy Kovács, was a black and white movie on a record about a village. The music was very beautiful and the photography was steady. However we didn't really get why the film was in black and white: a little more information would have enhanced the film.

Fourth film of the evening, 'Fieldgate Street Great Synagogue' by Wallace Jacobs was a documentary presenting a volunteer at the synagogue. It was also the occasion to remind us that everybody is welcome to help too. The photography was good, with undoubtedly use of a tripod, and the music at the front was nice.

The fifth film was 'Rickmansworth Aquadrome', once again by Maurice

Twelvetreets who treated us with two films in one evening (that should motivate others). The film showed the lake and facilities around it, with even a local modelling club practising with their boats. The subject was found to be not so interesting. The camera needed to be on a tripod and maybe use more lively subjects (people operating the boats, nice angles on the canal).

Last film of the category was 'Sherlock Holmes Confidential' by Céline Terranova. It was a fake documentary about Sherlock Holmes returning to Baker Street and showed the Sherlock Holmes museum. It was found to be creative and different but too long and had nasty bangs on the soundtrack.

Next film was in the Gold Category: 'Cassiobury Park' by David Smith. It showed this park near Watford with a nature reserve and many activities, with focus on a race. The photography was very steady and it contained many good shots. It lacked some explanation about the race but it was interesting with lots of movements.

Last film of the evening was Alan Colegrave's 'The closest I came to the Olympics'. It showed the torch relay in Harrow with interviews of the Mayor and torch bearers. The photography was excellent, with varied shots, sizes and movement. And the commentary was very enjoyable.

After an unbearable suspense, we finally got the results: in the Silver Category, Tommy Kovács won the first place, followed by Céline Terranova and Wallace Jacobs. In the Gold Category, David Smith won the first place.

It was a very enjoyable meeting and certainly got me thinking about my next film for the club!

Pinner Plate Competition

by Jeff Jessup

This is a competition between Harrow Cine & Video Society and Potters Bar Film Makers which took place on the 15th October. It is an annual competition each side submitting a program of no more than 40 minutes duration..

HCVS were the hosts and showed their showreel first. Ludwig Levy started the proceedings with his film the "Blue Danube" this was six minutes of pleasure as we sailed down the river from Hungary to Rumania. Next was Céline's "I Love Camden". A pacey film cut to music about Camden, London.

Following on "Shrink Wrapped" by Ken Mills. A film showing the repainting of Northwood's Iron Bridge and the use of EnviroWrap in the cleaning process.

"Winter" by Judy Long was filmed at Bentley Priory Country Park when there was snow on the ground it was cut to the beat of the music of Vivaldi. Ian Browns film, "My Mysterious Island" took us to Iceland, a travelogue that would not be out of place as a Television program. There was great film work giving us geysers, volcanoes, lava flows and the ice fields, all very well filmed plus an excellent commentary by his daughter Marian. Harrow's last entry was by Tommy Kovacs showing us what was on the other side of the famous Mount Rushmore National Monument, a very funny one minute film. □

Potters Bar's first entry was a one minute film by Bob Chester about Vintage Cars although we saw mainly hubcaps.

Next was "Musket Pike and Drum" the first of three films by John Astin, showing the English Civil War Society, and the Roundhead Association re-enacting famous battles. An excellent production. They travel the country 4

showing the battles. "Eye Spy" by Christine Collins was a visit to the London Eye. The commentary was in rhyme and this made the film more enjoyable. "The Pink Phone" was a Ghost Story production by Team C. It was a good effort at a storyline film about a woman who drowned in a lake. The actors were all amateurs. "Swiss Rail Revisited", John Astin's second film was a visit to Switzerland in the winter. It was made more interesting with the injection of clips from an earlier visit in the summer. As the title implies it was mainly about the Railways. If you like trains, tunnels, and talk about narrow and standard gauge rail lines plus Tyrolean music this was the film for you. "Memories" a one minute film again by John Astin was a comedy about older people getting forgetful. It was well filmed and well acted by members of Potters Bar Film Makers. □

John Luton a well respected member of the film industry, was appointed Independent Judge for the evening. He gave special praise for Céline's film, he stated great film making, quick shots good choice of music. Ken's Shrink Wrapped he said was well researched, and felt the commentary and voice over were marvellous without the aid of Auto Cue. Ian's film was a good pictorial composition with a well written script. Musket Pike and Drum he said was a formidable production with powerful use of music. He commented in the end the only way he could decide on a winner between the two excellent presentations was the fact that Harrow had six different film makers against Potters Bar's four, so H.C.V.S won the 43rd Pinner Plate Competition. Great Evening, Great Judge, Great Result!

