

Cine Chat

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



April 2013

Annual Competition - The Results!

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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 club's 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

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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 2012 - 2013

President:	Jim Closs
Vice-President:	Bryce Morrison
Past President:	Hugh Trevor
Secretary:	Alasdair Bryson
Treasurer:	Vic Young
Subscriptions:	Alan Brown



EDITORS COLUMN

Welcome to the April 2013 issue of Cine-Chat! “What’s with that enormous plate of doughnuts?” you may well be asking, all will be revealed on page 12 with a Behind the Scenes review of one of our recent club film-making evenings! And no, I didn’t eat them all!

In this issue we also have the results of this years Budgie Cup competition, as well as the results of our Annual Competition. Once again this year, at both the Thursday and Friday

showings of our Annual Competition Films, the audience were asked to vote for their own favourites. The results of these votes will determine the award of the Frank Walker Salver, and the 50th Anniversary Award, to be announced at our Awards Night on 26th of April 2013.

We’re pleased to announce that ECVS retained the Choice of the Clubs Trophy again this year, despite strong competition. Pauline Johnson’s film “Italian Chapel” was a convincing winner, see page 4 for full details.

Peter Wilson entertains in ‘Way Out North’ on page 6, with an insight into the world of CINERAMA, and the thorny question - “Does colourisation improve a film?”

We’ve also got news of our new ECVS Publicity drive on page 11 - if anyone has any other suggestions of methods to help publicise our club and hopefully recruit additional members, please let your committee know!

Annual General Meeting of Edinburgh Cine and Video Society 2013

The Annual General Meeting of Edinburgh Cine and Video Society will take place in the ECVS Clubrooms at 23a Fettes Row, Edinburgh on Thursday 25th April at 7:30pm

All members are welcome to attend. This will be an opportunity to hear yearly reports from the Society President and Treasurer, and vote in the election of office-bearers for the forthcoming season.

April 25th 7:30pm

Cine Chat



**To contribute articles,
news, comment, etc.**

Please email to alan@broon.co.uk, or leave in the Cine Chat submissions box at ECVS.

Choice of the Clubs Competition 2012 - 13

By Sean Groat



The Edinburgh Cine and Video Society Choice of the Clubs competition has come to an end and I am happy to announce the winning entry was *“The Italian Chapel”* by ECVS’s very own Pauline Johnson.

The quality of the entries this year was very good and the number of entries was positive with 9 films being submitted to the competition.

The entries were collected and burned onto a single DVD and copies were sent to each club for their viewing nights, following which they would post the result of their votes back to me in Edinburgh. Although Ayr did not send in an entry they did pay the fee and I asked them to vote in the event of a draw. Their votes were not needed as there was a clear winner.

The final night of judging took place in Edinburgh on Thursday 21st February. The show started with *“Glen Clova Through The Year”* from Dundee. This short film showed the beauty of Glen Clova set to poetry with some of the cutest lambs I have seen in a long time. Next we headed to Carlisle Club who showed us round *“Corby The Two Penny Village”* and especially the walkway at the railway bridge over the river. Perth had us humming along to *“All Things Bright and Beautiful”* with a film cut to the hymn of the same name. Northern Ireland took us further afield and on safari in *“South Africa”*. Hawick was the only drama of the evening and the very professionally made short *“Platform 3”* had the audience watching intently. Largs, next, took us to Portencross and we shared the moment of release of two seals, back into the wild, with *“Seal Release at Portencross”*. ECVS entry took us north to Orkney for a look round *“The Italian Chapel”* (Orkney’s most visited tourist stop) and the history of its conception. Dunfermline’s entry *“I Was There”* gave us a glimpse of working with very talented young musicians. The night was rounded off with *“The Grandfather 2”* from Stewarty, showing us in ‘How it’s Made’ style the film maker making a miniature Grandfather clock. I think it may have been a sequel but can’t be sure.

