

Cine Chat

February 2010

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



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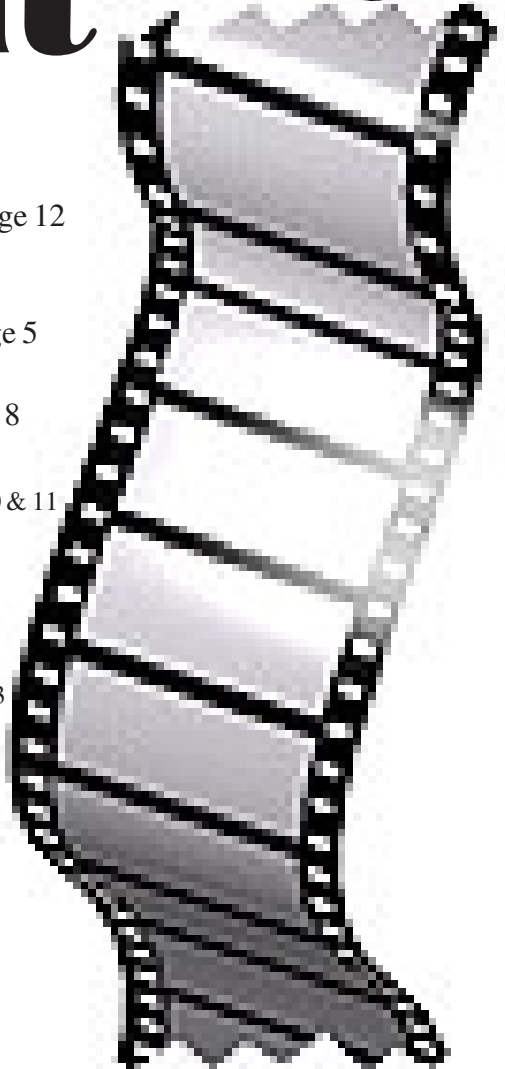
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<http://www.ecvs.co.uk>

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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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 2009 - 2010

| | |
|------------------------|-------------|
| President: | Sean Groat |
| Vice-President: | Peter Dick |
| Past President: | Bob Bell |
| Secretary: | Hugh Trevor |
| Treasurer: | Vic Young |
| Subscriptions: | Alan Brown |

EDITORS COLUMN



Welcome to the February 2010 issue of CineChat! I'm glad to say we have another packed issue for you this month, so many thanks to all those who contributed articles once again!

This issue also sees the launch of several new features, at least some of which I hope become regular features. Stewart Emm has created the first of a series of articles exploring the history of Edinburgh Cinema, and we have also resurrected a feature from CineChat's past - a Letters page! We hope to print a selection of letters, both from members and non-members that will be of interest to our readers. Letters for inclusion in CineChat may be sent in paper copy, or submitted via our website. The last of our potentially-regular features is 'ECVS DIY' - several of our members have constructed apparatus over the years to help with their film-making, either for everyday use or to solve a specific problem. We hope to bring you a selection of these innovative solutions over the next few issues, hopefully showing what can be achieved when film-making on a budget.

That's all from me for this month, I hope you enjoy this issue of CineChat, and as always, if you have anything for inclusion in a future issue, please send it in. (See back page for next issue deadline)

Keep up-to-date with the ECVS Website! Our News section is regularly updated with reviews of what's been happening at ECVS, so even

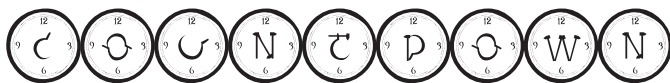


if you can't make it along to a meeting you can keep up with what's been happening. The website is also updated with late syllabus changes and news of forthcoming filming projects we are undertaking. It's also the place to get hold of competition entry forms, and find out about forthcoming competitions and dates for your diary! The ECVS website is available at:

