



# HARROW CINE & VIDEO SOCIETY

www.harrowcinevideo.org.uk

## NEWS AND VIEWS

|                      |                      |               |
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APRIL 2014

### **CHAIRMAN'S SHIELD COMPETITION FOR NATURE & STORY FILMS - 18 NOVEMBER 2013**

This does not seem to have been the year for making Nature and Story films. The only real competition between members this evening was in the Silver Class Nature category for which there were four entries namely:

- 'Gli Ulivi' by Beverly Peter
- 'Compton Acres garden' by Jeff Jessop
- 'Canada' by Beverly Peter
- 'Iguazu Falls' by Geoff Foord

Gold class members only submitted one entry which was **"A Year in my Greenhouse"** by Ken Mills.

Unfortunately, there was only one Story category entry each for Silver and Gold Class members. In Silver was **"In the Can"** by Jeff Jessop and in Gold **"After the Party"** by Alan Colegrave.

Judy Long kindly provided an assessment of the films after they had been shown. Her critique provided a number of useful hints, tips and guidance for the entrants to this competition.

The two Story Category films were shown first, followed by the five Nature Category films.

The first film to be shown was Alan Colegrave's **"After the Party"**. This was a nicely shot dialogue between two girls analysing events that had gone on during a recent office party. To gain a

full understanding of the story it was necessary to fully comprehend the dialogue. This proved to be a little difficult for some viewers and Judy, in her critique, highlighted that she had found the dialogue of the actress Linda Featherstone somewhat difficult to follow. Some of this may be attributable to the fact that English is not the first language of this actress.

The second film was Jeff Jessop's **"In the Can"**. This short, 45 second, film recorded discussions over the telephone between Jeff and his wife as to whether he had understood her supermarket shopping list. This was a first attempt by Jeff to use colour separation overlay, AKA the 'green screen' technique to add a background picture into the foreground. Judy applauded his attempt at trying this technology, although it had not been wholly successful in this case.

Next, the Nature films were shown. First up was Ken Mill's. **"A Year in my Greenhouse"**. This was a gentle and informative film, which had a nice even pace. The commentary was clear and understandable with a lot of gardening detail. I, for one, now know what a "plug" plant is! Judy commented that she thought she saw a couple of fades, which she was sure Brian Heard would have appreciated, as he is always

castigating us for using fades instead of straight cuts.

Beverly Peter had entered two films. The first, called **"Gli Olivi"**, was a film about the olive trees of Puglia and the second entitled **"Canada"** which was a film about the mountains, rivers, fish and weather in British Columbia. Judy thought that Beverly had done a great job with these films as they were both re-edits of old films imported from earlier, finalised, DVDs. Gli Olivi was clearly a much better film, which had been shot on a more modern camera and didn't suffer the sound problems of the earlier Canada film. Judy said that the films had good structure with an informative voice over. The films contained good shot angles, views and close-ups. We look forward to seeing more films from Beverly.

Jeff Jessop's **"Compton Acres Garden"** was a film of a walk around the gardens at Compton Acres. The film had better and more consistent colour than some of Jeff's earlier films. He commented that this was shot on a different camera. It was generally felt that the film had a good start, but with a very abrupt end. There were some nice close-ups of flowers etc. Judy questioned the choice of music to accompany the film and that the music tempo changed rather too often. Jeff admitted that perhaps

garage band music may not have been the right choice.

Finally, we viewed Geoff Foord's film **"Iguazu"** which was about the Iguazu waterfalls in Brazil. This was thought to be a well filmed piece. The quality of the camerawork and the high definition pictures were outstanding. Judy felt that you could not go wrong with this material. She felt that the voice-over was just right and that the amount of information conveyed was not overdone. There were some nicely composed shots. However, the introduction section, before the opening titles, did seem to be a little overlong. All in all a lovely film.

The voting papers were collected and the results analysed by Nick Gale and Derek Lucas. Derek then came forward to announce the results, which were as follows:

|         |                        |                  |
|---------|------------------------|------------------|
| First:  | 'Iguazu Falls'         | by Geoff Foord   |
| Second: | 'Compton Acres Garden' | by Jeff Jessop   |
| Third:  | 'Gli Ulivi'            | by Beverly Peter |

Richard thanked Judy for her insightful critique, and encouraged members to get their editing finished before the next competition which would be on the topic holiday/family on 20 January.