Writing a Script

by Céline Terranova



Even though I am an experienced writer, I converted very recently to screen writing and I know that it can be a very difficult exercise. Many filmmakers dash this step off but I think that it is essential to

have a good script in order to produce a good film.

The main reason why you need to write a good quality script is that when you film a drama, you are most of the time not alone with your camera. Nobody can read your mind so you need to make things clear for the other members of your team. You have actors who need to know their lines and their movements. Your crew (sound, camera, continuity, assistants) needs to know what will happen to work with efficiency. The art department, who sometimes has a huge amount of work to do in a short time, needs to have a written reference. And finally, a script helps you time your film and thereby scheduling the shoot. So a script simply makes things easier for everyone!

But when you have never written a script before, you might wonder; where do I start? Well I have my own way to start any story: I start by imagining the main character. And I start to describe him or her: age, gender, job, marital status, physical look, qualities, flaws... From that, usually, a story begins to take shape quite naturally. The more your character will be defined, the more your story will appear to you.

Now that you have a character and an idea, let's talk about the structure of your story. Any story, whether it's in a book, a TV-series or a film, will have a skeleton: A structure with known elements. The most classical structure, that exists in many stories, follows those steps:

Exposition, inciting incident, rising action, climax and resolution.

The exposition provides some background information to the audience about the plot, characters' histories, setting, and theme. In a feature film, the exposition can be quite long but in a short film, the exposition should not be too long: show the character, it's environment, that's about it. Then arrives the inciting incident: an action or situation that causes conflict for the hero in the story. And the whole film will be about the hero trying to resolve this conflict by taking action: this is the rising action, or in other words all the challenges faced by the hero. They begin by being fairly easy to overcome, but as the story progresses, those challenges escalate and become more dramatic and more difficult. This part constitutes the "body" of the story. Then comes the climax: the point of highest tension in the film. It's the turning point in a narrative, when the outcome of the story is revealed. And finally the resolution is when the last questions are solved.

Of course, you don't have to follow necessarily this structure: it is more a guideline to help you shaping your story in your head before actually writing it. And now comes the time where you want to start writing everything you have imagined.

The format of a script is very particular. A script is divided into scenes: basically every time you change place or time, you have a new scene. Each scene starts with a scene header that gives the location and the time of the day. Then, the action is described until a character starts speaking: it is a dialog. There is a convention about dialogs saying that the name of the character speaking has to be centred, in capitals, and the dialog is just below the name, centred too.

So you might wonder: how do I format my text like that? Well you can write with

any generic word processor (the most famous being Microsoft Word) but you will find very annoying to have to centre manually some things, put others in capital, put numbers in scenes,... It is much easier if those things are done automatically! That's why I advise you to use a software dedicated to script writing: Celtx. You can download it (for free!) on www.celtx.com. This software is very easy to use and will help you shaping your script like a professional.

Now, let's talk about what is inside your script. Indeed, you don't write a script like you write a novel or a letter. First, a script should contain a balance between dialogs and descriptions. I have seen many short film scripts that only contained dialogs: it is not only unappealing to a reader but also it also lacks very important information (movements, props, moods,...) that everybody working on the film will need.

For descriptions and actions, the rule is simple: you write what you see on screen! That means that you don't write feeling, inner thoughts, things that characters don't do. This can be very counter-intuitive for novel writers like myself. Write always in present tense, even if you are doing a flashback: in a film, everything happens in front of you, hence the present. Also, don't go into too much detail in your description: only write what is necessary and don't forget to specify the action: rather than using words such as "looks", "enters", "walks" use a much more specific word. Instead of "looks" try "stares intensely" or

"glances". This will make your script much more attractive and personal.