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

Notification of ECVS Syllabus Change

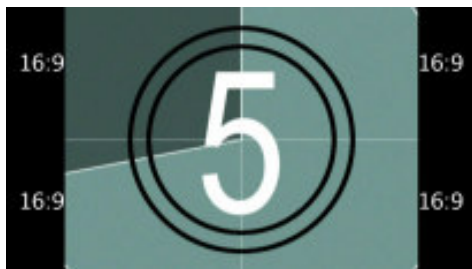
The ECVS event 'ECVS Entertains', has now been rescheduled for Thursday 4th March 2010. This evening is intended to be an 'ECVS Open Day' type of event, when we will invite the general public to visit ECVS for a demonstration of the various activities we undertake, and information about the history and future of the club. The original date for this event was used as a rehearsal. The originally scheduled event for 4th March, 'Members Project Review' has now been postponed to next season. Apologies for any inconvenience this may cause, but we hope that all members will get involved and help make 'ECVS Entertains' a success!



By Peter Dick

In the last edition of *Cine Chat* I wrote about the difficulties encountered by the projectionist and how efforts are being made to reduce them. The projectionist loads the item to be screened and cues it up using a preview screen, the audience should see and hear nothing of this activity. They either have the current item being screened or a black screen. Unfortunately at present there is no standard on how films/programmes start. This uncertainty forces the projectionist to find the actual start and then try to wind back to make the cue in to the presentation. This is a tricky and inaccurate process relying on luck and guesswork.

The actual form of countdown is unimportant as long as it is functional and silent. One can choose between the 'Academy' type of film leader or the television broadcast countdown clock. They both give an accurate in cue point.



'Academy' countdown, 16:9 aspect

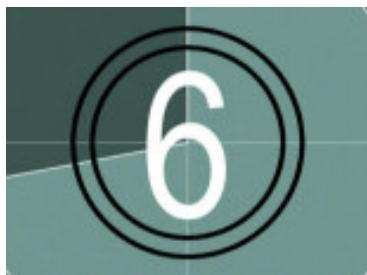
Now it is your turn to help the projectionist.

I suggest that we should adopt a practice from the professional world of film and television of having a leader at the beginning of the material to be screened. This consists of a countdown and a precise short period of black before the start. This gives the projectionist complete accurate control on cueing the item to be screened. I suggest that a voluntary standard is adopted to have a countdown leader at the start of a film, and finish with a minimum of ten seconds black at the end.



'Clock' countdown, 16:9 aspect

I personally prefer the count down clock as it has an optional slate with the programme details.



'Academy' countdown, 4:3 aspect

If you do not have your own leader or clock they can be downloaded from the Projects section of the ECVS website (click on 'Projects' on the main page, then on the link to 'Resources', then click on the countdown you would like to download).

The ECVS website can be found at:

www.ecvs.co.uk

As many of you will know, I'm a big fan of blue-screen or 'chromakey' effects. One of the first things I discovered when first experimenting with this technique was the vast difference lighting makes to its effectiveness. Grainy footage doesn't work very well with chromakey, so one of the first things I did was go out and buy myself a workmans 500W halogen lamp.

The second discovery was that people don't like standing in front of a 500W halogen lamp for very long, the heat from it is tremendous, and it came with a warning that it might set fire to nearby walls and ceilings!

So I was on a quest for a more practical solution, something that would provide enough light for chromakey work, without being unbearably hot, and most importantly of all, it had to be CHEAP!

A quick look on the internet suggested that I wouldn't get a couple of proper video lights for less than £250 or thereabouts, sadly somewhat over-budget.

About this time, on a trip to B&Q I noticed they were selling 150W halogen lights for the bargain price of £5 each. These were the sort of security lights you might put up outside your house, and came with no cables or plugs attached.

Considering it probably worth a gamble, I bought a couple of these lights, plus 8 metres of electrical cable and a couple of 13amp plugs.

Total cost so far was £15.

