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CHAIRMAN'S CHAT

My hobby of filming started in the mid-60s using 8mm ciné cameras and progressed to video in the eighties with the introduction of the Video-8 format. I converted to Digital-8 video in 2000 when Sony declared, after repeated attempts, that a problem with my V6000 Hi8 camera could not be fixed. I now, almost exclusively, use miniDV. To date I have resisted the temptations of HD but feel the change will be inevitable in the fullness of time.

As you can imagine I have amassed a vast collection of material over the years and I am pleased to say that both my early ciné and analogue video footage has not suffered the ravages of time. Fortunately that also applies to the collection of my Dad's ciné films that date back to 1953.

Careful storage of any film or tape material is an important issue and this equally applies to home produced DVDs. Keeping

them in a dry environment, away from magnetic fields and out of strong light, respectively, has got to be the message. But what if we no longer have the means of playing some of our old material?

In this digital age films can easily be held on external computer hard drives. My preference is to do this for accessibility reasons but also to do a backup master on miniDV. Previously I have also made an S-VHS master and VHS copy but VHS VCR machines are no longer available for the domestic market. These have been replaced by stand-alone DVD Recorders, with or without hard drives that sit below the home TV. My son gave me his when he got his Sky Box – good on him! The DVD Recorder incorporates Freeview so that meant I had one box less sitting under my TV. As it happens I've since been asked if I could make DVD copies of VHS tapes.

Prior to the appearance of DVD Recorders this would have meant capturing the contents in an editing programme on the computer and then burning a DVD. Not Ideal. By connecting a VHS VCR to the DVD Recorder and using a DVD-R disc I've found I can now successfully transfer the tape contents to disc and even pause during the recording process to cut out unwanted material. However, to ensure that the resultant DVD will play in any machine it needs to be finalised to convert from a DVD-R to DVD-V.

Finally, a word of warning. Having a copy of your film on DVD is very convenient for playing but remember it is only a compressed version of your camera recorded tape images and therefore lacks the original quality should this source be used for subsequent re-editing.

Gordon Sutton

SUMMER SOCIAL

The 2008 SBFVM summer social took place on Sunday 6 July at Rita and Al's, and

in spite of unsociable weather confining us to the conservatory, we all had a really good afternoon. The weather eventually brightened up and we were able to transfer into the garden.



Many thanks to Rita and Al for the use of their home and to all those who supplied the many salads and desserts for us to feast on.

CHRISTMAS MEAL

The Christmas meal this year will take place at the Farnham House Hotel on Sunday 7 December. The final cost is to be confirmed, but will be £16.25 to £18 per head. If you wish to book, please add your name to the list on the noticeboard.

Please note that as Delia has funded the booking, your deposit of £10 is required when you book.

The menu is on the noticeboard, so please have a read, and whatever tickles your tastebuds needs to be told to Delia by the beginning of November latest.

WHAT'S BEEN HAPPENING

- 2 Jul Round 5 of camera training
- 6 Jul Summer Social at Rita and Al's
- 14 Jul Committee members technical visit to St Joan's
- 16 Jul Committee Meeting
- 17 Jul Paul Holden presented another of his quarterly shows of Club Films to Clare Park Residents. The Programme incorporated The Enchanted Garden, The Last Hunt, Gannet Beach Adventure, Vera's Second Wake, Panburi Rain, Bird Watching, A Short History Lesson, and Paul's latest Clare Park Newsreel covering events in and around Clare Park this summer. Thanks to all those whose films were included – there was a hot discussion afterwards amongst the residents, with different residents championing different films as their favourite of the evening! There was universal appreciation, however, of the way the children involved carried off their parts! Projection was, again, by John Widdecombe.
- 23 July Surrey Film and Video Festival planning meeting with Circle 8

YOUTH vs WISDOM?

An elderly man had owned a large property for several years. He'd had a dam dug in one of the lower fields where he'd planted mango and avocado trees. The dam had been fixed up for swimming and he'd put picnic tables in the shade of the fruit trees.

One evening, the old farmer went down to check over the dam as he hadn't been there for a while. He grabbed a 10-litre bucket to bring back some fruit.

As he neared the dam, he saw a bunch of young ladies skinny-dipping in his dam. He made the women aware of his presence and they all swan quickly to the deep end.

