

Cine Chat

May 2007

The Journal of Edinburgh
Cine & Video Society
23a Fettes Row, Edinburgh,
EH3 6RH

70
YEARS

Recording for Posterity

Pages 6, 7 & 8

Budgie Cup Results

Page 4

Pilgrim Trust

Review

Page 9

Annual Competition

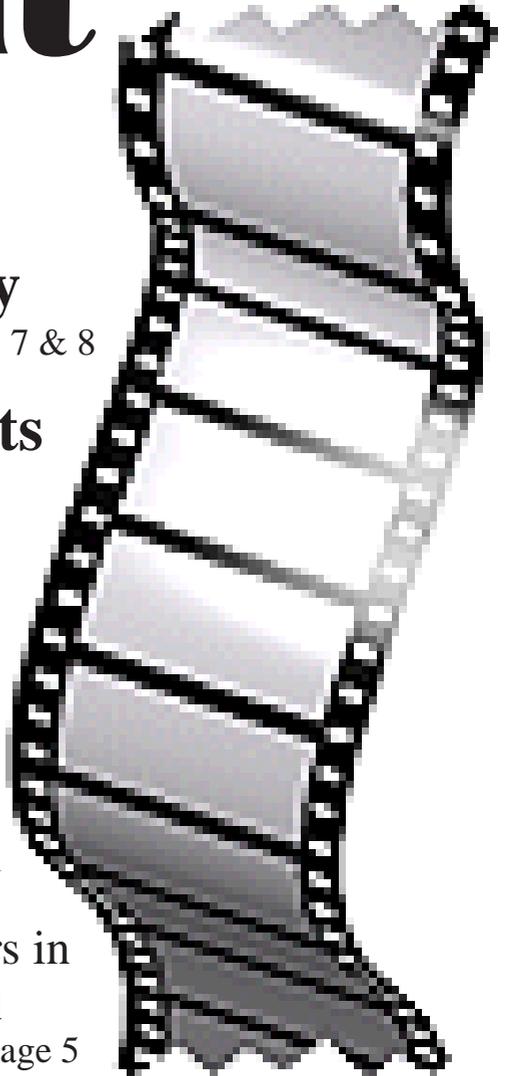
Results

Page 11



Members in Demand

Page 5



<http://www.ecvs.co.uk>

About ECVS

Some things you might like to know if you are new to Edinburgh Cine and Video Society

The Waverley Cine Society which became Edinburgh Cine Society was founded in 1936, and is the oldest amateur movie-making society in Scotland. The Society has occupied premises in Fettes Row, in the New Town of Edinburgh since its inception. The society met in rented rooms until 1938, at which time, for £500, it purchased both the ground floor and the basement of number 23, Fettes Row to become the only Cine club in Scotland to own its own meeting rooms.

Escalating maintainance costs over the years forced the society to sell the ground floor of the building in 1975, and move downstairs to its existing clubrooms in the basement, which the society still owns. The clubrooms consist of a kitchen, toilets, and four main meeting rooms, one of which is fitted out with cinema seats for viewing video and cine films projected onto the large screen from the clubs video and cine projectors. The other rooms are used as a lounge and two multi-use studios or instructional areas, with video equipment and computer editing facilities installed.

CLUBROOMS

23A Fettes Row, Edinburgh, EH3 6RH
Website: <http://www.ecvs.co.uk>

E.C.V.S. is a Charitable Company Limited by Guarantee
Reg. in Scotland No. SC227261
Scottish Charity No. SC009670



EDITOR:

Alan Brown
23A Fettes Row, Edinburgh EH3 6RH
Email: alan@broon.co.uk

To whom all communications in connection with Cine Chat should be sent. Alternatively, members may leave notes in the Cine Chat Post Box, which will be available in the ECVS clubrooms at all times.

POLICY COMMITMENT:

To publish informative and entertaining articles, features, news, comments and opinion about movie making in general and ECVS and it's members in particular. Never to cause intentional offence, but not to be afraid of occassional controversy. To publish members letters, comments, rights of reply, and submitted articles, as accurately as possible and to correct in the first available edition, any errors or omissions which may have inadvertently occurred in previous editions. COST: Free to members of ECVS unless and until the Committee decide otherwise.

