



Harrow Film Makers News & Views

Autumn-Winter 2015

Editor's Message

Welcome to the Autumn-Winter Edition of News & Views. Sadly, as reported below, our President and founder Member, Ken Mills, died on December 7th after a short illness. I only knew him for three years but I know other members had known him for fifty or more years. He will be sorely missed by all of us who benefitted from his friendly and expert advice. He had many interests besides filmmaking and I had the pleasure of growing sweet peas from seeds that he gave to me last year. Many thanks to all who have contributed to this issue.

If you have any comments/material for the next edition please email me at: Harrofilmakers@Outlook.com



Richard Lawrence

Ken Mills OBE, LACI — HFM President

by Judy Long

It is with great sadness that we have to report the death of our President, Ken Mills, OBE, LACI.



Ken was one of the earliest members of the club in the 1950s, and remained a staunch and enthusiastic film maker all his life, picking up many trophies, stars and awards along the way.

Always keen to embrace the latest technology, and with an unquenchable thirst for knowledge, he was unstinting with his time and practical advice for newer members of the club.

A man with a great sense of fun and full of life - he tried abseiling for the first time to celebrate his 87th birthday just 18 months ago!

He was the backbone of the club for over 60 years, somehow seeming to find endless time and energy to fulfil many functions, and to provide encouragement and support to others, always with a welcoming and cheery smile.



Ken filming from his father's taxi

He will be sorely missed not only in our club, but also by the North Thames Region, where he served for many years on the committee, only retiring last year from the post of Competitions Officer, and by everyone who came into contact with him in every sphere of his life.

We are thankful that he was part of our lives, and our thoughts go out to Anne and all his family.

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Diary Note

The next competition evening for Holiday/Family films is 18th January 2016. Get polishing up your films for this popular event now.

HFM On-line

Check for the latest News on our Web site:

www.HarrowFilmMakers.org.uk

Also on our Facebook page:

<http://www.facebook.com/HarrowCineVideoSociety>



Howard was born in 1952 and for film-making credits he calls himself Howard-Smith. He has been making films from 1970 onwards. He tries to copy his idol Alfred Hitchcock. He makes two or three films a year.

As well as directing he has a hand in all things from editing to scriptwriting. He also does the photography, sound recording, and sometimes the original music score.

He has had films in the 10 Best Films competition for many years but to his regret never won.

He was awarded AACI, and this year one of his films gained a 5 star accolade in the 2015 BIAFF Competition.

He showed us five of his films:

1 - Dark Horse

A woman known as 'Tricky Vicky' has taken on a new identity, 'Sadie', after serving fourteen years in prison for murdering her fiancé. She flirts with her unhappily married colleague Phil who is clearly sexually attracted to her. He ignores a tip-off by an off-duty police officer about her violent past. This suspense thriller achieved success at BIAFF 2015 (The British International Amateur Film Festival). It was given a 5-star award and also the EMI Production Music Award.

Please note that this film is suitable for mature audiences as it contains strong language, violence and a sex scene. Copying his idol he makes a brief 'Hitchcock' appearance as a bartender saying, "You're welcome." Blink and you'll miss it.

2 - Where the Guilt Lies

This mystery thriller involves infidelity, blackmail and murder. Derek, a seemingly happily married man, is blackmailed over an alleged extra-marital fling in a hotel. He claims he's never been to the hotel in question... so why does he arrange to meet the blackmailer, agreeing to pay the £50,000 demanded?

There's plenty of suspense in the telling of the tale, leading to more than one unexpected twist.

3 - Deleted

Deleted is an intense, suspenseful and thought-provoking drama. In March 2015 it won three awards in a film competition run by CEMRIAC (Central and East Midlands Region of the IAC - The Film and Video Institute) for Best Film, Best Editing and Best Sound. There are many twists in the story, with a tragic ending for our heroine.



Howard-Smith (ex Dark Horse)

4 - Facebook

This suspense thriller which starts light-heartedly with a speed-dating session progresses into darker territory. Jan is a very attractive young woman who has trained herself to read people's thoughts from facial expressions and body language. She chooses to date Tony at his own home, a decision which she subsequently has cause to regret. She wishes she'd listened to the warnings of her friend Vera. This film was awarded 4 stars at BIAFF 2014.