The final results were:

Placing	Votes	Club	Entry
1st	132	ECVS	The Italian Chapel
2nd	81	Hawick	Platform 3
3rd	72	Perth	All Things Bright and Beautiful
4th	60	Stewarty	The Grandfather 2
5th	55	Carlisle	Corby The Two Penny Village
6th	45	Northern Ireland	South Africa
7th	44	Dundee	Glen Clova Through The Year
8th	40	Dunfermline	I Was There
9th	11	Largs	Seal Release at Portencross

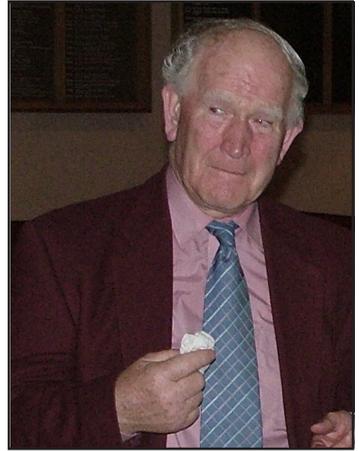
Jim Dunlop

Cine-Chat is extremely sorry to report the recent death of Jim Dunlop who passed away on 9th January 2013.

Jim had been a member of ECVS for many years, and was a keen participant in many of our club films, probably more often in front of the camera than behind!

Jim played starring roles in ECVS films “The Crock”, “Noteworthy”, and of course “Jim’s Jaunts”, in all of which his enthusiasm and enjoyment were clearly apparent.

On a personal note, Jim was one of the first people I met at ECVS, and having watched my first (poor) attempt at special effects, rushed up to gleefully congratulate and encourage me during the tea break, something which made a great impression on me, as I (wrongly) hadn’t immediately assumed my films would be to his taste! His love for a good story, and willingness not to take himself too seriously, were characteristics that endeared him to many. He will be sadly missed.



Sean Groat presented the Choice of The Clubs Trophy to ECVS Member Pauline Johnson, for her film “The Italian Chapel”. Sean also thanked all the clubs for taking part in this years competition and mentioned that the Choice of The Clubs competition has now been running for over 30 years, and will hopefully continue to attract a high calibre of entries for many years to come.

WAY OUT NORTH

with Peter Wilson

(originally published in the film collecting magazine "Projections", reprinted here with the kind permission of Peter Wilson)

Welcome to 2013 - it's a cold start to the year so keep warm and put your film projectors into overdrive whatever system you use.

Back in December I was given the honour of hosting the 'Film Fanatics' final "at home" of 2012. However I knew in advance that this meeting would not be well attended for reasons of one member being abroad on holiday (lucky chap!), another had a prior arrangement and was having friends along that night for dinner - and two others were unable to come because of the wintry road conditions. That left Peter Kendrick who arrived in good time to pop a cork (guzzle wine!) and settle down with my wife Winnie and myself to enjoy one of the Edgar Wallace Mysteries that I had selected for the first half of my programme. For our main feature I chose to show a German blu-ray, (dialogue in English) available from amazon.de and entitled "Funf Perlen". This is the German title of the 20th Century Fox film of 1952 "O. Henry's Full House". The film is a compendium of five short stories written by the famous American author (real name William Sidney Porter)