One of the women shouted to him, "We're not coming out until you leave!" The old man frowned, "I didn't come down here to watch you ladies swim naked or make you get out of the dam naked."

Holding up the bucket, he said, "I'm here to feed the crocodile!"

Moral:

Old men may walk slowly but they can still think fast!

JULY CLUB NIGHT

The clock is ticking.....it's 7 pm and we've got two hours to film all the scenes, edit then transfer onto mini DV and drive to the club house where our masterpieces will be premiered.

Each year Surrey Border Film & Video Makers runs a challenge for its

members, which is known as "Film in an Evening". This fun occasion manages to combine training, discipline and teamwork. In March we are given the theme, which this year was "Be Prepared". Film making groups are formed and meet socially several times to come up with a storyline, nominate crew and fix rehearsal times.

With just two hours to make a 2-3 minute film, the script has to be lean, the camera angles worked out, the actors prepped and the props on hand. Sometimes the film of the rehearsal turns out to be better than the one done on the night for

all sorts of reasons such as, perhaps it's raining, the microphone was not switched on, or there is a camera or tape fault, in which case, after the premier, the rehearsal tape may be shown so



internet dating site which ended with a neat twist.



"Heaven Sent" by the Write Angle group had two monks, in genuine habits borrowed from the Abbey near Alton, fussing over 'be prepared' which finally turned out

members can see what it was 'meant' to be like.

to be an illustrated B from a manuscript. The Odd Bods film, **"Just In Case"** was about a hen pecked husband and

All four groups made it to the club house in time for the premiers at 9.30. This year four groups were formed, with each making a film. **"Old Habits Die Hard"** by The Crondykes featured an ex Boy Scout on his bike having fun poked at him by some youths and finished with his



his constantly nagging wife. He had organized the holiday, she didn't believe he could do it properly but unknown to her he had a little surprise 'something' hidden in the boot of the car just for himself.

Rita Wheeler

reaction to them. The Eastern Fringe group, with members from the Woking area, showed their film **"Blonde Fancy"** about a man choosing dates from an

COULDN'T DIRECT A P**S UP IN A BREWERY

The obvious is so often overlooked, but I hadn't realised until Harry Page from the Chichester Club visited us, and shredded some of our better productions, that his remark that there are no training schools for Directors TV or Film, was a fact.

I think that Directors might be better titled as 'Persuaders' for that is what they have to do most of the time.

Persuade us to 'be there' to perform, record, organise, arrange, write a script, etc. Of course there are those who do all the forgoing, and seem to demand very little from the Production team, and then there are those who demand everything. And at the end of the day, what appears on the screen will tell you whether the organised one, or the demanding one is the better Director, and it can be either.

From my own experience, there seems to be no norm. I have had the very good fortune to have shared the Production gallery with some of the worlds best Directors, and none of them have been the same in the way they approached their task. At the end of the day, and some days seemed a great deal longer than others, what appeared on the screen was excellent, sometimes startlingly different from the previous Director's work, but all excellent. Often, when I was a television cameraman, I worked with terrible Directors, who got it all wrong, were totally confused by what camera could

take what shots, when all they had to do was look at 4 monitors in the production gallery, pointing into a three sided set. Nowadays with single camera operation Directors have to be very skilled, and keep their minds on geography and timing, and remind the actors of how their last performance was, perhaps weeks earlier. I am full of admiration for the vast majority.

The developing techniques, and sophistication in the development of the grammar and punctuation of television, and how quickly our minds are able to grasp a new concept or way of telling a story, is for ever fascinating.

When I Direct, I visualise the script, and turn the written word into a story board. I believe you must have a plan to work from. You don't have to stick rigidly to it, as so often circumstances dictate otherwise. But always have a plan. I particularly admire French films where the subtle nuances of performance are so cleverly shot, without seeming to tell the story, but you/I become very emotionally involved, perhaps more with French films, than most others.

So I believe anyone can Direct, but be nice to all you work with, you never know when it will be their turn, and if you're are nice to them, and 'persuade' them to do as you wish, then when it's their turn they might treat you similarly. Good luck

Dick Hibberd

BOURNE SHOW

The wind was high on the 19th July as Roger and I drove down the unmade track beside the green at Lower Bourne. I spied Neil and Sir Paul hanging on to the legs of the Gazebo as it tried to take off with them. All were preparing for the Bourne show and a candid camera would have been well set up.