For the dialogues, there are a few things that you should know too. Don't try to write dialogues the way people actually talk: fillers ("hey", "hum") are boring for the audience. The opposite is true too: avoid writing dialogues that no one would ever say. Try reading it out loud: you'll see immediately if it works or not. If you use a dialog to give factual information, do it in a subtle way. And if it's obvious, you don't have to spell it out. My personal rule is: let the image speak! Most of the time, it is much more powerful to not say anything!

Now that you master the structure, format and words in a script, there is a last thing I would like to talk about: what makes a story interesting? Why some films are praised while others go unnoticed? Because of their themes! Love, family, trust, justice, peace,... A theme is crucial for your script: if you understand what your characters' motivations are, you will know how they will act. So you really should wonder: why do I write this story? Why does this character acts like this? What does the resolution mean? What message do I want to give to my audience? This will help you go deeper in your story and make it more interesting.

There it is, now you are ready to write your own script! I hope that my little help will make you want to try. Bear in mind that even the most experienced screen-writer goes through many drafts before obtaining the perfect script. So if at first you don't succeed, try, try, try again!

AN EVENING ON EFFECTS FILTERS

Dave Smith

On 12th November we were treated to an informative demonstration on the use of Effects Filters by Norman Rogers. Norman uses EDIUS 6 to do all his editing. Manipulating still photos with zooms and spins made them come alive and I for one was quite impressed. The colour correction filters that were applied to the still shots certainly made them more appealing to the eye, well worth the time spent correcting the limitations of your

camera when you were shooting. Norman then went on to demonstrate Mercalli 2, a plug-in image stabiliser that he uses all the time as even though our cameras have stabilisers built in, they can't always iron out the shaky shots we all have. The down side to the above programme is you need a powerful computer. Norman gave club members an open invitation to his home where he would show more in depth features to his

system. I can strongly recommend going down this path as apart from picking up some great tips on editing, the tea and home made cakes that Doreen Rogers gives her guests are superb.

After tea and biscuits served by Lilian Barrett and Sheila Cott we went on to see six short films by club members made from thirty minutes of random clips supplied by Ken Mills. This turned out to be very creative regarding story lines that

turned out to be clever and funny. Those who took part in the programme were Judy Long, Wallace Jacobs, Tommy Kovacs, Jeff Jessop, Dave Smith and Ken Mills. I'm sorry to report that Judy Long's voice over on her entry was spoilt by the Club sound equipment and this matter needs looking into. We had a show of hands on running this exercise again and all members were in favour of this proposal, so roll on next year and I hope more members will take part.

Chairman's Shield Competition for Nature and Story Videos- 19th November

by Tommy Kovacs

Well, it has not happened for 18 years but this time we had very few entries for this year's competition. Perhaps it is understandable that making story videos need a lot of preparation. It needs a good script, actors and production staff that may not be readily available but nature videos? Nature is all around us and requires one camera and one person to make it. The rest is supplied in abundance, just look around.

For the Nature videos in the Silver Category we had two entries and only one for the Story section. The Gold Category received a single entry for the Nature section.

The first video shown was Jeff **Jessop's London Wetland Centre at Barnes**. A creative and enjoyable introduction to a nature reserve right under the flight path to Heathrow Airport. It is remarkable how quickly animals learn to ignore noises that represent no danger to their existence. The commentary was clear and contained just the right amount of information. It was a nice day for a day trip and it was well reproduced in the clear colours of the video. Continuity was maintained by using cutaways.

Ken Mills in his commentary called for more attention of the slight imbalance between voice-over and background music. Care must be taken not to stop music suddenly but it should be gradually decreased to reach the volume required just before the voice comes in.

