

STORYBOARD



February 2008

FROM THE CHAIR

I am looking forward to our meeting on 8 February. It's the night when all three of our Studio Groups will be unveiling their comedies. Great secrecy surrounds these projects as is always the case. As Chairman even I cannot penetrate the great wall of secrecy each group works behind, apart from the group I'm in! From what I have discovered, which is very little, all three have been working very hard to get their comedies ready for the big night. I remember on one occasion when I was politely asked to leave the hall as one of the groups was holding a meeting prior to the official start of that night's meeting. I'm sure we'll all enjoy this year's results and a potential winner of the Alan Phipps Comedy Award.

You will notice on your Programme Card that a Guest Speaker is due to visit us on 29 February, but I'm afraid we have been unable to find one for that particular night. Instead I have managed to get Haywards Heath Ciné & Video Society (they're clinging on to that word 'ciné!') to send us their Showreel. In the past they have entered our Inter-Club competition and are hoping to do so again this year.

At last I have been able to log on to our Website, thanks to my incredible Pocketsurfer, (a great Christmas present from Sylvie) which allows me to 'surf the

net', although I'm still having a problem setting up an e-mail facility on it. I hope to soon resolve this. I was very impressed with our site. Jeremy is doing a fine job, but like our STORYBOARD Editor, Jill, he makes a plea for more input from our members. The Members Forum is an ideal way to communicate your feelings about the Society, competitions, in fact just about anything under the sun!

The 'Name Change' issue rages on, and I'm sure it will continue to do so until the night when a final decision will be made, and that will take place at our AGM on 16 May. You were recently asked to fill in a form stating your preferences from a short list of four and return it to Jeremy no later than 15 February. Even if you are against any change of Society name I think it's important that you still fill the form in as requested. This will greatly assist the Committee to make its final recommendation. This is going to be a major and important decision for all members to make. This is your Society so make sure you play your part in the process put to you leading up to our important AGM.

Also in this issue there's news of another trophy win for Laurie's 'Weir Here' at the Surrey Film-Video Festival, and the sad passing of former member Bill Girling.

Ken Ferguson

DATES FOR YOUR DIARY

Friday	1 Feb	Southern Counties Region Show
Friday	8 Feb	Screening of Studio Groups Comedies
Tuesday	12 Feb	Management Committee Meeting
Friday	15 Feb	Documentary Competition
Friday	22 Feb	Open Night
Tuesday	26 Feb	Show to Tuesday Network at Staines Methodist Hall (Set-up 7.30pm)
Friday	29 Feb	Show from Haywards Heath (<u>not</u> Guest Speaker)
Friday	7 Mar	Unclassified Competition
Tuesday	11 Mar	Management Committee Meeting

The next issue of STORYBOARD will be out on Friday 7 March

TRAVELOGUE COMPETITION BREAKDOWN

Five entries and five very different movies. Once again it was Jeremy who won the competition as he did last year with **Vietnam**. This time he took us to Dubrovnik, exploring its scenic splendours and capturing a lot of local colour, with an interesting narrative and well chosen music. Graham Large's **Austrian Summer** was the runner-up with Roy Bowley's **Norway In A Nutshell** taking third place. Over the past few years the average number of entrants has been three, so getting five competitors was encouraging. Here is the breakdown of your votes...

DUBROVNIK (Jeremy Holder)

Sound 151 Visual 151 Editing 155 Entertainment 286 TOTAL 743 Average 41.27

AUSTRIAN SUMMER (Graham Large)

Sound 144 Visual 139 Editing 153 Entertainment 258 TOTAL 694 Average 38.55

NORWAY IN A NUTSHELL (Roy Bowley)

Sound 136 Visual 142 Editing 140 Entertainment 251 TOTAL 669 Average 37.16

GALLEY BAY (Geoff and Ann Clark)

Sound 127 Visual 129 Editing 135 Entertainment 233 TOTAL 624 Average 34.66

MADAGASCAR TOUR (David Peters)

Sound 95 Visual 110 Editing 107 Entertainment 205 TOTAL 517 Average 28.72

18 Members voted

A DATE WITH THE 'TRIANGLE'

Our First Round tie with Oxford and Finchley in the annual IAC's Triangle Competition will take place at Oxford's Kidlington venue on Monday 10 March (my wedding anniversary as it happens!). I understand we will have SCVS representatives at the event. Each club has to

appoint an independent judge and I'm pleased to report that Tim has been able to get one, thanks to his contacts with the Worcester club. The Committee has decided that the three films to represent our Society are **Weir Here**, **Aubrey's Seat** and **Vietnam**.

