

# IMAGE



JUNE 1980



**the news and views of pssa**

THE PHOTOGRAPHIC SOCIETY OF  
SOUTHERN AFRICA

(Incorporated Association  
Not for Gain)



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# IMAGE

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MEMBER

## Viewpoint

Again, we have comment in the local press about the lowly standing of our hobby as "not really an art form" - and this by someone who is accepted as an art critic!

While one's initial reaction is of indignation, this is quickly succeeded by pity for the "art critic" who is so obviously not acquainted with the art of photography, and who probably bases her opinion on the photo-journalistic images which we see around us daily. The image of a photographer as a "mere button-pusher" appears to die hard!

However, when we consider only three fields of photography, such as commercial art photography, the work of experimental photographers, and our own salon scene, it is undeniable that presentations in these fields are of very high artistic merit - as, indeed, are the images we see from several other photographic areas.

To my mind, it is regrettable that so-called art critics are encouraged to air their views on subjects they do not know well, as it is always easy to proffer destructive criticism, but much more difficult to tender constructive advice. Perhaps too many people forget the necessity of knowing one's subject before you can really be helpful.

Another example of destructive reporting was found on the back page of a national Sunday newspaper recently, which indicated that all "wedding photographers" were loose-living lechers. I don't know whether to worry about the effects of this article on future wedding assignments, or to bemoan lost chances in the past!

More seriously, though, such examples of negative reporting, whether based on ignorance or used for purposes of sensationalism, can cause considerable harm to the public opinion of photography and photographers. Perhaps if some of us, on seeing such articles, considered writing to the editor concerned, we could at least present the other side of the coin.

I believe that many members of PSSA are high-ranking artists in their own right, and certainly they have risen far beyond mere button-pushing. The greater degree of enthusiasm and experimentation we get in our ranks, the better for our art, and for us as artists.

I would like, here, to offer a personal opinion on the current "judging controversy".

While advancement grading in clubs is basically a grading-teaching process, I would venture that most Salon acceptances, these days, have a high artistic content, and that entries for Honours must be both technically perfect and of outstanding artistic merit. It is a pity that they cannot be seen by a much wider section of the public.

# DIAMOND RATINGS

We congratulate the following members who have recently achieved entry to the Diamond Rating lists:

- Mrs Rita Thorn - 1 PSSA DR Pictorial Slides  
Mr Dinkie Marais - 1 PSSA DR Pictorial Slides  
Mr Charles Barrett - 1 PSSA DR - Audio Visual

## around the clubs

### Nuus van Helderberg Vereniging

Die Vereniging voel baie trots omdat drie van hulle lede onlangs gevra is om as beoordeelaars op te tree by die 'Cape of Good Hope International Salon'. Hulle was: Jac Faure, Norman Patterson en Antenie Carstens APSSA.

Verder het een van ons lede in 2 onlangse salonne 8 aanvaarings gekry nadat dit maar die tweede keer was wat hy vir 'n salon ingeskryf het. Baie geluk Peter Barker!

Ons sien uit na ons komende interklub kompetisie later hierdie jaar waaraan Paarl, Vishoek, Bellville en Helderberg Verenigings gaan deelneem - dit gaan weer 'n taai stryd wees, dis seker.

Windhoek Photographic Society show an allround improvement in active membership, and also in the number of workers in their two upper grades. This is a pleasant change from the stories we hear from some other clubs. Keep it up, WPC! They also are having discussions about judging!

Durban Camera Club bemoan the fact that their magazine, Pan, has lost its Editress. I think most folks who have read Pan will agree that Ann Passmore has done an excellent job, and DCC will miss her. DCC also is arguing about judging and judges comments! They also wonder if their method of awarding points to slides is, indeed, fair. However they have had a couple of very good outings recently.

Edenvale Photographic Club has had a club outing to a bird sanctuary, and another one to the Bensusan Museum of Photography, while they have

arranged a private interclub competition with another East Rand Club - and they have rented a post box!

Afrikaanse Fotografiiese Organisasie sal probeer om fotos van 'n klompie stoomlokomotiefs te neem. Miskien sal ons hierdie fotos by die Salons sien!

Cape Town Photographic Society are very busy with the Cape of Good Hope International Salon, and have had a successful club outing, and are active helping sister clubs.

Johannesburg Photographic Society have also had a change of magazine editor (is this, perhaps a wearying sort of task?). They have planned a club outing to the mountains, which has drawn a very good response from members.

Benoni Camera Club are patting themselves on the back in respect of their members' Salon acceptances, and have commenced fundraising for the 1982 Congress.

Pietersburg Photographic Club have a smaller committee, a week-end outing planned to Mkuze and an enthusiastic chairman who is also the editor of Brandpunt! We wish him well.

Jabula Camera Club have a batch of new members and have been invited to send a club entry to an Italian competition. We wish them well also in this venture.

Albany Photographic Society have commenced exercises in Night Photography, and are happy with their second place in the recent East Cape Country Clubs interclub competition.

Sasolburg Photographic Society are organising a "Mini-Congress" at Bethlehem - and are interested in a joint "Photorally" with Potchefstroom.

Maritzburg Camera Club are urging their cine section members to produce "Holiday and Travel" films, which seem to have been overlooked in some circles, recently; and are at pains to point out the differences between Travel and Documentary films.

Bluff Camera Club has arranged another outing; and, strangely enough, is advertising for a

"Publications Officer". (Another editor seems to have been overcome, and has given notice!)

Alberton Camera Club has changed the format of its monthly newsletter, "Soltax", to minimise postal charges, and are also keen on practical evenings. They are also busy with fund-raising plans.

Springs Cine Club have an editor who quotes my predecessor, Barry Cross, as emphasising that an editor should edit, and proposes to "keep on" at her club members. I wish her all the luck she will need!

Randfontein Camera Club are suffering what, we hope is only a temporary diminution in members who attend the Club meetings, but are urging their members to tackle more A-V series.

Port Elizabeth Camera Club have had a successful weekend outing to a nature reserve; have re-printed their advancement grading system, and, I see are due to have an exhibition of Club prints at the Pentax Gallery in Johannesburg in the near future. Nice work, PE!