5 - Too Bad

Two teenage boys, Daniel and Jason, go on a crime spree. Daniel gets caught and decides to end his association with Jason and go straight. He takes on a part-time job gardening for an old man, Mr Mundon. Unfortunately, Jason turns up again in Daniel's life...again as we have got used to.... a disastrous consequence. Howard makes a brief 'Hitchcock' appearance as the shopkeeper.

Thank you Howard, we look forward to your next visit to us.

The Open section of the Chairman's Shield Competition was held on 5th October 2015.

There were 4 entries in the Silver section.

1. Tommy's Night by Jeff Jessop.

This was an entertaining documentary about a club evening when Tommy Kovacs taught us all about green screen techniques. It was good to see us all learning together.



Beverly & Sheila acting in 'The ring'

2. Riviera Cruise 2015 by Wallace Jacobs.

We saw Israel, Italy and Greece with Wallace on a very big ship, with lots of restaurants, relaxation and entertainment. There was good camera work and interesting shots of people.

3. Horizons Boat Trip 2015 by Geoff Foord.

Geoff took us on a canal trip, the boat, locks with stubborn keys and a little fear. There were good people shots and lots of movement.

4. Where is a Filmmakers Paradise? by Beverly Peter.

A film about a visit to the Mole Antonelliana in Turin, a cinema museum. You learn the about the history of film from its beginnings and demonstrations of many film techniques. It has great views from the top. There were steady shots, good sound and the film content was interesting.



Interior of the Mole Antonelliana

The Results Were:

1st: 'Where is a Filmmakers Paradise?' by Beverly Peter

2nd: 'Tommy's Night' by Jeff Jessop

3rd: 'Horizons Boat trip' by Geoff Foord

There being only one entry in the Gold section the winner was:

Jail and Bail for £1000 by Richard Lawrence.

A spoof film about some very respectable citizens of Harrow and Pinner being locked up in Pinner Police Station, and kept there until a bail of £1000 each was paid in to release them. This exercise raised over £14,000 for St. Luke's Hospice.



The jailed prisoners are released

Following the screenings of all the entries our Chairman, Tommy Kovacs, provided an insightful critique of the films.



Tommy responds to a member's question

Richard introduced his talk by saying that in February 2015, the manager of Headstone Manor Museum site, Jo Saunders, contacted Harrow Filmmakers to ask us whether we would be interested in documenting the upcoming restoration of the 15th century Great Tithe Barn.

Richard and Dave Smith had an initial exploratory meeting with Jo to find out more about the project. Jo said that the Great Tithe Barn was to be turned into a revenue-earning events venue. Since this is a National Heritage site they would like a film covering the works to the Great Barn, paying particular attention to any historical artefacts that may be discovered along the way.

Following the initial meeting, Dave asked Richard if he would lead the project for HFM. Having agreed to this he set about trying to persuade other club members to form a team to make this documentary.

A team was duly formed which comprised Richard Lawrence, Geoff Foord, Brian Heard, Judy Long, and Dave Smith. Filming started in February 2015 and continued right through till October 2015. In all, some 35 separate filming sessions were undertaken.



Chief Cameraman & Director

Not only were the building works filmed but many interviews were also undertaken. This included interviews with Jo Saunders, the contractor's site manager, the architect, and the archaeologists. As this was not a straightforward building

project, interviews were also filmed with a number of the building specialists employed to carry out the works.

The work was quite technically challenging at times but we have managed to capture some good quality film. Richard decided early on that we would carry out the interviews using a wireless lapel microphone, as it did not seem practical to try and attempt this with a normal boom microphone. Thanks are owed to Jim Gatt for the loan of his Sennheiser wireless microphone equipment and to Geoff

Foord for his portable digital audio recorder.