Ken Ferguson

PASSING OF BILL GIRLING



Sad to report that Bill Girling died on 8 January. Bill was a member from 1999 to 2006 when, due to failing health, he moved from West Byfleet to Sussex.

During his time with us he won the Film of the Year 2001 trophy for **Raising A Family** in which he patiently captured the breeding process of a pair of Blue Tits and then he followed up with **Passage To India** about Collared Doves for which he won the Unclassified Competition for 2002.

Those who knew Bill will remember him as a quiet, modest man. His funeral took place in Chichester on 22 January. The Society has made a donation to Cancer Research UK.

FOR SALE

INFORAD GPS Speed Camera Locator £20

With up to date software loaded
Plugs into cigar lighter and sits on dashboard

Contact Roy Bowley

TEA ROTA



8 February	Richard Enser & Dorothy Robertson
15 February	Douglas Hamilton & David Peters
22 February	Derek and Dorothy Knights
29 February	Mike and Diana Hurcombe
7 March	Ken and Diane Dalston
14 March	Roger Crunden & Tim Stannard

FROM THE WEBSITE



Jeremy 5.1.08: Well done Geoff and Ann. A very enjoyable evening! The photo didn't come out as well as I'd hoped, but I added it to the Event Calendar page as well as Members' Photos. Loved the film about the making of A Punishable Sin.

Jeremy 12.1.08: Nearly half way through January and still negligible comments from you all. It's really not good enough! It's not too difficult to send me a few lines or even pick up the phone and let me have a few comments or questions to share with other

members.

David, I felt you made some good progress with some of your Madagasca Tour, but I do hope you take on board Ken's point about not having the Hilly Billy music on your documentary

version. Geoff and Ann, I was inspired by your vanishing tricks. I'd like to try this some time and must ask you how to do it. Pity about all that bad weather you had Roy, but I enjoyed your film. Graham - what can I say? Loved Austria, loved the music and as Steve said, the length was just right.

Tim 12.1.08: I'd have thought I was vociferous enough at meetings – and got myself into trouble for it! It is both easy and difficult to criticise the work of others. Easy in that there are always either technical faults that can be found (poor camerawork, a blip in the sound, illegible titles) or there are things that one would have done differently if making the film oneself. Criticisms of the former type are perhaps easier to handle because they are usually matter of fact (although exactly how wobbly a shot has to be before it is considered poor might vary from person to person) and there are tried and trusted solutions. Criticisms of the latter type (why didn't you choose this sort of music/shot) are more difficult as they are by their very nature personal and therein lies the difficulty. It is not easy for friends (for that is what I hope we are) to give or to receive criticism of a more "personal" nature. This difficulty is made all the greater because one appreciates the considerable time, effort, blood, sweat and tears that the maker has put into making the film – to say nothing of the problems beyond the producers control. I was encouraged by the amount of constructive criticism after the Travelogue Competition and hope that future showings will result in even more. Talking in detail about our offerings is of great benefit to all.

If anyone is ever tempted to feel disheartened by their film receiving criticism, just compare how much time we have all spent watching TV/films with the amount of time we have spent making films – it's hardly surprising that we're all much better critics than we are filmmakers.

Tim 13.1.08: A good selection of well made films for the Travelogue competition, I thought. And the standard was up on last year. Well done Jeremy for your winning entry, "Dubrovnik". Personally I disagree with Ken's comments about spending some time focusing on the rebuild following the devastation the city suffered – sure it's important, but surely every other documentary about the city covers that anyway – dare to be different!

Contrary to popular opinion, I thought David Peters' Hillbilly music was interestingly juxtaposed against what we saw on the screen. Whether he intended it or not, I thought the music rather well represented the "civilised" tourists being shepherded around in unfamiliar surroundings.