I replaced the fuses in the plugs with 3amp ones, and wired them up, and the result, while perhaps not giving me the intricate control over colour temperatures that a professional lighting

system would, was more than sufficient for my purposes.

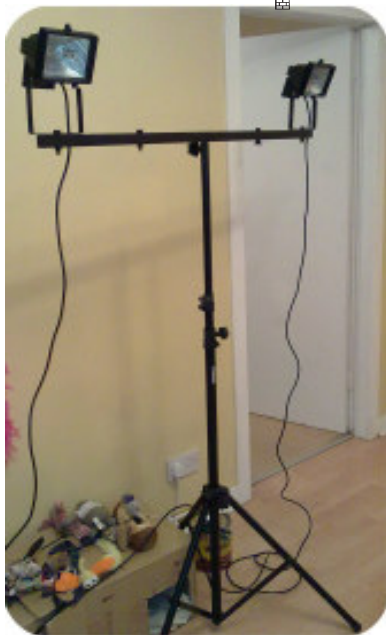
It was still a bit of an unfinished project however, those of you who attended the 'Ani-

mation Workshop' may recall the additional hazard posed by my 150W lamps precariously clamped to the top of tripods!

So I was most pleased a couple of weeks ago, to discover that Maplins are selling 'Lighting Stands' for only £19.99!

These stands are pretty sturdy and basically consist of fold-

able tripod legs, supporting an extendible vertical bar, with a horizontal bar across the top



with mounting points for 3 light fittings. The whole thing extends from about 1.5 metres to 3.5 metres in height as required.

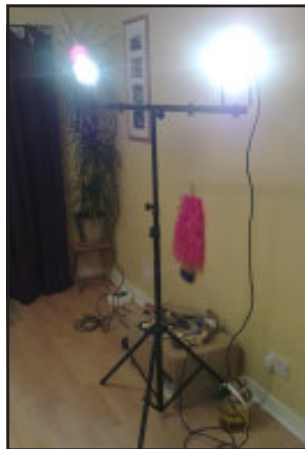
With a new stand under my arm, I hurried home to fit my lamps, only to find, in the true tradition of D.I.Y, that the mounting point screws on the stand are actually slightly too large for the mounting point holes on the lamps! Aaaargh!

An hour with a Dremel and having made enough noise to wake half the street however, and I'd managed to widen the holes in the lamps enough to mount them on the stand.



So is my new £35 lighting rig actually any good?

Well it **LOOKS** the part, and certainly the output of 300W should be more than sufficient for chromakey effects. The lights are both pretty poseable, and the height options are impressive. There is also the option to add a couple more lamps to the setup, and use as many or as few as required.



On the downside, it's not exactly portable, weighing a hefty amount. There are also several areas for future improvement, I'd like to follow Stewart's example and get hold of some barn-doors to add to the lamps, as well as fitting dimmer switches to the plugs for a bit more control. It's an ongoing project!

ECVS Competitions

It's still not too late to get your entries submitted for one of ECVS 'own competitions!



Budgie Cup

The closing date for entries for this years Budgie Cup is 5th February. Entrants may submit up to six images in any reasonable format, and the entries will be viewed (and judged) in the clubrooms on Friday 19th February 2010.

Annual Competition

The closing date for entries for this years Annual Competition is the 12th February 2010. Entry forms are available in the clubrooms, and via our website. The competition will be held on the 11th and 12th March 2010 in the ECVS clubrooms.



Letters

Do you have a letter you would like published in Cine-Chat? Perhaps you'd like to comment on a club evening or event, or an previous Cine-Chat article?

You can send your letters via email (letters@ecvs.co.uk) or submit them directly on our webpage. Alternatively, if you prefer the more traditional approach, leave them in the ECVS clubrooms, on the table outside the kitchen, marked 'Cine-Chat'!

Submitted via the website:

I was pottering around on the internet when I came across your website and decided to take a look to see what the club was up to these days, out of interest as a former member in the 1980's.