As we joined them and helped to pin it down, Roger tied a useful string to the generator and our problems were over. We were able to laugh as we watched a large marquee and a smaller one beside, lift into the air and go over backwards. Not long after, a gazebo was clinging to the roof of the big marquee.

By 2.0'clock the winds were more forgiving and as the show began all were able to enjoy the sunshine. Peter Greenyer visited the stalls with his microphone and gave us all a good advertisement. With the camera pointed at the crowd and showing the picture on tv we spoke to many who showed interest, resulting with a dozen or more who hoped to attend a club night, and two who enquired about promotional films which could be interesting club projects, we felt that the afternoon had been well worth while.

Pennyj

LEARNING ZONE

Of the many types of editing, the motivated edit is one of our most common. This is in place of transitions. The motivated edit comes in many flavours. In its most basic form, a motivated edit is one that alludes to something not in the frame and then cuts to that item or event.

You see it all the time in horror films: a woman standing in a spooky place

all alone and then hears a startling sound. She spins her head around and sees nothing. The sound then comes from another area, and the soon-to-be-victim jerks her head in that direction. Eventually the viewing audience gets to see the object of terror, usually along with a loud, startling sound.

If you accept that any edit breaks the illusion of continuity, then we put

forth that the motivated edit is one of the least jarring forms of transition.

The general rule in professional filming is that the viewer should not notice a single edit during a 90 minute film. If there is an edit every seven seconds on average, that's close to 800 edits in an hour and half film. Quite a feat to have all of these breaks in continuity go unnoticed.



MEETINGS are normally at St Martin's Church Hall, Lower Bourne on the 1st Friday of each month at 7.30pm for 7.45pm. Meetings close around 10pm.

New members are very welcome, either phone 01252 717877 or turn up at the door!

The August meeting will be held at St Joans Centre, 19 Tilford Road, Farnham (see map). There is ample parking at the Centre.

September venue to be confirmed.



COMPETITIONS

The Inter Club competition will soon be upon us, when Southdowns will be contesting their trophy and Gosport and Fareham, Staines, and Circle 8 video clubs will be joining us for this social event. This is always a great event, be sure not to miss it.

You should now be working on your own entries for the club competition on the 5th December - any subject not more than 6 minutes. There are trophies to be won for the best overall entry, first time winner, use of sound, photography, holiday movie, documentary, edit,

We shall welcome our favourite judges David and Jan Watterson again this year. Their critiques are invaluable, and written for every entry.

Further afield

Phase 4 Fiction Film Competition kw@phase4.free-online.co.uk

Closing : 9 Oct 2008

Festival : 15 Nov 2008

The Golden Knight, Malta International Film Festival www.global.net.mt/macc

Closing : Sep 2008

Festival: Nov 2008

Guernsey Lily Festival. La Villette Hotel, Guernsey, Channel Islands.

Festival: 17-19 Oct 2008

Cotswold International Film Festival www.cotswoldfilmvideofest.co.uk

Festival: 6 Sep 2008

BIAFF (British International Amateur Film & Video Festival)

Closing : Jan 2009

Festival: 24-26 Apr 2009

LOOKING AHEAD TO 2009:

Jan 25 North v South Grand Final

Mar 21-29 FIFA (Wildlife) Festival. Held at Albert in Northern France.

CLUB DATES

- Aug 1** Mixed Bag including members films.
- Sep 5** Reading F&VM exchange visit
- Oct 3** Inter-club Competition
- Nov 7** Chairman's Night
- Dec 5** Annual Members' Club Competition

DIARY DATES

- Nov 12** SBFVM judging at Chichester
- Dec 7** Christmas Lunch

MISCELLANY

- If you are in Farnham, look out for the static displays up in the entrance to the Farnham Library.
- If anyone has any camera or editing questions, please let Fred know. We have a great pool of people who are prepared to give 'one-to-one' assistance.
- Sir Paul's next (annual) show of Club Films is to the Rowledge Good Companions, on 4th November, with Paddy Haines presenting, as usual.

IMPORTANT CONTACTS

Name:

Telephone:

Email: