

# Cine

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

# Chat

October 2011



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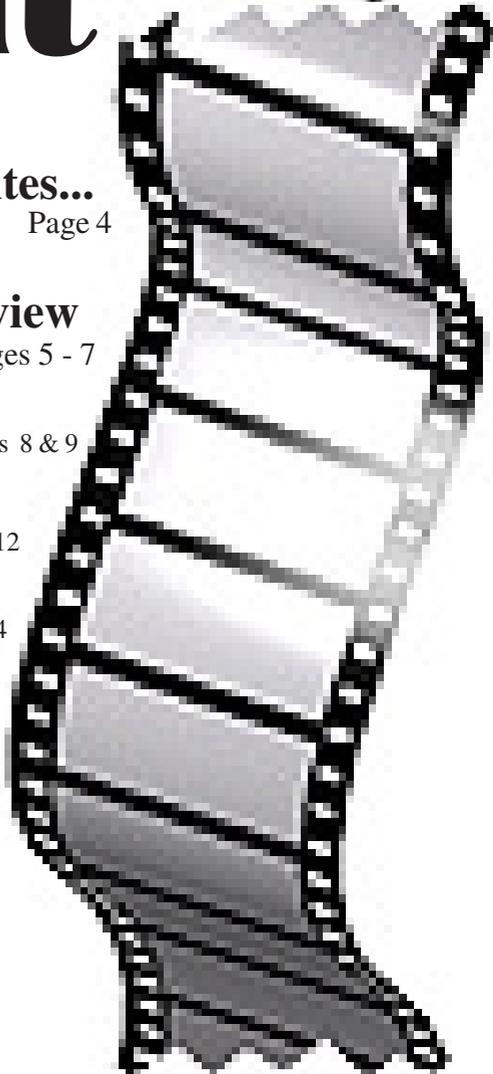
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<http://www.ecvs.co.uk>

## 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 maintenance 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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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 its 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 2011 - 2012**

<b>President:</b>	Hugh Trevor
<b>Vice-President:</b>	Jim Closs
<b>Past President:</b>	Peter Dick
<b>Secretary:</b>	Alasdair Bryson
<b>Treasurer:</b>	Vic Young
<b>Subscriptions:</b>	Alan Brown

# EDITORS COLUMN



Welcome to another edition of Cine-Chat. And welcome to the new season, which will kick off at 7:30pm on Thursday 29th September in the ECVS clubrooms with 'The President Presents' - this years President, Hugh Trevor will be welcoming members back after the summer break, and hopefully introducing some prospective new mem-

bers to the club with a selection of films especially selected for the evening.

In this issue of Cine-Chat, we have an introduction from the Society President, plus a guide to this years committee. There are still positions left on the committee, so if you would like to get more involved, please speak to a committee member for details! We also have a report from Alan Taylor on the SAM Workshop which took place earlier in the year, and informative articles from both Stewart Emm, who considers the merits and pitfalls of a multi-camera shoot, and John Clark, who brings news of how to make the most of todays technology to provide cheap access to a world of entertainment. I hope you enjoy this issue of Cine-Chat!

## Letters



*Members will have heard that our Honorary President, Dr Norman Speirs, was unfortunately recently admitted to hospital, Norman has written to CineChat with an update and message of thanks to all ECVS members for their concern...*

I'd like to take this opportunity to say a very special thak you to all the members and friends who have visited me in hospital, sent letters and cards, and telephoned Dorothy during my recent two episodes in hospital. I am back home now, feeling fine, as long as I am sitting down, but I'm still a bit unsteady on my feet. I practise walking every day in the garden (when it's not too windy or raining) using two sticks as recommended by the physiotherapists. There is no official restriction on driving, but I feel I need a little extra time before venturing out again.

We can get around on occassions when friends can take us and I look forward to seeing you all again in Fettes Row in due course.

# The President Writes...



*ECVS President Hugh Trevor receives the Chain of Office from Past-President Peter Dick*

*2011 - 2012 ECVS President, Hugh Trevor, tells us a bit about himself and his hopes for the club in the coming year.*

It was in the autumn of the year 2000AD that I first came to ECVS, having bought my first digital camcorder at the beginning of that year. I was in the middle of making a number of videos - one being the activities of our church during the year that our building was being refurbished; another was to introduce our Lothian Presbytery to an Indian diocese with which we had just become twinned; another was a flight in a microlight.