I noticed in the Cine-Chat archive (June 2005 issue) that Stuart Fyvie and myself got a mention due to us having gone on to work in the film & television industry after being regulars at the club.

For the club's records / anyone that's interested -

Stuart Fyvie is currently working in post-production on major TV dramas and Features at a facilities house called Lipsync in London. You can find details of some of his credits on the internet website Internet Movie Database;

(<http://uk.imdb.com/name/nm1072064/>)

Myself, I'm a freelance Camera Operator working on TV dramas, Features, Commercials and Children's TV. I'm still based here (living just outside Edinburgh) although work can take me far and wide!

Details of some of my credits appear on the same website;

(<http://uk.imdb.com/name/nm1396264>)

I also noticed in the online syllabus that Dorothy Spiers is hosting Ladies Night (I think) in the not too distant future - good to see that some of the old faces from my time are still involved!

Best wishes,

Alan Maxwell





I've seen the future,
and it's got



THREE DIMENSIONS

By Alan Brown

If there's one certainty in the field of amateur film-making it's the relentless march of progress, as camera manufacturers present the film-maker with an endless stream of new technology. Skipping neatly over the array of different Cine film formats, which were well before my time, and therefore will remain something of a dark art to me, my first exposure to film making was with VHS tapes, and a camera that needed two people to operate - one to use the camera, and the other to trail along behind carrying a full-size VCR!

Since the very beginning, there has been a constant flow of new technology, more recently the miniaturisation of the various analogue tape formats, the move to digital and miniDV tapes, the move from 4:3 to 16:9 aspect ratio, and the recent appearance of hard-disc based cameras, and high definition film-making.

The amateur film-maker is always a couple of steps behind the latest commercial film and television technology, but seems destined to follow along eventually.

It's maybe interesting therefore, now that we can buy affordable high definition TVs and Blu-Ray players in the shops, to take a look at where the industry is going next.

The next 'BIG THING' in film and television seems to be a rekindled enthusiasm for 3D productions. The idea of producing 3D films has been along for a very long time and has been tried before. Usually treated as something of a gimmick, this time the industry seem to be taking it a bit more seriously. Gone are the reports of audiences leaving the cinema with headaches and nausea, maybe this time 3D will actually work?

Certainly the major studios are investing a lot of time and money into making 3D a serious option - major 3-D films released in 2009 included *Coraline*, *Monsters vs. Aliens*, *Up*, *X Games 3D: The Movie*, *The Final Destination*, and *Avatar*.



Where the studios lead today, the amateur film-maker is probably destined to follow, or at least, be given the opportunity to follow in the not too distant future.

And it may not be as long as you think - Panasonic Corporation recently announced they intend to release the world's first full

HD 3D camcorder in the Autumn of 2010, and will start taking orders this April.

The twin-lens camcorder will record footage onto solid state memory cards, and will weigh less than 3kg. At an estimated retail cost of \$21,000 (about £13,000) I don't think many amateur film-makers will be rushing out to buy one, but early adopters of new technology always pay a premium, expect this technology to fall within the reach of the general public over the next few years. (Although I shudder to think of the PC upgrade that will be required to edit the footage).

Previously, the production of 3D films could be achieved with large scale set-ups incorporating two identical cameras mounted on a rig. The distance between the two cameras would need to be carefully controlled, in order to maintain the illusion when the final film was produced. Panasonic's twin-lens solution dispenses with such problems however, and should allow immediate 3D capture with no need for calibration of cameras etc.

One major issue with 3D films however has been the need for the audience to wear 3D glasses. While the general public might be convinced to don a set of red-blue glasses, or even the newer polarised glasses on a trip to the cinema, getting them to wear them in the comfort of their own home, in front of the television is a different matter.

However in March 2009, the *Telegraph* reported that Philips, and other manufacturers, are developing 3D television screens that dispense with the need for 3D glasses; "*The prototype Philips Wowvx television produces a 3D image that can be comfortably viewed from a variety of positions and angles by using a*



lenticular lens over the TV's LCD panel."