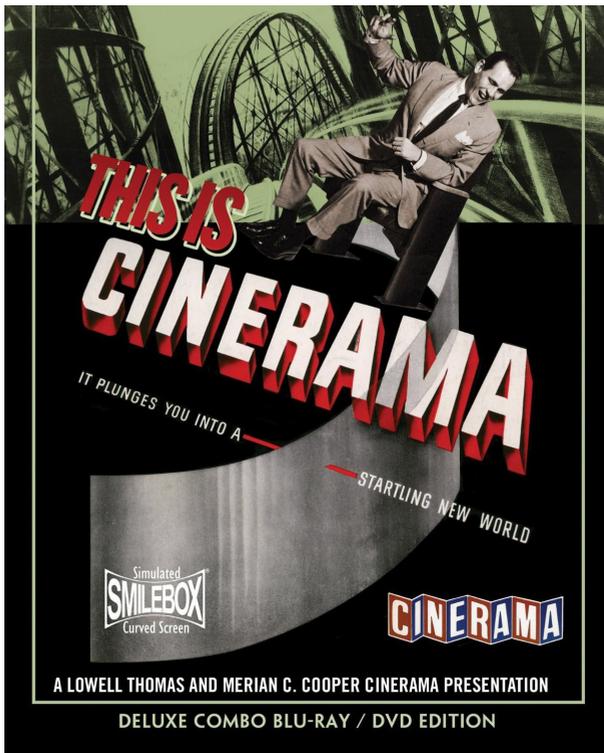
and each story is introduced by the equally famous John Steinbeck. With a cast that included Charles Laughton, Marilyn Monroe and Richard Widmark I knew that I was on to a winner. Incidentally, this film is also available in Britain in standard DVD and is released on the Odeon label. It also has a decent selection of extras including two silent films and I certainly recommend it.



Sadly a few days later I learned of the death, on December 12th, of 'Film Fanatics' member Charlie Reid. Charlie had been ill for some time but had still managed the occasional visit to our get-togethers. I always joked that Charlie was our club mascot as he was not a film collector like the rest of us but he always loved coming to our shows and was a mine of information about everything in the world of cinema. He was also a fanatical steam train enthu

siast and had played the part of the Controller at Bo'ness Train Preservation Society's "Thomas the Tank Engine" events many times. We shall all miss him.

Charlie was also a member, along with myself, of the Edinburgh Cine and Video Society and until quite recently served with me on the committee. My responsibility on this is the organisation of our Friday night programme of which I present, along with Peter Kendrick, a cocktail of movie topics for our members. When it was decided that we were going to abandon our Christmas Party (bah, humbug!) I had to come up with something out of the ordinary to entice our members into the club four days before Christmas. Hoorah for the recent blu-ray release of "This is Cinerama".



With a little subtle advertising, our attendance that night was treble the normal for a Friday night and everybody seemed to enjoy the smile-box travelogue, opera, ballet and a water skiing extravaganza to an aerial tour of the wonders of America.



Just last Friday I posed the question "Does Colourisation improve a B/W film?" and illustrated it by showing Laurel and Hardy in "The Chimp" plus the Ray Harryhausen classic "20 Million Miles To Earth". This encouraged a lively debate amongst our members who felt that Laurel and Hardy did not need colour enhancement for their comedy to shine through. However, they all agreed that the feature film was greatly improved by the colour treatment. They echoed my thoughts exactly!



Budgie Cup Competition 2013

The Budgie Cup was held on Friday the 15th February 2013. There were 32 photographs submitted by six photographers; Stewart Emm, Bryce Morrison, David Lind, Sean Groat, Alasdair Bryson and Peter Dick. The Judge was Norman Stewart. Norman Stewart gave a summary of his background with his interest in photography dating back to his school days. At that time all photography was based on silver photochemistry and required dark room skills as well as artistic skills needed for taking photographs. He followed the usual practice of working in black and white as it was considerably cheaper and simpler compared with colour work. He

later worked with colour using the E6 reversal process that resulted in colour slides, the very foundation of the Budgie Cup. His camera was a famous Zenith E model and was totally manual in operation. This gave a sound grounding in the skills of camera use. In more recent years his photography was limited to the use of modern compact cameras. Although compact cameras perform extremely well these days he felt that he missed the additional options that a SLR would give him. Joining the modern era he now has a Nikon D3200 SLR. He started the evening by defining the criteria that were used

in the judging process. He added that the details of the photos were presented on a DVD and he did not look at the section that listed the photographer's names. He gave a summary of his views on each photograph as they were projected. He gave many practical suggestions, where appropriate, on how improvements could be made. He understood that live conditions could restrict a photographer's options. On the whole his views were



"Let Me Out"



"The Sky at Night"



"Start of the night shift"



*“Eye View: Princes Street” (left) and
“Clarks Nutcracker” (right)*

positive and helpful. At the end of the showing he showed the the photos that he considered worthy of commendation followed by the runner-up and the winner.