I heard about ECVS that August at the Camcorder Shop in Haymarket, and I was

very disappointed to hear that I would have to wait several weeks before the new season began.

From my first visit I felt that ECVS was just what I needed to show me how to edit the different videos that I was making. All the talks and instruction of the various evenings were meat and drink to me. At that time Bob Bell was giving instruction to beginners in one room while lectures for the more advanced were going on in the cinema. I wanted to be at both. I remember that first evening Bob Bell telling the beginners how one should not let the lens cap dangle down, or the wind would blow it and cause a clicking sound! That first season I remember feeling proud to win the Novice's competition (only to discover later that there was only one other entrant).

During the years, time and time again the talks have explained what to me was a new stage just when I needed it - I remember that was the case with making a DVD, both the disc and the plastic case. Club members have been so kind and helpful in explaining how to negotiate the next stage (most recently Peter Dick in explaining how to use 'Toast' for making a High Definition disc).

Now I have been elected President, though I think the Club was scraping the bottom of the barrel before they chose me.

My hope for the Club, this year and in the future, is that it will continue to provide information and inspiration to existing members and to new ones.

# S.A.M Workshop 2011 Review

by Alan Taylor

After an excellent filmmaking workshop this year, here is a taste of how it went with a few of my own personal experiences of the weekend's workshop.

This year's event took place within the picturesque location of Stirling University's campus inside the Stirling Management centre between Saturday 7<sup>th</sup> and Sunday 8<sup>th</sup> May. The



journey getting to the workshop was unique for me as my team discovered to our horror that a certain prop took up the whole space within the back of the car we had planned to transport everyone to Stirling in so we had to decide who and how to get one of our team members to Stirling. I volunteered to get the train from Edinburgh Waverley to Bridge of Allan which was a quick change of direction at 7:30am. The journey was enjoyable, especially as I had practically a whole carriage to myself.

On arrival at Stirling Management Centre, we had to move our prop through the reception which raised a few eyebrows towards our allocated room for filming. The SAM workshop brings together many of it's members, this year making up four teams of about five to seven with the aim of filming a short fictional film over the Saturday.

Prior to the weekend, we were given choices of storylines or the option of choosing our own which we opted for. The workshop began at 09:30am with an introduction by Brian Saberton where everyone had the opportunity to meet with the actors, grab a cup of tea and break the ice with each other before diving into the filming. Most of the actors had seen the scripts before arriving to the event which improved their performances on the day.

Filming kicked off at 10:00am where most of the groups started off filming quickly. I think we were prepared well before arriving at the event as everyone was familiar with the plot and storyline. The workshop rules allowed filming to continue until 17:00pm where around half of the groups were finished an hour or two before which was tight for everyone. I think many of the teams chose to focus on shorter films to make life easier for ourselves but even producing a good short film isn't easy.

As fate had it, it turned out that a bereavement group was meeting up on the weekend which caused some tense moments and caused the staff to be anxious about some of the groups props that were brought along, such as a scream mask. There was an air of uncertainty about this throughout the day which kept everyone on their toes with ensuring doors were closed and movement was restricted, even to the point of using the fire escape to get props out safely. The weather throughout the day was sunny and it only rained as we finished rolling the cameras.

Our filming went smoothly where everyone had a specific role in the group which helped everyone concentrate on their specific task without bickering. I was recording the sound which was tricky as the it wasn't coming through on the headphones loudly enough so I had to rely on the camera levels, checking over the shoulder of the Camera Operator. Usually, I use a mixer and this marked the second time this year I hadn't where I really appreciate how difficult it is without it; you lose your control and craft in creating the sound where you become more of a boom op than a recordist. I think this is interesting and it gives hope to Sound Recordists out there where their roles do make a big difference.

One of the issues we had was ensuring that the two cameras were both colour balanced the same as we used two cameras. This was particularly tricky because we were using two different camera models. There was a large window on the wall which dropped light in the latter half of the morning filming session which affected the light entering the lenses. Perhaps we should have covered the windows and stuck with inside

tungsten lighting to balance the colour. Working with the actors was interesting for everyone to observe where they took direction well often suggesting additional ways of performing a piece of dialogue or movement which helped create a more natural feel to the film.