So perhaps the only stumbling block will be the battle to convince the general public that 3D is something actually worth having, and whether 3D can shake off it's gimmicky reputation.

If 3D manages to convince the general public this time round, expect to see a lot more 3D films at the cinema, and perhaps, in a few years time, we'll all be packing 3D camcorders in our camera bags.

It might happen sooner than you think!





THE ECVS CHRISTMAS PA



ECVS President Sean Groat writes: "Many Thanks to everyone who contributed to make the party a success including - Alastair and Dorothy for the catering, Hugh for organising the quiz and raffle, Alan for the tickets, Peter Wilson for providing the programme, and everyone who helped put up the decorations."



Sean welcomes ECVS Members to the 2009 Christmas Party



Hugh prepared another of his famous Christmas Quizzes

ECVS Members consider their answers!



RTY - 18TH DECEMBER 2009



As is traditional, a wide selection of food and drink was laid on, and much enjoyed by all present!



An entertaining film programme was shown in the cinema, and the evening was deemed a great success!



ALL YOUR OWN WORK?

By Hugh Trevor

When, if ever, is it permissible to use any of another person's photographic material in a composition of one's own submitted as an entry in a competition?

Yesterday I sent an email request to a person whose photographs I had seen on the internet asking permission to use a small number of his photos. I explained why I wanted them, that I was making a video of a trip I had made to a certain town in his country, Japan, and that his photos were very good and were of a festival that I had been unable to attend as my plane home left the day before the festival and that I was wanting to enter the video I was making in a competition. I said that I would be glad to give credit for their use, etc.

I received a very speedy reply in which he said he thought that an entry for a competition should be 100% the entrant's own work, and secondly he said that he did not think that I should show any pictures of an event, eg. the festival, if I had not been there.

I was a bit taken aback by the abruptness of his opinion given to me, a person he had never met, and also wondered whether he might be right in what he said. However after a night's sleep, I think that he is wrong in certain respects, but would



be glad to hear of other people's opinions on the broader aspects of the matter.

I replied to the man more or less as follows: *"Your reply raises a number of interesting points, and since our video club wants articles for inclusion in its magazine, I think I will write a short article exploring those points and asking for feedback from other people, but:*

1. Just this moment our video club has received a request from an organisation to use some old footage of our club's (archive material) for a public presentation that they are making; a use which seems to me quite permissible, but of course a public presentation is not the same as a competition.

2. Certain competition entries I have seen use old historical photos, not taken by the entrant, and that seems to be OK, too.

3. Certain competition entries have been filmed by several camera-personnel (probably at the direction of one person, perhaps the editor) but edited by one person and entered under the editor's name with the contributing camera personnel listed in the credits, and that seems to me to be OK. So, in some circumstances at least,



there seems no real objection in principle to using material that is not 100% the entrant's.

Whether I should include footage of a festival that I have not seen myself raises the question of who the audience is, and what is the purpose of the video. If my audience were Japanese, who knew the place well and had been there, and perhaps even to that festival, then perhaps it would not be good to include anything I had not taken myself, or if I had not been there. However if the audience are never likely to have been to that country or to know anything about the town or festival, then I think it is OK to use material I did not take, if it is likely to be of interest and relevant to an issue.

I then went on to explain that in the video I was wanting not just to show the natural beauty of town in question (something I had been able to capture myself), but something of its history - and the festival was a modern-day, very colourful, reenactment of part of that history, which is why I wanted to include a few photos of it. The length of what I wanted to include was only a small proportion of the total video (35 seconds out of the total video length of 11 minutes).

I managed to get sufficient photos of what I wanted without needing to use those of the man to whom I wrote, and I don't think that I am wrong in what I am doing, but I would be glad to hear other people's opinions.