Die Gordonia Fotografiese Vereniging, een van die jongste klubs (gestig '77) het hulle nuusbrieff aan die redakteur gestuur. Baie Dankie! Elke maand het hulle 'n "Tema vir die Maand" kompetisie.

Kroonstad Photographic Society have a brighter outlook on life, due to a resurgence of activity among the members, and also are involved in a mini-congress in May.

Amateur Cine Club of Johannesburg recently held their AGM, and have a new President. They are worried (like some other organisations) about the high cost of printing their monthly magazine. They are happy about winning the National Film League, which finished recently (as reported last month).

East London Photographic Society is active with workshops, and also with urging their members to work harder. They, also, have recently lost their Editor - but due to transfer, not exhaustion.

Mashonaland Photographic Society are still active, and hoping for better

attendances now that the state of war in Zimbabwe is over.

## students salon

### PHOTOVARSITY

The 3rd Interuniversity/College photography salon is being organised with the university of the Orange Free State acting as host. Enrolled full-time students of all South African universities and Colleges may participate in the following categories:

Black and white (student life)  
black and white (general)  
Slides (general)

The salon is jointly sponsored by PLATOW DISTRIBUTORS, CITYLAB and PICK 'N PAY HYPERMARKETS. Attractive individual prizes are to be won and the Total Gallery Floating Trophy will go to the best team/club entry.

A colour illustrated catalogue laid out by Herman Strauss will contain most of the Salon acceptances and will probably be the first compilation of South African student photography.

The closing date is 15 July 1980 and more information and entry forms are obtainable from Photovarsity, PO Box 659, Bloemfontein 9300.

Write to: Michiel Smit, Co-Ordinator.

*(Editors Note: This Salon, due to the limited entry field, will not count for the Impala Trophy).*

## new members

Welcome to the following members who, we hope, will find their membership worthwhile:

Mr R Zabludowsky      Mnr JS van der Walt  
Johannesburg              Nelspruit

Alexandra Photographic Club  
Johannesburg

Mr MGM van der Voort      Rev RR Marshall  
Port Shepstone              Durban

Mr C Chiuchiarelli      Mr CR Gundersen  
Cape Town                  Johannesburg



PSSA CONGRESS  
FVSA 26 KONGRES

PRETORIA 6-11 OKT. | OCT. 1980

The cartoon character's legs and feet are visible at the bottom of the page, wearing shoes and socks.

Further information regarding Congress 1980 is:-

FEES

Congress Fee (Full Congress)	R35,00 per person
Congress Fee (Full Congress)	R60,00 per couple
Plus Banquet Fee of	R12,00 per person

CONGRESS BOOKINGS may be done through:-

The Congress Secretary  
PO Box 3954  
0001 Pretoria

ACCOMMODATION BOOKING, direct to:-

The Palms Hotel  
PO Box 1  
0127 Silverton Tel. (012) 86-1014

OUTINGS ARRANGED

Medunsa Medical University; Garunkuwa Hospital; SA Defence Force at Voortrekkerhoogte; and the Premier Diamond Mine at Cullinan.

MORE CONGRESS NEWS NEXT MONTH!

## obituary

It is with deep regret that we have to announce the death, in a motor accident on 15 May 1980, of Mr John da Silva FPSSA. John was a film producer attached to SATOUR and was well-known for his beautiful films on South Africa, including "A world in One Country". He had won 57 International Awards for his films and his death is a severe loss to the Professional and Amateur Cine circles in this country. Our sympathy to those close to him.

IMAGE JUNE 1980

# Letters to the editor

Dear Sir,

I read with interest the article in IMAGE for April 1980, about the Stockler two-bath black-and-white developer, reported by Mr Lionel Louis.

Now, somewhere in the deep recesses of my grey matter, a little bell went 'ding' - because I was sure that this method was something I'd seen before - a long while ago.

Sure enough, the 16th Edition of Wall's Dictionary of Photography has virtually the same formula, and this is the one called the Leitz 2-bath general purpose developer. The only difference is that the Sodium Sulphite is given as 100 gms per litre as against Mr Stockler's 75 gms per litre. Wall's Dictionary states that the 'A' bath can be used repeated, with up to 36 x 36 exposure films being processed without appreciable change, but the 'B' bath deteriorates somewhat more rapidly in proportion to the amount of 'A' bath carried over. They suggest that 3 x 36 exposure films being about the limit. This is reasonable because it is for this reason that this formula works so well. The theory (and the practice too) is that the 'A' bath is the low alkali developer and the 'B' bath is the alkali solution. In effect this is using a similar type of developer as the old water-bath technique, where the developer from the 'A' bath is carried over to the 'B', exhausts itself, and the 'B' bath continues to develop for the shadow detail.

Wall's Dictionary states that grain is slightly better than D76, and emulsion speed is slightly higher than D76. It is therefore probable that you could up-rate your film slightly.

I would like to suggest, for the experimenters, that after transfer to the 'B' bath, and the initial agitation, you leave the developing tank alone, without agitating further, to get an enhanced 'edge' effect.

Len Lyons APSSA

Dear Sir,

In the Jan/Feb issue of IMAGE you were kind enough to publish my rather lengthy criticism of the lack of consistency in judging slides at the top levels. Forgive me if I rush in again where, apparently, angels fear to tread.

In a nutshell, my point was that slides worth top marks in the top section of a top club deserved acceptance on a Salon, and, in turn, a credit on an APSSA or FPSSA panel. Not invariably and infallibly as a rigid rule, of course, but at least more often than not.

In other words, if its a good slide, its a good slide all the way up and down the line, and vice versa. I have just heard from a friend something which exactly proves my point. Two slides which scored 14 points out of 15 on a national salon were rejected as entries for an FPSSA panel. Now, if they were that good in the opinion of national salon judges, surely they were good enough for PSSA panel judges?

In a footnote to my letter you wrote: "Photography is an art form; how does one judge art?". Well, if we don't know the answer to that question, we have no business judging photographs, which is the whole soul and essence of our existence as members of amateur photographic clubs as well as of the PSSA.