The Team all kitted out



Brian with the clapperboard

The team roles were nominally Richard as director, Brian as assistant director, Judy as production manager, Geoff as main cameraman and Dave as sound recordist. However, due to individuals' personal commitments, on occasions it was a case of all hands to the pump. So we found ourselves mucking in to ensure that we did not miss any vital stages of the building works. At times we became very short-handed and Jenny was press-ganged to make up the shortfall!

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A total of four different cameras were used, Geoff's Panasonic HCX 920, Brian's Panasonic X900, Judy's Sony HDR-CX700, and Richard's Sony DSC HXC 50. As all cameras were able to record to SD memory cards in the same AVC HD format, compatibility was not an issue.

We were very fortunate to have access to a drone, and an early-morning filming session enabled us to capture some great aerial footage of the main site and the biomass boiler installation.

Richard illustrated his talk with a number of processed 'clips'. These included an interview with Jo Saunders having won the Heritage lottery bid, and the aerial drone footage.

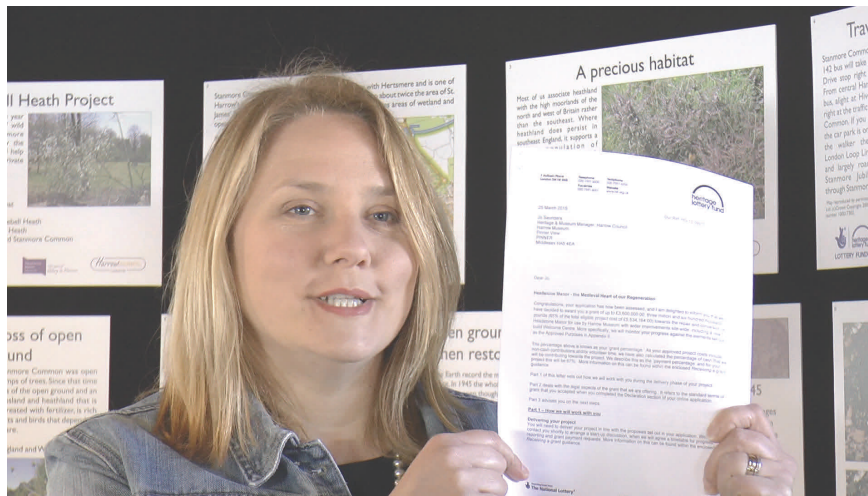
Filming concluded in October when the whole team were invited to attend a trial "wedding reception" in the Barn.

It remains now to create a narrated documentary film with all the footage that we have obtained. This task has fallen to Richard, as director, but he's looking for substantial assistance from the other team members.

Phase 2 of the project is the building of a new Visitor Centre and Café, a refit of the Manor House, refitting of the Granary, and full restoration of the small Barn.

This part of the project will be funded by a Heritage lottery grant, and it is expected that works will start in April 2016.

Richard said that a new team leader/director will be required for phase 2. If you fancy rising to the challenge please contact him for further information, etc.



Jo with Heritage Lottery fund acceptance paperwork



Aerial shot of the Great Barn from the Drone



The Drone



The Barn dressed for a Wedding

On the 15th of October 2015 some eight members journeyed to the Wylyotts Centre, Potters Bar, to do battle with Potters Bar Film Makers in an attempt to keep hold of the Pinner Plate which we won last year.



The Audience awaiting the Show

Despite the varied and entertaining programme, put together by our competitions secretary Jeff Jessop, we failed to retain the plate this year.

Following the critiques of our programme by the judge, Eric Jukes, it was pointed out, by the Potters Bar Chairman, that the competition was for the most entertaining programme rather than the most technically competent films.

At the interval we all adjourned to the foyer of the Wylyotts Centre for coffees, teas, and ice creams gratefully provided by PBM.

After the programme from Potters Bar Film Makers was shown, the judge proclaimed that the winning club, in his opinion, was Potters Bar Film Makers.

Following the judge's decision Tommy Kovacs came forward to present the Pinner Plate to Potters Bar Film Makers. Tommy said he was reluctant to return the plate but that Harrow Film Makers would be regrouping and would be returning with an even more aggressive challenge in 2016.



Pinner Plate Movie Competition 2015

Hosted By Potters Bar FilmMakers
at the Wylyotts Centre, Potters Bar. Thursday 15th. October. at 7-45pm.