In the Gold Category Ludwig Levy presented a video:-**My Garden through the Seasons**. The opening shots depict Ludwig's garden in the winter and cycles through the four seasons. Nature is all around us, it doesn't take much effort to find it! Nevertheless, this video says everything without commentary. The beautiful violin music helps the story to unfold. The variety of flowers and colours is astonishing. It is a well made video presentation in the excellent tradition of Ludwig's video making.

Ken however, questioned the static nature of several sections in the video. In his opinion autumn would have needed some more content.

Dave Smith presented a lovely and exciting video, **Let's Go for a Paddle**. Dave picked on the exhilarating white water rafting events open to the public at the Lee Valley Olympic Centre. It is peculiarly interesting that people are prepared to pay good money to put themselves in harm's way to prove that they are tough. The combination of video shots and supporting music was an excellent match. The photography was spotless and maintained interest all through the video.

Ken Mills' comments were all very positive, pointing out that the excitement of action was heightened by the clever selection of music and the proper use of cutaways. The ending was somewhat alarming when they pulled out a 65 year old woman from the water; half drowned

and bruised as a result of falling out of the rubber boat.

The only entry to the Story Section came from Céline Terranova. Her video of **Actors Acting** presented ten characters acting as if getting ready for their role in a play. Characters such as the Wife, Husband, The Butler and others were nicely drawn with underlying classical music. The choice of black and white photography made the video quite dramatic. In the world of films there are some Chaplin cameos that are so iconic that borrowing the idea entails inevitable criticism. Otherwise all encouragement to Céline to do what we failed to do this year. Ken Mills found the story interesting in its concept. Acting on the other hand appeared in some sections a little over-acted while in others a tad wooden. The black and white photography gave extra interest to the story.

The winners of the competition were Jeff Jessop for Wetland and Dave Smith for his White Water Rafting.

We had plenty of time left at the conclusion of the competition to project an additional video from the Epsom Cine and Video Society's Showreel. Diggie Mottram's production of **The Town The Sea Forgot** was interesting in its concept to show what has been happening to many seaside towns in the last 100 or so years. This small Sussex town Rye was once a bustling harbour but now the sea has receded by a couple miles leaving the town high and dry. The video was a charming presentation of a small town, well made and interesting.

Time also allowed viewing of Geoff Foord's HD video that he shot recently during his visit to South America. This showing was an experiment outside any competition to check how our projection equipment can handle the type of HD video output from Geoff's camera and edit suite. We had however our bit of technical problem that was sorted after a small delay.

All in all, another nice evening, no complaints.

AN EVENING WITH ALAN COLEGRAVE

By Judy Long

There you are, sitting in front of your computer editing the best thing since The Godfather Part I, when... 'Oh No! ... Why didn't I shoot that from a lower angle? Why didn't I take more shots to use as cutaways? Why is it so hard to make this footage interesting?'

The simple answer is that you didn't plan ahead. On 3rd December, we were treated to a thought-provoking talk and discussion from Alan Colegrave, concentrating particularly on drama films. He introduced us to Canelle Hoppé who has appeared in some of his films, and showed us her showreel. He made us see the importance of thinking of the end result before starting to shoot, and he illustrated his points with examples from his own work, especially his latest film 'Another Day', and that of others.

Alan discussed the dozens of points that need to be taken into consideration when

planning the shooting of a film in order to keep your audience interested, including

- gradually introducing information about the characters - he illustrated this with short extracts from his film - and deciding how much you want your audience to know.

- the style and timing of titles and credits - the spinning coin at the end of his film was particularly good at maintaining interest through the credits.

- using differential focus to bring the audience's attention to a particular part of a shot - he explained his use of the large sensor size in a still camera to achieve this effect, and this was used very effectively in a later film he showed us from Vimeo about the bridge at Mostar.

- setting moods with lighting - he showed us how he used a vignette tool in his editing suite to create the subdued spotlight effect in his bed scene, when lighting was difficult on set.

- will you be able to get rid of unwanted ambient sound, or would it be better to dub, or sync the dialogue?
- can you make a longer shot more interesting by using cutaways, or reaction shots?
- shooting extra footage that you might use later to disguise continuity or other problems?
- using shorter cuts in editing to sustain interest
- how to add extra excitement with sound and speed effects in a car sequence - especially when you don't want to risk your own car in an action sequence!
- camera angles - illustrated using a sequence with one actor sitting on the floor and the other standing.