## **AN EVENING WITH THE WORCESTER FILM MAKERS SHOWREEL**

**by Tommy Kovacs**

What a lovely entertaining evening it was on 4th November. We had 10 videos made by the people of Worcester Film Makers. In general they were all high quality and an excellent selection to show off the Club's prowess in making entertaining videos. It is admirable that the Worcester people produced many more story videos than we have done ourselves in the last few years.

Our members made a number of constructive observations but all in a positive vein. The most often

mentioned was that many videos, while very atmospheric, were lacking in movement and people.

Graham Mowbray's **"Apple Days"** was an interesting and informative video in documentary style. It was largely an interview with the grower showing off his expertise in producing a wide variety of apples. While the camera work was steady with lively colours, perhaps the number of close ups on the grower's head could have been reduced and show something else while he was speaking.

The idea of a Project Evening was excellent in bringing together the members to practice and share practical knowhow of film making. This is something that we ourselves will try in the near future! In this instance one or two things could be improved in the video. Primarily the sound balance needs careful adjustment since the harmonica much overshadowed the voice. Maybe some close ups on the violinist's left hand and more audience reaction shots could have made this video more interesting.

The club production of "**It's Only Money**" the story of a lost lottery win. In general, the story line was in our judgement good with steady camera work. However, clearer diction and attention to continuity would be helpful. The travelogue, "**The Graubunden**" by Paul Charter is a video shot in Swiss mountains while on holiday. A really beautiful, atmospheric travel video with amazing shots of the Swiss Alps. The commentary was clear and informative. A real treat. Perhaps, some shots of people and movement would make this video a little more dynamic.

Ruth Moxey's "**Abbotsbury Swans**" is a clear indication of Ruth's love and feeling for the countryside. The video was focusing of the Wild Life Trust in Dorset, especially on the swans and signets at Abbotsbury. The entertainment value of this film was enhanced by the excellence of the production giving a clear commentary, good and steady colours. Maybe, we at Harrow Cine and Video Society like to see more people in the videos than perhaps other clubs. The lack of people in the video was the only remark made by the audience.

After the break for tea, the video of Sarah Chater's **Down to Earth** was projected. From the programme notes, this is a training exercise to improve less experienced members capacity to make better videos. Again, the Worcester people do things that many other clubs could copy to their own benefits. The video is about a nice

nature walk. However, there is a little too detailed and complex commentary to absorb while looking at wonderful pictures well presented.

Sarah's production was followed by an excellent documentary by Paul Hartwright's caving/potholing video, the **Craig a Ffynnon**. This film was made with the help of the Hereford Caving Club and shot at the Clydach Gorge in South Wales. It's focus is on the natural beauty of caves. The commentary was interesting and inclusive. The camera work and editing is excellent and it brings to the audience a feeling of danger involved in the filming.

The story video of Peter Kehoe is an outstanding example of the work of a young filmmaker. "**It's the Taking Part**" was written, directed and edited by Peter at the tender age of 15. It is about a girl killing off members of her video club. Nice story reasonably acted probably by members of Worcester. Obviously Peter seems to have a bright future in filmmaking.

Paul Chater's second video in this compilation was about "**A Quiet Country Lane**" in Western Worcestershire that has been used for car racing/rally track. If every documentary would be like this! This is truly an outstanding production. The audience attention was grabbed from beginning to end by it's clear diction, interesting content and excellent camera work. This is an example what documentary videos need to be.

Finally we were entertained by Tania Field's production of "**Paddle for Life**", a documentary about David Train who's claim to fame is increasing awareness in children for global warming. You support or oppose the theory, you will have to agree that the video is instructive and well constructed.

All in all, an evening well spent and raised several ideas that we could usefully adopt from the experiences of our friends at Worcester Film Makers.

