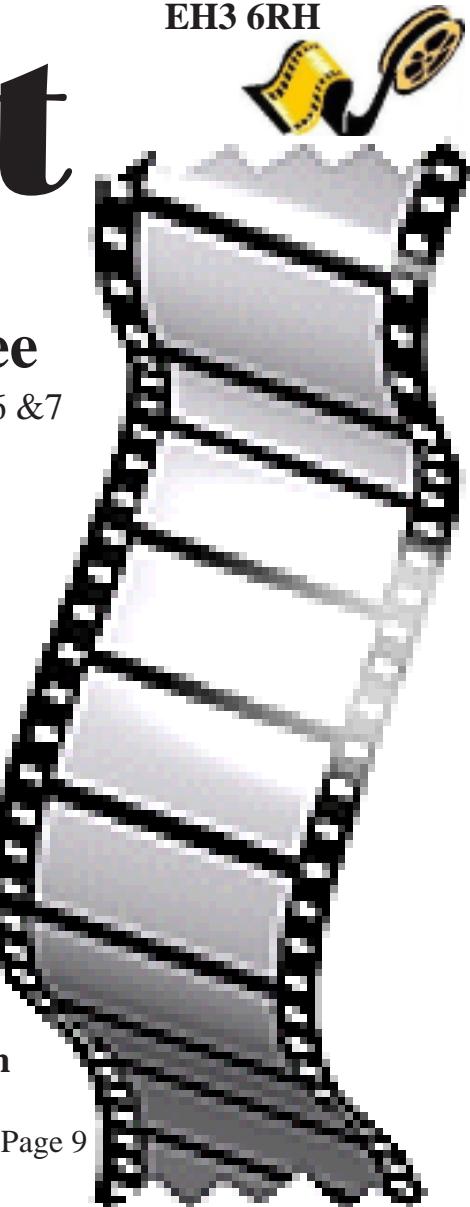


Cine

Chat

September 2007

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



Meet the Committee

Pages 6 &7

The President

Writes...

Page 4

ECVS Summer

Update

Page 3

Editing in a Foreign

Language

Page 8

Video from
Slides

Page 9



<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>

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 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 2007 - 2008

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



EDITOR'S COLUMN

Welcome to the first edition of Cine-Chat for the 2007 - 2008 session! Hopefully everyone has been busy film-making over the summer break, and we can all look forward to a wide selection of films and activities over the coming session. A very short editors column this issue, as we have loads of articles and reviews from members - please keep those articles coming though - the more we have, the more often we can publish! Thanks to all those who contributed this issue, and I look forward to seeing you this session!

A Summer Update

by Ann Sutherland

How can you be murdered one day and solely for being in the wrong place at the filming with the surgeons the next? Easy - join ECVS and get involved in their productions over the summer.

The murder involved a very small (but significant!) part in Bob Bell's production of ECVS's entry for this year's Strathclyde Competition in November. The set theme is "Hot and Cold", but my lips are sealed as to our interpretation in case I inadvertently reveal the denouement.

Suffice it to say, "The clues are there." - Just keep your eyes open!

Filming has taken place in the clubrooms and members' homes, and thanks to much-appreciated help from Murray, John and Ishbel of Saughtonhall Drama Group who spared us time from their own hilarious Fringe production of "I'll Get My Man", we hope our entry is well on the way to getting ECVS the John Coleman Trophy at Lanark on the first Sunday in November.

Come along and support us, enjoy the other clubs' entries - and a very nice afternoon tea.

Unlike my murdered character, whose make-believe life was ended suddenly and

wrong time, the very real deaths of such living institutions as several of Edinburgh's hospitals occurred for a variety of reasons over prolonged periods.

Just as filming can enable a dramatic murder victim to come alive again to future audiences, so it can enable real life characters and Lost Hospitals to share their lives with future generations.

ECVS's involvement with the Royal College of Surgeons of Edinburgh and Lothian Health Service Archives began with a request for guidance on their filming of a series of interviews with retired surgeons and others as part of an oral history project for their archives.

This link has developed with "Edinburgh's Hospital Heritage", a project aimed at recording archive material, location footage and contemporary memories about the city's closed hospitals.

A fair amount of filming and research has been done already towards a film on the affectionately remembered Elsie Inglis Memorial Maternity Hospital. Research and planning for The Bruntsfield and Paderewski Hospitals have begun.



The President Writes.....

The 2007/08 Programme is enclosed with Cine Chat and it should provide something for everyone over the season.

Although the summer weather has been cool and very wet, club members have been involved in a wide range of video projects.