ECVS OFFICIALS 2006 - 2007

President:	Alan Brown
Vice-President:	Stewart Emm
Past President:	Frank Ramsay
Secretary:	Hugh Trevor
Treasurer:	Vic Young
Subscriptions:	John Henry



EDITOR'S COLUMN

Welcome to another issue of Cine Chat! Thanks to all those of you who contributed articles to this issue, many at short notice of the forthcoming deadline. Those of you who haven't yet contributed articles, it's not too late! Cine-chat always welcomes contributions from members on any aspect of film-making, and the more material we receive, the more regularly we can publish!

In this issue, we have notification of the results of several competitions - The Budgie Cup, the Pilgrim Trust, and of course our Annual Competition. Not all will be revealed however, as the winners of our prestigious audience-vote awards - The Frank Walker Salver (Presidents Award), and the Vice-Presidents Prize remain top secret until they are announced at our Annual Awards Night - this year being held in the clubrooms on 27th April. For those who haven't yet purchased tickets for this event -please contact myself (Alan Brown), Stewart Emm, or any member of the Committee (tickets are £5 each, which covers all food and drink for the evening, all proceeds going to Club Funds. That's all from me for this issue, hope you enjoy it, any comments/suggestions/articles gratefully received!

ECVS ANNUAL GENERAL MEETING^{ALB} CHANGE TO PUBLISHED DATE

Please note that the date of the 2007 E.C.V.S Annual General Meeting is no longer that given on this years syllabus.

The Annual General Meeting will now take place on:

Thursday 19th April, 7:30pm

The previously scheduled 5-minute video night 'Cut to Music' will now be held on the following Thursday.

As well as election of next years office-bearers, this years AGM will also discuss the possibility of changing the annual subscription fee. It would be appreciated if as many members as possible could attend to make their thoughts known on this and other major issues affecting the society.

THE BUDGIE CUP COMPETITION

A review by
Norman Speirs

This competition is an established part of the ECVS programme and has been running continuously for over 50 years. It was originally for colour slides only, but with the advent of more digital still cameras on the market and a dropping off of those members using transparencies, it was decided to open the contest to prints as well - whether film originated or digital images. Last year it fell by the wayside and no competition was held, but we resumed this year and had a record entry (in recent years) of 51 images from nine members.

All the images, from 35mm slides to 10 X 8 prints were scanned and put on to a CD which was given to the judge to examine a week before the event. This year we chose George Neilson, ARPS, a Junior Vice President of the Edinburgh Photographic Society to be the judge, though he prefers the term "assessor" rather than "judge". George used to be a member of ECVS and actually won the Budgie Cup twice, so he knows what is expected.

I am indebted to Pauline Johnson for the scanning of the entries and the preparation of the CD: at the actual competition we were all able to see the entries full size on the screen as George Neilson commented on each one, which helped us all to understand how our pictures might be improved and made more interesting and acceptable to a judge.

Having shown us all the pictures and made his comments, we quickly ran through the collection a second time, and on this occasion George picked out a number for Honourable Mention and then indicated the third, second and first place winners.



HONOURABLE MENTION

Too Wild for Sangria	David Lind
Reflections	Elise Lornie
The Buffers	Elise Phimister
Cold Feet	Pauline
Johnson	
Frosty Boxing Day	Pauline
Johnson	
Toilets in Amsterdam	Pauline
Johnson	

PLACINGS

3rd:	Trick Skier	Sean Groat
2nd:	Shallow Beach	Norman Speirs
1st:	Rannoch Moor	Pauline
	Johnson	

After the tea break, George Neilson then presented us with a dazzling selection of some 200 images showing his versatility with action photographs from athletics, motor racing, motor cycling, and even speedboat races as well as a number of stunning nature pictures showing his complete command of the art of photography. We were all enthralled at the quality of the images and the skill of his timing in the action views. As a master of the camera, we could not have had a better judge for our competition. Those members who could not attend the meeting missed out on an enthralling display of the photographic art.

‘Unto him that hath will more be given’

By Hugh Trevor

Every so often in the Club one has heard of Bob Bell, Drew Fleming and other capable video-makers being asked to make a video of such and such an event or show one of their masterpieces to such and such a group, and thought ‘good on them’, though such requests never seemed to come my way.



But just recently such requests have started to come, even to me, partly, I think, because I have taken the initiative in making, or offering to make, videos of activities

either in the locality (in my case North Berwick) or of trips I have made.

