

# Cine Chat

October 2013

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



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<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 maintenance 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>

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## About CINE CHAT

### **EDITOR:**

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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 its members in particular. Never to cause intentional offence, but not to be afraid of occasional 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.

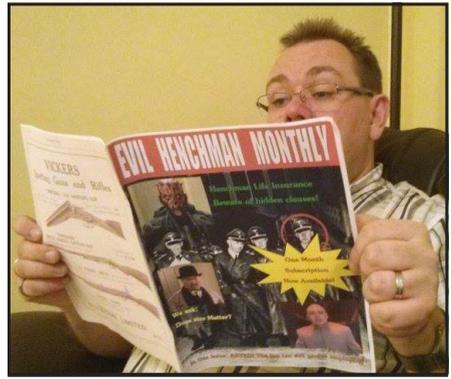
## **ECVS OFFICIALS 2013 - 2014**

<b>President:</b>	Peter Wilson
<b>Vice-President:</b>	Alan Brown
<b>Past President:</b>	Jim Closs
<b>Secretary:</b>	Alasdair Bryson
<b>Treasurer:</b>	Vic Young
<b>Subscriptions:</b>	Brian Whitnell

# EDITORS COLUMN

Welcome to another packed edition of CineChat, and welcome to the new 2013-2014 season of ECVS! I hope everyone had an excellent summer break, and made plenty of films to show on our five minute video nights. This year the subjects are 'Delicious', 'Changing Times', 'People', 'Winter' and 'Open Subject' - hopefully there is enough variety there to

accommodate any film. If not, don't worry, as our subjects are only a suggestion, and any short film is welcome to be submitted on any of our 5 minute film nights. As you'll see from the centre pages of this issue, we have a new Committee this year, and as this year's Vice President, I've been actively involved in the Programme Committee. I hope that you'll agree that we have a wide variety of evenings planned, both on the Thursday nights, and on the Friday night programmes. One of the earlier events on the Thursday night programme is a club film-making evening, scheduled for **Thursday October 24th**. The aim of this evening is to create a short film, with the working title "*My Neighbour's Secret*". The story behind this was that each year, entrants to the Strathclyde Competition are asked to suggest titles for the following years' competition, and our suggestion was "*My Neighbour's Secret*" - having had our title chosen at random, the least we can do is enter a film! The script for the film is almost complete, and will only require two actors, and be suitable for filming in the clubrooms, so we're hoping that as many members as possible will make it along and have fun producing the film - after all, that's what film making is all about!



## The President Writes...

It's that time of the year again when as Head Honcho (by default) it is my privilege to welcome everybody back to the Club for the start of a new and exciting season. This summer the weather was extremely kind to us so I hope that those of you with camcorders have had inspiration to put them to good use and inspire us with your results in the months to come.

We have a really strong programme to look forward to on both Thursday and Friday nights and I'm kicking it off with a rather adventurous "President Presents" on Thursday 3rd October. See you then!



Peter Wilson

# WAY OUT NORTH

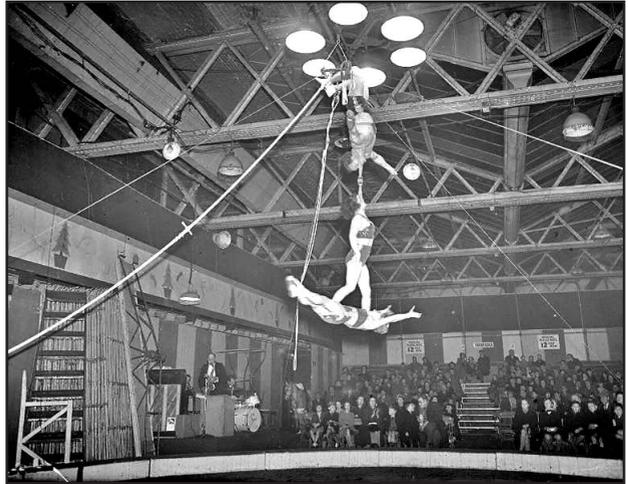
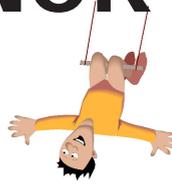
As the days begin to get cooler - and windier - I start to plan ahead for the new season at the Edinburgh Cine and Video Society. As President of the Club for the on-coming year., part of my duties are to deliver a "President Presents" programme to both the Thursday and Friday night audiences to welcome everyone back to the Club for another year of fun and creativity.

