

Cine

Chat

January 2013

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



The Projectionists Friend

Pages 5 & 6

Peter Dick explains the theory behind ...

Upper Field First

Pages 7, 8 & 9

Gable Wall Update

Page 4

Annual Competition News

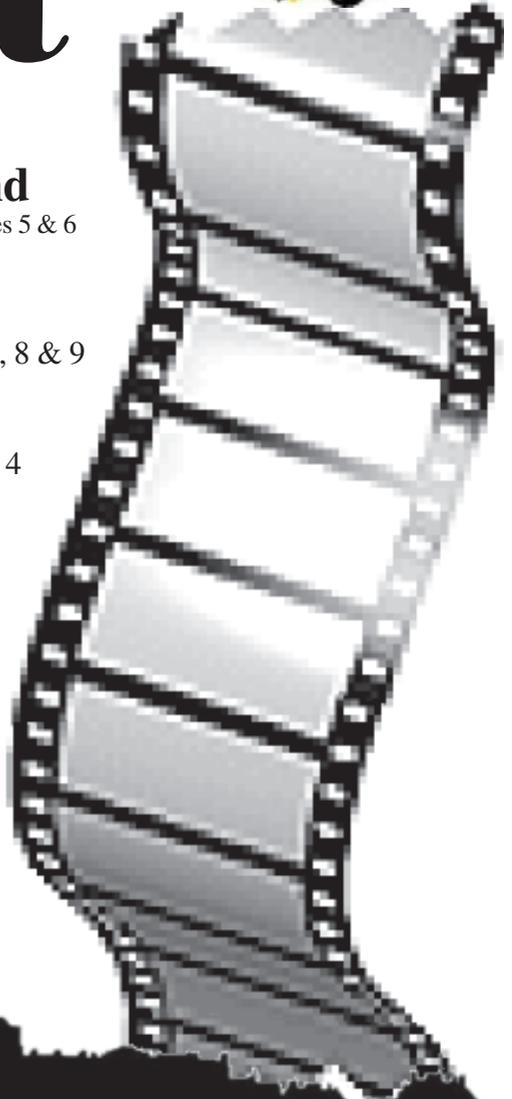
Page 3

Budgie Cup News

Page 6

Evening Review

Page 10



<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

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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 2012 - 2013

President:	Jim Closs
Vice-President:	Bryce Morrison
Past President:	Hugh Trevor
Secretary:	Alasdair Bryson
Treasurer:	Vic Young
Subscriptions:	Alan Brown



EDITOR'S COLUMN

Happy New Year To All, and welcome to the January 2013 issue of Cine-Chat! The new season is well under way now, and we have news of our forthcoming competitions. The first of these is Budgie Cup which will take place on 15th February - submit your entries by 1st February to be in with a chance of winning this years Budgie Cup Trophy! The next competition on the ECVS calendar is the Choice

of the Clubs Competition. All the entries are now in and are touring the country, gathering votes from the participating clubs, and the final screening, voting and announcement of the winner will take place in the ECVS clubrooms on 21st February 2013. For more details, see the club website at www.ECVS.co.uk.

On 11th October 2012 the ECVS 75th Anniversary film got it's first official showing. The film celebrates the history of the society, and explores the developments in film making over the 75 years. The film is now available to view on the club website.

In this issue of Cine Chat we have news of the ongoing concerns with our gable wall, we also have a comprehensive article on field order and the complexities of dealing with interlaced footage. Our projectionists also issue a plea for help, and we have a review of a recent club evening on the subject of Foley work. Thanks to all those who contributed articles for this issue, and please keep sending in your submissions, without them, we wouldn't have a newsletter!

ECVS Annual Competition 2013 Announced



The ECVS Annual Competition 2013 will be held on the 14th March 2013, with Awards presented on 26th April 2013.

Entry forms are available on the club website, and in the clubrooms. The closing date for entries is the 8th February 2013.

Cine Chat

WANTS
YOU

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

Please email to alan@broom.co.uk, or leave in
the Cine Chat submissions box at ECVS.

GABLE WALL UPDATE

By Jim Closs

Club members may recall that in 2010 we were informed of an ingress of water into our gable wall. This mainly affected the basement premises (23b) but also our flat. A meeting was held at the time with BAM Construction, who now own the adjacent Silvermills development, and their insurers. We were told at that meeting that all communication on the matter had to be through the Loss Adjuster for the insurers. ECVS committee set up a sub group (Bob Bell, Peter Kendrick and myself) to keep in touch with this matter, which we have been doing over the intervening two years.