Bob Bell, with a cast of enthusiastic actors, is producing a club video, to the theme of Hot & Cold for entry into the Strathclyde Competition later this year; Hugh Trevor, Dorothy and Norman Speirs are also busy, making an entry to the North Vs South competition theme of "Faith Hope & Charity".

Ann Sutherland, Frank Ramsay and John Henry are in a joint production project with Iain McIntyre and David Wright of the Royal College of Surgeons featuring the "Edinburgh's Hospital Heritage". Peter Wilson is running his fortnightly film programme and Alan Brown is involved in a project of another kind!

However, making a presentable video is not an easy task. If it was everybody would be doing it. Many skills are required in producing a video and many things can go wrong and result in disappointment.

Your equipment won't work, the sound you thought was good isn't, the battery you thought was charged wasn't, the location you chose to film at has changed in appearance the list just grows. We have all been there some time or another.

We should have a vision in our heads of what we are trying to achieve in the creation of our masterpiece, but then we run into the limitations of reality. When the video has not turned out as we imagined or that the audience does not seem impressed with our hard work, we're disappointed.

The equipment we used may not be quiet right for the task in hand, but it has the redeeming feature that it is dumb and does not talk back. It does what it is told as best it can. When making a video with others, at times we may wish that they would just agree with us and get on with the shoot. At times it can be us and others, then no one is wrong, it's just people.

However, as ECVS members, you are not alone in the pursuit of making better videos. We all want to make better videos that others will like and enjoy. We're all in the same club so come along and share your skills and enthusiasm with others.

2007/08 will be the time to renew our impetus, to not only continue to make videos, but to look for new opportunities to produce material that will captivate and enthuse our audience.

We must always ensure that new people come along to our club to see what we do and the facilities offered by membership. You can help in this effort by encouraging others to come along to a club evening and enclosed are four invitations for you to use for this purpose.

I look forward to the coming year and seeing you at our open evening on Thursday 4th October.

Stewart Emm

A GRAND OPENING!

Metro Goldwyn Mayor, Universal, United Artists, Paramount, Twentieth Century Fox and many other film makers, all have their own distinctive openings. M.G.M.'s roaring lion, Universals spinning world, Twentieth Century Fox's building with 20 on the top and roaming searchlights. They are all instantly recognised when the opening credits of a film roll across the cinema screen. What do we have? The most I can recall is 'E.C.V.S. presents'. Not terribly exciting or glamorous, is it?

So why don't we all get our thinking caps on and come up with an exciting or artistic opening logo and title that we can use on all E.C.V.S. films? Something that will visually identify Edinburgh Cine and Video Society. If all the members submit their ideas we can hold a competition with everyone voting for the best entry to be used in future films.

There are no rules and you can submit as many entries as you wish. You may wish to use an appropriate photograph as a background with wording on top, or you may prefer something animated with moving titles. With so many members being computer



literate, here is an opportunity to show off your skills. You may prefer something stark and simple. It is your choice. Remember music can play a big part in the introduction whether it be a fanfare or some tranquil melody. You may feel that music is not required. We want to hear or see your views!

Lets get all the members involved. The introduction should not take more than 30 seconds but the real effort will be in coming up with an idea that will identify with Edinburgh Cine and Video Society.

No date has been set for the submission of entries but once the new session starts on 4th October, 2007 we will make plans to show all the entries on one evening. Give it some thought now and lets get everyone involved. No real expertise is needed, just some imagination. Don't be shy – give it a go!

Meet the Committee 2007/2008



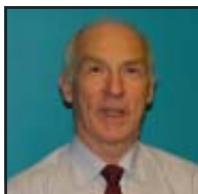
Stewart Emm President

Stewart has been a member of ECVS for several years and as President has already produced a packed and varied syllabus for this year. Stewart also does a lot of work publicising the club and encouraging potential new members to join.



Bob Bell Vice-President

Bob has served on the Committee in a range of roles for several 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.



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.



Hugh Trevor Secretary

Hugh has been a member of ECVS for about 6 years, and has been secretary for about 4 years. The videos Hugh enjoys making are travel films and documentaries. Hugh has produced many interesting travel documentaries from a wide range of locations and has won a number of awards for his excellent films.



John Henry Subscription Secretary

John first joined E.C.V.S in February 1994. He served as a Committee Member for a number of years and was both Vice President and President. For the past six years has held the post of Subscription Secretary, and is also actively involved in club film-making projects.



Alan Brown Past President

Alan has been a member of ECVS for the past 5 years. Alan is this years Past- President, and is also the editor of Cine-Chat. Alan enjoys making comedy and fiction films and like to experiment with a range of special effects - usually with mixed results!