After considerable thought I have decided on a theme of childhood memories. For the Thursday night audience I am drawing on my first experience with a circus when my parents took me, at the age of 6, to Edinburgh's Waverley Market which in the late 1940's and early 1950's played host each year to a visiting circus. I liked the animals and was slightly frightened by the clowns but what fascinated me were the trapeze and high-wire acts. To relive this memory I am going to show the Club members "Cirque du Soleil - Worlds Away" a film imagined by visionary filmmakers James Cameron and Andrew Adamson.

In this film a girl is enticed into the circus to watch the performance of a handsome trapeze artist who falls in the midst of his act. He disappears through the sawdust into a magical world below. She follows him in an attempt to find him and bring him back.

For the Friday nighters I have gone back to my early schooldays at Aberlady Primary School. After the lunch break, once a week, our teacher would power up the classroom's steam radio and we would listen to the "For Schools" for about an hour. I remember that this programme frequently consisted of lec-

with Peter Wilson



*Waverley Market Circus, 5th January 1955  
Photograph Copyright The Scotsman Publications Ltd.  
Used with Permission*

tures about classical music and this normally allowed me to catch up with some well deserved sleep. However one programme had me riveted from start to finish. It recounted the true story of how in 1947 a young Norwegian explorer set out to prove his theory that South Americans were the first humans to settle in the Polynesian Islands. He built a simple raft and with five other men he set off on a 101 day journey to prove his theory. His name was Thor Heyerdahl and many of you will have heard of the Kon-Tiki Expedition. Last year a Norwegian film company filmed this re-enactment and this film "Kon-Tiki" is my Friday offering. Hopefully both films will entertain and inspire the club members.

As I mentioned last time it was my turn to host the Film Fanatics "at home". My plan

was to provide a film in my supporting programme to appeal in one way or another to each Fanatic who attended.

I commenced with a favourite “Look at Life” entitled “The Eagle’s Nest” which transported the viewers to Hitler’s Bavarian mountain retreat. For the animation enthusiasts I chose “The Ballad of Nessie” wryly narrated by Billy Connolly and followed that with the exciting 12 minute prologue to 007’s latest adventure “Skyfall”. I then felt that a homage to the late and great Ray Harryhausen was in order and chose the 3 minute “This is Dynamation” followed by what could have been Ray’s final public appearance in a question and answer session at the London Gate Cinema in such company as John Landis, Nick Park and Caroline Munro. Ray proved that he could still captivate an audience with his memories and amazing sense of humour. To round off the first half I presented my home made 26 minute cutdown of one of my favourite comedy films of all time “The Great Race” starring Tony Curtis and Jack Lemmon. Here’s hoping that some day Warner Bros will release a Blu-ray disc of this classic. I suppose that a 3-D version would be asking for too much!

Following the customary bunfight I completed my “please everybody” programme with the 1946 Castle Film short “Here comes the Circus” (This is included as an extra with the Region 1 VCI release “Carnival Story”.) and for the musical lovers I selected “All Talking - All Singing - All Dancing” (again Region 1) and concerning the making of Twiggy’s “The Boyfriend” which was directed by Ken Russell.

My feature film of the night was the 1944 Fritz Lang directed “Ministry of Fear” starring Ray Milland as a man recently released from a mental asylum who unwittingly stumbles upon a Nazi-connected underworld group. The film retains its suspense throughout although the



England that it portrays is pure Hollywood! Again this being a Criterion release the disc is Region A.

In case any reader wonders if I had to provide breakfast for my guests I can happily tell you that they all departed just after 10.00 PM - enough time for me to watch one more feature film before bedtime!