Edinburgh Cinema History

(Part 1)

*Compiled by Stewart Emm with help from the
Edinburgh Room of Edinburgh Central Library*

Although moving pictures had previously been shown in Edinburgh in the mid 1890s, the first time they were seen in a permanent venue was when H.E. Moss exhibited Edison's Kinetoscope at his Empire Palace Theatre from 13 April, 1896 as part of his general variety show. The innovation was not well received however.



Lumiere Brothers

At the same theatre, on 1st June, 1896 the Lumiere Brothers' Cinematographe was displayed for the first time. Again the 10 Films

were part of a variety programme, but this time success led to encores in July and September. The cinema had arrived in Edinburgh.

INTO THE 20th CENTURY

At the turn of the century halls were being booked for film shows put on by companies such as The Modern Marvel Co. Ltd. By 1906 the Operetta House in Chambers Street was presenting regular performances, but the main growth area was the fairground, operated by families like the Salvonas of Leith. Films were very brief and locally shot ones were inserted into the programme to stimulate interest.

CUSTOMBUILT PICTURE HOUSE

The Cinematograph Act of 1909 changed everything. Stricter regulations led to the

disappearance of tents and the growth of custom built cinemas. Before 1910 there were 6 main outlets for film shows: the West End Theatre (Shandwick Place), Pringle's (Grove Street and Elm Row), Cinema House (Surgeon's Hall), Queen's Hall (Queen Street), and the Operetta House (Chambers Street).



Queen's Hall, 5 Queen Street

The men running these were people already involved in the entertainment indus-

try, or financiers eager to cash in on the growing popularity of film.

Cinema chains also started to grow. Provincial Cinematograph Cinemas opened. The Picture House on Princes Street in July 1910 is regarded by some as the first proper picture house in the city. In all 14 cinemas opened in 1913 and 1914, spreading outwith the city centre to Leith, Haymarket and Tollcross.

WORLD WAR I

World War I had several consequences. It led to the closure of one quarter of the nation's cinemas, allowed the American film industry to infiltrate, and pushed cinema going into the realm of a working class phenomenon. In 1917 one estimate had 24 houses in Edinburgh (excluding Leith) giving a seat for every 20 inhabitants.

(To be continued next issue...)

EDINBURGH'S BIG FREEZE

by Jim Closs

before it all vanished and went back to clouds and rain again.



“Winter” was the theme for the five minute video for January. Over recent years there has not been much to distinguish our winter weather from that in Spring - or even Summer. But this year, of course, we have had a ‘real’ winter with lots of snow, frost and ice. So I though I’d take the camera out and get some shots around the city

I didn’t have to go far for the first shots - just on my own doorstep in fact. Cars left in the street were piled high with snow and the street itself was deep in the stuff. Then on to a bus and down to Princes Street which gave some good shots up to the castle and down to the gardens.





Although the roads were clear by this stage the pavements were heavy with slushy snow and ice, so the pedestrians had to watch their footing.

In Holyrood Park the scene was different. The snowscapes were much more photogenic and here people were enjoying the conditions - especially the kids with their sledges.



During the freeze I found it better to walk the dog on Braid Hills Golf Course instead of our usual haunt at Blackford Hill which was icebound. Jess, our Border Collie, loved the snow and charged around in it at full speed, giving me some good action shots.



My little contribution to the “Winter” theme runs to just four minutes but I think it gives a nice reminder of what we will probably look back to as the Big Freeze of 2009/10.

It was good fun to shoot and didn’t take much time to edit. I hope it will also make a useful contribution to this year’s “Newsreel”.



ECVS will be producing a yearly newsreel again this year. Featuring a wide range of footage taken by ECVS members over the past year, the newsreel is intended to be a historical record of events, large and small, in Edinburgh and the Lothians. If you have any material for inclusion in this years newsreel, please contact Bob Bell.