# **THE PLAY-ALL FUNCTION**

**by Jim Gatt**

There seems to be some confusion regarding the application of the 'play-all' button on DVDs. Frequently we see a disc with multiple timelines which are all linked together and a menu with a button for each timeline. On its own that is fine but when another button linked to the first timeline and labelled 'Play-All' is added that is, at best, quite pointless. When the play-all function is properly applied, there will be a named button for each timeline and also a play-all button. The play-all button will play all the timelines effectively linked together and each named button will play only the named timeline.

Obviously this cannot be achieved using the simple configurations which are fine for most of the discs we produce but, by employing overrides, it can be done. These overrides will be specified alongside the timeline end actions and the button links on the named buttons only. They will not override the actions alongside which they are specified but, depending on the previous action, they may override the next action. Activating a button is an action. What takes place when a timeline ends is also an action. The Play-All button is not, in this note, considered as a named button.

This note was written with Adobe Encore DVD specifically in mind but the principles should apply other good DVD authoring programmes. The following settings have been found to work:

Timeline settings:

Timeline 1 end action:Timeline 2:Chapter 1

Override: Timeline 3:Chapter 1

Timeline 2 end action:Timeline 3:Chapter 1

Override: Timeline 4:Chapter 1

Continue as above until:

Penultimate Timeline end action:  
Last Timeline:Chapter 1

Override: Menu:Default

Last Timeline end action:Menu:Default

Override: Not set

Menu Settings:

Button 1 Link: Timeline 1:Chapter 1

Override: Menu:Default or Button 2

Button 2 Link: Timeline 2:Chapter 1

Override: Menu:Default or Button 3

Continue as above until:

Last Button Link:Last Timeline:Chapter 1

Override: Menu:Default

Play-All Button Link:Timeline 1:Chapter 1

Override: Not set

The play-all function may be extended by creating a play-all menu with a button for each timeline instead of just one button on a general menu. As per the original play-all button above, no overrides would be specified. This could be useful if playing were to be resumed after previously playing only some of the timelines.

How does it work? The following is, of course a very brief description of the course of events. When any action is invoked the properties related to that action will first be saved in an area of memory for later examination.

Assume Button 1 is activated. Timeline 1 would be played. After playing the timeline the button properties would then be examined (checking the previous action) and, since the button override had specified a return to the menu and selection of a button, this would be done. This would also apply in general to the other named buttons.

Assume the Play-All button had been activated. Timeline 1 would be played and then the button properties would be examined. In this case there would be no override specified so Timeline 1 end action properties would be saved and Timeline 2 would be played. After Timeline 2 had played, the properties of the previous action (Timeline 1 end action) would be checked and the override (Timeline 3:Chapter 1) would be followed after saving Timeline 2 end action properties. This system would continue until the last timeline is played and a return to the menu.

# **CHAIRMAN'S SHIELD COMPETITION DOCUMENTARY**

by Beverly Peter

On Monday 17<sup>th</sup> October there were 5 entries in the Silver Class and 3 in the Gold Class.

The first film in the Silver Section was **"The Rattler"**, a history of the Harrow and Stanmore branch railway line by Jeff Jessop. This was a fascinating historical tour starting as an aged film, and ending with the sites where the remaining artefacts can still be seen. Next **"The Making of Another Day"** by Wallace Jacobs documented the technical intricacies of shooting a film. Filmed in inclement weather we felt sympathy for the crew and actors, and the film had an authentic atmosphere which we could all share as filmmakers. Then **"Where 8 Bells Toll"** by Richard Lawrence filmed in the beautiful Pinner Parish Church, which was built in 1321, an interesting setting to learn about how difficult it is to chime the church bells. We all take church bells for granted when we hear them & Richard's film, which won the competition, helped us to understand the mechanical effort and training for the campanologists, that is needed to ring church bells. Next up was a short film about **"Alcatraz"** by me, a speedy whiz through the events at this famous American Penitentiary for the most notorious criminals. Finally we were treated to **"Progressive Plumbing"** an instructional drumming film by Geoffrey Foord, a technically challenging work featuring his son explaining drumming technique. Before we had tea and after we had voted Brian Heard said all the films were "absolutely fantastic" and then gave everyone in the competition constructive advice. He told us he has been renamed Brain Heard, appropriate as we all heard his brainy advice!

