

# Cine Chat

April 2015

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



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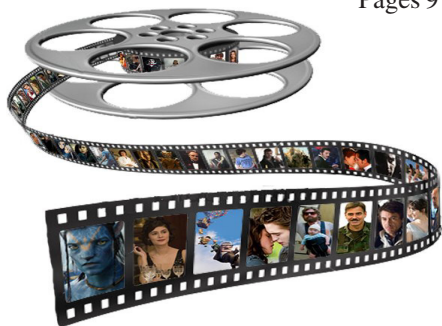
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<http://www.ecvs.co.uk>

## 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 maintainance 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>

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## About CINE CHAT

### **EDITOR:**

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To whom all communications in connection with Cine Chat should be sent. Alternatively, members may leave notes in the Cine Chat Post Box, which will be available in the ECVS clubrooms at all times.

### **POLICY COMMITMENT:**

To publish informative and entertaining articles, features, news, comments and opinion about movie making in general and ECVS and it's 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 2014 - 2015**

<b>President:</b>	Stewart Emm
<b>Vice-President:</b>	Peter Dick
<b>Past President:</b>	Peter Wilson
<b>Secretary:</b>	Alasdair Bryson
<b>Treasurer:</b>	Vic Young
<b>Subscriptions:</b>	Brian Whitnell

# The President Writes...

Now that the days are getting longer and with the hope of warmer days to come it's time to start to plan our summer filmmaking. The club has no film projects planned for the summer, but the opportunity exists for you to suggest a summer film project. To assist in creating a collaborative club film we could keep the club premises open on Thursday evening over the summer months for this purpose. If anyone would be interested in this venture please let me know.



*By ECVS President Stewart Emm*

We have now introduced a reduced subscription rate of £20 for students in the hope that we can entice some younger filmmakers to join us.

The AGM is not that far away and with it the time to review the past year and plan for the new. The usual AGM notification will be sent to you and with it a request for you to list any ideas or suggestions for next years programme. "Think out of the box" is an American business expression and it may be a good way to look at future programme ideas, whatever they are, note them down and bring your list to the AGM.

Alan Brown has produced the Cine Chat for many years now and it must be very frustrating to try and get new articles for his publications. I would like to thank Alan for his dedication to this publication and make a plea to members to provide content for it. (Don't procrastinate or think too much about your grammar, etc., as you can see from my latest emails on the Choice of the Clubs Competition, you will appreciate that I get things wrong at times, but I still contribute to the Cine Chat.)

To mark the end of the 2014/15 session there will be a Fish Supper, or other supper alternative, evening on the 24th April, where there will be a short film show and presentation of the clubs Annual Competition awards –so make a note of this date and come along. Thanks for all your support and contributions over the the year.

## **Edinburgh Cine and Video Society Annual General Meeting 2015**

The 2015 AGM of Edinburgh Cine and Video Society will be held in the ECVS Clubrooms, 23A Fettes Row on Thursday 23rd April 2015 at 7:30pm.

All existing members are invited to attend, for the election of next years office-bearers and committee, and discussion and voting upon matters apertaining to the running of the society.

# Buying a new Camera?

by Jim Closs

When High Definition (HD) video first appeared on the scene I decided not to be at the forefront of the new technology but stay a bit behind the leading edge and stick with MinDV Tapes - so my cameras have been HDV for the past five years. I have no regrets about that decision. Unless you are viewing on a very large screen the difference between HDV and full HD (AVCHD) is hardly noticeable. And, as with all films, the story is what matters - not the resolution.

But now tape based cameras are no longer available and I have to start looking ahead. What kind of camera should I be buying that will not only do what I want today but into the years ahead. DSLRs are very popular because they let you mix still photographs with video and give you wonderful depth of field. But I find them awkward to use and just the wrong kind of shape for comfortable handling when you are filming video - not stills. They don't seem to do good quality audio either, which is a big limitation for me.