A rectangular advertisement for 'Cine Chat'. At the top, the words 'Cine Chat' are written in a large, bold, brown serif font. Below the title is a cartoon illustration of a man with a thick brown mustache, wearing a white naval officer's cap and a brown jacket. He is pointing his right index finger directly at the viewer. Below the illustration, the word 'WANTS' is written in small letters above the word 'YOU' in a large, bold, brown serif font. At the bottom of the advertisement, the text 'To contribute articles, news, comment, etc.' is written in a bold, brown sans-serif font. Below that, in a smaller font, it says 'Please email to alan@broon.cc.uk, or leave in the Cine Chat submissions box at ECVS.'

# A PUBLIC ART PROJECT

*A Project Update by Bob Bell*

A couple of years ago, Colinton Community Trust embarked on a project to enhance the historical aspects of the village. Colinton retains much of its original character from the last 900 years, and to highlight Colinton's past the Trust decided to apply for funds to have wrought iron and cast railings made at various locations depicting the village's rich past. In addition a prominent feature of a bronze statue commemorating Robert Louis Stevenson, the well known author, who had links with village in the 19th century, would be commissioned. Stevenson's maternal grandfather, Rev. Dr



*Allan Heriot spends many hours working on the clay figure*

Lewis Balfour was the minister of the Parish Church when Robert was a young boy.

A decision was taken that the most appropriate form of the statue would be to show Robert at around ten years of age, sitting on a tree stump, with his dog, 'Coolin' clambering up for attention.

A local artist, Allan Heriot received the commission. You may remember he created 'Old Bill' the Boer War soldier, in an earlier film of mine.

Peter Dick agreed to assist me and we visited Powderhall Foundry in Graham Street, Leith. We filmed the Trust's committee discussing the development of the clay figure from photographs.

We captured Allan preparing the base for the statue with wires and heavy foam. Later the details were formed by clay moulded and shaped by Allan's experienced hands.

After a few weeks the clay figure was astonishing. The committee approved it and it was sent through to the foundry workers for the next stage.



*Finishing touches are made to the clay sculpture*

Silicone was applied over the clay, plaster followed the set silicone, then the 'lost wax' process. Next bronze was heated to 2000 degrees C and poured into the various component moulds.

A few days later, the plaster was cleaned off revealing the finished sections of bronze which were then buffed and brazed together. The statue was then mounted onto a bronze base. The final stage of creation was patinisation, a process giving the bronze its familiar weathered appearance.

We filmed RLS's birthplace at Howard Place, Inverleith, his second home in Heriot Row, Swanston and Colinton Villages where he spent much of his life.

A narration has been made to compliment the film when finished.

The statue will be sited in Colinton village, outside the Parish Church on Saturday 26<sup>th</sup> October, 2013, where the guest will be crime author, Ian Rankin.

It is hoped the film will be completed around December.

## ***No camcorder, no software, no cash?***

None of these apparent challenges are obstacles to film production for the members of Edinburgh Cine and Video Society!

On Thursday 28th November, on an evening entitled 'Zero Budget Film Making' we will attempt to demonstrate how anyone can film, produce and publish a short film, using only equipment many of us have lying around at home.

New technology has lowered the entry bar for making films - you no longer require a huge cash investment to create your vision, whether it be a holiday video, or a dramatic production.

Check the club website at [www.ECVS.co.uk](http://www.ECVS.co.uk) or pick up a syllabus in the clubrooms for information on this, and other evenings planned for this season!

# Meet The Committee 2013 - 2014



**Peter Wilson**  
**President**

Peter is widely considered one of the leading movie buffs, historians, collectors and presenters of cinema in E.C.V.S. He's also this years club President and promises a great selection of evenings on both the Thursday and Friday nights!



**Alan Brown**  
**Vice-President**

Alan has been a member of ECVS for the past 10 years and is currently the Vice-President and also the editor of Cine-Chat. Alan enjoys experimenting with a range of special effects - usually with mixed results! Alan is also on this years Programme Committee, and has some interesting evenings planned!



**Vic Young**  
**Treasurer**

As Treasurer, Vic maintains an iron grip on the purse strings and the finances of ECVS. A keen diver, Vic is our resident authority on underwater filming techniques and is also involved in various club films and projects.



**Alasdair Bryson**  
**Secretary**

Alasdair has been a member of ECVS for several years, this year he continues in the role of ECVS Club Secretary. As such Alasdair does an excellent job of minuting all the committee meetings and undertaking all the club correspondence.



