

## Wishing You a Very Merry Christmas

Header Creation  
Peter Frost

### A look back at movies you might have wanted to miss - a Fairy Tale Cartoon for Christmas!

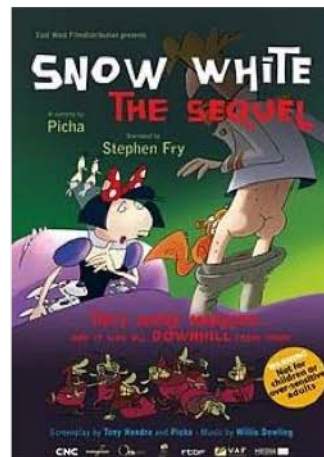
It's surprising what 'popped up' when we researched animation. This so called sequel was directed by Picha (Jean-Paul 'Picha' Walravens, a Belgian cartoonist).

Snow White and her Prince Charming were embarking on their 'happily ever after'. Enter the jealous 'good' fairy who has the hots for Charming, which leads to a series of perversions of traditionally sweet fairy tale characters.

P. Charming visits the delightful, foul mouthed dwarfs Horny, Grungy, Scummy, Filth, Funky, Spotty and Mental for a loan, turning the dwarfs into a greedy, blackmailing loan shark syndicate.

Sleeping Beauty is now a hypocritical, overly virtuous, selfish Princess. Cinderella's is more than just a 'rags to riches' story. The Prince must work out how to deal with a string of problems to get back to his sweet, innocent, uncomplicated Snow White who all the dwarfs drool over.

Director: Picha  
Narrator: Stephen Fry  
Production: Begian/French/British adult animated comedy  
Complete Movie Link\*: [https://www.youtube.com/watch?v=YIcbNspS\\_Q](https://www.youtube.com/watch?v=YIcbNspS_Q)



**FILM REVIEW**  
by Peter Frost

No78



\*Although shown as 1hr 57min on this Youtube site, the film starts again at the end so it's actually 78mins! The theme music reproduction is gruesome on all versions



### Is Ai taking over?

See Jims' fascinating article on Page 4.

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SBMM Christmas Lunch

MERRY  
Christmas





# Cinema<sup>15/1</sup> - Cartoon and Other Theatres

Cinema's Colourful World researched and Compiled by Ian Absolon and Peter Frost; Layout Peter Frost

## The Historic Journey



### Victoria Station Cinema

In 1933 London had its first News Cinema sited on a station Concourse at Victoria Mainline Station. When it first opened it was billed as showing News and Travel films in a one hour continuous programme, without a break.

The idea was that travellers could drop in, take five between connecting journeys or shoppers could put their feet up for a rest and enjoy some entertainment and catch up with the news. Newsreels were part of most cinema programmes at the time. Later on with the decline in interest in Newsreels, it became a cartoon cinema as shown in photo 2.



Victoria Station News Cinema when first opened in 1933 <sup>1</sup> Closed 1981



Victoria Station Cartoon Cinema <sup>2</sup>

### Victoria Station Cinema - Some Audience's Memories



David Oddy was chief projectionist at several major cinemas in the West End of London, including the Victoria Station Cartoon Cinema.

In the days before digital filming, the projection booth was quite an engineering project. Dave was a self taught engineer who built several booths from the ground up. Long before digital controllers he devised mechanical contraptions to automatically open and close the curtains in front of the screen, to raise and lower the house music volume and to dim and raise the house lights.

The skills that David took pride in and that brought a fabulous entertainment experience to so many people in the pre-digital era, are now almost entirely lost.

Programmes were on a continuous one hour loop and might contain "Look At Life" mini documentaries, 1950s Pete Smith or Laurel and Hardy comedy short and a 1930s serial.