We have been asked to report on progress but have found this difficult, largely because the Loss Adjuster for the insurers has failed to keep us informed and consistently dragged his feet with regard to replying to our attempts to communicate with him. The latest position is as follows:-

An email from the Loss Adjuster dated 21/06/12 says that BAM have identified the source of the problem as coming from a drainage route from their Silvermills development which was not functioning properly. They say they have now dealt with this problem and our gable wall should, in due course, return to its original condition.

We asked the Loss Adjuster a) to confirm that BAM have actually carried out this work and b) to arrange for an independent survey of our premises to ensure that we have not suffered wet or dry rot as a result of the dampness which must have been affecting our property since the completion of the Silvermills development in 2007.

The Loss Adjuster refused this request, insisting that it is up to us to prove that our premises have been damaged before they will take any action.

In the face of this refusal it has been difficult to find a course of action short of recourse to law, which ECVS cannot afford. With Bob and Peter's support, I felt that our only option was to make a complaint to the Financial Services Ombudsman against the insurers and we are currently in the middle of that process. I confess that I am not optimistic, since the remit of the Ombudsman may not allow him to compel the insurers to provide the actions we require. But I can't see any other option. It may be March or later before we have any decision.

If any member knows of a friendly lawyer who might be willing to assist, that could be very helpful.

Charles Reid

Cine-Chat is extremely sorry to report the recent death of Charlie Reid.

Charlie had been a member of ECVS for many years, and more recently served on the ECVS Committee from 2009 until 2011 when he was unable to attend due to ill health. Charlie died peacefully at St. Columba's Hospice on December 12, 2012, aged 70 years.

He will be sadly missed by all those who knew him.



The Projectionists Friend

By Peter Dick

Films are the very fabric of our society. Our facilities are capable, with care, of screening them in a cinematic manner. However, trouble free screening is compromised when those submitting films have not considered how our projection system works. It does not work by magic! The projectionist has to cue a film, fade the lights and un-blank the projector and once the film is running adjust the sound level to match the auditorium. When the film has finished the process is reversed by blanking the projector, fading up the lights and turning down the sound. This is a critically timed sequence of events.

This process works well when films have been properly prepared for projection. Trouble can start when a film has not been prepared for projection. The projectionist has then to guess how to work with an unfamiliar film that can be unpredictable.

I will list some items that will prevent a film from being cleanly projected.



1. Auto start discs. These are a menace and almost impossible to cue. They have to be paused at the start of the film. The audience will then be presented with a frozen frame with the disc player's pause followed by play symbols and there can be often a delay in the sound starting.
2. Films with no black tails. When a film finishes the projectionist needs time to blank the projector. If there is no tail then the audience is subjected to assorted player menus.
3. Not authoring discs and tapes with the correct aspect ratio. Both the disc and the tape player will automatically set the correct

aspect ratio if the media has been correctly authored.

How to resolve the problems.

If you know that your film is going to be screened please make a projection friendly version on a disc or tape. I prefer the use of a countdown clock as it has a precise cue point. It will also confirm the aspect ratio is correct, by accurately displaying the circular clock on the preview monitor. The accompanying slate advises the projectionist of the running time while confirming the film's title. When authoring material I usually have the clock set to 15 Seconds before the start.



Countdown clocks for use in your films can be downloaded from the ECVS website, by clicking on the Projects link on the front page, then clicking on the 'resources' link. Right click a suitable clock to download.

At the end of the film have between five and ten seconds of black.

After this plea from the projection box to make the projectionist's work easier do not feel excluded if you have not the time to produce a projection friendly version, it can still be screened but the projection may be somewhat rough.



And finally do not forget that re-writable discs are ideal for producing projection friendly films on as they will not waste a disc which may only be used for a single screening.

Budgie Cup Competition 2013

Entries are now being accepted for the 2013 Budgie Cup Competition! The Budgie Cup competition is open to all current ECVS members. The competition will be held on the 15th February in the ECVS club rooms, closing date for entries is the 1st of February 2013. Entries are accepted in all reasonable formats. Please contact us for details if you wish to submit entries via email. Entrants are required to submit their name and the titles of up to six images.