**Brian Whitnell**  
**Membership Secretary**

Brian has been an active film maker for many years, previously being a member of the White Rose (Thirsk) Camcorder Club. This year he takes over the role of Membership Secretary, and is the man to go to with all your subscription fees!



**Jim Closs**  
**Past-President**

Jim prefers making documentaries but sometimes has a go at one-minute videos which he sees as a real challenge. As a keen hillwalker he also combines both hobbies by making occasional mountaineering videos. Jim is also on this years Programme Committee, and has some exciting evenings planned!

# Meet The Committee 2013 - 2014



**Bob Bell**  
**Committee Member**

Bob has served on the Committee in a range of roles for many years, and is involved in many club projects and events. Bob enjoys documentary film-making and researching local history. Bob can always be relied upon to come up with new and interesting ideas.



**Peter Dick**  
**Committee Member**

As well as being actively involved in the running of the club, Peter is also a prolific winner of awards and has a keen interest in photography as well as film making. Peter can often be found in the projection box, as one of our regular projectionists.



**Stewart Emm**  
**Committee Member**

Stewart has been a member of ECVS for several years. Stewart does a lot of work publicising the club and encouraging potential new members to join. Stewart is also on this years Programme Committee, and has some great evenings planned!



**Hugh Trevor**  
**Committee Member**

Hugh has been a member of ECVS for about 12 years, including 7 years as our club secretary. Hugh enjoys making travel films and documentaries.



**Could this be YOU?!**

## **Committee Vacancies**

We still have a few vacancies on the committee this year. All ECVS members are entitled to stand for election onto the committee, so if you would be interested in getting involved, please approach a committee member for details!

# Lighting for Baldies

*By Stewart Emm*

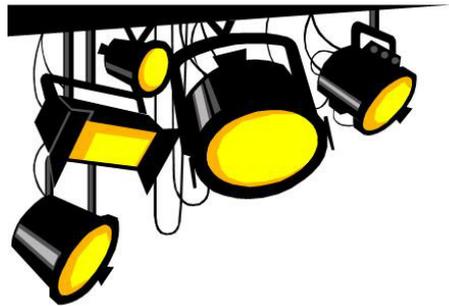


Remember that your subject may not see baldness as an affliction, so don't treat it as such. Many men shave their heads purposely. You don't want to insult a bald man by acting as though his head is a problem. Some men may want their bald head accentuated because they see it as a distinguishing feature.

Some are bald not by choice and may feel uncomfortable. Keep the lighting and angles in your own mind, make adjustments or ask him to move, but don't point out you're doing it because of his head.

**L**ighting isn't a one size fits-all set up. I remember taking part in a video conference and after a few minutes the remote participant asked if we were having any technical problems at our end. His screen was whitening out, after a few minutes of investigation it was not a technical glitch, the problem was the small shining patch of my head reflecting the light. This effect was at its height, when I bent forward, increasing the glare, causing the rather basic camera to overload and whiteout at the distant end. You can guess the fix to this.

All video shooting is about light and the availability of light to give the best results that you can obtain with your camera. If you require to shoot an interview of a follicle-challenged person, usually a man, who may not wish to admit it, then you have a problem. The culture of younger men having their heads shaved can also pose the same problem of large reflective areas.



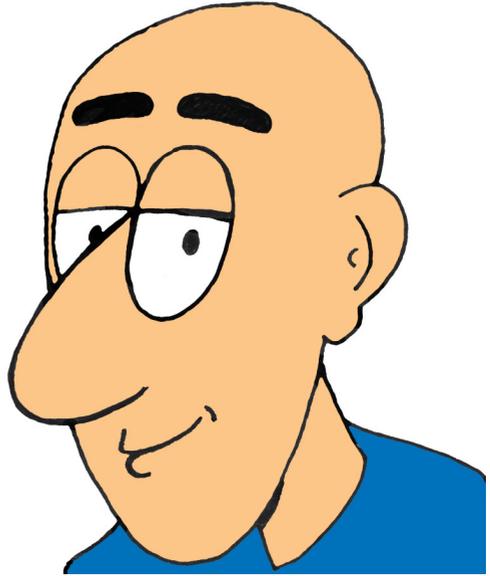
## Outdoor Lighting

If it is an interview to be shot outside in the open, where there is no cover from the sun rays, you have a problem. Try and arrange the shoot to take place in the early morning and place your subject where the sun is not shining directly on their face or head. The sky is your main light source. You can put the sun directly behind your subject and captured a dramatic morning scene or you can have the sun to one side of their face and let it become your fill light. The important thing is that you do not have it in his face or on the front of his head, where it would create glare.