Whether the directing and editing are done by two people or by one, the jobs are closely linked and the director must always think of the editing before and during the shooting. He must be aware of

the possibilities and the limitations of post-production and must provide the editor with the material to enable him to polish the finished product.

Later he showed his Triangle Competition winner 'Now Fancy That', a film featuring a fast-moving commentary giving facts and figures linking and leading from one subject to another - a very effective movie with obvious applications to the summer Clip Joint exercise.

He also showed his film 'Career Move', an amusing short enjoying its own success on Vimeo.

The audience was very interested in his presentation and gave some helpful and interesting feedback. The whole evening was most enjoyable and informative.

Perhaps that next movie will be the greatest since 'The Godfather' thanks to Alan's professional insights!

Videos from Staines Video Society

by Alan Colegrave FACI

On November 26th our club was entertained by a collection of videos from the Staines. Overall the programme was one of the best I have seen for some time. There was a good variation of subjects which is often missing on other club's presentations.

The programme started with **Impressions of Mercedes-Benz World** made by **Geoff Rippingale**. Certainly this was a good film to start the programme and wake up the audience. A great montage of shots from an open day at Mercedes cut to music. Generally, it worked very well. Several members wondered if it were the best choice of music. Maybe another track with more defined cutting points may have produced an even better video. Whatever, it was a very watchable movie.

Next was a drama from the **Shepperton Studio Group** called **A Change of Direction** running 6 minutes. Satnavs have been the subject of many short movies and was this going to be just a variation of one of those hackneyed themes? It definitely was not - the script was original and the ending worked well.

The opening was OK but the club thought that the camera needed to move more. Maybe some over the shoulder and close ups would have given more impact. We did not even see the guy's face until a lot later into the production. The acting was OK but we felt with some intercutting the line delivery would have been stronger.

The third presentation was **Sense of Freedom** by **Margaret Stedman**. The description was cycling in Bushey Park with a difference and it certainly was. None of the audience had ever heard this charity which gives disabled people a chance to ride bicycles. The club thought that the film worked well but possibly was a little repetitive. It was also suggested that it was not necessary to introduce interviews with the line "I asked xx". Just cutting straight to the interviews would have worked better. There was a fair amount of background noise on the interviews. We wonder if a separate microphone had been used. Whatever, it was still a very good film.

The next film was **The Battersea Dalmatians at Shepperton Raft Race** by **Tim Stannard**. Filming an actuality event is never that easy as you do not know what

is going to happen. This production worked very well. The participants were particularly talking to camera and gave a real "live" effect. The only down point the club thought was the white balance on certain scenes. They seemed somewhat yellow. However this was a small point and did not interfere with the enjoyment of the production.

The fifth film was **Crystal Springs** by **Jeremy Holder**. A really nice family film in an exotic location. It brought back memories to several club members. At 11 minutes, some of the club thought it maybe a little long to show to a general public. However the photography and editing was of a high standard making this a very watchable film.

Pump, Pump and Away, a club film was next to show. Wacky sports always go down well and this was no exception. There was plenty of action with several good interviews. The club wondered if a little more technical information might have made the film even better.

Next was the very different paced **Richmond Road** by **Barrie Wright and Tim Stannard**. It was a different pace but still actuality. 2-shot interviews rarely work and often run into the problem of the interviewer not reacting to what was being said. This was not the case here. However a second one from behind, the club thought was somewhat long. Again this was a good film.

Fasnacht by **Graham Large** was eighth on list to be shown. To see the Swiss going slightly mad was to say the least, interesting. Generally the club thought the film worked well but found the interviews a little difficult to understand. Although this was a difficult film to make, it worked well. **Abseil** by **Tim Stannard** was our last film of the evening. A great 1 minute film, full of action all crammed into 1 minute.

All in all the presentation was well received and the club looks forward to viewing those production we did not have a chance to show.

OUR WAY FORWARD

by Aivar Kaulins

Due to the recent tragic loss of our hard-working treasurer Alan Morgan, his various multiple functions have now been reallocated amongst other committee members.

Most importantly, Nick Gale has agreed to become our Treasurer, with all the other responsibilities that this entails, and being a retired professional accountant, is ideally suited for that appointment.

The new competition organiser will be Aivar Kaulins, in charge of not only our internal club competitions, but also of Harrow's entries in both inter-club competitions and the IAC North Thames Region Triangle.

As a local club, we are affiliated to PADCA - The Pinner and District Community Association - thus gaining valuable local publicity as well as reduced hire costs for the Pinner Village Hall, the venue of our twice yearly public shows. Alan Colegrave

will now become our representative on that association.

In years gone by, Alan Morgan was also responsible for the design of various printed matter, such as posters and flyers advertising our public screenings, also tickets to various functions. Tickets will now become the responsibility of Wallace Jacobs while Maurice Twelvetreves assisted where necessary by Ken Gale will produce the annual Membership/ Programme cards. Posters and flyers will be dealt with by Ken Gale. Printing of most of these items will be undertaken by Peter Barnes son, Martin as he has done over many years.

Wallace Jacobs will now be in charge of arrangements for our annual summer lunch.

As can be seen, Alan Morgan was indeed a very busy person on behalf of our Society, and will be greatly missed by us all. We give thanks for his contribution

Christmas Celebrations 2012

by Maurice Twelvetreets



Wallace Jacobs introducing the 'Ruislip Belles and Beaux'



The Ladies playing the bells



A Study in Concentration



Wallace has a go on the hand bells!

The Christmas celebrations at the end of 2012 were held on the 10th December in the Canons Room and attracted a good attendance of members, friends and partners. The evening started with a musical show by the 'Ruislip Belles & Beaux', a group of lady hand bell ringers who started with a selection of well known tunes and moved on to playing Christmas Carols. The performance was very well received and they finished up by inviting a member of the audience to have a go on the bells. Wallace Jacobs duly volunteered and although a

complete novice, after a few minutes practice, gave a very creditable performance.

There was also a wall quiz pinned up around the room to test your general knowledge organised by Alan Colegrave.

Following the musical entertainment there were seasonal refreshments and wine provided by Tommy Kovacs and his wife Lylian together with help from Peter Barnes.

This brought to an end a pleasant and very enjoyable evening with thanks to all those involved in its organisation.

Lilian Barrett

Lilian unfortunately had an accident in the Canons Room at our meeting at the Arts Centre on the 7th January when she apparently tripped over the leg of a chair when unlocking the Club store cupboards.

She was eventually attended by an ambulance emergency crew who made her as comfortable as possible and took her to Northwick Park Hospital A & E Department for treatment. It was then found that she had fractured the neck of her left femur and also her arm near the shoulder. After our meeting, Peter Barnes went to the Hospital and stayed with her until one in the morning and it was some 18 hours before a bed could be found in a ward in the Hospital.

There was considerable delay in carrying out the necessary operation to pin the hip joint due to a shortage of 3 surgeons and it was not until the end of the week that the necessary surgery could be carried out. Peter Barnes and others in the Club have done great work visiting her and dealing with her affairs. Her car had to be taken back to her home, the house cleared of food which might deteriorate and many other domestic matters dealt with. A lot of this work was done by Jim Gatt, Ken Mills and Anne.

After initial worries, at the time of writing she seems to be slowly progressing and has taken a few steps around her room.

PROGRAMME REMINDER

**Meetings of the Society are held in the Canons Room at
the Harrow Arts Centre**

FEBRUARY 2013

- 4th 'Creating my Documentary' by Ken Mills & 'Correcting mistakes' by Tommy Kovacs.
- 11th Postponed Chairman's Shield Competition - Holiday/Family.
- 18th Chairman's Shield Competition - Documentary.
- 25th Triangle Trophy Competition - 1st Round (to be confirmed).

MARCH 2013

- 4th Chairman's Evening.

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