### Waterloo Station Cinema

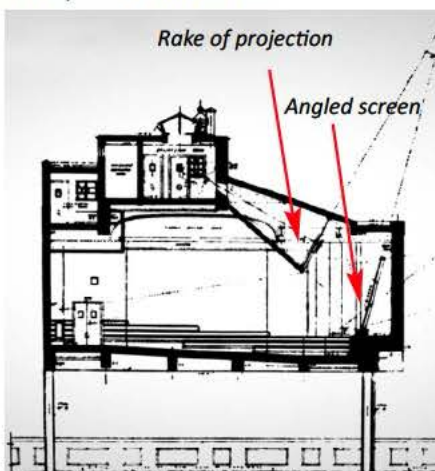
In the summer of 1934, Waterloo Station gained a cinema at the far end of the concourse where it remained for 36 years.

This one was a News and Cartoon Cinema again offering an hour of entertainment. Initially the programmes consisted of a Newsreel, interest shorts and cartoons. Later it showed mostly cartoons and such lighthearted fodder as comedy shorts.

The series of images below show Waterloo's Cinema which projected beyond the station on pillars due to space constraints (left of image 5). The diagram (4) shows the projection room on top of the auditorium from where the projected images were steeply directed downward to the screen which was angled upwards to receive it as squarely as possible. The box through which the projected image arrives at the screen is seen in image 3.



3 Interior of the Waterloo cinema showing the box section through which the projected beam passes to the screen <sup>1</sup>



4 Diagram showing pillars above concourse, angled projection to angled screen <sup>3</sup>



5 Entrance and steps with a pillar visible at the rear left



6 Exterior showing the steps up to the entrance into the auditorium

I remember several of these cinemas dotted around central London - Trafalgar Square, Piccadilly Circus, Eros Theatre in Shaftesbury Avenue and Studio Two in Oxford Street come to mind, and I visited them all.

### Eros News Theatre



7 Eros Theatre, Shaftesbury Avenue 1934 <sup>4</sup>

The Eros News Theatre was crammed into a very tight location but was ideally placed in busy Shaftesbury Avenue a short walk from Piccadilly Circus, so there was always a constant footfall between the two. Due to lack of room, the projection booth was actually situated in the building next door!

About an hour of rolling cartoons and news were shown, so it was ideal to pop in for a rest. But it gained a reputation as a sex venue for 'rent boy' pickups with the 'business' taking place in the rear stalls. When families with children came to watch cartoons, they were directed to the circle and I remember that as a kid without knowing the reason!

Eventually the local authority clamped down, insisting that house lights would be on low permanently and regular patrols were made of the auditorium.

It later became the Eros Cinema and soft porn movies were shown, one of the earliest venues to show adult movies. It closed in 1985, first becoming a jewellery store, then a clothing store but is now thought to be vacant.

<sup>1</sup> Rob's London <sup>2</sup> Cinema Treasures <sup>3</sup> Kinematograph Weekly <sup>4</sup> Chalmers Butterfield



# Cinema<sup>15/2</sup> - Cartoon and Other Theatres

Cinema's Colourful World researched and compiled by Ian Absolon and Peter Frost; Layout Peter Frost

## The Historic Journey



These iconic title cards and scenes will no doubt be a reminder of the characters cavorting across the screen either in News Cinemas; kids' Saturday morning cinema or as part of what used to be a programme of films at the local cinema:

A Serial, Interest Film or Cartoon (depending upon the length of the main feature); Newsreel; Advertisements; Trailer and Main Feature. At the last performance, this was followed by the National Anthem.

Rocket Man, Flash Gordon, Tarzan, Superman and Dick Tracy were the likely serial fodder, with what we would now call low production values, yet still fascinating to visiting punters and kids as story serialisation attracted repeat visits from those who wanted to find out what happened next.

Memories of *Tarzan* with Johnny Weissmuller and Cheeta the chimp, who was played by many trained chimp actors.

Although the kids might have thought the films ridiculous – they were still mesmerised none the less. And of course, they all loved the cartoons.

Here are just some of the many whacky characters and cartoons that have kept us laughing over the years and now entertain our children and their children, too.



A Job for Superman

**THE SPIDER STRIKES**  
Dick Tracy's foe for this serial is the crime boss and masked mystery villain the Spider and his Spider Ring. In the process of committing various crimes, including using his flying wing and sound weapon to destroy the Bay Bridge in San Francisco.