I needn't labour the point, but take away the judging at clubs, on Honours panels and salons, and what have you got? So we'd better know how to judge art, or the whole thing is a hollow mockery.

You also said in your Footnote: "This seems to call for a reply from, perhaps, the respective Chairmen of the Honours and Awards Committee, the Print Division and the Transparency Division. Comment from Clubs would also be welcome, bearing in mind that there are at least three different types of judging on the photographic scene".

Firstly, I would like to suggest that at the top levels there is not all that difference in the three types of judging. Obviously one does not judge Beginners at club level by

Honours and Awards or Salon standards, but for the most advanced photographers one would expect more or less the same standards and criteria to apply in all three cases.

Secondly, I note that two months have gone by without any reply or comment as suggested in your Footnote appearing. Does this mean that those concerned have no answer to my criticism?

Harry Parker, Randburg  
(Member of JPS)

## photographers tour

### GALAPAGOS ISLANDS EXPEDITION

Les Luckhoff Hon PSSA APSSA, has the following news for members:

Unfortunately, due to the poor response to the above proposed trip, Eddie Lightbody and I have decided to postpone this trip to South America.

However, we feel that if more time were available, we would have had all the necessary information, and PSSA members would have been able to plan their holiday.

We shall definitely attempt this trip next year (1981) in September, and provided we have about ten bookings, the trip will be ON.

In a few months time, you will be able to read in IMAGE the full, detailed itinerary; the cost will be in the vicinity of R2 500, with adjustment for escalation due to inflation, which should be minimal.

Fellow photographers think seriously about this opportunity of a lifetime!

## JUDGING

The following is a continuation from the June issue, of the recommendations by Dr Loukie Viljoen FPSSA and Chairman of the Transparency Division.

### RECOMMENDED REQUIREMENTS FOR JUDGES

#### Club level

Judging has an instructional orientation. It is important that each club train some judges from their own

ranks, under supervision of an experienced judge with emphasis on leniency to 1 and 2 Star workers, as they are club members of the future.

A club judge must also be:

- a) Active in club administration
- b) Active participant in Salons
- c) Must at least put some of his own slides up at the club he is visiting/or his own, so that members can see his standard and so respect his opinion/judgement even more.
- d) Must regularly visit or be invited to judge at other clubs. This helps him to keep up with trends in photography as a whole.
- e) One would even go as far as to recommend that a judge must at least have put up 12 slides in the preceding year. We often find judges being used solely on their photographic prowess of the past, but also find that they are out of touch with modern trends, techniques, and standards of photography. Members never get to see any of their work. One may not doubt their ability but to show it does a lot for good relations in club and other areas of judging, eg Salons.

#### Salon level

Must have proven record of Salon activity. Must know his subject - e.g. nature, pictorial, portraits. Please don't use a predominant nature photographer for pictorial Salon judging and vice versa.

Must be a photographically knowledgeable person with a photographic competence that is very highly respected.

On international level must be conversant with overseas trends in photography and only by active participation in such Salons will he have an idea of standards and trends in International scene. Must regularly read magazines, local and overseas. Must keep up to date with change and flux in photography.

#### Honours and Awards

- a) Active participant in local and overseas Salons.
- b) Such a judge must get around and must not just be a one club judge as various club prejudices may be transferred to the judge and



influence his outlook on photography.

Must be able to give fair and honest appraisal of the standard of fellow author's work. Through the years of judging of honours panels, it has been shown that the judges used for the panels have been very constant.

*It may just be appropriate at this point to draw your attention to the fact (and this MUST be realised) that in the Republic of South Africa photographic judging takes place on three distinct levels.*

(TO BE CONTINUED)

## SWA COMMAND Photo Competition

The SWA Command of the Defence Force has organised a Photographic Competition, approved by PSSA.

Objective - to promote Defence Force Activities in SWA/Namibia by a Photographic Exhibition - acceptable photographs will later be published in book form.

### Conditions of entry

1. Open to all photographers - will be conducted in accordance with PSSA recommendations.
2. Copyright - remains with the author, but entry implies permission for once-off publication in a brochure, without payment. (There is no entry fee).
3. All correspondence and entries to: The Organising Officer Photographic Competition South West Africa Command Private Bag 13220 900 Windhoek.
4. Entries - glass-mounted transparencies; Monochrome prints; Colour prints. Prints not larger than 16"x20" and mounted.
5. Sections - 1. Defence Force in SWA/Namibia; 2. South West Africa (The Country); South West Africa (The People).
6. Prizes - Grand prize of R500 Sectional prizes of R150 and R100.
7. Closing date - June 30, 1980

Further details from the PSSA Salon Director, Detlef Basel, PO Box

IMAGE JUNE 1980

20048, Alkantrant 0005 and forms available from the PSSA Secretary.

## mpd cine news

*We gratefully acknowledge the following contribution from Benoni Amateur Cine Club's "CINE NEWS":*

### FROM STORY TO STORYBOARD

For years, critics and judges have been saying that the weakest ingredient in amateur films is the script. And they are right.

But where they are wrong is in suggesting that, in some way, its your fault. They think that, as a film-maker, you ought to be able to knock out sparkling scripts as a matter of routine, and that if you can't, you are somehow deficient. This is not true.

What these critics are implying is that creative writing is an integral part of the film-maker's art and that script writing and film-making spring from the same temperament - well they don't. So there's no need to have a guilt complex about the weakness of your scripts. The job of the writer, like that of the actor, is a very specialised task. He starts with a sheet of blank paper (and, often a blank mind) and creates ideas and images out of thin air.

The film-maker's role, if sometimes equally difficult, is much different. His role is to translate ideas (preferably somebody else's) into visual terms.

Many critics have advised the amateur film-maker to pinch ideas from novels and short stories and to develop their scripts from these. That's fine advice as far as it goes. Unfortunately, it doesn't really go anywhere. It doesn't tell you how to develop the ideas - and that's the hardest bit.

You see, the ideas on their own, are almost useless, whether they belong to Shaw, Sheridan or Shakespeare. It isn't the idea that makes Hamlet an immortal masterpiece, but what the author does with it.

Taking an author's idea and attempt-

ting to build your own film script is a magic carpet to failure. For between the basic idea and the finished film-script lies an enormous gulf.