Between Harrow Film Makers & Potters Bar FilmMakers

Our Judge for this evening is: -Eric Jukes.

Each Club presents a programme of videos up to a maximum 40 minutes
The winner is the Club which, in the Judge's opinion produces the
Most Entertaining Programme..

Harrow Film Makers:

Waddiston Manor Gardens	16:9 DVD	4min	Norman Lewis
Down at Eagle Creek	Bluray	7min30sec	Richard Lawrence
Americans at Duxford	Bluray	3min	Richard Lawrence
Three Weeks in Japan	Bluray	15mi	Geoff Foord
Some Days are Special	Bluray	10min	Alan Colegrave

[Judge's Comments](#)

Interval

Potters Bar FilmMakers.

A Handful of Prickles	DVD 4:3	18 mins	Penny Love
Ayrage	DVD 16:9	6 mins	Andrew Tweed
Sing a Rainbow	DVD 16:9	2 min 40 sec	Ed Kinge
Hamburg's Wunderland	Bluray	9 mins	John Astin
Death Wish.	DVD 16:9	2.5 mins	"A" Team

[Judge's Comments & Declaration of Winner](#)

The Evening's Programme



Tommy Kovacs returns the Plate as Eric Dukes looks on

We were very pleased to have the opportunity to see the 2015 showreel from MMM. All in all it was a pleasant experience to see what high quality of films other clubs can produce. Movie making for us enthusiasts is an activity we enjoy doing but it is amazing how closely some films can match professional output.

We had a lively discussion over each of the items contained in the showreel, so much so that we couldn't see all the content on offer.

The film of Martin and Lynne Sunderland showed a summer holiday, **The Lake and the Cat** at Lake Maggiore in Italy.

It is a beautifully made film with great close ups and clear well delivered voiceover. The commentary gave just the right amount of information to keep the audience's attention. However, care must be exercised with Italian pronunciation. This film, to some extent, is two stories in one. The nature elements are clear and colourful, and the holiday bits are entertaining. Slowing down the clips shot out of moving vehicles in post-production may improve the general rhythm of storytelling. The clever use of maps makes all the locations clear in the viewers' mind.

Rob Rowley's atmospheric film of **London Town** picks the best and most photogenic parts of touristic London.

This is a handsome advert for the capital, inviting people to come and visit us. The music is well chosen and underscores the movement of the town. In some places the use of a monopod or tripod would eliminate marginally unsteady shots. Of course, it is not easy to carry equipment on busy roads, but that could make an excellent film into an outstanding one. Also, when rain is created in post-production to match the lyrics of the underscoring music, it must be made a little more realistic. There is hardly anything more difficult than to film dark bronze statues against bright sky, but notwithstanding that, the exposure needs to be set according to the interest in the picture. The sky will seldom provide such focus.

The next film was Rob Rudd's **Mediterranean Sunshine**.

This was an atmospheric holiday film of the South of France capturing the brightness of the locations. The accordion music supported the film throughout. The places were well chosen to represent the typical holiday areas well known to British travellers. The commentary was sparse and could have contained many more bits of interesting information. It is always advisable to do a little prior research on the places to be visited and filmed later. The piece on the perfume factory could have benefited from giving



Tommy Kovacs

a little more detail about the sequence of manufacturing. The website Wikipedia is an excellent source of information on an enormous range of subjects.

Hollins Hill Farm, by Roy and Jean Vickers, depicts the old and new way of hay-making on a farm.

The process is shown in some detail for us townies to understand the changes that have taken place over the last 50 to 60 years in farm mechanisation. The transition from black and white to colour indicates very well the change from old to new. It is a very well made film with good supporting music, steady and interesting photography and a well delivered voiceover.

Dave Smith presented a sweet short film entitled **Memo-ries are Made of This**, using the similarly titled music to give a backbone to the story.

This is a well made joke that depicts a bedtime moment between a long time married couple, his lemon and ginger snaps, and when his wife complains about the lack of attentive contact from her husband. The story was well acted, and the characters were believable. Perhaps it would have been a better punch line to the story if the husband said: "going for my teeth."