Remember this? >>> <https://www.youtube.com/watch?v=V2oa8gG9ruw>



<https://www.youtube.com/watch?v=RnpZpAPaLew>

Above link is Woody's original theme; below a revised version in 1999.



**COMING SOMETIME!**  
Ian and I would like to announce that further articles on *Cinema Serials* and *Animation History* are likely to arrive if and when we feel like it. Thank you.  
*Ian and Peter* (Actually, next month!)

<https://www.youtube.com/watch?v=lfTHFETURbk>



# Jim's Ai Corner



By Jim Reed

## Creating Ai Images

How to generate your own high quality Ai images – Easily!



This is a simple to follow, non technical, guide to creating your own Ai generated images – such as these:



A simple analogy is this; imagine Flux to be like a car engine – it's very high performance – but it's still only the engine. It requires a vehicle body and some custom tuning to use it effectively. And that car body takes the form of a variety of different platforms – of which there are many different options. Best known are HuggingFace, Replicate, AWS (Amazon SageMaker), and Google Cloud AI (Vertex AI), but there are many more.

## Background

Black Forest Labs, a German based company, released FLUX on the 1st August this year. It was released without the usual build-up and hype that has sometimes accompanied other Ai launches. Flux is however a real game changer. Without doubt its launch put it head and shoulders above any of the competition for creating images. And already Flux1.1 has just been released. Flux1.1 addressed limitations in user control, speed, and output refinement, meaning that the output more closely matches the text prompts, and is quicker. In Ai land, quicker usually also means less expensive.

## Why isn't Flux a standalone application?

Flux can't be downloaded directly onto a standard computer and run with an easy to use interface. Like many other Ai developments, it requires a platform to run on. The reason for this is that Flux is the engine to make things work, and isn't intended as a standalone system. For example Flux is integrated into xAi's Grok-2, Elton Musk's rival to Chat-GPT, giving Grok an image generator in much the same way that Dall-E is part of OpenAi's Chat GPT.

The platform's task is to act as an intermediary handling all the technical stuff; creating links to the servers; setting up the APIs, and so on, such that users only have to manage a simplified front end without the need to dig deep into the system or learn anything technical.



To stick with the car analogy, Hugging Face is probably like a comfortable SUV, Replicate like a sports car, and both Amazon and Google very heavy duty trucks with giant wheels.

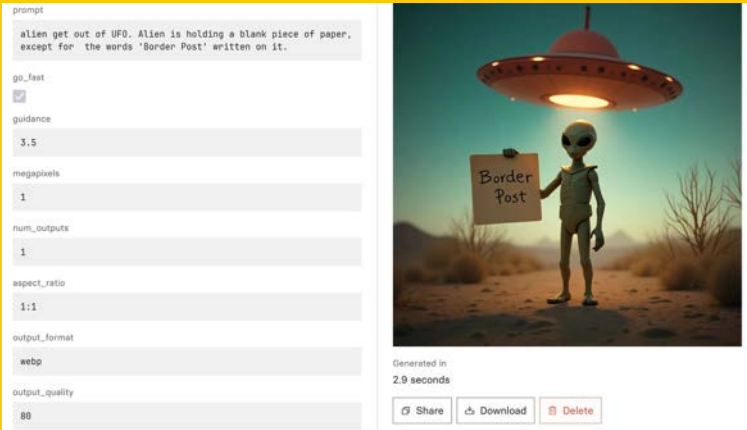


A heavy duty truck is not the kind of vehicle that's of much use to us small video makers – there's a steep learning curve to control them, they are expensive to run for small jobs, and parking at the supermarket can be a problem!



Part of the added value of these platforms is to tune the engine to some degree, so Flux outputs can be slightly different in the same way that engines might be tuned to perform differently in different vehicles.