Armed with just the author's ideas you are no better off, nor further advanced, than he was in the earliest stages of his creative process. Even if you have managed to work out a story synopsis, you are still a long way from a successful film script.

For a synopsis is no more than a sketchy programme of incidents. Yet the shooting script is a complete record of nearly every aspect of the finished film - a detailed specification of style, mood, tempo, tone, shot duration, camera movement and angle, focus, perspective - not to mention a continuously unfolding plot.

It is between these two extremes that many amateur scripts get lost - and no wonder. The effort and talent required to create a script out of a novelist's primary ideas is as great as that required to write the novel. What happens in so many amateur films is that, understandably, they seldom get much beyond the synopsis stage. 'It is not sufficiently developed', as the critics would say - and they are right. The vital question is therefore 'How can you develop an author's ideas into a successful structure?'

ANSWER: You don't have to. Why? Because the author has already done it for you.

Yes - all that literary padding in between the nitty-gritty, all that descriptive verbiage which you thought was of no interest to the film-maker, is of vital interest. You won't create shots by staring at the writer's ideas. But study his descriptive passages and you will discover a wealth of shots. More importantly you will endow those shots with just the right tone, tempo, tension or whatever.

It isn't really surprising, is it? When the author sat gaping at a silent typewriter with nothing but a string of ideas, his objective was exactly the same as yours - to clothe his basic ideas in language, so as to present a continuous stream of images.

The only difference is the language. Yours is pictures, his is words. All you have to do is translate.

Let's suppose you have found a story about an alien spacecraft which lands on a golf course. A golfer stumbles into the club house, burned and blackened, and collapses. The local Bobby sets off across the course to investigate and himself gets fried by the craft's death ray. Let's concentrate on this one scene in which the policeman makes that journey.

Many amateurs would make this scene too short, so that the policeman met his end far too soon. Others, in attempting to spin it out, would present the audience with endless, boring, repetitive shots of the same thing - PC99 - walking, walking, walking.

The formula for a gripping, suspenseful sequence lies hidden in the author's descriptive language. Remember, his objective was the same as your's - to make his reader wait. So studying the way he does it will give you ideas for shots that will lengthen the scene and keep your audience on the edge of their seats.

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*We also thank Germiston's "NEWSREEL" for the following article:*

#### CUT THE COST OF FILMING

I have always maintained that one should thoroughly master the art of editing before the finer details of camerawork. This way one learns just which types of shots are eventually thrown out (money in the dustbin) and which shots, seemingly unimportant at the time, are later essential for continuity. Editing correctly gives you that first vital lesson in economy - THINK BEFORE YOU SHOOT.

More can be learned about filming economically through entering five minute film competitions than by any other method. Themes, titles or a specific shot are given, but the completed film has to last positively no more than five minutes. At first the films are always over time and one concentrates on pruning. I calculated I could lose nearly a minute by cutting off one or two

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frames from either end of each shot, but that was really cheating! The most profitable exercise is to study the whole film shot by shot. Which shots can be topped or tailed so that only the main action is left? Which shots needn't have been taken in the first place, so saving film-stock? It is surprising just how many can be lost without breaking the continuity of the story line.

Zooms and pans are the hungriest consumers of film stock. Look at your zooms and pans. Can you honestly say that they are really necessary? 90% of those included in a film could very well be eliminated. A long shot followed by a quick close-up can usually convey all you want to say in a fraction of the time, so next time try it.

8mm is at its best in close-ups and middle distance shots. The tiny frame can't resolve fine detail well enough to make extreme long shots as effective, so concentrate on impact footage which really makes your audience sit up and look. Once you have your audience's attention, then keep it by eliminating all the shots which are no more than superfluous padding.

When you have pruned your film thoroughly, look at the pile of throw-outs. Bear in mind that every foot of that unusable material cost you hard earned money! Next time you make a film avoid taking the TYPE of shot which you know will be thrown out in the editing stage. Typical of such rejects is the shot which looked quite attractive in isolation at the time but which has no logical place in the finished sequence. All this boils down to the fact that you really must think before you shoot. This thinking process begins in the scripting stage and you can tailor the shape of your movie long before you press the release button. Remember that the more time you spend on pre-planning the more money you are likely to save by not taking those unnecessary shots which won't fit into your grand design at the editing stage. One rarely sets out with a camera without having some idea of what to expect. For instance, we have all been on a train journey, or to a carnival or seen a safari park on television, so

no subject really comes as a complete surprise. Before setting out, you can work out whether you want to make a straight documentary which is serious, or a lighthearted impressionistic view of the subject. Whose point of view are you going to stress? If it is a child's, then all the shots must be taken from the child's low eye level. If your story is to be narrated by one of the inhabitants of the zoo, then you must concentrate on HIS visual impressions which will be mainly of the human visitors and their antics. If the basic framework for the movie evades you before you go 'on location', then spend a few minutes after you arrive feeling the atmosphere and looking for an angle. Then - and only then - pull out your camera. You know that your film should have an attention-grabbing opening shot or sequence, and a satisfying ending; if you get these two elements right, the middle can very often take care of itself. You also know that you must concentrate on mid shots, close-ups and ACTION. It is another form of wastage if you take shots which are best suited for a still camera. Movies are for movement - so look for it.

Try framing a building through swaying trees to give some movement. A slight breeze can also give life to a bed of flowers, but in a strong wind the result could be just a mass of blurred colour.

With all kinds of basically static material, you are best advised to keep the films very short to avoid boring your audience. Movie makers could take a hint from that radio parlour game, Just a Minute, where each contestant must try to speak for one minute without hesitation, repetition or deviation from the subject. If you follow these principles you will cut the cost of your filming and produce a more satisfying end product into the bargain.

Beryl Armstrong  
(Movie Maker March 1979)

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*And, finally, in this division, we present, from Cine Vision of Springs, an article that they also "lifted":*

## RECORD FIRST, FILM AFTERWARDS

(With acknowledgements to Benoni  
Cine News)

The majority of sound films are made by shooting silent and then adding sound with a stripe projector; an increasing number have both picture and sound recorded at the same time. Very few, however, are made using a technique which I consider to be superior in most cases to either of these two methods, and one which has been used for years by the film industry.