Meet the Committee 2007/2008



Peter Wilson Committee Member

Peter is widely considered one of the leading movie buffs, historians, collectors and presenters of cinema in E.C.V.S In other words he is movie-crazy and with a collection of over 3000 titles that's a description that's hard to dispute. Catch him in action on Friday nights!



Dorothy Speirs Committee Member

Dorothy has been a member of ECVS for many years. Dorothy is often called upon to utilise her experience of all types of film-making to provide a critique and constructive criticism of less-experienced members films, her comments are always valuable and thought-provoking.



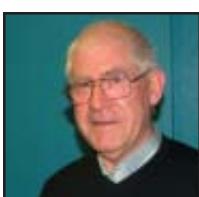
Norman Speirs Committee Member

Norman has been a member of ECVS for many years, and has served in the role of President several times. He has an encyclopedic knowledge of all the films ECVS have produced and we often call upon his experience and judgement as well as his video-library of past productions!



Sean Groat Committee Member

Sean has been an active member of ECVS for several years and has produced a number of excellent, award-winning films. Sean is also always keen to get involved in club film-making projects, and brings some new ideas to the committee this year!



Frank Ramsay Committee Member

Frank started film-making in the days of standard-8. He's recently got interested in the hobby again, progressing from SVHS to presently using Mini DV. His main interest is in documentary style productions, which he finds very satisfying to produce.



Could this be you? Committee Member

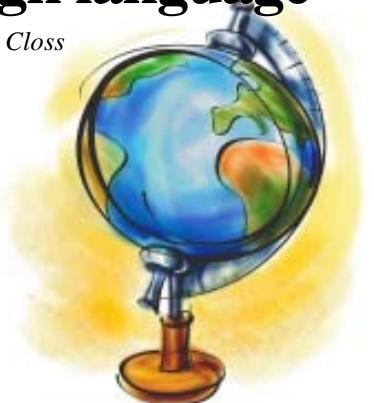
We currently have a vacant position on the ECVS Committee! Could you fill it? All paid-up members of ECVS are eligible for election to the Committee, so if you are interested, please speak to a committee member for further details.

Editing in a foreign language

By Jim Closs

This summer my wife, Alison, was involved in a project to send a Physiotherapist (Kirsteen Black) out to Albania for two weeks to help children with Cystic Fibrosis. This is a genetically inherited illness in which the lungs, intestines and pancreas become clogged with thick mucus. Sufferers can be greatly helped by special breathing exercises and Kirsteen's job was to demonstrate these to parents, and to train local nurses on how to administer them to their patients. The exercises can be done with babies and should continue into adulthood. A video was to be made of Kirsteen demonstrating the exercises so that this could be shown as an introduction to her training sessions and left behind for the Albanians to use. From a film making point of view it was not a particularly difficult project to tackle – except that the commentary had to be in Albanian!

Since I was undergoing chemotherapy treatment I couldn't do any filming but Ann Sutherland, John Henry, and Stewart



Emm kindly undertook all the necessary camera work, leaving me to do the editing. The first step was to draft a commentary in English, accurately describing the details of each exercise and what it was intended to achieve. I then edited the video footage to match this commentary, synchronising each clip to the script so that, for example, when Kirsteen said "You then turn the baby on to its side", the clip did indeed show the baby being turned on to its side. At the Albanian end a professional interpreter had been attached to the project, so the English commentary was emailed out to Tirana for her to translate. Ten days later the translation came back and when I looked at it I thought "Where do we go from here?"



Fortunately there is a small but active community of Albanians here in Edinburgh and Alison was eventually able to find a volunteer (Savina Suti) to read the translated script for us. My main worry was how translation would

affect the length of each section of the script. I knew that a short phrase in English could become quite long when translated into a language like German. If the same thing happened with Albanian, the video could become seriously out of synchronisation with the script, necessitating a good deal of re-editing. If the text became longer, I worried that I might not have enough length in the video clips to match it. In fact the Albanian text was only marginally longer than the English. Moreover, Savina was very conscious of the issue of timing and spent a lot of time listening to the English commentary and matching her pace to it as well as she could.

When all was ready, Savina sat down with me and we recorded the Albanian script, taking care to break it up into small sections to correspond with the video. I then loaded her commentary on to the computer and

aligned each section with the relevant clips. These were then played back so that Savina could tell me if the text did in fact synchronise properly with the video – since I, of course, had no idea what the Albanian voice was saying. The English version ran to 18 minutes and the Albanian to 20 minutes. It nevertheless took us four hours to read the Albanian commentary and have it properly synchronised with the video.