## Indoor Lighting

If you are shooting a bald person indoors you should avoid direct overhead light sources. Lower the lights, where you can, to be of equal height to the subject's face. Use a diffuser on your lights to help avoid glare on the head. Another tip is to use a polarizing filter on your camera to cut down the glare entering the camera.

Once you have considered the lighting, the other factor to take into account is the angle that you are shooting your subject from. Will your shooting angle draw more attention to the bald head or less? This will depend on your subjects attitude to his baldness, bald and proud or bald and not. This is not some-



thing you can ask your subject. You will therefore need to make a judgment on how proceed with the shoot.

However with video you can take a few test clips, play them back to your subject, preferably using a larger monitor than your camcorder screen. Judge their reaction to the different conditions that the clips were taken under to determine how you will proceed.

According to the experts “you can make a bald man’s forehead look shorter by shooting from equal or lower height than his head, or by having him hold his head





straight to the camera or slightly tilted up. Make his head look longer and more drawn out by shooting downward from above or by having him lower his head to the camera.”



I think we may have another Thursday evening practical session coming up to test the above assumption. If only we had some follicle-challenged people in the club to volunteer as the lighting test subjects!



Home Movie Day was started in 2002 by a group of film archivists concerned about what would happen to all the home movies shot on film during the 20th century.

They knew many people have boxes full of family memories that they've never seen for lack of a projector, or out of fear that the films were too fragile to be viewed.

They also knew that many people were having their amateur films transferred to videotape or DVD, with the mistaken idea that their new digital copies would last forever and the "obsolete" films could be discarded. Original films (and the equipment required to view them) can long outlast any version on VHS tape, DVDs, or other dig-

ital media. Not only that, but contrary to the stereotype of the faded, scratched, and shaky home movie image, the original films are often carefully shot in beautiful, vibrant color—which may not be captured in a lower-resolution video transfer.

Home Movie Day has grown into a worldwide celebration of these amateur films, during which people in cities and towns all over meet their local film archivists, find out about the archival advantages of film over video and digital media, and—most importantly—get to watch those old family films!

This year Home Movie Day is due to take place on Saturday October 19th, at venues worldwide - **BUT NONE IN SCOTLAND!**

Although it's too late in the day for ECVS to become involved in this event this year, perhaps this is something which members might be interested in becoming involved in next year?

More information on the event can be found on their webpage at:

<http://www.homemovieday.com>

# Using Slow Motion

*by Jim Closs*

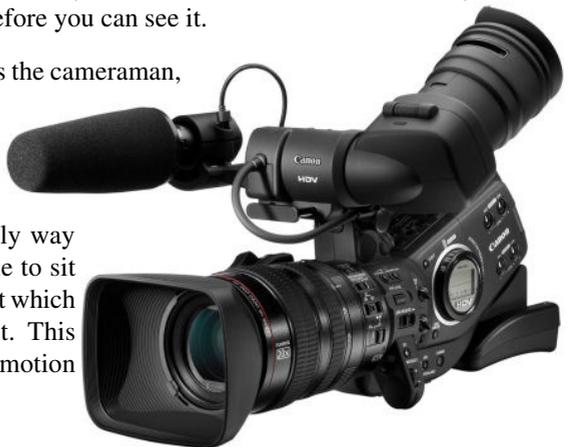
I have been making films for around 17 years now and during that period could have counted the number of times I have used slow motion effects on the fingers of one hand - until now.

Normally slow motion is used just to extend a clip to make it fit better with the flow of the timeline. And since this is not a frequent requirement the slow motion effect is rarely used in practice. But in a project I am working on at present I find myself relying on it all the time.