Last year I offered to make a video of North

ECVS Members Expertise in the Community

Members of ECVS have recently been working with the Edinburgh Royal College of Surgeons to assist them in the production of a series of filmed interviews for their archives, more in a future issue.

Films of Princess Diana?

ECVS was recently contacted by the BBC regarding whether any members had footage they had taken of the late Princess Diana, for use in a future documentary, can you help? Please contact Dorothy Speirs for details.

Get Well Soon!

Cinechat is sorry to note the recent absence of Jim Closs from our Thursday nights due to illness, we wish you a speedy recovery Jim, and look forward to your return to ECVS!

Berwick in Bloom, and the simple video I made became part of the town’s presentation to the judges and may have helped in the town winning the Gold Award for the Best Scottish Coastal town, and a similar offer to make a video of the Stevenson Festival and of the town Raft Race have led to requests to show these videos at Probus and other similar meetings, and I even have a request to make a video of a forthcoming poetry reading festival for Oxfam later this year.

None of this is big-time stuff, but I am quite bucked by such invitations and I pass this on to encourage others in the club to similarly offer your services in making videos of events which the organizers may not have originally planned for, and you will also probably find that your efforts are welcomed by others and become a motivation to yourself.

The logo for 'Cine Chat' features a stylized illustration of a man with a mustache, wearing a military-style cap and uniform, pointing his right index finger directly at the viewer. The text 'Cine Chat' is written in a large, bold, serif font at the top. Below the illustration, the word 'YOU' is written in a large, bold, serif font. At the bottom, the text 'To contribute articles, news, comment, etc.' is written in a smaller, bold, serif font. Below this, a smaller line of text reads: 'Please email to alan@breen.co.uk, or leave in the Cine Chat submissions box at ECVS.'



RECORDING FOR POSTERITY

By Bob
Bell

Bob Bell gives an indepth report on the planning and work required in the production of "Breaking the Silence"...

Amateur movie makers throughout the years produce an extraordinary amount of film. How many of these films actually see the light of a projector lamp or video screen?

In many cases their subject matter will interest only a small number of people and for a short length of time.

Films of an historical content are different. They will be of interest and use, not only to future historians, but contemporary audiences as well.

Documentaries are 'actuality' rather than fiction. They need shape, a strong story with a beginning, middle and an end.

You want to shape the film to persuade the audience to want to know what happens next. To do that the story has to keep moving.



In relation to the latest completed project, 'Breaking the Silence', it relates to the history of Georgian Bells originally installed in the church of St Andrew's and St George's at 13 George Street, Edinburgh.

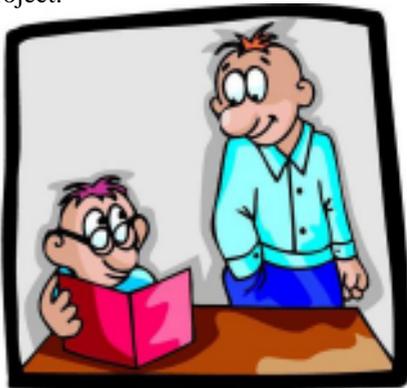
In 1788 a 'Compleat Chyme' of eight bells was made at the Whitechapel Bell

Foundry, in London. The bells rang weekly until 1903 when the church committee decided that they should be tied up for safety reasons. The continual movement was weakening the steeple structure. Salty air from the River Forth was also pitting the bell metal.

In 2003, church members suggested that fundraising should take place to have the bells refurbished, re-tuned and the steeple area strengthened.

Various fundraising events were carried out, while lottery and historical organisations grants were applied for.

In January 2006, work began in earnest and Drew Fleming and I were approached by two of our club members to ask if we were interested in taking on and filming the entire project.



As I consider the research as an intrinsic part of any documentary, a narration script was formed. When researching, as there is so much material available, more than one source should be considered. With this project, I started with a brief history of Edinburgh

during the 'Enlightenment Period' and explained why the church was built and by whom. Being a member of a local history society allowed me access to three volumes of 'Cassells Old and New Edinburgh', now almost considered as an antique. This enabled me to introduce the film by showing Edinburgh in the 18th century.

A suitable title would have to be found and after discussion, John Clark came up with the name, 'Breaking The Silence'. This was very apt as the bells had not been heard since 1903.