I refer to 'playback', by which the sound track is recorded first and then the actors mime the words and actions in time with the sound. In general, complex musical sequences lend themselves most readily to this system, because of the virtual impossibility of recording the sound satisfactorily during shooting - but I see no reason why the amateur should not adapt it for speech as well.

Technically, it presents no problems; one of the most popular exercises in clubs is to make a film to accompany a record, which is essentially the same process. How is this done in practice?

The sound would be recorded during scene rehearsals, with the actors carrying out the same actions as in the film proper. This is essential in order to obtain a natural effect. If the actors are gathered round a microphone, reading from a script, nothing on earth is going to give that scene filmic life, since it will be controlled by the static nature of the recording. But the ability to record the sound without having to worry about camera positions, or picking up unwanted noises, makes it very much easier to get it right. Moreover, with a tape recorder, the scene can be played back instantly, the actors can listen to themselves critically, and any mistakes can be corrected on the spot. Once a high quality sound track has been compiled, the actors listen to it, while going through the motions. There are two advantages here. First, the actors are not worried about forgetting their lines or 'fluffing', so that they can concentrate on the acting. Second, the repetition of the scene which is necessary in order for them to become familiar

with the timing provides a further series of rehearsals, which should make it possible for the camera crew to work out the very best possible filming routine.

Once the actors are confident in their miming, filming can begin. It is a very great advantage to work with a pre-recorded sound track, because the camera can be positioned for best visual impact, without having to worry whether it will interfere with the sound. And the scene can be broken down into 'takes' without any loss of continuity, since it is simply a matter of stopping the recording, running it back so that there is an overlap into the scene previously shot, and then starting filming again from a different position. The overlap is eliminated at the editing stage.

We can take this a step further. Normally it is extremely difficult, if not impossible, to film dialogue sequences single-handed. Any change in camera position means that the actors must stop, wait until the microphones are set up again, the camera is set up again, and then start exactly where they left off. Professionals can do this but amateurs find it very hard to keep their concentration and maintain a natural flow.

With pre-recorded dialogue, no such problem exists - using the overlapping technique previously described, a sequence can be filmed single-handed with as many changes in camera position as required and with no interruption to the flow of the dialogue. It may be objected that exactly the same results can be obtained with post-synchronisation - that is, shooting silent, or with a rough sound track as a guide only, and then getting the actors to repeat their lines to match the picture. Post-synchronisation is undeniably useful, but I do not think it gives as good a result as the 'playback' method. Very often, post-synchronisation in dialogue sounds unnatural, partly because the recording acoustics are obviously not the same as those of the filmed action and partly because it is very much harder to get into the mood of the scene when trying to follow lip movements of an image on the screen.

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Even professional actors do not always succeed and amateurs certainly sound terribly wooden and strained. By comparison, it is very much easier for actors to mime to existing dialogue, especially if you take it with the appropriate music track.

Somehow, this way round seems to help them to get into the right mood and they are able to maintain it at a high level of intensity for longer periods. Listening to many amateur sound tracks is a pain. If you switch to pre-recording, you will be able to make a perfect sound track before ever running an inch of film through the camera. Try it and see whether you don't agree that it really does make life easier.

## JUDGING

We present another viewpoint on this controversial subject, with acknowledgements to "FLASH", of Pretoria Photographic Society. A well-known Fellow of our Association says:

On considering the evergreen source of perplexity on judging (see back page of the September issue of FLASH), I don't think there is a solution that will satisfy everybody all the time.

The problem stems from the great difference there is in our physical world between photographers who see and those who look, and again between those who look and those who focus.

Because some photographers see and rarely look (probably because looking is an active process which requires thinking) they are only half awake. The average amateur photographer does not see more than about 8 feet around him. He is surrounded by a fog of his own making.

The secret of success in photography is to extend the area of awareness. And this is the essential point on which all decisions turn.

It therefore appears that photographers (who are the future judges) fall into one of the abovementioned three categories. So if a photographer who focuses on life submits a picture to a judge who only sees life, the

picture will mean nothing to the judge and it will get a poor mark. Result - a dissatisfied photographer who condemns judging and judges for evermore.

Gerry Greeff FPSSA

*Editor's Note: I think the following quotation from Billy Sunday may apply to some members who, perhaps, indulge in destructive rather than constructive criticism:*

*"Some people, instead of trying to drown their sorrows, take them out and give them swimming lessons".*

## from the secretary

It is with regret that I have to advise members that, due to spiralling costs, the Directors have decided to increase the annual subscriptions from 1 July 1980. The new rates will be R10 per annum for individual members, R11 for joint members and club affiliation fees will be raised to R1,50 per member. We trust that members will accept these increases and continue to support the Society.

With last month's issue of IMAGE members received a Nomination form for Directors. For those of you who are not sure how the PSSA Board operates here is a brief explanation. Each year half the existing Board retires and new Directors are elected. Each Director serves a two-year term of office and the Board consists of the Immediate Past President and not less than 7 and not more than 15 other members. Do think about the composition of your Board of Directors and send in nominations for members you think will be suitable candidates.

Lastly, remember that the next Honours Judging Sessions closes on 30 June 1980. Application forms are only available from the Chairman of the Honours & Awards Committee, and not from me. Barrie Wilkins' address appears inside the front cover of this magazine.

# Where have all the Donkeys Gone?

By Les Luckhoff Hon PSSA APSSA

For over half a century I have travelled South Africa.

Slowly and almost imperceptibly the scene has changed. I have recently returned from a holiday of some 4 500 kms, and suddenly I realised, looking back, just how much changes have altered the face of the country. The urban spread is obvious, and one is aware of this almost daily if one lives in a city; but what of the more subtle changes? The older members will acknowledge these, but they have not had any immediate impact on the consciousness.

Where have those magnificently dressed warriors gone? Those brown-skinned men, often bearing shield and assegai or knobkerrie; often alone, confident in their manhood and at peace with the world. Now, should you want to photograph such a man, you get a "plastic" replica who demands payment.