- | | |
|---------------------------------------|----------------|
| Commended: ‘Eye View Princes Street’ | Stewart Emm |
| Commended: ‘Clarks Nutcracker’ | Bryce Morrison |
| Commended: ‘Let Me Out’ | David Lind |
| Commended: ‘The Sky at Night’ | Peter Dick |
| Commended: ‘Start of the night shift’ | Peter Dick |
| Runner Up: ‘Oops’ | David Lind |
| Winner: ‘Whooh are you looking at?’ | Peter Dick |

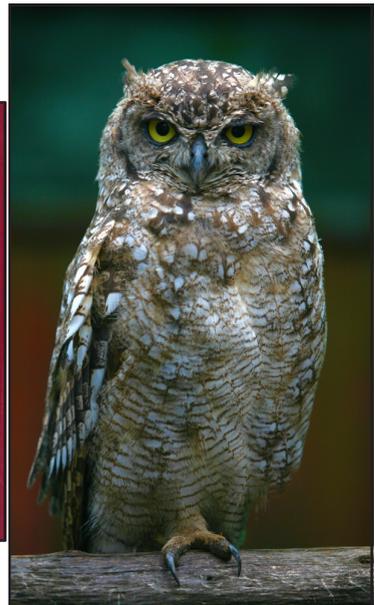


“Oops”

*Thankyou to Peter Dick for this review of
this years competition, and Bryce
Morrison for the presentation photograph.*



*Peter Dick accepts the Budgie Cup from this years
judge, Norman Stewart, Winning photo “Whooh are you
looking at?”*



ANNUAL COMPETITION 2013 - THE RESULTS

The ECVS Annual Competition was held in the ECVS clubrooms on Thursday 14th March and Friday 15th March 2013. This years judge was Mr Billy Graham. This years top award (Lizars Trophy) was won by Bryce Morrison, for his excellent documentary ‘Canadian Rockies’. The runner-up film, and winner of the 50th Anniversary Trophy was ‘Italian Chapel’ by Pauline Johnson.



The ECVS Annual Competition Trophies

Top Film

(Lizars Trophy)

Runner-up

(50th Anniversary Prize)

Canadian Rockies

Italian Chapel

Bryce Morrison

Pauline Johnson

Best Documentary

Best Travel Film

Best Imagination

Best Sound

Best Editing

Best Fiction Film

Scotia Quaich

Best Holiday Film

Best Comedy

Best Animation

Judges Choice

High Constables of Edinburgh

Canadian Rockies

Greyfriar’s Bobby Day

Craigleith Quarry

Keeping Calm in Holland

NO AWARD

Greyfriar’s Bobby Day

Lost City of the Incas

Gorf Goes Fishing

Gorf Goes Fishing

NO AWARD

Bob Bell

Bryce Morrison

Bryce Morrison

Jim Closs

Hugh Trevor

NO AWARD

Bryce Morrison

Stewart Emm

Sean Groat

Sean Groat

NO AWARD

No entrants were eligible for the George Maran Plaque, or the Novice Cup (prizes reserved for new film-makers) this year.

On both the Thursday and Friday evenings the audience got the chance to vote for their favourite films, the results of which will determine the winners of the Vice-Presidents Prize, and the Frank Walker Salver. The winners of these awards will be announced at the Annual Awards Night.