TITLE SAFE, ACTION SAFE

By Peter Dick

“Title Safe”, “Action Safe” - these terms are most important to non linear video editors. I recall watching a competition video being projected at ECVS that had parts of the title cropped. The editor of that entry had not done this deliberately and would have seen their titles intact on their editing screen. What has happened? The answer is ‘overscan’. Throughout the history of television domestic viewers’ televisions have overscanned displays. This practice the viewable image is magnified, and in the worst case, only the center 80% of the image is seen the remaining 20% is lost. The degree of overscan varies by manufacturer and when the television was made. It



Overscanning is well understood by programme makers and broadcasters and they make allowances for it when producing programmes. This resulted in the definition of safe viewing areas which guaranteed visibility of titles and a very high probability of including peripheral action. Editing programs have the facility to display title and action safe borders on the viewing screen. This should be switched on. The ‘Title Safe’ area is the smaller of the two borders. The ‘Action Safe’ is the larger. Likewise keep your action in the ‘Action Safe’ area will ensure that almost everyone will see it.



avoided any black borders or any material such as teletext that is not meant to be displayed being seen.

The non linear editor usually can see the whole viewable image including the area that is lost by overscanning domestic displays. The ECVS projector also overscans and that is why I saw the cropped titles.

Think of a scene with a hand holding a gun on the extreme left of the picture pointing towards a victim on the right. If the gun is outside the ‘Action Safe’ it may not be seen on a heavily overscanned display and the whole scene would lose its meaning and impact.

The illustrations on this page show the ‘Title and Action Safe’ areas as used by television programme makers. So remember if you want to guarantee that your text will be seen by all, in the way you intended - keep it in its ‘Safe’ area!

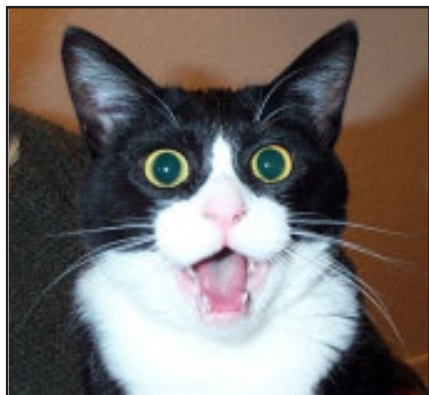
VEHO MUVI MICRO CAMCORDER REVIEW

By Alan Brown

"THE WORLD'S SMALLEST CAMCORDER!!!!" screamed the headline, presumably attempting to compensate for its diminutive size with a healthy surplus of exclamation marks. Never the less, it captured my imagination.

The world's smallest camcorder, just think of the uses for that! I could attach it to my cat, or any number of other important applications where a normal-sized camcorder would be too large or heavy...

ICOULDATTACHIT TOMY CAT!



Hunting the internet for the best price, I eventually ended up at Amazon.co.uk, as it usually the case these days.

At £54.30, the 'Veho VCC-003 Muvi Micro DV Camcorder' falls into that rare category of being pretty cheap for a camcorder, while also being extremely expensive for a cat toy. Thankfully I had a bundle of Amazon vouchers at my disposal which made the purchasing decision somewhat easier. "They're just vouchers, it's not real money", after all.



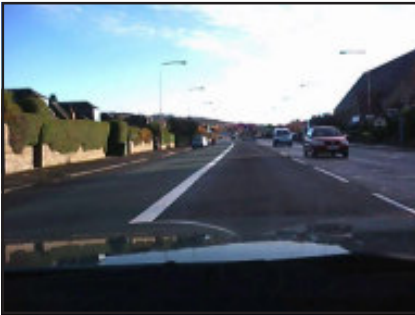
When the camcorder arrived, I was taken aback by the build-quality, made of metal (even my £600 camcorder has a plastic body) this thing looks like it's build to survive a few knocks. It records onto a microSD (also known as Transflash) card. An 2GB microSD card, offering around 90 minutes of continuous recording time, is included with the camera, although it will support up to an 8GB card if a longer recording time is required. It also comes with a snap-on clip, which can be used to attach it to a pocket or lapel, a tiny carrying bag, and a USB cable with which to attach it to a PC or Mac, both for retrieving your video footage, and for charging the built-in Lithium-ion battery. At full charge, this internal battery will provide about 3 hours recording time.