In the Gold Section we saw first "Fundraiser's " by Dave Smith filming Pushing for Peace at Cassiobury Park. There was lots of mud, lots of fun and only one sprained ankle in the film which was shot excellently with synced music.

**"Dubai Today"** by Tommy Kovacs started with aged film of the old Dubai, with camels and primitive buildings, and then documented the construction of modern Dubai with its high rise buildings, shopping malls, entertainment day and night, and indoor ski slope. Tommy was not there but it was thought that he put a lot of work into this interesting documentary set to Arabic music.

Finally **"Papering Over The Cracks"** by Ken Mills who had the opportunity to make a skilful, informative and interesting film about road laying. In true documentary style we learnt technical details, and laughed at the anecdotes of the difficulties, including a cat going to the vet, and the police finding car owners to remove their cars to allow the job to be finished. I hope the road lasts longer than its ten year guarantee. Ken's film met his usual excellent standard and won the section. Brian Heard commented again and I think I can speak for all when I say that the films and his comments on the Gold Section were most helpful to everyone. The result of the competition were:

## **Gold**

1. Papering Over The Cracks
2. Fund raisers
3. Dubai Today

## **Silver**

1. Where 8 Bells Toll
2. The Rattler
3. Alcatraz

# Digging Deep into Aivar Kaulins' Archive

By Judy Long

The first meeting of the new year brought us a treat in the form of some of Aivar's films. His love of models and engineering, and his sense of humour shone throughout.

'**Tavern**' from 2003 was a thoroughly researched film about pub signs, gallows and gantries, with the history of tavern signage from the times of Richard II to the stamp set issued in 2003, many well-shot examples from a wide area, and an interesting voiceover.

Most of Aivar's short films are based on a joke and many feature Barry Serjent, of the East Lane Theatre Company, and '**Legal Advice**' was one of these, being a pertinent comment on that eponymous cost.

The first of the model engineering films featured a visit to the Duxford airfield, a branch of the Imperial War Museum, for the air display by the Large Model Association. Some of these models are up to half life-size, and are powered by jet engines, giving flight speed of 70-80 mph. Filmed on a scorching day, Aivar suffered near sunstroke in the filming but the result was an exceedingly interesting film, with a wide variety of shots and angles.

Aivar's next short film featured the Pete Seeger song '**My Get Up and Go has Got Up and Went**' and starred Barry Serjent, with very apt filming to match the words. Aivar reminded us that where now the IAC Licence covers us for the use of a song such as this, when the film was made he had had to ask specific permission for its use.

The stars of '**Colin Davies - Master of Meccano**' were some astounding working models of engines, cars, a clock, carousel and a ferris wheel. Some lovely close-up camera work showed us the intricate detail, and Colin Davies himself, a structural engineer, provided the voiceover, explaining the history of Meccano, his interest, and his methods of working from photos, original drawings and taking measurements of the full size machine he was modelling. A fascinating film.

'**Father, I have Sinned**', another well-timed comedy short, based on a confessional joke, brought the first half to a happy conclusion. The second half kicked off with '**Healthy Options**' a man in bed phoning the NHS Helpline, and getting some very amusing

recorded menu options and advice. A nicely scripted film.

'**Running on Time**', truly a 'boys with toys' film, recorded the activities of the Harrow Model Railway Club, with a raised railway set-up covering the whole of the first floor of a house, including a transit tunnel through the bathroom, 2000' of track, 125 locomotives, 400 goods wagons, 1500 relays for the points, miles of wiring, magnetic planning boards, all running on time to pre-arranged timetables, and maintained and logged with astonishing attention to detail. Squeezing in to film it all must have been a problem, but with the members providing the voiceover, Aivar produced a mesmerizing film. I'm assuming none of the members were married.

Babbacombe Model Village was the next pint-sized star, in '**Build Them Small**'. With 400 buildings, built at 1:12 scale it provided plenty of opportunity for low shots of all the models, some nice music, and Aivar's well researched voiceover.

The one minute film '**In Three Minds**' starred three of our present and former lady members - they're certainly sharper than this offscreen!