ECVS Annual Awards Night 2013

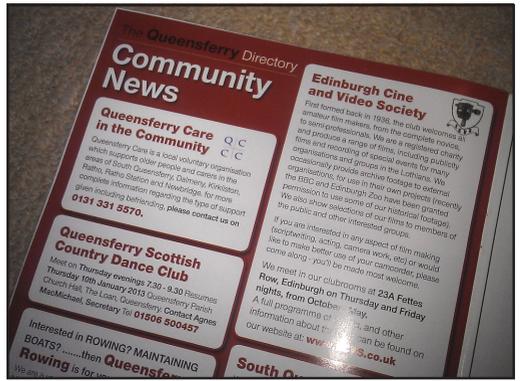
The ECVS Awards Night will be held in the clubrooms on Friday 26th April 2013, 7:30pm. Members and friends of the society will have a chance to see this years winning films, the presentation of awards, and enjoy some ECVS hospitality!

ECVS Publicity Drive

I was quite intrigued a month or so ago, to notice that our local free Business Directory 'The Queensferry & Kirkliston Directory', which drops through every letterbox in the surrounding area every couple of months, was asking local clubs and organisations to write in for a free mention in the Community section of their publication.

I wrote a few lines about ECVS and it was duly printed! I mentioned this to Stewart Emm who immediately jumped to the challenge and contacted several other local newsletters, namely Edinburgh South West and the Morningside Messenger, both of whom have kindly agreed to mention our club in coming issues.

As I'm sure most club members are aware,



club membership (both within ECVS and other film making societies) has been on the decline for several years, and looking forward, this is something which must be addressed if our clubs are to survive.

Do you have a local newspaper or newsheet who might be interested in hearing about ECVS? If so, please contact Alan Brown or Stewart Emm and we'll send them some information about the club!



EDINBURGH CINE AND VIDEO SOCIETY

First formed back in 1936, the club welcomes all amateur film makers, from the complete novice, to semi-professionals. We are a registered charity and produce a range of films, including publicity films and recording of special events for many organisations and groups in the Lothians.

The aims of the society are:

- * To provide an interesting and varied programme of film shows, talks, discussions, competitions and events.
- * Make entertaining and interesting movies, providing our members with the opportunity to learn about film making and take part in their production.
- * To learn as much as possible about the various artistic and production aspects of filmmaking.

If you are interested in any aspect of film making (scriptwriting, acting, camera work, etc) or would like to make better use of your video camera, please come along - you'll be made most welcome!

We meet in our clubrooms at 23A Fettes Row, Edinburgh on Thursday and Friday nights, from October - May. A full programme of events, and other information about the club can be found on our website.

www.ECVS.co.uk



Behind the Scenes at ECVS, the making of...

REWIND



Article: Alan Brown
Photography: Sean Groat

On Thursday 7th February, ECVS members set out to make another '1Minute Film in an Evening'.

As with previous nights on a similar theme, the aim wasn't just to make a short film, but to try out some new techniques, and hopefully learn from our mistakes at the same time!

The technique we decided to experiment with on this occasion, was film reversal - this is simply the filming on an event, and then playing the footage in reverse for comedic effect. While this sounds extremely straightforward in theory, trying to make these reversed sequences fit seamlessly into the rest of the (forward running) film, takes quite a bit of thought!

The plot was simple enough; Our hero discovers a magical remote control in a dusty old box of equipment in the club rooms. There's a warning not to use the device, but of course he ignores that and quickly discovers that the remote control has only one working button - the REWIND one, however, it rewinds the last few seconds of REALITY!

Our hero realises the potential for mischief and sets about upsetting the other club members, before eventually receiving his commupance at the hands of the exact same device he has been having fun with!

Having written a draft script, we quickly



decided that as all the jokes would be visual, there would actually be no need for any dialogue in the film at all.

This would be in keeping with the visual humour of the film, and also removes any concerns with remembering lines or dealing with sound recording - any sound effects would be dubbed on afterwards, using the techniques we had learnt on our Foley night, earlier in the season.

As the film was a visual comedy, the most important prop was going to be the remote control itself. It had to be big enough for the audience to be left in no doubt as to what it was, and what it did!