In the evening, we had the opportunity to look over the footage where we gathered the crew to watch the rushes. As a group, we decided that each member can take away a copy of the footage and edit it together where we plan to come together and see what each person came up with. I think for an exercise like this, it works perfectly as everyone feels part of the team.

The plan at 17:00pm was to watch five minutes of each group's dailies but



*Our Team: Sean Groat, Alan Taylor, Shawn Cookson, Alan Brown, Pat Menmuir, Norman Speirs, Lorraine Ross, Dorothy Speirs*

unfortunately projecting equipment hadn't been supplied properly and we had to alter the programme slightly. There were similar issues on the Sunday morning but were fixed by Brian Saberton's effort. I must say on behalf of everyone over the weekend that he put a huge amount of effort into resolving the issue and that it's thanks to Brian that we had a thoroughly enjoyable Sunday

screening session.

Speaking of the screening, the attendees who stayed at the Hotel on the previous Saturday evening watched a selection of short amateur films which were entered into the BIAFF film festival. These consisted of an interesting mix of fictional and documentary pieces on subjects ranging from an account of a couple who were interested in recording wildlife on location sound to a 30 minute war time drama produced by young teens. The session was excellent



*Sean Groat and Shawn Cookson study their scripts*

where everyone openly spoke about their thoughts which I think worked really well. The format of the session involved everyone becoming judges and to award each film with a star rating from one to five. I was really interested in how different people can pick up on different aspects of the films and how everyone likes and dislikes the films in many ways. I think this sums up the great quality in film in that they can be powerful enough to affect people in different ways. We did realize though that some SAM members hadn't seen a Willie film before which Brian so perfectly explained before realizing his mistake. Sorry Brian, Pat put me up to this!



*Stirling Management Centre*

Throughout the weekend, the staff were very friendly and helpful and the excellent meals made the weekend more enjoyable. The accommodation was excellent and there weren't too many noises during the night apart from some night life about 2am in the form of a bird and a couple making love or so rumours had it!

This is the first time I've been involved with the SAM workshop but I would certainly recommend it to anyone who hasn't been before, it's a good chance to socialise with others and a chance to get away for an evening.

A word of thanks to everyone who made this weekend possible, a great experience.

# Meet The Committee 2011 - 2012



**Hugh Trevor**  
**President**

Hugh has been a member of ECVS for about 10 years, including 7 years as our club secretary. This year Hugh is our club President. Hugh enjoys making travel films and documentaries.



**Jim Closs**  
**Vice-President**

Jim prefers making documentaries but sometimes has a go at one-minute videos which he sees as a real challenge. As a keen hillwalker he also combines both hobbies by making occasional mountaineering videos.



**Vic Young**  
**Treasurer**

As Treasurer, Vic maintains an iron grip on the purse strings and the finances of ECVS. A keen diver, Vic is our resident authority on underwater filming techniques and is also involved in various club films and projects.



**Alasdair Bryson**  
**Secretary**

Alasdair has been a member of ECVS for several years, this year he continues in the role of ECVS Club Secretary. As such Alasdair does an excellent job of minuting all the committee meetings and undertaking all the club correspondence.



**Alan Brown**  
**Membership Secretary**

Alan has been a member of ECVS for the past 8 years and is currently the Membership Secretary and also the editor of Cine-Chat. Alan enjoys experimenting with a range of special effects - usually with mixed results!



**Peter Dick**  
**Past-President**

Having served as ECVS President last year, this year Peter takes the role of Past-President. As well as being actively involved in the running of the club, Peter is also a prolific winner of awards and has a keen interest in photography as well as film making.

# Meet The Committee 2011 - 2012



**Peter Wilson**  
**Committee Member**

Peter is widely considered one of the leading movie buffs, historians, collectors and presenters of cinema in E.C.V.S. Catch him in action on Friday nights!



**Stewart Emm**  
**Committee Member**

Stewart has been a member of ECVS for several years. Stewart does a lot of work publicising the club and encouraging potential new members to join.



**Charles Reid**  
**Committee Member**

Charles has been a member of ECVS for many years, and is a regular attendee of our Friday night programme.



**Bob Bell**  
**Committee Member**

Bob has served on the Committee in a range of roles for several years, and is involved in many club projects and events. Bob enjoys documentary film-making and researching local history. Bob can always be relied upon to come up with new and interesting ideas.



**Bryce Morrison**  
**Committee Member**

Bryce enjoys both video and still photography. Many of the films that he makes are of the newsreel type recording events in and around Edinburgh. Over the Autumn and Winter months Bryce shows both his own and feature films in a local Care Home.