Upper field first and what does it mean to you?

By Peter Dick

I have encountered a growing number of problems with television displays showing images with a distinct and distracting judder linked to motion. This has been seen on some amateur productions at ECVS, a public display at the Royal Observatory Greenwich and an item on BBC Scotland's 'Reporting Scotland'. They all have one thing in common and that is all those clips have the field dominance set incorrectly.



What is field dominance and why is the problem more common now?

We need to look at the history of television to answer these questions. Our frame rate is 25 frames per second. Each frame is composed of 625 (405 at the beginning of electronic television) horizontal scanning lines starting at the top of the image and finishing at the bottom. Each display line carries varying brightness (and colour). When shown in sequence with the rest of the lines they form the television picture frame.

Showing all the lines in one frame is called Progressive scanning. This was never used for broadcast as it uses too much of the limited radio spectrum and would severely limit the number of channels that could be broadcast.

A process called Interlacing was devised to reduce the demand for radio spectrum and to present images that were nearly as



Single frame of video using progressive scanning, all lines are included for each frame.



Single frame of interlaced video, only every other line is included for each frame of footage.

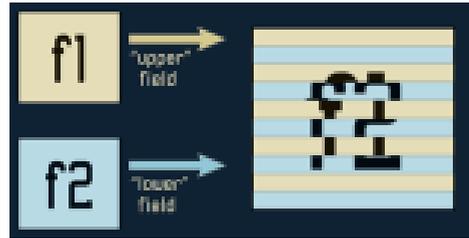
good as a progressive ones. In addition having the screen partly refreshed every 1/50 of a second reduced perceived flicker. Each frame would be composed of two fields each comprising of half of the number of scanning lines. Essentially two half pictures (fields) sent one after the other, with the display and the persistence of vision allowing them to be seen as a single image. The way the fields were composed was to show in the first field with all the odd numbered lines 1,3,5... . The gaps in the this half image were filled by the second field using the even lines 2,4,6... .

This is how all our analogue television worked. Remember all this is happening in real time and this is where one of the compromises of this system is revealed. In real time the first field would be captured by the camera in 1/50 of a second and the second field 1/50 of a second LATER. If the subject of the image is still there is no problem, each field interlaced with its partner perfectly to form the reproduced image. If the subject is moving its captured position in the first field is in a slightly different position compared with the second field 1/50 a second later. The two fields do not combine to form a perfectly reproduced image but will show exaggerated motion blur.



An example of interlaced video showing a wheel of a moving car.

The eye is very tolerant of this and the image is perceived to be fine. Throughout this process time moves on steadily and the motion is smooth. This system was fool proof as in an analogue system everything happens in real time and tapes could record the fields that make the frames in the correct order.



In the UK, all television has the field dominance set to upper showing the odd line numbers first. The only exception appeared as digital recording became available and that was DV (Digital Video a tape format). For some reason it used the lower field first using the even line numbers. This is what it put onto the tape. This was transparent to the user and it worked well. All editing systems had to cope with this non standard behaviour and again they all coped well with this quirk. As this was the only kind of digital video around for consumers there were no issues in the amateur world. If professionals and broadcasters encountered it, they knew to reverse the field dominance to make it compatible. This state was fine for years until several factors all happened about the same time. HDV (High Definition Video) and flat panel television screens were appearing on the consumer market. HDV, unlike DV, follows the UK convention of having the upper (odd) field dominant. Editing software had to now cope with more than one format from different hardware. Some software had issues with handling different media and problems could occur. Most editing systems do not show an interlaced image on their computer monitors as this



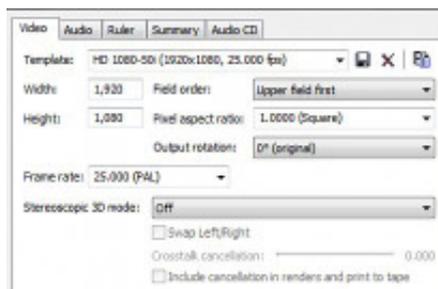
is unnecessary for editing and the computer monitor is a progressive display and can not display interlace material. All good editing suites should have a broadcast monitor or at least some form of television display to check the output quality.