Glass Mountain is a particularly nice, 4 minutes long, film to a music creation.

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The raggedness of mountains and the music is beautifully juxtaposed by Rob Rowley. In every aspect it is a balanced approach to the subject paying great respect to both the music and the appearance of the mountains. The cutting to the beat of the music is precise, and the length of the individual clips are well matched to the phrasing of the musical composition.

George and Barbara Thompson's **A Drive in the Park**, is based on a visit to the Kruger National Park.

This film is a beautifully made holiday film showing an excellent mix of people, animals and the park's environment. The Thompsons were lucky, and must have had an excellent guide to be able to see such treasures as only the Kruger National Park can show visitors. It must be remembered that the Park is approximately the size of Belgium, and one can travel for days not seeing any animals. The subjects were nicely framed and well focused. The commentary was interesting, and just enough to follow the action. It is only too easy to make this kind of film a cavalcade of animals but here it is a careful balance of people, story, and the Park.

Peter Harrington's film, **Don't Let Me Down**, is a tribute to all Railwaymen who have lost their lives in the line of duty.

It is a moving memorial to all those people who died while serving others. This film must be more meaningful to past employees of the railway industry and enthusiasts familiar with the local railway history. It maintained the general interest by mentioning the reasons for being included in this film. The film itself is well photographed, and the use of retro colouring makes added poignancy.

The opening scene of **Wax and Wicks**, made by Roy and Jean Vickers, vividly sets the cottage industry genre of this candle-making enterprise. It is unfortunate that the very funny poster at the establishing section of the story was not held long enough to be read. The process of candle-making that goes back centuries appears to be simple, and anybody can do it. However some of the shots demonstrate the im-

mense skill it takes to make and decorate even the simplest of candles. It is a very likeable film with excellent voice over that is delivered at just the right speed. The loudness of sound between commentary and background is perfectly balanced. The pictures are steady and crystal clear. The colour reproduction is outstanding. A very enjoyable film indeed.

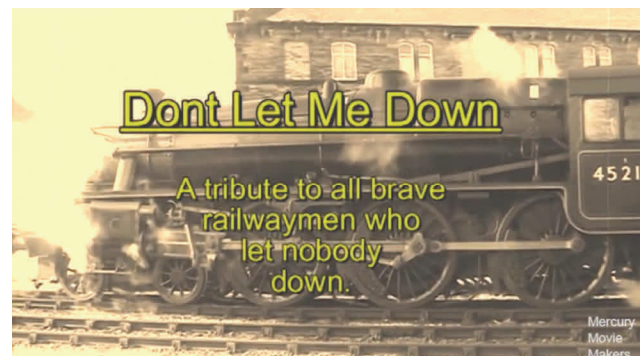
Corners of Cornwall, produced by Martin and Lynne Sunder-



Screen shot from **Wax and Wicks**

land, is a well constructed and interesting travelogue through a very picturesque part of Cornwall.

It must be said that there is hardly a square yard of the county that has not been photographed, painted and filmed several times over. Yet Martin and Lynne managed to capture and stitch together an interesting story. This film is an excellent example for a taster to entice the audience to want to visit Cornwall. What could have been helpful is to show the locations on a map.



Opening titles from **Don't Let Me Down**

This is when we ran out of time, and had to vacate the premises in the light of the lateness of the hour. Thank you Mercury Movie Makers, you have given us a very pleasant evening.

On Thursday the 22nd of October we held our Annual Autumn Movie show in Pinner Village Hall.



The Audience gathers for the Show

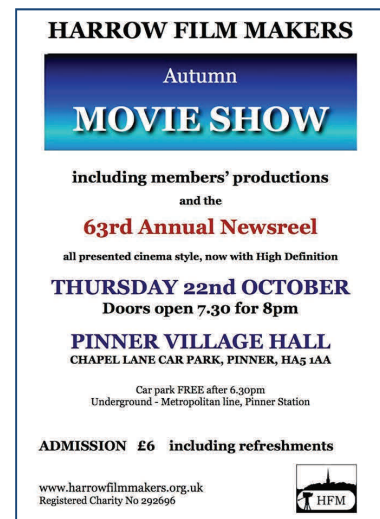
Some fifty members and their guests turned out for our entertaining programme consisting of eleven films and the 63rd Annual Newsreel produced by Judy Long.