It was a fascinating project and one from which I learned a lot. And it's encouraging to know that the film is being put to good use out there in Albania where there is often very little support for children with Cystic Fibrosis, or for their parents. Now I would feel more confident about tackling a similar project – but maybe not with translation into German?

Making a video from slides

By Jim Closs

Since 1985 I have been going, each summer, to the European alps with various friends for walking trips. Over the years we have accumulated a lot of 35mm colour slides of these trips and since illness prevented me joining this summer's expedition I spent the time instead digitising the old slides with a transparency scanner so that they could be turned into computerised slide shows. These now provide some good trips down memory lane but are not the kind of thing you would show to a general audience. However, the first two trips in '85 and '86, which were to the Julian Alps in Slovenia, were rather adventurous and I felt there was a story here that was worth turning into a "video". I knew that you could apply rostrum camera techniques to slides but had



never tried anything like this before so this seemed like a good opportunity to learn what it was all about. The main thing is to scan the slides at a fairly large a size, well above the 720 x 576 resolution required for PAL video. Then you can zoom into them and move around them without showing up every pixel in the image.

The first step was to write the commentary and read it up into the

computer. This was then added to the timeline and the slides selected to match. Of course, these were only static images so the question is how to give them some appearance of movement. As long as the slides have been scanned at a large enough size, you can do this by zooming and panning or combining the two. I am editing in Adobe Premiere Pro 1.5 and in this you achieve these motion effects by using “Keyframes”. A keyframe is simply a frame with a marker which says to the software, “When you get to this frame – do this” – where “this” can be start zooming in/out or panning across. You also add keyframes to stop these movements.

So I set about adding in the keyframes to “move” my slides. This turned out to be quite easy after a bit of practice. Zooming out from a close in position to reveal the whole landscape is a common and useful way of presenting shots of mountains and I used this quite a lot. I found it best to leave a second or two at the beginning and end of the clip of each slide so that the eye could register the scene before any movement started. It also helped to leave space for adding dissolves or other transitions with neighbouring clips. A click of the mouse pointer in the “motion effects” panel for the clip sets the first keyframe and you can then zoom in to select the starting point you want. You then move to near the end of the clip and click the mouse again to set the second keyframe and zoom out as far as you want. The software takes care of providing a smooth zooming movement between the two keyframes – far smoother than could be achieved using a camera on a tripod.



Panning across slides is just as simple. Again, leave a second or two at the start and end of the clip. Set your first keyframe and zoom in or out to compose the starting point for the picture. Then go to the end of the clip and repeat the process to set the end point of the picture. On playback, the software provides a beautifully smooth and steady pan between these two points. And that is basically all there is to it. Of course, you don’t zoom and pan every slide but make a judicious choice as to when to apply these movements, leaving probably about half the slides as ordinary stills. With the commentary and a bit of background music added, the general effect is quite eye catching and leaves you feeling that you are seeing something more than just



a slide show – which is, of course, precisely what you are seeing!

My Julian Alps “video” runs to 24 minutes and has been seen by friends who are not into mountaineering but nevertheless enjoyed the story. Not every set of slides would be suitable for this treatment but where there is a good enough story behind them the approach can give you an enjoyable, and certainly “moving” set of images.



A Day with **WILLY VAN DER LINDEN**

The Scottish Association of Moviemakers (SAM) is delighted that Willy Van Der Linden, a popular, award-winning, film maker from Belgium is coming to spend a day with us on Sunday, 7th October 2007.

The venue is The Tolbooth, Jail Wynd, Stirling.

Willy will be showing a selection of his own films, some from Urbain Appeltans (winner of last year's Daily Mail Trophy) and a few from his other Belgian friends. The films will either be in English or have English sub-titles.

A DAY NOT TO BE MISSED

by SAM members, those from affiliated clubs, and interested friends. Fellow film-enthusiasts from other parts of the IAC network will be very welcome.

Tea/coffee will be available at 10 am. The programme will start at 10.30am and finish at 6pm. Further refreshments and a buffet lunch will be served. To help off-set the costs of theatre hire and catering, tickets are priced at £12.50. Please note that entry is by ticket only.

Please complete the attached slip (or a copy) and return it as soon as possible, no later than 29th September.

To: Mrs. D. Borrie, 10 Balhousie Avenue, Perth, PH1 5HN

Please let me have tickets at £12.50 for the presentation by Willy Van Der Linden on 7th October 2007.

Total cost of is enclosed. (Cheques should be made payable to 'The Scottish Association of Moviemakers')

Name

Address

Email Address

Contact No