A circular script by Victoria Wood was used in '**Salesman**', starting and ending with a luckless salesman trying to sell encyclopedias via a route through various other products.

The evening ended with '**Walks of Fame**', starting with the hand and footprints outside Graumans Theatre and the Hollywood Walk of Fame, and moving onto the one outside the Odeon in Leicester Square, started in 1985, and finishing with the little-known Square of Fame outside Wembley Arena, started in 2006. Aivar as usual provided an interesting and informative commentary.

All Aivar's films start with an idea, are thoroughly researched, thought out and prepared, well shot and edited. Some of the longer standing members had seen most of them before, but welcomed seeing them again. They were nearly all new to me, and I found it a most entertaining evening.

Thanks Aivar.

# CHAIRMAN'S SHIELD COMPETITION

Holiday / Family - 20th January 2014

Twenty two sat down with our new score cards to view and judge the eight entries that members had entered. Two for the Gold class, seven for the Silver Class. Aivar Kaulins gave his constructive observations on what was shown. First on the list in the Silver category was from Jeff Jessop titled "**Bournemouth**" filmed in 16:9 and ran for 03:00 minutes. It started quite quickly on Bournemouth beach in sunny weather then off on a flying trip around the Dorset town taking in all the attractions including a tethered balloon trip. Nice and refreshing Jeff.

Aviar's comments. "He liked the balloon footage but would have liked a steadier opening."

Next up was "**Blowing in the High Wind**" by Wallace Jacobs nothing to do with eating sprouts at Christmas but a glass blowing demo on a cruise ship around the Canary isles, Wallace caught all the procedures well from his restricted filming position and considering the windy conditions on board, the camera work was fairly steady. The video ran for 14:32 minutes in 16:9 format.

Avia's comments. "Good titles, interesting, the glass blowing commentary was hard to understand and suggested for Wallace to use his own voice in a voice over, and use more cut-aways and only use footage of one of the days filming."

Richard Lawrence's "**San Francisco Plays Host to the America's Cup**" gave us the excitement of seeing the duel between two magnificent yachts from New Zealand and America over twenty races, Richard filmed races six and seven and for me caught the buzz of being there live and soaking up the thrill of the day. I watched all the races on TV shot from helicopters and loads of cameras which were very impressive but I thought Richard caught the atmosphere better. The film ran for 09:45 min in 16:9 and on Blu-Ray.

Avia's comments Thought the title was far too long, excellent photography but could not understand the commentary and try

and get shots of peoples faces and not their backs.

"**Norway**" the entry from Geoff Foord, was a 15:00 min 16:9 Blu-Ray film of his holiday cruise around the Norwegian isles. This video was the best I've seen from Geoff. His camera took us to several ports of call catching stunning scenery throughout the whole trip with a good commentary and appropriate music. The ending was a black screen with Geoff telling us that they were struck down with the dreaded lergy and too ill to film. Nice one Geoff.

Aviar's comments: "Front title too short, nice gentle introduction with pleasant music throughout and animation of where we were heading added a nice touch. Overall was the best photography of all the films we saw tonight, The Nordic black screen finish was a surprise."

Beverly Peter (one of our new members) entered "**Rome**", a 04:00 minute video in 16:9 of a brief visit to Rome. I was impressed with the opening and the commentary and how Beverly incorporated still shots into the footage. It went along at a nice pace but camera work was sometimes shaky. Beverly is on the right road to turning out some good stuff and I'm looking forward to seeing more of her work. Aviar's comments: "Interesting shots of Rome, good commentary, use of a tripod highly recommended, music over-ran at the end."

"**Azores**" was a DVD entered By Geoff Foord mainly to fill up the programme as there weren't enough entries to make a full evening's viewing. It was raw not fully edited and with no commentary. I will pass on my thoughts on this one.

Aviar's comments: "Was brief on this entry and it wasn't up to the high standard of his previous entry."

**GOLD SECTION** had two entries from Tommy Kovacs both shot in 16:9. The first up was a 10 minuter titled "**Cordoba**" of a spring visit to Cordoba, The footage was mainly of interiors and exteriors of buildings with a voice over by Tommy giving all the facts and figures of what we were seeing.