Computer displays have different characteristics, as well as being not interlaced, this means that they can not be used for adjusting video levels. Cathode ray tube monitors use interlaced signals and will instantly reveal interlace problems as a distinct unnatural judder on motion. If an interlace problem is apparent then reversing the fields in the affect clips will cure this problem.

Now a warning. Be very careful about using flat panel screens as monitors. Many of them deinterlace the video and make it progressive. If it is not interlaced it can not be used for checking interlace issues. I guess that is why the faulty material was seen from two professional sources.

When the field dominance is wrong the judder on the image is caused by the uneven flow of time with the field jumping BACK 1\50 second in every frame.

The key words to look for, within your software, that relate to interlace are 'field dominance, upper, lower, even and odd'. The normal settings should be upper or odd first.



As I mentioned earlier the ONLY exception is DV standard definition then the opposite applies lower or even first. Be very careful if the footage you are editing is standard definition and uses different sources of video. Until you can completely trust your software keep an eye alert for interlacing problems, seen as juddering motion. It is easily fixed.

Some editors may wish to botch the issue and deinterlace their work. All I say is watch it critically as you have now effectively produced progressive material. When working in progressive one has to be more careful at the camera end of the production. This is not related the interlacing issues that I just highlighted.

I have tried to make this subject clear but the concept can be tricky to understand. Those who may want explore this matter further can look on the World Wide Web.

If you choose to do this remember I am referring to UK and European television (The US standard definition interlace is different you have been warned!)

Evening Review: 6th December

“An Evening with Alan and Sean”

When myself and Sean saw our names on this years programme, pencilled in against a night mysteriously entitled “An Evening with Alan and Sean”, we were initially at a loss for ideas. We’d presented nights previously on animation, special effects, editing and the internet, and had exhausted our list of subjects. It was Stewart Emm who came up with the subject of Foley effects, a skill that, if it’s done well, few of the audience will even notice!



Foley is the reproduction of everyday sound effects which are added in post production to enhance the quality of audio for films.

Jack Donovan Foley (1891-1967) began what is now known as Foley art in 1927. He had started working with Universal Studios in 1914 during the silent movie era. When Warner studios released its first film to include sound, *The Jazz Singer*, Universal knew it needed to get on the bandwagon and called for any employees who had radio experience to come forward. Foley became part of the sound

crew that would turn Universal’s then upcoming “silent” musical *Show Boat* into the musical that it is known as today. Because the microphones used for filming couldn’t pick up more than dialogue, other sounds had to be added in after the film was shot. Foley and his small crew would project the film on a screen while recording a single track of audio that would capture their live sound effects in real time. Their timing had to be perfect so that footsteps and closing doors would sync with the actors' motions in the film. Jack Foley created sounds for films until his death in 1967 and many of his methods are still employed today.



For our Foley evening, held in the ECVS clubrooms on Thursday 6th December 2012, we needed a selection of items that we could use to generate a range of different sound effects, and some suitable footage to add the sound effects to.

Several years ago, I’d seen a couple of one-off programmes cre-

ated by the Two Ronnies - Messrs Barker and Corbett.

The hour-long 'By the Sea' and the half-hour 'The Picnic' were memorable because they contained no dialogue whatsoever. All the comedy was created either visually, or by the use of sound effects.

This seemed like a good candidate for footage which we could use for our exercise in Foley work.

Getting hold of the films wasn't as easy as I had hoped however, the films have never been released on DVD in the UK, due to some complicated rights issues. Luckily the internet came to the rescue, and I ended up getting hold of a Danish DVD sent from the United States! *En rigtig britisk klasikker*, indeed!

Having obtained the footage, we selected a few sections which would lend themselves well to Foley work, and removed the original soundtrack. We soon assembled a motley collection of sound props, from balloons and tins of chickpeas, to penny whistles and matches. The



idea was to also make use of any props we could find in the clubrooms on the night.

On the actual night everyone got stuck in, and we successfully managed to create new soundtracks for two separate sequences. Watching our efforts back, some of us even thought we'd done better than the original version!

It turned out to be a very educational and entertaining night. As amateur filmmakers, sound is often in danger of taking a back seat to the visuals and it was interesting to concentrate purely on sound as an experiment. Perhaps the Art of Foley is something we should return to on a future evening, maybe for an ECVS club film?



British humor i storform!

Next Issue

The next issue of CineChat is (tentatively) scheduled for April 2013, 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 15th March 2013