Another question is how far ahead do you look with the technology. An amateur film maker of my acquaintance has bought a 4k camera!. For readers who might not have come across this technology, 4k offers you four times - or is it 16 times - the resolution that you get from an AVCHD HD camera. So should I buy into this as the future of video? A brief investigation into this showed that not only would I have to spend a lot of money on the camera, I would probably need a new computer and new editing software as well - very expensive.



*BLACKMAGIC Cinema Camera URSA 4K  
Retailing at £4,726 (inc.VAT)!*

Rendering a project would be an overnight job. And how would you store your 4k projects for the future. An article by a 4k enthusiast said he used a 1tb (1 terabyte) external disk drive to store - just 2 minutes of 4k video. Wow! - and no thank you.

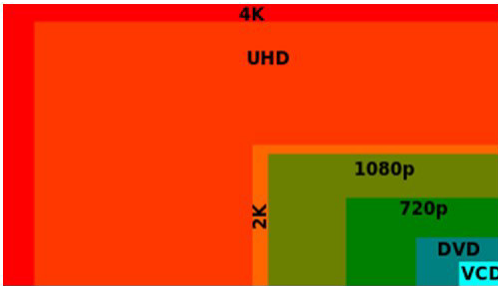
So I am back to looking at AVCHD cameras and wondering which way to go. My preference is to have a shoulder mounted camera. Always good quality and, in my experience, the most flexible type of camera. You can film anything with a shoulder mounted camera, which is why the professionals always use them. The trend is for tiny cameras that will fit into your shirt pocket or handbag but I just find these too limited for doing any serious projects. Great for holiday snaps but not up to much more.

So which way should I go? I think I will keep looking for a modern shoulder mounted camera but I don't expect to find many options in today's camcorder world. What kind of camera would you look for?

# 4K Pushing the Limits

By Stewart Emm

With every technology advance in digital cameras, there is a corresponding need to review the associated accessories and video editing computing requirements. For many years we were happy with our mini DV tape format of 720 x 576, then along came HDV in 1280 x 720 and 1920 x 1080 and now we have the new 4K format. The following image places these different image capture formats in perspective.



tive.

So what does this mean to us, who have upgraded our cameras and computers to cater for the HDV format, but may want to be an early adopter of the 4k format, in two words – more expense! There are cameras from Sony, Panasonic and Canon that will shoot 4k.

## Stills Cameras with 4K Video Recording

Panasonic Lumix DMC-GH4 Mirrorless Camera Body only £1,200

Sony Alpha a7S Mirrorless System Camera Camera Body only £900

Note: Additional costs required for lens, audio recording device, microphone, etc.

## 4K Video Cameras

Sony FDR – AX100	£1400
Panasonic HC-X1000	£2280
Sony FDR-AX1/PXW-Z100	£2,600
Canon Vixia HF G30	£1,000

There is also editing software that can accommodate the increased file sizes of 4k footage. However the ability of the different editing software to handle 4K across the range of cameras varies.

Wondershare Video Editor	£26
Cyberlink Power Director 13	£80
Sony Vegas Pro 13	£390
Sony Movie Studio 13 Platinum	£64
Adobe Premiere Pro CC	£18 p/m
Corel VideoStudio Pro X8	£60
Magic Movie Edit Pro 2015	£73
Pinnacle Studio Ultimate 18	£100
AVID Media Composer	£514 p/y
Edius 7	£435

Finally is your computer hardware fit for purpose to undertake the task? Editing 4k footage demands storage and processing power and require a 4k resolution monitor. To get some idea of the price of a new computer system that will handle 4k footage

I consulted the DVC UK website. The minimum computer system for handling 4K was their Haswell 4k System at £1,800 and their top range system was i7 Xeon E5 Series System at £4,300.

And it goes on.....So the bottom line is that a full upgrade to shoot and edit 4k footage may set you back between £3000 - £8,000, depending if you want to edit 4K proxy files or RAW 4K footage on your chosen computer. Finishing on a happy note You Tube will now accept 4K footage!

The above is a very basic overview of the current 4k scene and if any member has any additional updates or technical insights into the 4k world, please send them to CineChat!