It would have been nice to have seen more people in shot.

Aviar's comments: "Opening shots on the soft side". He then complemented him on his steady shots and limited use of zooms and pans, commentary was satisfactory.

"Porcelain" was Tommy's second entry shot in 16:9 and ran for 07:30 mins which showed us his trip to a china factory in a sleepy village in Hungary called Herend, the items that were shown being manufactured were of a very high standard. I particularly liked the close up of the rose being hand crafted. The live commentary left much to be desired and to me this was the best out of the two that Tommy submitted. Aviar's comments: "Felt that Porcelain was the best of the two but would

have liked to have the local guild talking about the work being done.

Lilian Barrett and Jean Biskeborn had tea and biscuits laid on for us at 9:30 then Aivar gave his comments on all the entries.

The results of the HOLIDAY / Family competition of 20th January 2014 are :-

#### **SILVER**

1st.....NORWAY by Geoff Foord

2nd.....SAN FRANCISCO PLAYS HOST TO THE AMERICA'S CUP by Richard Lawrence

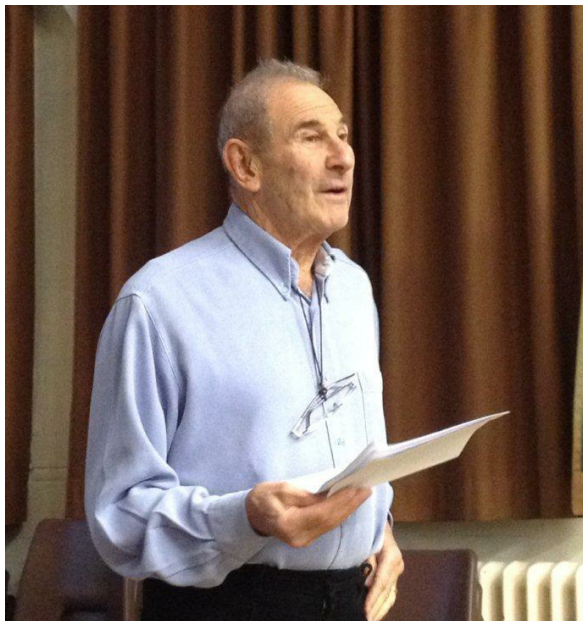
3rd.....ROME by Beverly Peter

#### **GOLD**

1st.....PORCELAIN by Tommy Kovacs

## ***MICHAEL SLOWE WITH "SOME OF MY RECENT VIDEOS"***

**by Wallace Jacobs**



There was great excitement at the club tonight, It was a Michael Slowe evening and we all knew what a quality night we would have.

Michael has given us evenings previously as far back as 2007, 2009, 2012 and now tonight January 2014. He keeps a record so that he never shows his films twice at any one club.

The title of the evening, "Recent Videos" was a bit of a misnomer I think, possibly our error as the first film he showed was made by him in 1980 and originally shot on Kodachrome film

#### **Three bags full – 19 minutes**

What was this about? The theme of the film showed a team of seven sheep shearers all New Zealanders who come to England every year spending their time going from farm to farm to sell their services shearing sheep. Apparently we Brits are not very good at it! We learnt a great deal from this film how very clever editing and great camera angles made a very dull subject like this positively exciting.

#### **Perfect pitch - 25 minutes**

I was filled with horror at the opening scenes as it was shot at Arsenal's old ground at Highbury. Could I watch Arsenal for 25 minutes?

To my delight it was nothing about the team, but about the groundsman, Steve Braddock and his assistant Paul Burgess. The film opened with Steve receiving a trophy - groundsman of the year. He has won this prize every year for the last eight years for his perfect pitches. Steve explained that for the opening game of the season the pitch is repaired and looks magnificent and very green. It was explained that this was to please the crowd, and could not remain like this as the colouring used to achieve this would quickly dry out the grass.



Steve's maintenance season starts in May and must finish by mid August. At the end of the football season in May this perfect pitch is torn up and we were taken through the different stages in preparing and laying the new pitch and this was fascinating.

When the Arsenal moved to their new stadium, Steve Braddock retired and Paul Burgess, who had been his assistant for so many years, became head groundsman there.

Michael Slowe's attention to detail is fantastic his expertise makes it so interesting that you want more.

### **The last of the Wolfgang - 34 minutes**

the last of Michael's trilogy of films was about four young German refugees who in 1948 formed a quartet and called themselves the Amadeus Quartet. They were afraid that name might make the public think that they were restricted to the music of Mozart which they were not. They need not have worried as they played together for 45 years very

successfully until they all but one passed away. The surviving member, Martin Lewis was 86 when this film was made.

In 1957 they all went together to the studio as guests of Desert Island discs. They achieved worldwide success and young musicians flocked to play with them. Martin Lewis's girlfriend, Dorinda Vanoort figured very prominently in the film as well as in his life.

When they were a young quartet and they made recordings they played the whole piece through, but as the years went on they were puzzled that they only played and recorded bits at a time. All four of them received Doctorates from different institutions throughout the world.

Michael explained his editing difficulties in cutting this film as he obviously had to cut up the music but did not want to spoil the piece.

The evening was loved by all in the room that night and Michael Slowe showed us all what a great documentary filmmaker he is.

## **STOKE FILM & VIDEO SOCIETY SHOWREEL**

**by Judy Long**

On 24th February we enjoyed a programme from Stoke CVS, many reflecting the natural history and rural crafts of the stunning Staffordshire countryside.

We started by watching the 25 minute, multi-award-winning film, '**Wild North Staffordshire**' by Peter Durnall, a look at the wildlife of a local country park through the seasons. The filmmaker was combining his two passions in this film and the result was stunning insights and close-ups of kestrels, swans, badgers and other animals. The commentary gave the history of the area and just enough information on the life-cycles of the creatures involved. A film worthy of it's Diamond BIAFF award.

Having made sure that we would have time to watch this film, we then returned to the start of the newsreel to watch another Peter Durnall nature film, the 4 minute '**Silverdale Country Park**'. This film had no voiceover, but, in titles, gave

the story of the reclamation of a colliery site into a country park and then concentrated on the flora and birds and insects in the park.

'**Are they Worth It?**' by Lynne and Graham Haywood asked whether the £5000 cost of rehabilitating an otter cub into the wild was justifiable, and showed the work of the RSPCA and the rehabilitation centre. The sound on this film could have been improved, as could the filming of the interview.

'**The Butcher 2**' had us amused and bemused. A nice idea by John Draycott for a 2 minute short, but not quite menacing enough to be scary.

A lace-making demonstration in Stoke's club-room formed the basis for Peter Bloor's 10 minute '**Cross & Twist**'. The lace maker herself talked to camera, and further voiceover from the film-maker explained the process. A tripod and more angles might have improved the shots, but this isn't easy when many club

members are filming the same demonstration.

A 1 minute short followed - '**Tour of Britain**' by Philip Dorman. A cheeky and colourful little film of the cycle race, this would make a nice advertising trailer.

Peter Durnall's third film of the evening was the 4 minute '**Sunrise, Sunset**' to that song, and featuring stills and video of those eponymous times of day. There were some stunning shots, and others not so good. An interesting version of the song, but perhaps not the right one for the video?

An interesting take on what would otherwise have been an ordinary film was provided by the commentary of '**The Biddulph Olympic Bid**', a 3' video from Peter Bloor. It recorded the visit of the Olympic Bid Committee to what was actually a local children's fun day, and their comments on such events as the 'Donkey Dressage' and the 'Gymnastic Bouncy Castle', and regretted that the bid hadn't been accepted. An original idea, difficult to pull off.

John Draycott obviously likes trying original ideas. His second film, the 9 minute '**No Way Back**' was experimenting with 'invisible man' special effects. The effects were better than the script and the timing, but the film was much appreciated for its originality and entertainment factor.

Due to time constraints we were unable to view the last two films on the showreel, so our last video of the evening was Isabel and Howard Carrahar's '**Castle on the Cut**' about canal boat painting. With the cameraman taking close-ups of a moving object, i.e. the stool being decorated by the painter, this film would have benefitted from use of a tripod, but the subject matter and voiceover were fascinating.