Where, also, are their bare-bosomed women, giggling in groups along the country roads, unashamed in their semi-nakedness? For this was their natural dress, no soiled print abomination to hide their magnificent physiques.

Today the roads are empty; no bicycles or women with bundles on their heads. I doubt if many of the present-day women could balance a "Laurel" paraffin tin of water on their heads now, even if they remembered the fresh green leaves to prevent the water cascading over their shoulders. Now, you know when a bus is due, for people begin assembling at the roadside to await the arrival of the bus; for no one walks today, the affluent society can afford to travel in luxury. I well remember on a journey, near Bronkhorstspruit, passing my gardener cycling towards his home, still a considerable number of miles distant, on his "week-end off". And, the applicant for a job in Benoni, who had walked the way from Messina.

Where have those incredible scenic views of South Africa gone?

Those etched for ever on the photographs of Karel Jan Hora or Will Till? Some may still be found; but most are bisected by straight lines of tarred road, or giant poweline pylons marching across the landscape. That picturesque little cottage built two hundred years ago, has been jerked into the present by the TV aerial perched on top of the exquisitely designed gable; and you turn away, your shutter release finger itching, but your heart heavy, as you know what the judges will say at the next club meeting about "distracting elements".

Where have the roadside cafes gone? Those cute, homely little places without a single Coca-Cola sign, presided over by a large and hospitable woman, who would serve you the finest steak you ever tasted, probably from her husband's farm behind the cafe. Or, maybe, a plate of mutton chops or koeksusters. Who hadn't heard of hot-dogs or hamburgers, and whose food had never mixed with the tomato sauce which is nowadays used to disguise the unpalatable fare silently slapped down in front of you, with none of the chatty gossip about affairs in the neighbourhood from the matron in charge. Now, it is 85 cents or a rand for a miserable hamburger you wish to forget as soon as you have eaten it; and you wish, fervently, that your stomach would do likewise. I well remember a large plate of steak and chips for 1/-, or 10 cents, a meal I can enjoy in retrospect even today. No sauce was necessary to contaminate the rich flavour of the meat's own gravy.

Where have all the gates gone? Now replaced by an unsightly, un-ending fence. A trip from Johannesburg to Durban in the late 'twenties or early 'thirties necessitated passing through some one hundred and fifty-odd gates.

Necessary items on any long journey by car was a bag of large sweets to distribute among the hordes of little black automatic gate openers who appeared from nowhere when the car pulled up at a gate; and a bag of half-pennies, or even pennies, for a reward when the gate was served by a solitary gate-guard. Where are all the cheery smiles and enthu-

IMAGE JUNE 1980

siastic waves of the hand which enlivened your regal progression through the countryside?

What of those fords (or on some main routes, a pont) where the mud was "too deep for car" (An experience all true South Africans should undergo before claiming citizenship). I well remember, on a trip during 1929, from Johannesburg to Cape Town, crossing a ford - or drift - and becoming stuck in the middle. Before we could get a span of oxen to pull us out, the river came down in flood, and we were delayed a week in Beaufort West while spares for the car were railed up from Cape Town. That journey took ten days.

How pleasant it was to bring the latest news to the "country bumpkins". On my last trip I discussed the knock-out blow delivered by Gerrie Coetzee with a farmer. He corrected me - he had seen the actual fight on TV and was better informed than I! No longer does one find laughable fashion models in the shop windows of the smaller dorps. We found a full collection of the latest "Hang Ten" fashion-wear in the "Karoo Boutique" in a small dorp well off the beaten track.

Where have all the donkeys gone? We saw but four donkeys on our recent trip and missed their docile posing for a photograph. The dozens of donkey carts were also absent; there were but two to bring nostalgic memories.

Perhaps the fact that, for a period during the "depression years" they were sold for 6d (12c) each might account for the change. We saw no ox-drawn ploughs - and who needs a diesel powered tractor in a photograph? Which of you can remember an ox-drawn plough followed by a shouting, laughing ploughman, wielding a huge whip, and all followed by a flock of white birds exploring the furrows for newly revealed food? Maybe you have only seen this in photographs - if so, I cry for you. Then, there were the ox-wagons taking up more room on the road than trams, but laden with watermelons and other farm produce for the market, peaches at 1/- (10c) per hundred, watermelons a ticky apiece.

Perhaps I look back too far; I

believe that during this latest trip I have a couple of "salon acceptances" in the camera, so maybe oneday, forty or fifty years hence, my son will write "Where have all the tractors gone". So time flies, and the clock can never be put back.

*Editor's Note: Les Luckhoff certainly recalls picturesque memories; and his closing paragraph gives food for thought. Perhaps many of those "record shots" so scorned by some judges may yet have real, future value?*

## SALON SCENE

Due to lack of space, we can only publish a summary this month.