## **Committee Vacancies**

We still have a few vacancies on the committee this year. All ECVS members are entitled to stand for election onto the committee, so if you would be interested in getting involved, please approach a committee member for details!

# Multi-Camera Shoot and Edit

By Stewart Emm

Creating a video from a multi camera shoot requires careful planning and patience. In relation to a request to create a record of an Old Time Music Hall theatre production, three HDV cameras were used (Fig 1), two recording to tape and the third to a memory card. The recording formats were HDV on the tape and AVCHD on the memory card.

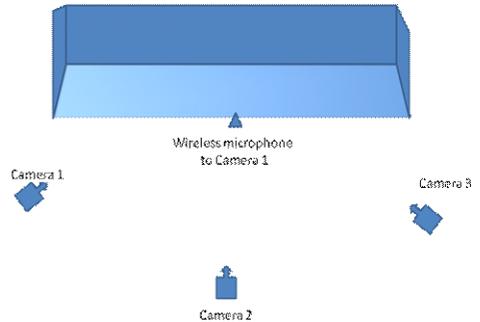


Figure 1 Multi-cam camera set up

To establish a clean audio feed a wireless microphone was set up at the front of the stage and fed to camera 1. Cameras 2 & 3 mikes were also active, so all cameras were recording the live audio. This would be used later on to synchronise the clips for the multi-cam edit.

Introducing several cameras to a live event brings many advantages but also introduces another level of complexity. The major advantage of more than one camera is that there is always another shot to cut to, another angle or close up to add variety to the final cut.

## Editing a multi-camera shoot

The basic idea is that you line up your video clips with each on their own track in the timeline (Fig 2), put the editing

software into multi-cam editing mode and simply click on the image or press a key that corresponds to the camera you want to switch to (Fig 3).

It is just like carrying out a multi-camera live shoot, but with the benefit of being able to go back and correct the edit points by dragging them along the timeline. Where you make your switch between shots should not be at the end of sentences, or other natural pauses, as this will draw people's attention to the cut. The secret is to carry out the switches so that they do not get noticed.

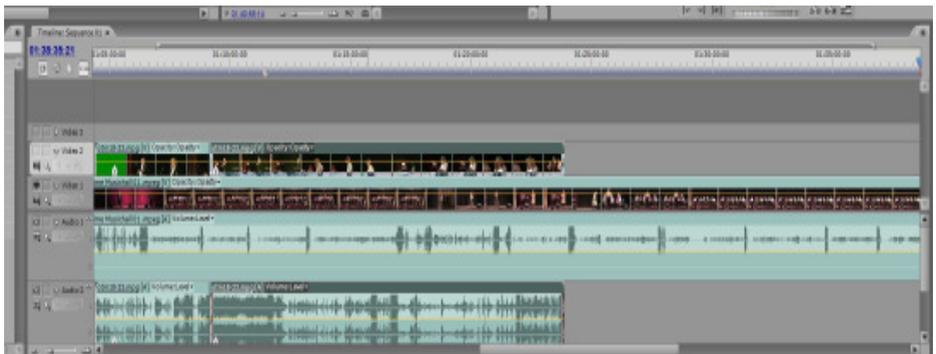


Figure 2: Video clips set up for a multi-cam edit

However before you get to this editing stage you will need to synchronise all the video clips to the master sound track. In some cases this may not be taken from any of the cameras but captured on an independent recording device, mini-disc or a solid state recorder, and imported into the timeline. In this case all the video clips will need to be synchronised to it.



*Figure 3: Multi-cam edit screen*

The usual way is to look at the clip waveforms to find matching peaks and troughs where there is an audible indication either from the event action, a clapperboard or just a handclap. Alternatively there may be a visual indication such as a flash going off. If your cameras are running for the duration of the performance, then it can be quiet easy to set up.

In this multi-cam edit timeline, one track had a continuous sound and video recording (Camera 1) and the other track contained a multitude of video clips (Camera 3) covering the individual acts, but without continuity in sound and vision. The job of synchronising each of these clips to the master track took some time and patience. However it was required to enable the multi-cam edit to proceed.