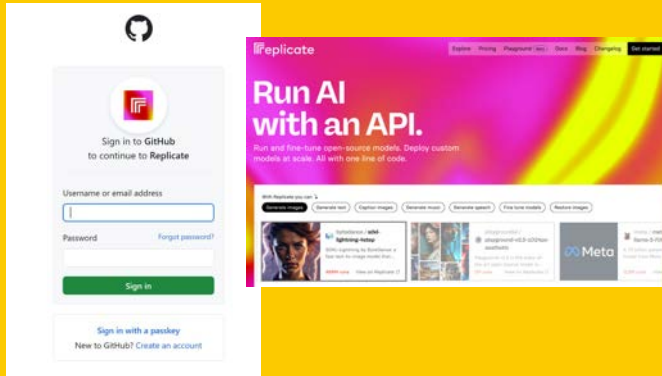
Replicate's interface is really easy to use, and it was my choice of platform for Flux. It's straightforward, has good guides, and produces the type of output that I want. Whilst there is some flexibility in 'tuning' the style



and type images, I'm very happy with those that it produces without needing any extra tweaks. And I know that it still has the potential to allow me to create my own fine-tuning if I need to later.

### How to easily produce Flux images using Replicate.com.

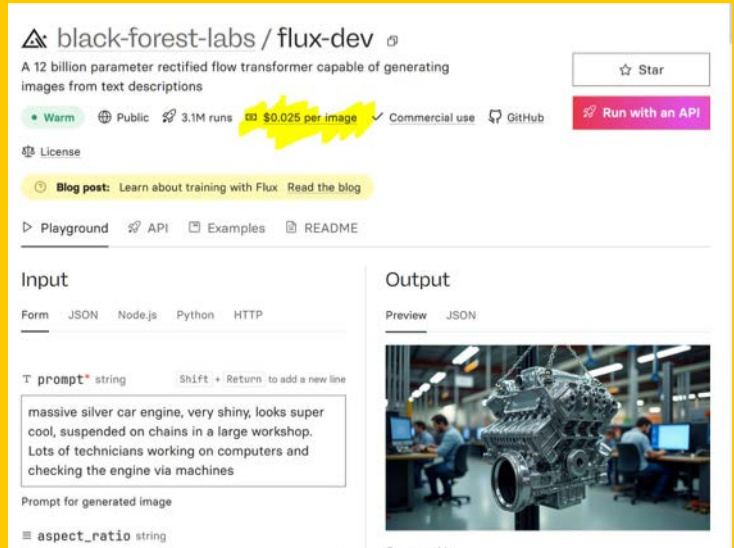
This is a very easy (non technical) guide to get started with any of the Flux models, and at the same time get



access to many other utilities and AI tools that are available on Replicate. Firstly open replicate.com, click 'Get started', and then sign in to GitHub. If you don't have an account, simply create one: You'll need your email, create a password, create a username, choose email preference option, and finally verify your account. Then you are all set and will be returned to the Replicate page. Whilst it's possible to use Replicate without payment (some of the options are free), if you want to do anything useful you'll need to add a credit card to the account. You'll be prompted to add a payment method.

### How much does it cost and how am I invoiced?

Each month you will only pay for what you use, so it's not a standing subscription. If you don't generate any output there is no charge. You are also encouraged to put a cap on your account to avoid any possible overspending. Mine is set at a miserly \$5/month, and so



far it's been more than sufficient for the several hundred images I've produced! In replicate, you'll see many other programs and utilities on the platform, don't be afraid to experiment. The estimated cost per image will appear at the top and bottom of the relevant page. Check it out before using the model you've selected.

### Which Flux version is best to use to generate images?

Black Forest Labs launched 3 models on 1<sup>st</sup> August 2024:  
 Flux 1.0 Schnell (@ 0.3 cents/image) (pretty basic, but 1/10 of the price of the Dev version)  
 Flux 1.0-Dev (@ 2.5 cents/image)  
 Flux 1.0-Pro (@ 5.5 cents/image)  
 Flux 1.1 Pro was added in October 2024 @ 4 cents / image.

My preference is for Flux 1.0 Dev. It suits my purposes and isn't too pricy, but test out alternatives to find your own preferred output quality. Simply select the option from the range available on the 'Explore' Tab.