One downside of the metal construction is that the camera is deceptively heavy for its size. I was still contemplating whether 227g is greater than the load-bearing capacity of the average cat, when my wife intercepted my plans with the well-



timed comment/statement-of-fact "You're not putting that thing on Wispa".

And so it was that I downgraded my plans for the initial test run of the Muvi Micro Camcorder from the potentially epic 'Undergrowth Cat Adventures' to 'My Trip to Work'. I fixed the tiny camcorder to the front of my dashboard and switched it on with the single button on top. The only indication that it was working was a small green blinking light on top. There's no viewfinder whatsoever so it's pretty much a case of pointing it in the right direction, pressing record and hoping for the best. As these mini camcorders are intended for applications where you won't have the time or ability to set up the shots (attached to mountain bikes, radio controlled vehicles, helmets etc.) and will therefore be prepared to take pot-luck with the footage you get, this is probably not as much of a drawback as you might expect.



Mounted to the dashboard, I made my way into work as usual, and later that evening watched the footage. Having tried to film from a car before, I was expecting the footage to be pretty shaky, but I was actually quite surprised. The video compression algorithm used seems to handle this quite well, and although there were plenty of shakes, the video seems to try to smooth these out, making it take on a slightly liquidy quality (as if the whole thing had been filmed though a thin layer of water).

The image quality (the camera films at 640



x 480 resolution, at 30 fps) was excellent for such a small camcorder, and much better than I had been expecting. Granted, it was a nice bright sunny day when I filmed, and I suspect it will not cope so well in low light conditions. The sound quality is sufficient, but nothing to write home about.

The manufacturers also produce a 'Sports Pack' for the camcorder which consists of various mounting straps, velcro fasteners and magnetic attachments, to enable it to be mounted in a variety of locations. However this currently costs £15, and in my opinion should have been included with the camera in the first place.

So, testing complete, what's next for my Micro Camcorder? With the catcam option firmly ruled out, currently consideration is being given to attaching it to my sisters dog, putting it on a bike, using it on some kind of radio controlled device, or my latest brainwave of purchasing 12 helium-filled balloons and setting it aloft (tethered with a long piece of string), boldly going where no camcorder has gone before!



Home Movie Roadshow

Next year, BBC Two is launching a new series which will travel the country in a hunt for the nation's home movie archive. This is the nation's story through the eyes of its most important historians: the British people.

We are looking for any amateur-filmed footage that reflects the events of the last seventy years. It might be footage of the summer of 1976, or the great storm of 1987. It might be street parties celebrating the Coronation, Jubilee or the Royal Weddings. We're interested in footage of people's hobbies or the big events in their life – perhaps an important wedding or birthday party. We would love to see any footage of local festivals, or people who perhaps went on to be famous - a local who went on to be a sports or pop star for instance.

We are interested in finding any footage you may have of Royalty, or the building or opening of important buildings in the area. It might be Beatlemania for instance, or political demonstrations. It could be that the footage is very particular to the area – the local indus-

try – from ship building to cider-making. We are throwing the net very wide, and we are really interested to hear from individuals or organisations about what they think is of importance and what deserves to be seen on the small screen.

If you have old cine, video or film footage we would love to hear from you. We are happy to take it in any format.

At this point, we are still at the research stage – so we are keen to hear about what people have. If any clips are used in the series, then a fee will be paid.

All tapes will be returned safely.

Contact details:

Please contact the production team at:
samia.murphy@diverse.tv
or telephone 0203 189 3228.

Or you can post your footage to:
Home Movie Roadshow, 1 Ariel Way,
London W12 7SL

Next Issue

The next issue of CineChat is (tentatively) scheduled for May 2010, 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 April 2010