Tommy introducing the Show

The evening was started off by Tommy Kovacs addressing the audience and introducing the programme for the evening.

He made mention of our projection team for being well known in the North Thames region of the IAC. This was perhaps a little unfortunate, for what followed as the team this evening had to cope with a number of gremlins which certainly taxed their projection skills.



The Show Flyer

The HFM projection team for this show were David Hughes, Jim Gatt and Ken Gale, seen here at the projection 'table'.



The Projection Team

It's always great to be at one of Aivar's evenings. Tonight lived up to our expectations and we were treated to some of Aivar's great films. He made it quite clear that he considered there were great opportunities for film making right at our fingertips.

His programme contained a number of films which we watched with awe and admiration. He told us he loved cruising, both ocean and river, and the first film reflected this.

Rivers to Vienna.

On a Viking river cruise he sailed from Amsterdam to Vienna taking in 80 locks and some of the most wonderful scenery you could ever hope to be in. Along the Rhine taking in the vineyards and the castles so beloved by the 15 century German Barons. It was a bit frightening when they took the roof off the boat to go under low bridges. If you did not sit down you could lose your head.



Aivar Kaulins

Walks of Fame.

On a trip to Hollywood Aivar went to Grauman's Chinese Theater, a cinema palace on the historic Hollywood Walk of Fame. The footprints and the hand prints in concrete were clearly shown in our film.

Aivar then cleverly switched to our own "walks" which very few people in the audience knew about. First to Leicester Square. There on four sides of the Square were hand and footprints of the famous, started in 1985. Next on to Wembley Arena there, outside the main entrance created in 2005, another walk of fame.

Where the Water is White.

In the Lea Valley there is a water-rafting Centre, built for the 2012 Olympics, and used by people wanting to have fun. I'm not sure I would call it fun, as everyone has to learn how to get into the boat from the water.

Farewell Riga.

This is a very big event in Riga, Latvia. The President comes out in his yacht to salute the event, the Tall Ships Race.

A great spectacle of three-masted ships fully crewed, and all kinds of other large vessels. 70 to 100 ships take part. To see those ships in full sail was inspiring.

Pub Signs.

Aivar travelled all over Hertfordshire to put together unusual pub signs. Why do we have pub signs? Aivar explained in the film that pubs were open for business long before most people could read, hence the sign. There are 70,000 pub signs in Britain' with some very unusual signs.

What a very entertaining and inspiring evening. Let's have another one soon.



Grauman's Chinese Theater



Wembley Arena - Walk of Fame

Michael Slowe has had a long career as an amateur film maker, specialising early on in cutting films to music, and then moving on to documentaries. He always works alone, creating many award winning films.

He came to the Club on 9th November and showed us three of his early films to music and two of his later documentaries.

He started by introducing his 1976 film 'London Zoo' made on 16mm film, which was easy to cut accurately. The film demonstrated Michael's observational skills, and his eye for a good edit, with echoing sequences of people and animals scratching, moving, eating and drinking. It was cut to a jazzy soundtrack. The titles froze clips to great effect and the 'END' was swallowed by a huge yawn.

He then showed us his latest film, a Blu-ray, 'Thump in the Eye', a film by turns disturbing and fascinating. It followed Derek Ogbourne, an artist at the Hampstead Art School, who has blurred the boundaries between fact and fiction, science and art with his obsession with optograms, the last image captured by the eye at the moment of death. His exhibitions consist of creating an entire museum based

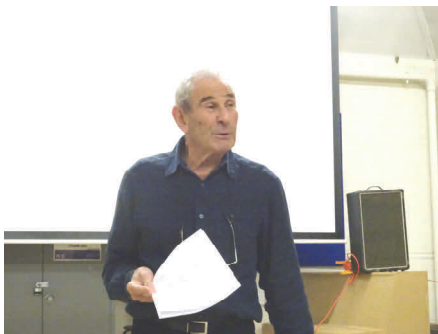


Opening Title from A Thump in the Eye

on optography, with artefacts, images and exhibits imagined and created by him, and he even has a website, www.museumofoptography.net, which has, amongst other things, a shop, archives, a catalogue and an encyclopaedia.