<b>Generate images</b> Models that generate images from text prompts bytedance/sdxl-lightning-4step stability-ai/stable-diffusion black-forest-labs/flux-schnell and 27 more...	<b>Use a language model</b> Models that can understand and generate text meta/meta-llama-3-8b-instruct meta/meta-llama-3-70b-instruct meta/meta-llama-3-8b and 38 more...	<b>Caption images</b> Models that generate text from images salesforce/blip andreasjansson/blip-2 yorickvp/llava-13b and 10 more...	<b>Edit images</b> Tools for manipulating images. tencentarc/gfpgan sczhou/codeformer rossjillian/controlnet and 23 more...
<b>Restore images</b> Models that improve or restore images by deblurring, colorization, and removing noise tencentarc/gfpgan sczhou/codeformer jingyunliang/swinir and 17 more...	<b>The FLUX.1 family of models</b> The FLUX.1 family of text-to-image models from Black Forest Labs black-forest-labs/flux-schnell black-forest-labs/flux-pro black-forest-labs/flux-dev and 1 more...	<b>Upscale images</b> Upscaling models that create high-quality images from low-quality images nightmareai/real-esrgan jingyunliang/swinir phil1337x/clarity-upscaler and 19 more...	<b>Get embeddings</b> Models that generate embeddings from inputs andreasjansson/clip-features daaneleon/imagebind replicate/all-mpnet-base-v2 and 5 more...
<b>Extract text from images</b> Optical character recognition (OCR) and text extraction abiryu/text-extract-ocr cudanexus/ocr-surya mickybeurskens/latex-ocr and 2 more...	<b>Transcribe speech</b> Models that convert speech to text openai/whisper vaibhav10/ncredibly-fast-whisper thomasmol/whisper-diarization and 4 more...	<b>Chat with images</b> Ask language models about images yorickvp/llava-13b yorickvp/llava-v1.6-mistral-7b yorickvp/llava-v1.6-vicuna-13b and 15 more...	<b>Use handy tools</b> Toolbelt-type models for videos and images. falcons-ai/mxfw_image_detection cjbw/rembg smoretalk/rembg-enhance and 15 more...





## How to generate an image using Flux1.0 dev on Replicate.



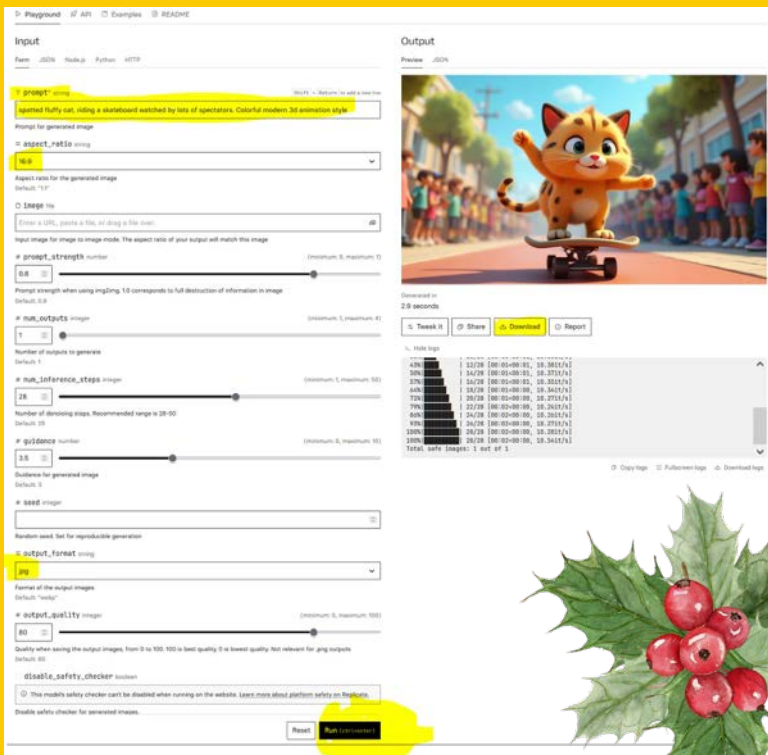
It's really easy to generate an image. Under 'explore' tab, look for 'Flux1-Dev' and click on it. This takes you to this input page.