As has happened so many times before, it was Ebay to the rescue - a quick search for 'Jumbo Remote Control' turned up several results, but the biggest, most garish one was a bargain at only £1.10 (and £2.30 P&P)!



**L@@KR@RE Proteam
Jumbo-Sized Remote
Control - Never Loose
You Remote Control
Again !!!!!!!!!!**



The remote control duly arrived in the post, and I set about taking it apart to fit the flashing LED under the REWIND button.

Originally I'd hoped that I could fit this 'upgrade' in a way that would allow the remote control to be returned to working order afterwards, but unfortunately this proved not to be possible.



Inside the remote was a criss-cross plastic structure that wouldn't leave room for the new LED and its 9V battery. So all the internal components had to come out, and large chunks of the back of the remote were removed with a Dremel tool. I then hot-glued the flashing LED into position behind the REWIND button, and screwed the whole thing back together again.



Our main prop constructed, it was time to think about which sequences would look best when we reversed the film.

I thought that we'd need three separate inci-

dents where our hero misuses the remote control. Three occasions should give us a bit of scope for playing with the effect, to see what works best, but hopefully not too many for it to become monotonous and boring.

The most obvious effects which look humorous (or revolting) when reversed involve the consumption of food, so a cake-eating scene was quickly included in the script. We purchased some doughnuts for this scene, and added in a disgusted slap to the face for the victim. In the event, doughnuts weren't the best cake to have used - general consensus was that a messier cake such as a chocolate eclair would have worked better!

Other scenes selected for the 'reversed film' effect were wine-pouring (with accompanying confusion from eager drinkers as their drinks are sucked back into the bottle) and the frustration of tidying up rubbish, only to have it come flying out of the bin and back all over the floor again.

We filmed all the scenes with two cameras. Jim's Canon XH-A1 for the main shots, and my Canon HV30 for the close-ups and hand-held shots. This worked well, allowing us to simultaneously film two angles of the same sequence at the same time. This was important for a film where we would need to cut from a long shot of the action taking place, to another angle showing the reaction of our hero - without continuity problems with the position of the other actors in the scene.

The first sequence filmed was the one in the tank room. We used talcum powder for dust to be blown off the box of odds-and-ends containing the remote control.

After a couple of takes we were all coughing and spluttering - it was probably not such a great idea to blow talc around in such an enclosed space!

There was some discussion regarding the sequence in the tank room where our hero discovers the power of the remote control. Initially he was to break a lightbulb, which would magically repair itself, however this was considered by everyone to be a bit too dangerous. The replacement was to be a box of toothpicks, however while setting up the shot, someone suggested the plastic cup of cutlery which was actually used. I think this gave a much better visual effect than either the lightbulb or the toothpicks would have done.



Having filmed the initial sequence, we moved on to film the wine-pouring sequence, the wastepaper sequence and the cake eating sequence in quick succession. The final scene, with our hero paying a visit to the W.C., was also filmed without any hitches - I think as we got into our stride, we got better at deciding how to shoot each scene.

Finally we filmed the transitional scenes with the hero walking from room to room. All the filming was completed in under 2 hours, which left time to finish off the remainder of the doughnuts!



The editing of the film was relatively straightforward. By taking a combination of close-ups and long shots of each scene, we had a good selection of cut-aways to choose from - not having to worry about the sound track also helped with this.

Once all the video sequences were assembled the sound effects were added - the clatters and clangs were created by dropping various implements, the wine pouring sound is a bottle of water being poured into a glass, and the rewind sound effect itself is an effect purchased from an internet sound effect library (www.pond5.com) for a reasonable £1.63.

I think everyone agreed that it had been a worthwhile and enjoyable learning experience, and something we'll hopefully repeat in the future.

But what's the finished film actually like? You can check it out for yourself on the ECVS website at www.ECVS.co.uk !



Next Issue

The next issue of CineChat is (tentatively) scheduled for October 2013, 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 September 2013