The film was of course beautifully shot and edited, and led us through bemusement, bewilderment and amazement with great skill. A great and fascinating subject, and one which few people could have captured with such great mastery.

After the break we saw "Bolton Brass" a 1977 film of a bowls club to Brass Band music, another film making good use of closely observed repeated movements, and then the 1972 'Oxford Street' with lots of lovely close-ups mixed through wider shots, and showing the infinite variety of people and places in the iconic street.



Michael Slowe

We finished with 'The Last of the Wolfgang' Michael's film about Martin Lovett, the cellist and last surviving member of the Amadeus String Quartet. This is another great documentary, long by amateur standards, using, as is Michael's usual practice, the subject to tell most of the story. Great use was made of archive footage, family members and the quartet's recordings, as well as live footage of

Martin playing with some young musicians, in order to vary the film and keep the audience interested.



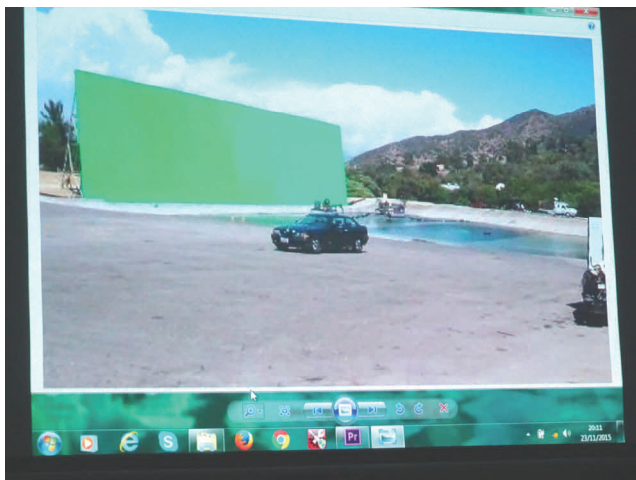
Martin Lovett playing his Cello

Rather than go into a film with a pre-prepared idea of a script and a finished product, Michael prefers to spend a lot of time relaxing his subjects in order to get them to talk freely and openly, and then sorts out the film in the edit.

Altogether a most enjoyable evening watching the work of an experienced, intelligent and very skilful film maker.

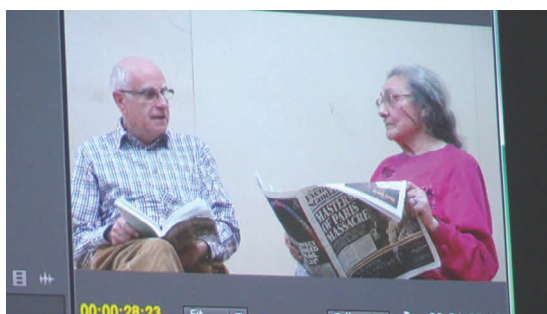
Thanks Michael.

Monday 23rd November was the second Part of Tommy's Evening, or was it the third or fourth part?



Example of a film set 'green screen'

Tommy continued from where he left off the previous week when Richard and Sheila acted out a short scene against an off white background.



Richard and Sheila in a clip from the 'play'

This week, Tommy was going to do the Chroma Keying using his laptop and the Adobe Premiere Pro Edit System.

The question was would it work against an off-white background as against the normal blue, green, or red background using the same techniques?.



Tommy explaining the 'green screen' editing process

Geoff Foord provided cutaways of Richard and Sheila from the previous week, that Tommy could incorporate into the film. Tommy projected his Edit System onto the Club's large screen, and explained to the Members how the Effect Controls work. Using a red brick background we were shown, by continually adjusting the contrast / exposure and saturation levels along with the colour correction adjustment, how you could get a reasonable finish, that showed Richard and Sheila acting in front of the red brick scene.