Margaret 13.1.08: Shock horror, Geoff; I suppose that your jogging was another editing trick, and that you were actually taking a leisurely stroll! Watch out for flying-Geoff in the next Whitton spectacular.

Geoff 13.1.08: Sorry Jeremy for not contributing lately. You mention our vanishing tricks. I used to do this quite a lot using old fashioned editing techniques but it is infinitely easier with PC editing and particularly so with the Pinnacle Studio editing system you have. You do need a tripod and a reasonably stable background. We have a pocket tripod (for holidays) hence the general low angle of the shots! You take a reasonable length of background scene without action and then literally walk through it. At the editing stage we use the Studio insert edit procedure to insert the action shot into the background shot and put a fade on either end of the inserted shot. One of our backgrounds was of rolling surf but as this is cyclic it was just a question of choosing the insert in and out points.

Margaret 14.1.08: OK, I have succumbed to 'progress'. I have purchased a Philips DVDR 3480 DVD player/recorder which alleges that it can do both + and - R/RW. What media would members recommend I use for value and quality?

Steve 15.1.08: Tim, I agree with your comments (except for perhaps the hillbilly music). I'm keen to listen to any feedback (positive or negative) people may have of the four movies I entered into the four minute competition back in December. Unfortunately I was unable to attend

the evening on the night.

Jeremy, I wanted to thank you for letting us see your Dubrovnik film. It was particularly interesting for me as I visited Dubrovnik with my parents last year (we stayed in Cavtat). I was wondering whether it would be possible please for me to obtain a copy of your footage so I could use it in creating my own movie for my parents.

Tim 16.1.08 Margaret, a very detailed description of DVD media can be found here: <http://www.digitalfaq.com/media/dvdmedia.htm> In terms of quality, the issues are (1) how reliable they are (ie what percentage of those you burn end up as coasters) and (2) compatibility (how wide a range of machines they will successfully play on). Both of these can also be affected by the software you use to burn. Generally you are likely to get better compatibility with write once/read many DVDs (ie +/-R). I tend to use write many/read many (+/-RW) DVDs for "test" pressings only before producing "finals" on either -R or +R. I used to read regularly that -Rs were more compatible than +Rs, but I've also read that the reverse is the case! For this reason, for anything important, I tend to burn one of each so I'm pretty sure I will have a readable "master" in the future.

I'd strongly recommend against using label kits for marking your DVDs (the slightest misalignment can cause balance issues resulting in misreads and I'm not convinced that in some circumstances the adhesive doesn't eventually affect the DVD). For a professional finish, print directly onto DVDs designed for this (you can get blank white or silver – possibly others), otherwise just write on the surface with a CD/DVD marker pen. Again, for best security, don't mark the media at all, just mark the envelope/case.

Incidentally, just in case anyone isn't clear about this, consumable writable DVDs work by laser burning pits into one of the layers of the DVD which is why they are not as reliable as production DVDs where the layers are mechanically stamped.

Ken (Ferguson) 18.1.08 Here's my first contribution to the Forum Page. Thanks to my amazing 'Pocketsurfer' (a surprise Christmas present from Sylvia), I'm now able to log on to our Website and see it for the first time. Jeremy does a wonderful job with it and it's a credit to the Society. The Members Forum page is a wonderful way for members to communicate their opinions and thoughts to others.

Good to see comments by Tim and Steve on our recent Travelogue Competition won by Jeremy with his very entertaining entry on 'Dubrovnik'. That's two Travelogue wins in a row Jeremy! Well done. Can't agree with Tim who thought David's choice of 'hillybilly' like music was suitable in places on his Madagascar entry and I hope David will change it for something more appropriate on his intended Documentary entry set in Madagascar. David is a great supporter of our competitions. If only we had more members making movies for competitions with the same spirit he shows.

It was however, encouraging to have five entries in the Travelogue this year. The average over the past three years has been three. So far the three competitions we have run have attracted 18 entries. Last year it was only six for the three. With two comps to come, the Documentary and the Unclassified, we may even beat the record of 29 which we had in the 2002/3 season. I have worked out the breakdown of votes cast for the Travelogue and these will appear in the next Storyboard.

Steve wants some feedback on his four entries in the 4-minute competition. Personally Steve, I thought they were all far too short, more like extracts rather than complete movies, but I did find your 'Windsor' very cleverly edited with its take-off of the main titles for TV's 'Dallas'.