### **Lessons learnt**

1. Using three different types of camcorder caused several issues when comparing the video footage obtained. Due to the lighting conditions of the theatre, over which no control was available, the footage of Camera 2 was grainy and lacked the depth of colour camera 1& 3 produced. To be able to cut easily between shots the footage needs to look similar.

2. Not keeping Camera 3 running for the duration of the performance increased the complexity of the track synchronisation.

3. Record the event using similar cameras that also use the same recording format, either all using tape (DV or HDV) or all using memory card (AVCHD).

4. Try to get a clean audio feed to one of the camcorder or an independent sound recorder to provide a master audio track.

5. Some form of camera operator communication system would be beneficial. This would enable specific camera operations to be easily co-ordinated.

### **Plural Eyes**

Well after carrying out all the synchronisation using visual and audio cues I discovered a piece of software called Plural Eyes, developed with the DSLR camera in mind, which could have made my task a lot easier. To get good audio with a DSLR camera shooting HD video and separate audio recorder is used. Plural Eyes software automatically synchronises the audio track of the camera with the better audio track of the recorder. This software can also be used to synchronise multiple

camera tracks with a master audio track. Plural Eyes is now available for Edius, Premiere Pro and Vegas Pro. A 30 day trial version can be downloaded from:

[www.singularsoftware.com/pluraleyesa.html](http://www.singularsoftware.com/pluraleyesa.html)

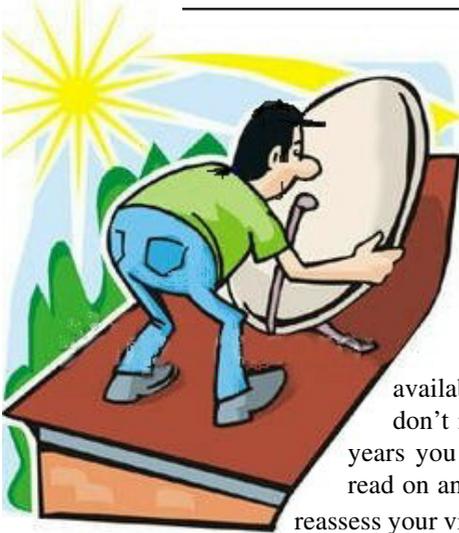
### Format Conversion

The memory based AVCHD files required to be converted to MPEG for Adobe Premier Pro CS3 import purposes. Coral VideoStudio Pro X4 was used to convert the files. However after loading the converted files onto the Adobe Premier Pro CS3 timeline, the software could not cope with the multi cam editing

requirements, either freezing up or crashing.

To carry out the final multi-cam edit a 30 day trial version of Edius 6 was downloaded and used. This editing software includes a proprietary AVCHD editing engine enabling real time, multi-stream editing of AVCHD compressed video without the need for any additional hardware.

The multi-cam editing feature can accept up to 16 cameras; however I was only using two. It coped with the task easily and all transitions and effects are in real time with no rendering needed. The only serious drawback is the cost of the software.



## 19.2 Degrees and Further East

*By John L. Clark*

With the digital TV switchover behind us we should be perfectly content with 100 plus channels of standard definition TV from Freeview (assuming we are in a reception area) and the movie buffs among us should be satisfied with the greater number of available movies. If this is how you feel, please don't read any further. On the other hand, if for years you have poured money into subscription TV read on and you just might begin to think it's time to reassess your viewing costs, on the basis that there is better value for 'no money' to be had.

I enjoy watching movies made in the twentieth century, the thirties, forties and fifties are of particular interest to me. I also like to learn something about the backgrounds and fortunes of the great actors who star in them. Unfortunately, for personal reasons I am not able to attend the society's Friday evening showings and movies from my favourite era are rarely to be seen on Freeview. My satellite subscription wasn't producing many of them either, so for that reason I decided to cancel it and look elsewhere.

When looking for stars the only way to look is up. Precisely 22,500 miles above the equator and 19.2 degrees east of Greenwich is the place to start, it's the home of the Astra group of satellites which beam down audio and video to the area within their footprints where we happen to live. The thing I needed was the device to receive their

transmissions, namely a digital satellite receiver. I had spent many hours searching for a suitable one, first on the internet then by touring local electrical superstores. My specification (as there isn't much English language high definition at present) was for a top quality standard definition receiver with recording/playback capability, all

at a modest cost. A tall order as one salesman commented, but not impossible as I was to discover.