# Budgie Cup 2015

The Budgie Cup was held on the evening of Friday 13th February. The judge this year was Brian Saberton. Brian is better known to us as an accomplished film maker. However, he is also a prize winning still photographer and an active member of his local camera club. He had studied all the entries under controlled conditions and used several photographic parameters in part of his judging process. He commented on each photograph and gave constructive suggestions. Many of the suggestions used the tools now available in the digital age to apply 'post production' finishing to photographs. He noted that some entries were produced by the photochemical methods that preceded the digital era. He concluded the meeting with stunning examples of his own work in form of prints and projected

digital images. The final part of his presentation were audio visual presentations. These formed a natural link to our normal domain based on moving images.



*'Hello Daddy', David Lind*



*'Chief', Sean Groat*

## **THE BUDGIE CUP**

*This competition is for the best colour transparency or digital photograph. Members are allowed to enter six slides which should be author identified correctly. The unusual title of the competition is because the trophy (a pewter tankard) was presented by the Budgerigar Society when E.C.S. helped them out many years ago.*

Peter Dick was this years winner with 'Nuts? Who wants nuts?'

The runner up was Sean Groat with 'Chief'

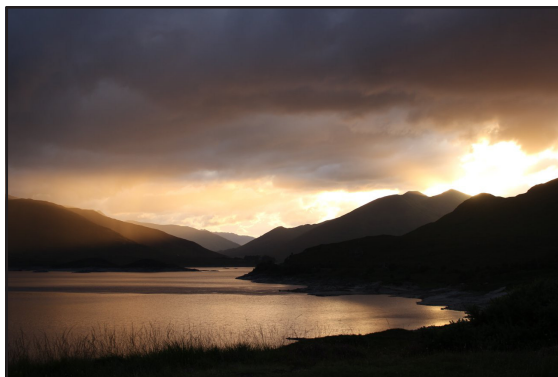
Commended Sean Groat with 'Duich'

Commended David Lind with 'Hello Daddy'

Commended Alasdair Bryson with 'Vesuvius'



*'Vesuvius', Alasdair Bryson*



*'Duich', Sean Groat*



*'Nuts ? Who wants nuts?', Peter Dick*



The Budgie Cup competition is open to all ECVS Members, and usually takes place in the middle of February each year. The deadline for entries is the end of January - so there's plenty of time to prepare your entry for next years competition!

# ANNUAL COMPETITION 2015 - THE RESULTS

The ECVS Annual Competition was held in the ECVS clubrooms on Thursday 12th March 2015 and Friday 13th March 2015.

This years top award (Lizars Trophy) was won by Hugh Trevor, for his film 'Remember'.

The runner-up film, and winner of the 50th Anniversary Trophy was 'Benjy', also by Hugh Trevor.



*The ECVS Annual Competition Trophies*

<b>Top Film</b> (Lizars Trophy)	<b>Remember</b>	<b>Hugh Trevor</b>
<b>Runner-up</b> (50th Anniversary Prize)	<b>Benjy</b>	<b>Hugh Trevor</b>
Best Documentary	Benjy	Hugh Trevor
Best Travel Film	A Taste of Cracow	Stewart Emm
Best Imagination	Backyard Battles	Sean Groat
Best Sound	Remember	Hugh Trevor
Best Editing	Rermember	Hugh Trevor
Best Fiction Film	NO AWARD	NO AWARD
Scotia Quaich	Benjy	Hugh Trevor
Best Holiday Film	I didn't know that about the Cotswolds	Bob Bell
Best Comedy/Humour	NO AWARD	NO AWARD
Best Animation	NO AWARD	NO AWARD
Judges Choice	Happy Valley	Sean Groat

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

On both the Thursday and Friday evenings the audience got the chance to vote for their favourite films, the results of which determine the winners of the Vice-Presidents Prize, and the Frank Walker Salver. The winners of these awards were:

<b>Frank Walker Salver</b> (Top award by audience vote)	Benjy	Hugh Trevor
<b>Vice President's Prize</b> (Runner-up by audience vote)	Backyard Battles	Sean Groat



# The Making of Props The Coffin

It was a throwaway comment on the way back from Perth one evening that resulted in one of my more ambitious film-prop building projects.