Detail of the Adobe Premiere edit screen in use

Tommy explained that this was an experiment, and although it was not cinema quality, it did show Club Members what could be done with limited experience. Some members pointed out that there were imperfections in some parts.

Tommy also used some footage that he had taken at home, of a money box that he shot against a green background and super imposed onto a background of an aerial view and sent the money box spinning around like a red Tardis. This worked very well.

At this point it was decided a break for tea would be in order. After tea we all sat in a circle, I thought it was Musical Chairs so I quickly got mine. Then I realised it was to discuss our observations on the first half.

Brian Heard suggested trying different backgrounds to see which one was the most suitable. Different Editing Systems were also discussed, and before the blink of an eye time had run out. With Tommy's expertise in being able to talk and show footage at the same time it proved to be a most informative evening. Perhaps another evening to carry on the discussion of Chroma Keying is in order.

From time to time Harrow Film Makers have received various donations of unwanted equipment, usually cine related. These donations have included various types of cameras, stills, cine and video, many lenses, projectors of all gauges, cine as well as transparency models.

We have received a large amount of film prints, Standard 8mm, Super 8mm, 9.5mm and 16mm, also spare spools and cans, splicers, tripods, screens, etc. etc.

We are very grateful to receive all these, for they can be resold to help with club funds, and contrary to popular opinion, there are still many film enthusiasts who treasure these items and are only too pleased to obtain them at realistic modest prices. Just recently, a lady got in touch with us to say that she was clearing her late cousin's house, and were we interested in his films and projectors? Of course we were, and the next day two of us arrived at a house in Feltham in a large estate car with the back seats folded down.

To say that we were overwhelmed with the amount of items offered to us would be the understatement of the year, and we had to make a second trip to recover all that was on offer.

The equipment is now being inspected and tested. The films number well over two hundred titles of all gauges. They are being sorted, viewed and priced according to condition and rarity, then listed with comments. A labour of love, which will take several weeks to complete. The biggest problem is colour fading, often to a bright red. Come back Kodachrome, all is forgiven !!!

If you still collect film prints and would like to see the lists as they become available, please e-mail me on <aivarkaulins@onetel.com>, stating which gauge is of interest to you - perhaps all as above?

If you do not have a computer but would still like to see the lists, please send me several stamped self-addressed envelopes, and I will post the lists as and when new ones are printed. At this moment, there are three, two dealing with Super 8mm titles and one for 16mm.

My postal address is:

19 The Ridgeway, Stanmore, Middlesex, HA7 4BE.

I look forward to hearing from you.

Aivar Kaulins. FACI.

HFM Christmas Celebrations

On the 7th of December members, their wives, partners, and girlfriends, gathered in the Canons room for the annual HFM Christmas celebrations.

For the first half of the evening our memories were exercised in trying to identify common London landmarks. By the courtesy of Jim Gatt the London landmarks, or rather an unusual view of them, were projected on to our large screen. Jim recounted that all the landmarks have been filmed by Ludwig Levy. Having shown us the unusual views he then revealed the answers by giving us a full screen view of each landmark.

Needless to say this did not prove to be a very easy task for many of us however Geoff Foord proved to be the master of recognition and was a well deserved prize winner. I have a feeling their time spent with his grandchildren around London has not been wasted.

At this point in the evening we were treated to a fine buffet organised by Tommy and Lillian. Tommy said he had no wish to take any of the food home so to not spare the horses so to speak! Liquid refreshment was also available.

Having imbibed and eaten well we all sat down for the musical entertainment that had been arranged by Wallace.

by Richard Lawrence

Wallace introduced Oleg, who turned out to be a stand-up musician from Kazakhstan. We were royally entertained and amused by this quite extraordinary musician. However we were not to be allowed to sit in our seats, indeed exercise of a more active kind in terms of audience participation was now required. Wallace's wife, Jilly, was persuaded to play the tambourine. Oleg proved to be very persuasive and as the evening drew to a close all those present joined him in a large circular conga.

We departed having had a most enjoyable evening. Many thanks to the organisers.



Oleg and Jilly join in!



Audience Participation