The next stage was the actual removal of the old bells and ancillary fittings in the steeple. This included wiring and telephone communications systems, apart from centuries old wooden beams.

We were lucky to have the complete cooperation of Peter Scott, an engineer from the Whitechapel Bell Foundry. He was to be the linchpin during the whole project.



The filming schedule was determined by the rate of the work within the steeple. As health and safety matters were in place, hard hats had to be worn. 7



Filming had to be done discreetly and in a way not to hinder the workers.

Essentially, portable lighting had to be used. AC mains cable would be dangerous trailing in what was to be a very cramped space. A 50 watt video light was ideal in this respect. Using a shoulder mounted Sony VX 9000, three chip DV Pro camcorder made the job easier and provided a high quality resolution. This model uses a three hour long tape and allowed all the footage to be stored in one.

The onboard microphone was sufficient to capture the ambient sounds.

As filming went on for several weeks, a timetable was kept along with a contact list of committee members, architects and bell ringers. E-mailing between these people were abundant.

Once the bells were removed from the steeple into the open air, this created more sound problems with machinery and passing traffic. These sounds had

...continued page 8

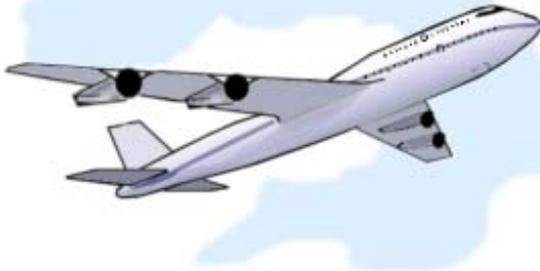
to be tweaked down during the editing process.

At one stage, a film crew cameraman and reporter from BBC Scotland arrived on the site. They had to be diplomatically informed that although we could work alongside each other, they should know that we had been filming for several weeks prior to their arrival. They were most displeased!

Close-ups were taken as they are essential for an interesting finished product.

Once the bells were loaded on the transporter and driven away, consideration had to be given to the next stage.

As the travel cost for two of us, together with equipment, was prohibitive, I decided to use some accumulated air miles and tickets were bought.



On May 3, 2006 Drew and I flew to Gatwick. Filming had to be carried out all in one day when the Edinburgh Bells were being worked upon. After a long journey by train to Whitechapel and the mandatory cup of tea and coffee, filming commenced. I had taken the 9000 camera, spare batteries, power pack, video light and tri-pod. I had checked with the airline company confirming we could take that all on board as hand luggage.

Mark Backhouse, the Foundry manager was extremely helpful and accommodating and gave us access to all parts of the premises Interviews were conducted using a tie-clip mike and an Asden radio-microphone. Cutaways were filmed in abundance to be inserted into the interviewee's narration.



Later, bell-ringers were filmed practicing in other churches in the Lothians.

The various fund-raising events were filmed. Although only a few seconds of each event were necessary in the final film, we shot more than enough footage

The bells were filmed on their return and being re-installed along with the new framework.

The bells rocking backwards and forwards were filmed at a very close range earlier. As the sound was so intense I had to wear ear defenders. The bell ringers were filmed at work during the dedication service.

The dedication service was filmed in its entirety on Sunday 26 November. Edited footage was used to suit the final film.

The narration was recorded on to digital mini disc, and added to the edited film, using the Casablanca Avio DV.

The music soundtrack was also added later. Mozart was chosen as he was thirty two at the time the bells were made. (1756-1791)

IT'S THE BELLS, IT'S THE BELLS

by John Henry

Yes, as Quasimodo said "It's the bells, It's the bells" and the Bells have done it this time.

The Pilgrim Trust Awards were held in the clubrooms on Friday 23rd March 2007 and from the thirteen entries received we were only able to show eight of these. However the eight films shown were all excellent, with a variation of types and a very good overall standard of film making.

Iain Walker from Linlithgow, a three times winner of the competition, was our judge and with sixty years of experience in film making we could not have had someone with a better understanding of amateur film making and film makers.

This year we had entries from Perth, Dundee, Ayr, West Lothian, South Shields, Newcastle-under-Lyme and of course Edinburgh. This shows how well the Pilgrim Trust is regarded throughout the amateur film making world and we should be proud that people consider it worth while, not only to submit entries, but to travel from afar to be present at the awards ceremony to view the films and see the winners presented with their awards.