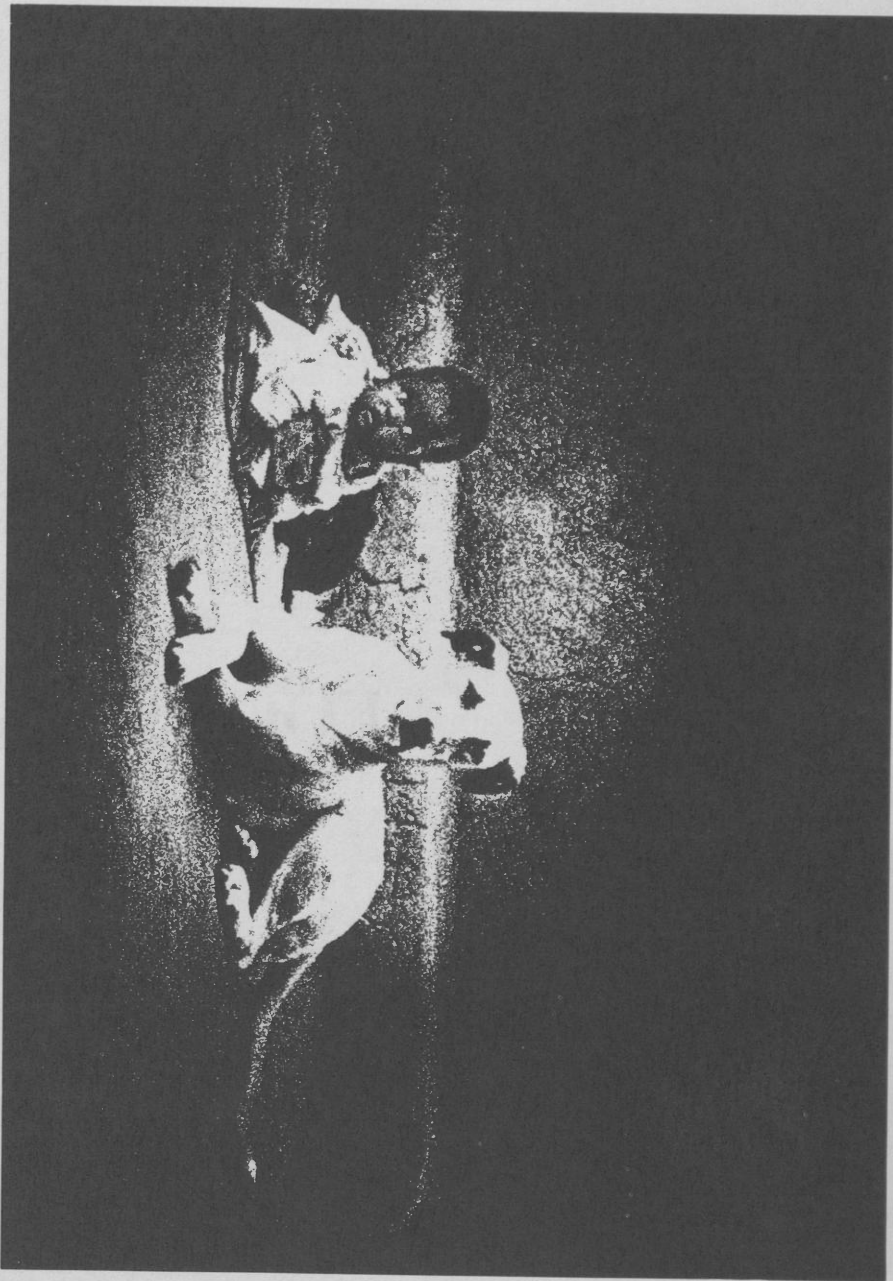
The 38th SA International closed on 2 June and Lowveld National closes on 17 June. These will be the last two Salons for inclusion in the current year's Impala Trophy and Premier Club Competitions. Durban International closes on 27 August, East Cape International on 18 February 1981, Pretoria International on 21 April 1981 and 18th Border International on 26 August 1981. Welkom National closes on 11 August 1980 and East Rand National (slides only) on 13 October 1980. Forms for Lowveld and Durban are obtainable from the PSSA Secretary.

## FOCUS ON...

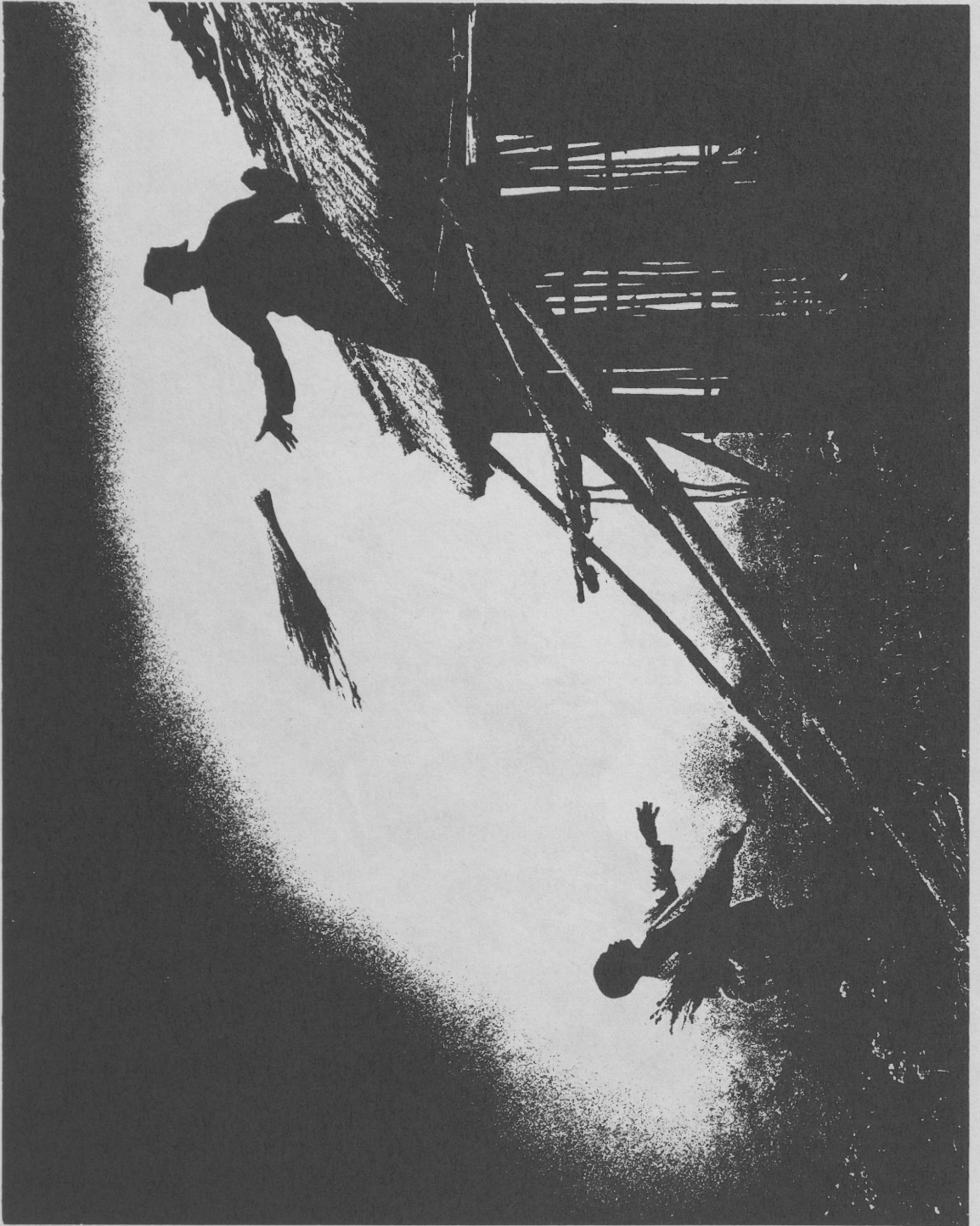
Martin en Annetjie Brink.