Look forward to seeing your next efforts.

Margaret 18.1.08 Many thanks, Tim, for your useful comments. Also the website is excellent (even though it doesn't recommend Philips).

Jeremy 20.1.08 On Sunday, Laurie, Ken (Dalston), Steve and I went along to the Surrey Film -

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Video Festival. There were 31 entries of which we saw about 20. Laurie did exceptionally well in winning the Surrey Documentary Cup for 'Weir Here' and getting a Highly Commended Certificate for 'Howzat?'. Steve also did well in getting a Commended Certificate for 'Windsor'. Ken Ferguson's film 'That's the Way to Do It' was shown, but unfortunately did not get a prize. It was a very enjoyable afternoon. Well done Laurie and Steve!!

Martin 22.1.08 Hi all. Long time no see at LVH. Sorry about that but I hope to come soon. Welcome to Ken on the Internet although I'm not quite sure what a "pocket surfer" is!! Following the comments, with interest, by Tim on Margaret's adventures into DVD 'burning'. You might have read the article in the Feb 08 issue of the IAC Mag' page 21 by Ray Williamson on "UDF" (Universal Disc Format). Also if you look up UDF on Google, there's about 20 pages of 'info' on it. I gave myself a headache trying to read it all - quite mind blowing really!! I think I preferred back in the days of popping into Howlets for a bottle of film cement - if you can remember back that far? Anyway that's 'progress' I suppose!!

Steve 22.1.08 I would like to congratulate Laurie on winning the Documentary Cup at the Surrey Film & Video Festival on the weekend with his entry "Weir Here". I noticed Laurie that you had edited out the interview with the construction manager from Nuttal who I remembered as being slightly "wooden" in front of the camera. I thought that was a good move and helped you to win your well deserved trophy.

Thanks Ken for your comments regarding my films. I think you're right in that they are extracts rather than complete movies. As a novice filmmaker I have been conscious not to attempt anything too ambitious and concentrate on quality rather than quantity. I hope to create longer productions as I gain more experience at our club.

Ann 26.1.08 Congratulations Helen on a different, interesting and informative evening and thanks for the very nice chocolates.

Tim 26.1.08 Helen treated us to a fascinating insight into the world of watercolours and pastels last Friday, complete with many examples of her finished works, some demonstrations and even a chance for some "hands on" for those of us brave enough to get our hands dirty. She started the evening with a brief description of the types of brushes, watercolours paints and papers and explained some of the properties of each.



She then set up that most daunting of prospects for an artist - a blank canvas (or sheet of paper in this case) and proceeded to create a landscape based on one she'd previously produced. Helen admirably managed to keep talking whilst painting, explaining such terms as washing, masking fluid and "tonking" and demonstrating how the use of light and dark "pulled forward" and "pushed back" giving depth and a 3D feel to a 2D image - something which John Were it seemed was particularly impressed with.

So adept was Helen that it was like we were watching Rolf Harris without the singing - that is until she started singing "All Things Bright and Beautiful", her least favourite hymn. So that's Rolf Harris without the beard, then!

After a well earned break, where we were invited to examine the tools and materials of Helen's trade and some of her completed works (which she mounts herself in frames she purchases and sells for a very reasonable price) she moved on to pastels. Again Helen treated us to a demonstration as she created a landscape on 00 grade glass paper (aka flour paper). Other "grounds" upon which pastels may be used include particularly rough paper (with the aid of a fixative afterwards) and velour. It was also apparent how messy drawing with pastels is and Helen showed us how she cleans the pastels in a tub of (dry!) rice.

After handing round small pieces of flour paper and pastels for members to "have a go", Helen finished off the evening with a Q&A session which broadened out into a discussion about a variety of forms of painting and drawing. I'm sure all of us will be searching for any use of black in watercolours and spotting how often our focus is drawn towards reds for many weeks to come. Thanks Helen for a great evening.

Ken (Dalston) 27.1.08 I have just looked at the web site for www.hemelmoviemakers.org.uk and was quite impressed with their site and the films shown on it! Particularly "Call at Midnight" Worth a look if you have the time.

