

Roger Pyne

1943 – 2019

Roger Pyne joined BFVS in 2004. He immediately threw himself into club activities and took on the onerous task of producing the film 'Clarkson', a drama-documentary about the anti-slave trade campaigner Thomas Clarkson. This was a major task: the film required costumes and historic locations. The way in which he quickly moved the project into production was inspirational.

As well as producing, Roger also took part in some of the society's more modest activities, for example the mini-epics including directing the memorable film 'A Taste for Murder'.

Roger had an interest in both documentary and drama filmmaking. He made a major documentary about the Scilly Isles and a short drama 'Invisible Friend'. He also contributed to many of the society's productions. He was good at working behind the scenes, often putting people together and acting as a catalyst, sometimes without even those people realising what he was up to.

He joined the committee of BFVS and served as Assistant Programme Secretary, Programme Secretary and in 2012 he was elected Chairman.

Roger set up his own business in computer software, its offices sometimes being requisitioned as a BFVS filming location. On retirement he and his wife Anne moved to Bradford on Avon. While this reduced Roger's regular involvement with BFVS he threw himself into the artistic activities in his new home town. He became Chairman of the Arts Festival, a major two-week event and is particularly remembered for organising the Lantern Parade and 'Poems on a Beer Mat' competition.

Roger became a significant figure in the Bradford on Avon arts scene, but this did not stop his interest in filmmaking. He started to experiment with 3D filming, sometime before the technique was taken up by the major studios.

Roger was always experimenting with new ideas and about ten years ago he devised a system of audio guides for tourists. The portability of hardware at the time meant the idea never developed beyond trial stage. But with it, he was ahead of his time. It is an idea whose time has now come in the age of the smartphone.

Roger was also interested in other arts. He was a good painter. He laid out his garden in Japanese style and despite his last illness he recently took up pottery.

Though Roger's regular attendance at the society was curtailed with his move to Bradford-on-Avon he remained an invaluable contact and mentor for members of the club, sometimes working with members on their own projects. Roger was

working on films right to the end. In fact, he was co-writing a script based on an idea of his own at the time of his passing.

Roger is survived by his wife Ann and sons Simon and Robin. He was cremated at a private ceremony on 16 August 2019.

I first met Roger when he came along to his first meeting of the Society. I was chairing the meeting, which took the form of a discussion. I cannot recall the exact subjects covered but what I do remember were Roger's contributions to the debate. Though it was his first club meeting I was immediately struck by his insightful and analytical approach.

This is the thing that I most associate with Roger, his ability to challenge ideas and to be spot on with his incisive comments.

Over the years we worked on quite a few films and every time Roger had the skill to cut through to the important points and steer the project in the right direction. He also often acted as a catalyst in getting projects off the ground.

He was also much appreciated as a sounding board for new ideas and projects. All this, he was still doing right up to the last time I saw him, just a few weeks ago.

I will miss Roger immensely: for his knowledge, advice and as a friend.

Graham Egarr

When we receive very sad news, our minds become crowded with memories. Here are some of mine, in no particular order, just as I recall them:

- Roger had an office in Unity Street. He was a software expert and wrote a program for a political party; he was very busy at election times. But, during quieter periods his office was available as a shooting location for the club. It appeared in *Clarkson*, transformed convincingly into a range of interiors, even as the anti-slavery crusader's bedroom.
- Roger had a natural enthusiasm and he once told me that he wanted to embark on engrossing projects in retirement, to fill his time (I was impressed to hear this and have tried to do the same). Being producer of such an ambitious drama-documentary as *Clarkson* realised it for him, and he went on to experiment with 3D-filmmaking on the beaches of his beloved Scilly Isles.
- He once told me that, for him in retirement, 'time is more important than money'. Again, I regarded this as sound advice and try to live by it.
- In Venice on a filming trip we spotted two women dancing in St Mark's Square one evening. Roger approached them and arranged for us to film them very early the following morning, in the deserted piazza. As I filmed, he directed

them tango-ing and *gancho*-ing around one of the world's great public spaces. That evening, we noticed haute-couture mannequins in expensive clothes shops and Roger hit upon the idea of incorporating images of them with the dancers. Inspired! The end-result was *Marionette*, a short film celebrating Venice and femininity [it is a unique and enigmatic film which throws competition judges into a tail-spin: they just don't 'get it' and invariably mark it low]. We did admit to the dancers that we were not distinguished professional filmmakers and they in turn confessed to being an HR manager and her daughter from Swindon!

So, thank you Roger, for your wise words and your film-producer skills. I will be forever grateful to you for your persuasive influence with those dancers. *Marionette* is still screened - it's been seen by hundreds and is especially enjoyed by female audiences.

Gordon Young

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It's always sad when one of our number leaves us and Roger had been very involved with the club, but our hobby uniquely lets our departed friends live on in our memories. Thanks for all you did to help make those memories great.

Pete Heaven