After the films were shown, Iain Walker gave his comments on each of the films and then announced the winner and two certificates of commendation.

'Power' by George Betty from Comrie was a film discussing alternative means of obtaining power by wind, waves and nuclear energy. It also highlighted the problem of spoiling the highland scene with pylons and wind farms located on the hillsides. George's

film was given a Certificate of Commendation.

Phil Dorman's film, 'Mr & Mrs Mackintosh' dealt with a brief history of Charles Rennie Mackintosh and his influence on architecture and design. This film was Highly Commended.

The outright winner of the competition was 'Breaking The Silence' by our own Bob Bell. Here was an excellent film covering the removal and restoration of the two hundred year old chiming bells from the St Andrew's and St George's Church in Edinburgh's George Street. Iain Walker, the judge, commented on the overall quality of the film, which showed that a great deal of preparation and organisation had been required to attain the excellent result. He also commented on the superb commentary and background music used in the presentation.

Bob Bell was presented with the Pilgrim Trust Rose Bowl and a suitably engraved quail to mark the occasion. No doubt it will have been given a place of honour within the Bell household where it can be seen by all his friends and colleagues.

The Pilgrim Trust Award is a most prestigious award in the world of amateur film making and I would like to see more of our members attending the awards ceremony as a mark of respect to those who work so hard to submit an entry of the very high standards we saw here. This is especially the case when it is one of our own club members.

Over the last five years, an E.C.V.S member has won the trophy on four occasions.

Now that is something to be proud of. Keep up the good work and support The Pilgrim Trust Award.

ECVS SUMMER PROGRAMME 2007

This years published ECVS syllabus completes on 27th April, but once again, Peter Wilson has prepared a continuing selection of film showings on subsequent Friday nights throughout the summer, which all members are welcome to attend. This years summer selection is as follows:



- | | |
|---------|--|
| MAY 4 | WITNESS FOR THE PROSECUTION (1957)
Charles Laughton, Tyrone Power |
| MAY 18 | WHEN KNIGHTS WERE BOLD (1936)
Jack Buchanan, Fay Wray |
| JUNE 1 | BOOMERANG (1947)
Dana Andrews, Jane Wyatt |
| JUNE 15 | THE QUEEN (2006)
Helen Mirren, James Cromwell |
| JUNE 29 | HAPPY FEET (2006)
Voices of Robin Williams, Elijah Wood. |
| JULY 13 | BILLY ROSE'S JUMBO (1962)
Doris Day, Jimmy Durante. |
| JULY 27 | THE BIG HEAT (1953)
Glenn Ford, Gloria Grahame |
| AUG 10 | THE GUARDIAN (2006)
Kevin Costner |
| AUG 24 | THE HEIRESS (1949)
Olivia de Havilland, Ralph Richardson. |
| SEPT 7 | CASINO ROYALE (2006)
Daniel Craig, Judi Dench. |

ECVS Annual Competition – 2007

Summary of Awards

The awards for the 2007 Annual Competition are as follows

Award	Winner	Title
Alan Harper Trophy <i>Best documentary</i>	Hugh Trevor	The Gift of a Mended Hole
Douglas Trophy <i>Best Travel film</i>	Hugh Trevor	The Gift of a Mended Hole
Brock Trophy <i>Imagination</i>	Drew Fleming	Animation
Bill Walker Trophy <i>Best use of sound</i>	Pauline Johnson	A Glimpse of Dhankosa
Reg Carden Scissors <i>Editing</i>	Pauline Johnson	A Glimpse of Dhankosa
The Scotia Quaich <i>Best film on a Scottish theme</i>	Sean Groat	Scara Brae
Hendry Trophy <i>Best Family or Holiday film</i>	Ann Sutherland	On My Doorstep
Waverley Plate <i>Best Fiction film</i>	<i>No award</i>	
Elliot Trophy <i>Best entry for comedy/humour</i>	Drew Fleming	Capital Cities
Elena Mae Trophy <i>Best Animation film</i>	Drew Fleming	Animation
Lizars Trophy <i>Top award - all entries</i>	Pauline Johnson	A Glimpse of Dhankosa
50 th Anniversary Trophy <i>Runner up to Lizars trophy</i>	Drew Fleming	Capital Cities
Marwick Shield <i>Judges choice</i>	Hugh Trevor	The Stevenson Connection