It was one of those annoying glitches that switched me from one internet site to another that provided the breakthrough. I suddenly found myself looking at a picture of the Technomate TM-5200D USB Super Plus. As I read its specification, which far exceeded my requirements, at a price of fifty pounds including delivery, I realised this was what I was looking for. All I needed now was positive feedback from other purchasers to convince me: a quick look in Amazon revealed overwhelming positive feedback, so I made my once-only-payment and took delivery a few days later.

Connecting the TM-5200D to my existing satellite dish cable and its scart socket to



*Technomate TM-5200D USB Super Plus*

my TV took only a few minutes. The receiver had a factory pre-installed satellite and channel list; it was ready to go. Using its remote control I switched on: it immediately displayed the Technomate screen: I then pressed SAT on the remote which gave me a list of twenty five satellites to choose from. I chose Astra 19.2 which gave me an electronic, programme guide listing hundreds of TV channels: most were named: some only numbered: some scrambled: all gave time of day and programme content.

To test the receiver I selected a few channels in sequence from the BBC range: then some from the ITV range and was impressed by the picture and sound quality.

I then moved on to Astra 28.2 (Freesat) to test a few of its channels. It didn't take me long to discover that several channels which had been included in my previous subscription package were in fact free-to-air. For years I'd been paying for free channels. We learn a little every day.



*The system has an easy to use menu screen*

The TM5200D's manufacturer states the receiver is set up to access 1,500 channels (the maximum is 10,000). However, this would only be possible using a motorised dish, as the twenty five satellites are located variously to the east and west of Greenwich. My fixed dish looks east and consequently can access only a few satellites in the east, the others being out of its orientation. Still the number of channels is mind boggling and can only be handled by setting up a favourites' list, which is accessed by pressing FAV on the remote control. For the present I have listed forty English language channels. It will take me weeks to compile a complete favourites' list and even then it will be subject to severe pruning to make it manageable.

The TM-5200D's recording/playback interface has a USB socket, so my storage device for recording movies can conveniently be a USB stick. I am currently using one, a 16GB flash drive which gives me a recording capacity of 10 hours. Alternatively, a hard disc drive could be used. It's possible to record one channel and watch another, providing they are on the same satellite. Instant recording is by pressing a single button; timer recording is facilitated by use of a setup screen.

The TM-5200D is capable of controlling a motorised satellite dish, should one be needed. It can also be DIY upgraded in a few minutes for

scrambled/encrypted pay channels by installing a card reader. WARNING, viewing cards from the various pay channel content providers are ultra expensive and in my view the DIY upgrade, at a cost of twenty pounds, that allows viewing cards to be used is better saved. The receiver is usefully equipped with 'loop through' which allows the satellite dish cable to be extended to any other satellite device you might have.

There can be no doubt that the Technomate satellite receiver is a technical masterpiece, assembled with the highest quality electronic components and with a long list of features, many more than I could mention here. I have already found free-to-air channels which transmit movies from the era in which I am interested and am confident of finding others. The only negative is that the user's manual could have been a bit more informative with less pidgin to interpret. In the future when high definition becomes more widespread I might consider upgrading to the same manufacturer's more expensive HD model, as my TV is HD. Although, to be fair my tired old eyes might not be able see the difference. Meanwhile, as I am saving a few hundred pounds a year in subscription charges it all seems to have been worthwhile.

I hope that by sharing my experience with other ECVS members they will find it interesting and perhaps for some it might be of use now or in the future.

**Cine Chat**



**"WANTS  
YOU"**

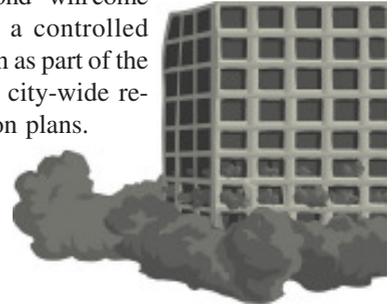
**To contribute articles,  
news, comment, etc.**

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

## Filming Opportunity?

Sunday 25th September 2011 will be a day when Edinburgh's skyline changes forever. The three tower blocks which have dominated Sighthill for the past 45 years will be demolished to make way for a new generation of homes.

The 16-storey blocks -Hermiston, Weir and Glenalmond - will come down in a controlled explosion as part of the council's city-wide re-generation plans.



### *Next Issue*

The next issue of CineChat is (tentatively) scheduled for January 2012, 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 16th December 2011**