The project concerns creating a DVD to accompany a book on the training of sheepdogs. The author is Julie Hill and she has her own unique approach to the training of sheepdogs - called the 'Natural Way'. She is working on the second edition of her book and this is where the DVD comes in.

Julie's approach to training sheepdogs is based on using the body language the dogs use to communicate between themselves. This consists of very subtle movements of the body - head position, eye movements, ears up or down, hackles up or down, tail position and movement, and general body posture. These movements can be so subtle and quick that it can be hard for the ordinary onlooker to notice them. You really need to know what you are looking for before you can see it.

This is the only project in which I, as the cameraman, find it hard to know the significance of what I have just filmed. When I go over the footage on the timeline I don't know where a clip should be cut to fit in with the story. The only way this project can be edited is for Julie to sit with me at the computer and point out which bits of action matter and which don't. This has involved a lot of use of the slow motion effect, for two reasons;



First, some of the action is just so fast that it barely lasts even a second. So we have had to slow clips down by 50% or even more just to let the viewer see what has been going on. Second, the action needs to be carefully timed to fit in with the commentary. With the dogs moving so fast, it takes much longer to explain what is being seen on the screen than for it to happen in real time. So again, clips have to be slowed down so that the timing of the action matches the words in the commentary.



I am editing using Adobe Premiere Pro CS6 and fortunately the slow motion effect is very easy to implement. You just right click on the clip and choose 'Speed/Duration' from the list of options, then

type in the percentage you wish to slow the clip below 100%. As you can imagine, a bit of trial and error is needed to get it right - but for this project it has proved to be essential.

## Digital FilmMaker Magazine Review

By Alan Brown

For a several years now I've lamented the lack of a selection of good magazines on the subject of amateur film-making. (apart from CineChat of course!).

A trip into WHSmiths hammers the point home, while there are shelves of magazines on everything from Aircraft to Zebras, there remains a disappointing lack of anything targeted at our hobby.



Of course the IAC produce their excellent "Film and Video Maker" for their members, and for some time in the past I subscribed to "VideoMaker" magazine, until I tired of all the advertisements in US dollars, but up until now, there was nothing that I could pick up off the shelf on a whim, and flick through in the queue at the barbers.

I was quite hopeful then, when a few months ago, I noticed a new magazine on the shelves. Entitled 'Digital FilmMaker' and priced at £4.99, and only on issue 5 at the time, it seemed like it might be worth a look.

Picking up a copy of issue 5, my initial reactions were this was a magazine for the semi-professional, certainly someone making films on considerably more than my meagre budget of about 20p and a lump of plasticine. The content was interesting, but articles on securing filming budgets, and reviews of super-high definition 4K cameras costing £2675, led me to believe that this was a magazine for whom the amateur film maker probably wasn't the target market.

Skip forward to the latest issue (September 2013 issue number 7) however, and it appears that the magazine has repositioned itself slightly. The latest issue contains articles on 'How to write a low-budget screenplay', 'Kit to get started' and 'Buying lenses on a budget'. The high price item reviews are still there, but there's also a selection of slightly more reasonably priced cameras and accessories. It appears that this magazine is trying hard to appeal to both the semi-professional filmmaker and the aspiring amateurs.

There are a good number of interesting articles, although the diversity of the subject will always mean they're not all to everyone's taste - in this issue there are articles on making music videos, the making of a series of horror films, plus some interesting interviews with established independent film makers, on various projects they have worked on. Although



these film makers are often working with reasonable budgets, its interesting to note that they too run into some of the same problems that the amateurs do, and see how they deal with them.

In conclusion, although I was initially slightly disappointed with Digital FilmMaker, a second look has encouraged me that this magazine is certainly moving in the right direction, and any addition to the paltry amount of publications dedicated to our hobby has to be welcomed. I think I'll stick with it for a few more issues and let you know how it goes!

**My Rating:**

Digital FilmMaker Magazine  
(September 2013 Issue)

**7/10**

*(shows promise!)*

### *Next Issue*

The next issue of CineChat is (tentatively) scheduled for January 2014, if you have any articles, letters, advertisements for inclusion, they would be very welcome. The deadline for submission (either electronically, or in hard-copy) for the next issue is:

**Friday 13th December 2013**