Thank you very much to Stoke CVS for giving us an insight into their stunning part of the country, and for providing some ideas for our own moviemaking.

Technically, our projectionist would have appreciated the aspect ratio of the films being stated on the programme.

## **Don't forget our**

### ***ANNUAL GENERAL MEETING 2014***

Please note that this Year's Annual General Meeting will take place in the Canons Room, Harrow Arts Centre, Hatch End

**On Monday, 12th May commencing at 8.00 p.m.**

Nominations are invited for Officer and Committee Posts.

The new Committee for the next Season will be elected, so be there to vote for the people you want to run the Club. A vacancy will then exist for a new Hon. Secretary and perhaps others.

*Maurice Twelvetrees  
Hon. Secretary*

## **PROGRAMME REMINDER**

**Meetings of the Society are held in the Canons Room at the Harrow Arts Centre. Meetings in italics not at HAC**

### **April 2014**

- 7<sup>th</sup> Aivar Kaulins - "Memories of Saturday Morning Cinema"  
14<sup>th</sup> Showreel from Blackpool Movie Makers.

***17<sup>th</sup> (Thurs) Spring Movie Show - Pinner Village Hall.***

- 28<sup>th</sup> Annual Challenge Cup Competition

### **May 2014**

- 12<sup>th</sup> Annual General meeting - Canons Room, Harrow Arts Centre at 8 p.m.

### **July 2014**

***Friday 18<sup>th</sup> Summer Lunch (Details to follow)***

**[www.streetmap.co.uk](http://www.streetmap.co.uk)**

## **A MOST USEFUL TOOL**

**By Aivar Kaulins**

If you ever have to visit an address in an area not well known to you, hopefully you will have a book of street maps covering that area, so that you can decide on your best route to that address. Unfortunately, this is not always so, which can make planning your journey extremely difficult.

If you have satellite navigation in your car, then this will, of course, eventually get you to your destination, but it does not help you to decide how long the journey may take by showing you exactly where you are going before starting your journey.

Recently I needed to look up an address in Dartford, Kent, and found that this area was outside my London A - Z street atlas. What to do? Our

fellow club member David Hughes came up with the answer - he said try [www.streetmap.co.uk](http://www.streetmap.co.uk). Brilliant!

On Internet Explorer, i.e. Google, enter that address, and up comes "Streetmap - maps and directions for the whole of Great Britain". Click on that, and we have a panel "Great Britain Street & Road Map Search", asking for a postcode, street or place. Once entered, click on "Go" and up comes a multi-coloured map of the area, including nearby major roads, with an orange arrow pointing at the required address.

This map can be moved about with your arrow, if need be enlarged or made to cover a wider area, and of course printed out in glorious colour - I say again, BRILLIANT!!!! Thank you, David.

# **THE IAC INTERNATIONAL AMATEUR FILM COMPETITION 2014**

The Society entered the video, originally filmed in India by Geoff Foord entitled "Fascinating Land of Extremes". We are pleased to say we have now heard from the Competition Manager that the Judges awarded it **3 Stars**.

## **Judges Comments**

"This is an interesting film which gives us an insight into this fascinating country.

The use of a map helped us to identify the various locations, but the film does not progress logically from one location to the next. There is a good variety of images. However, the quality of photography is mixed, with some superb shots, like the sun over a building, but other images appear almost posed for the camera. Use of a tripod would have improved many of the video pictures. Still pictures, which include action like people walking and birds flying, should not be included as they detract from the pleasing flow of the film.

The voice-over was very clear and the local accent added to the authenticity. It was also very informative and the occasional humorous remark added to our enjoyment. We did feel, however that it might have been better to concentrate on one or two areas rather than to cover so much in one film. There was no explanation of some of what we saw. For example, why was, what appeared to be a dead body floating in the river?

The film was edited well to give the right pace for a travelogue, but some transitions didn't work well, as the outgoing clip noticeably changed during the transition. The sequence of the religious ceremony was edited very well.

Overall we found the film interesting and enjoyable to watch and hope that we shall see more of your work in future."

The Judging Panel was:  
Geoff Caudwell FACI, Mike Shaw FACI  
and Geoff Harmer LACI.