Sean and myself had been discussing the merits of various actors we had worked with, and in particular one who had found it a particular challenge to deliver his lines - "If we have to use him again, we'll just have to make a film set in a funeral parlour, and give him the role of the corpse!", I laughed.

And so it was, a few months later, with the challenge of coming up with a new script for the SAM Workshop, that the idea took root and began to develop.

Our film, "Fred's Dead" was to use several named props as part of the challenge set by the organiser, but a betting slip, a map, and a pair of binoculars were easy enough to come



by. What posed more of a challenge, was that for the titular hero to be seen by the audience as not just merely dead, but really most sincerely dead, he needed to be in a coffin. Even a cheapskate like Fred would have drawn the line at being buried in a cardboard box.

While everyone knows the internet can be a phenomenal tool for research, it still occasionally has the capability to surprise – a quick search for "How do I build a coffin?" returns over 9 million results. I hadn't realised it was such a popular pastime!

Plans were soon downloaded, albeit for a wild-west style construction. I was pleased to see that B&Q offer a free MDF cutting service, and even more impressed that the member of staff barely batted an eyelid when I presented him with my downloaded scale drawings and instructed him to 'Cut this'.

Having got the various pieces home, construction was relatively straightforward. Not having ready access to a hearse, I knew that the coffin would need to fit in a hatchback, so it was constructed in two halves. The

panels were glued and nailed together, however by the end of the construction I was using screws, which in retrospect, I should have done from the start.

The construction soon took shape, but resembled a poor-man's cut-price option – in short, it looked like a coffin made out of MDF.



Another trip to B&Q furnished me with a pot of Mahogany wood stain, and some rather ornate brass drawer handles. Painting the coffin took some time, however the effect was quite convincing, from a distance. The brass handles were added, and a vase of flowers strategically placed to hide the fact the coffin came in two parts.

Getting the massive prop to the filming location was another adventure in itself, which I will keep for another day, needless to say we ran into the sort of problems that would make a film in themselves (albeit an unbelievable one).

In the event, the actor who had to spend half a day in the coffin was me, and had I known this, perhaps I would have added some padding, as it turns out lying on your back in a wooden box is particularly uncomfortable, the effect seemed to be reasonably convincing though, with the occasional viewers surprised comment of “Who let you borrow a coffin?!”



*The prop as it appeared in the final film*

## CHOICE OF THE CLUBS COMPETITION 2015

### THE RESULTS

The final showing of The Choice of the Clubs Competition took place at the ECVS on the 19th February 2015, the entries having been shown at all the other competing clubs previously, and their scores supplied in sealed envelopes. After the ECVS showing we allocated our scores, and these were added to those of the other clubs, the final results are shown below. Congratulations go to the East Renfrew Camcorder Club for their winning entry:

### “And One Lottery Ticket”

Place

1.	And One Lottery Ticket	East Renfrew Camcorder Club	93 points
2.	George Meikle Kemp	Edinburgh Cine & Video Society	61 points
3.	Great Expectations	Perth Filmmakers Club	58 points
4.	Spanish Tragedy	N. Ireland Camcorder Club	52 points
5.	Lorca - Two Years On!	Carlisle Camcorder Club	36 points

Sadly the number of entries were down on last year, but it is hoped that this will not be the case in 2016. The dates of the winners on the competition shield start in 1970 and after some 45 years it is a tribute to all the clubs and their filmmakers who have taken part in this competition.

### *Next Issue*

The next issue of CineChat is (tentatively) scheduled for October 2015, if you have any articles, letters, advertisements for inclusion, they would be very welcome. The deadline for submission (either electronically, or in hard-copy) for the next issue is:

**Friday 11th September  
2014**

## *Cine Chat*



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

Please email to [alan@broon.co.uk](mailto:alan@broon.co.uk), or leave in the Cine Chat submissions box at ECVS.