Steve 28.1.08 I am currently working on an action packed production with the view of entering it into the upcoming Unclassified Competition. I plan on using the soundtrack from the popular 1980's TV programme "Magnum PI" as background music. I would like to know what form of copyright clearance I would need to obtain to ensure my entry is eligible. Unfortunately I don't have the means to make my own music.

Tim 28.1.08 Here we go again with copyright issues! OK Let's clear a couple of things up. ALL music is copyrighted. It's automatic. Music you use in a video normally falls into one of four categories.

1. Commercial music – music which was written for something else – e.g. the Pussycat Dolls' latest single or the theme from Jaws.
2. Production music - music written specifically for use as accompaniments to commercial (or other) productions. This may be "buyout" where you buy the right to use it in any production, or you may buy the right to use one piece in one specific production.
3. Music you've written, performed and recorded yourself (and hence unless you've sold the copyright, it's up to YOU what you do with it).
4. Generated music - generated by programs like 'SmartSound' or 'Cinescore' and generally similar to (3) though certain restrictions are normally imposed (e.g. it MUST be used as an accompaniment – cannot be sold as a piece of music –some libraries licensed for non-commercial use only).

So that's copyright for the piece of music. Then there's another for the performers - Sinatra singing My Way has different copyright to me singing it, yet Claude François and Jacques Revaux (composers) and Paul Anka (or more likely their publishers) own the copyright for the original French music and English lyrics. Then there's the copyright of the actual recording itself.

In order for your film to include Sinatra singing "My Way" you need to obtain copyright clearance from the representatives of Sinatra and the three composers, and the publishers of the actual recording. This applies to every film - even the one you've made for your own personal enjoyment that nobody else ever will see. Then in order to show your film, you need separate PPL (Phonographic Performance Ltd) clearance.

This is the LAW and it applies to every film we make and is why studios have whole departments devoted to obtaining copyright clearance and whole departments devoted to claiming royalties, or bringing to court people who have used their work without permission. It is also why we insist that filmmakers entering competitions sign to declare they have obtained the necessary clearance.

In practice, of course, many people make films which infringe copyright and, whilst there may be the rare case of Sony BMG making an example of someone, Big Business is not really after 'Joe Bloggs' who makes a film as a hobby and shows it to a few family and friends (though this still doesn't make it any the less illegal).

Nowhere is this lack of interest in prosecuting the small man more evident than in the fact that members of the IAC can obtain an annual license which covers ALL the above issues for the most likely requirements for a paltry fee of £7.17 (annual membership is £37.50 a year). You do have to OWN a copy of the recording purchased through a UK retail outlet. So Steve, by far the easiest and cheapest way to use Magnum PI legally is to find a CD of old TV themes, buy it and

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then join the IAC and purchase a license for a year. For further copyright details see <http://www.fvi.org.uk/central/copyright.htm>

But if you want other music there's tons available on the internet on a buyout basis and plenty that's free – normally under the CC (Creative Commons) license which has a number of variants, the most useful (and common) of which is that you may use the music so long as you correctly attribute it (i.e. give it a credit). I often find Kevin MacLeod's site a good place to start <http://www.incompetech.com> or, if you've got the patience to compose (or rather sling loops together), download Sony Acid Express (free) and free loops. Acid Planet has 8 new free loops every week for download.

ANOTHER AWARD FOR LAURIE

After his triumph in the IAC's North Thames Region's annual competition with his Documentary **Weir Here** (which won two trophies) Laurie has done it again by winning the Documentary Award for **Weir Here** at the recent Surrey Film - Video Festival which took place in Guildford on 20 January. Laurie also won a Highly Commended certificate for his cricket movie, **Howzat** and Steve Bisset won a Commended certificate for **Windsor**. Well done Laurie and Steve.

Alas, no prizes for my **That's The Way To Do It**, but having it shown among the 20 out of the 31 entries was some consolation! SCVS members who made the trip to the enjoyable event were Laurie, Jeremy, Ken Dalston and Steve.

Ken Ferguson

SOCIETY NAME CHANGE

REMINDER: Forms indicating your preferences for a new name IF members vote for a name change should be returned to Jeremy by 15 February.

STAINES CINÉ & VIDEO SOCIETY

Founded in 1955

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