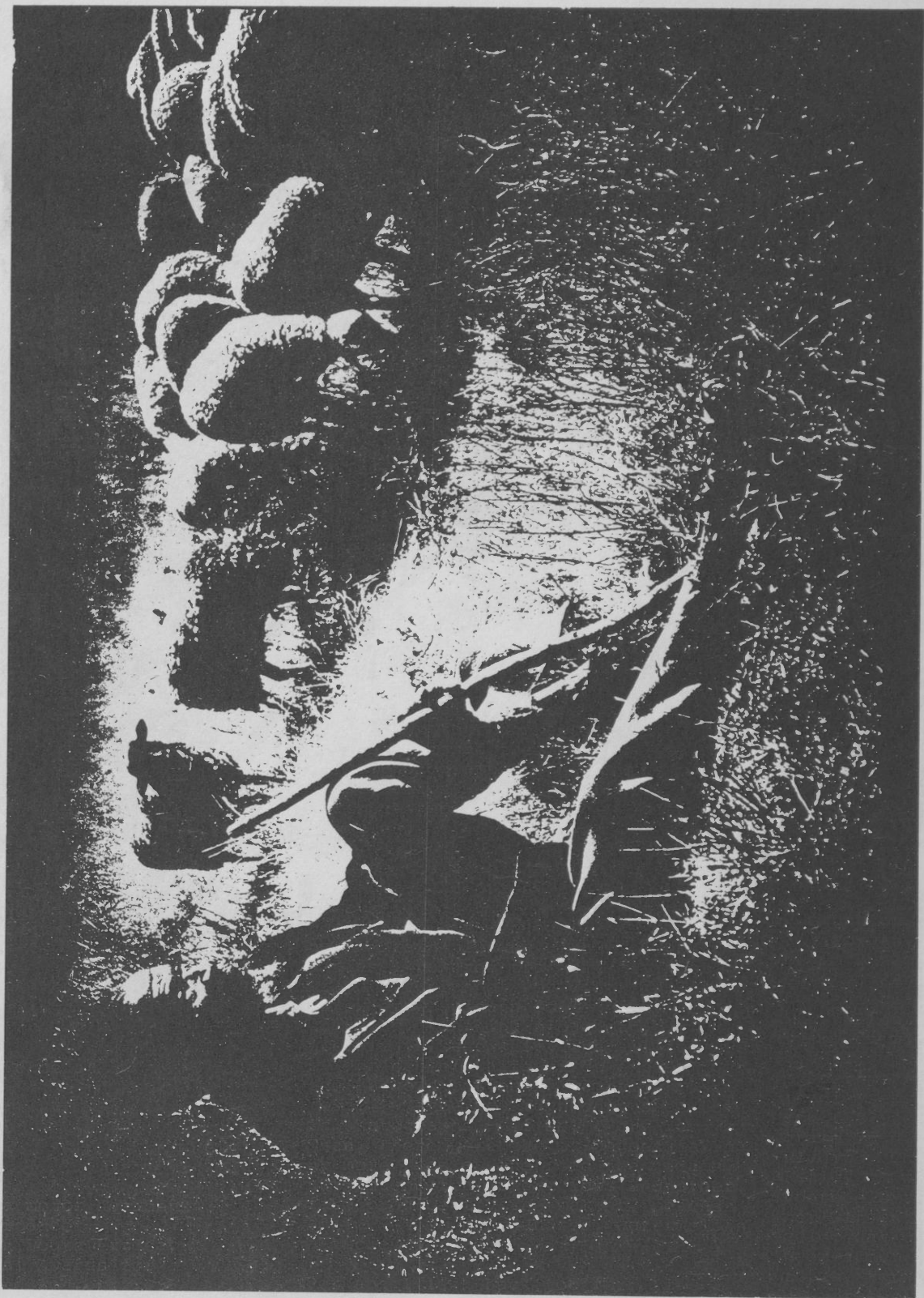
Voordat ons ongeveer tien jaar gelede aktief aan die Stilfontein Kameraklub begin behoort het, het ons 'n geskiedenis van AnSCO Panda's, Brownies en boontjieblik vergroters deurgemaak. In Stilfontein het ons meer tot die swart en wit seksie aangetrokke gevoel, omdat ons meer ruimte vir eksperimentering binne maklike bereik in dié seksie gesien het. Hier was ook tot ons geluk uitstekende fotografie in die persone van Gordon Riddick, Chappy Vernon en Gabby Retief om ons deur aanmoediging en voorbeeld te help. Eksperimentering met wit en swart prosesse het daartoe gelei dat ons soms wonder waarom neem ander mense sulke mooi normale fotos, terwyl ons eie so vaal vertoon. Die proses wat ons gebruik, bestaan

uit die neem van die foto op vinnige film, die maak van 'n inter-positief op litofilm, dan word 'n volgrootte papiernegatief op sagte papier gemaak en uitendelik positiewe kontakafdrukke. Wat fotografiese filosofie betref, neem ons deel om dit te geniet en, ons hoop, om genot aan andere to verskaf. Wat ons veral geniet, is om na ander fotografe se werk te kyk en na hulle te luister. Wat ons snaaks vind, is wanneer mense vir hulleself begin reëls maak. So is daar mense wat met groot oë vertel dat 'n moderne kamera net gebruik moet word om aksie mee af te neem, of dié wie nie van swart randjies om foto's hou nie omdat hulle kinders se kunsondersyseres eenmaal gewonder het waar die begrafnis is. Soms moet 'n mens seker maar dink of 'n ander manier nie dalk meer sin maak as die ou een waaraan jy gewoon is nie.













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