To start generating there are only 4 actions:

1. Enter your prompt - it can be something very simple - 'spotted fluffy cat, riding a skateboard watched by lots of spectators. Colourful modern 3d animation style'.
2. Select the image size - 16:9 is widescreen HD
3. Select the image output - It defaults to webp, so change it to either jpg or png (either are fine)
4. Press 'RUN'.

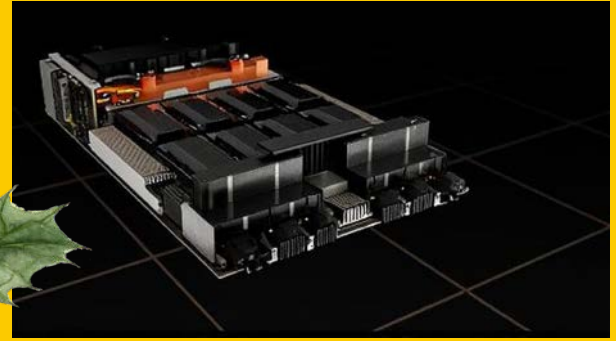
When it's generated, click 'Download' to save it locally. (Btw the same prompt was used for another creation shown later, except the last sentence was replaced with 'Photo Realistic').

If you want to go back to see any later, older images will be found under the 'Dashboard' - 'Predictions' tab.



## How does it work?

Contrary to popular misunderstanding, Ai generated images are not simply copied from the internet and



pasted into a composite image. Each image is generated by the Ai model using its understanding of the world and how it works. Because Ai image generation is in its infancy, Ai can sometimes (or even often) get details wrong. For example hands, and fingers in particular, have posed a problem for Ai, and even today they're not always perfect. As an illustration these fingers produced by Flux1.0 aren't quite correct.



How can I produce exactly the images that I want? The key to all text to image is the quality of the prompts. Indeed, it will clearly create a small industry for competent 'Prompt Writers'.



## Why does it cost?

One thing to be clear about with Ai is that the really good stuff isn't free! Someone has to pay for the programming, compute, and the power (energy) to drive them. They aren't simply using the top of the range \$1,500 Nvidia 4090Ti GPU's in a powerful PC, instead they might access banks of Nvidia T100 GPU's at about \$10,000 each, or even the much more powerful H100 at about \$40,000 each.

However, to be honest, I use relatively simple prompts and am happy to accept the variability of the output. Some of my prompts are shown, but even simpler ones such as 'spotted fluffy cat, riding a skateboard watched by lots of spectators. photo realistic' produces excellent results.



Dealing with Ai generated output has a lot to do with setting realistic personal expectations of the Ai. Hoping that Ai will produce exactly the image that you hold in your head is a guaranteed way to create massive frustration. Believe me, I've been there! The best way is not to hold any preconceived ideas of exactly how it might look, and utilise the output in whatever form it appears.

Ai is still improving, and it's easy to forget that just two years ago if you said that life-like images could be created from text prompts you'd be labeled as delusional. Ai will only get better, but for now my advice is to accept what it can do today rather than fight it hoping for perfection.

In some cases I've simply tweaked my storyline to suit the image output. The creative part for us is to utilise the



images produced in ways that can be used to enhance a story in a video (or document such as this).

### What about Ai Videos?

Whilst I'm sure we are all longing to get Ai generated videos, and Black Forest Labs are working on video creation, but it might be a bit of longer wait for us amateurs. Even if it does come soon, it probably won't suit our pockets.

Using the price of 2.5 cents per image for a video at 25 frames per second means that each second costs 62 cents, each minute is \$37.5. So a 5 minute video at these prices would cost \$187.50.

Even a fraction of that price could still be very steep when we realize that the output at first is likely somewhat unpredictable, and several regenerations might be required to get the results needed.

I can imagine Ai video generation being widely used in advertising studios, where short, sharp, and often slightly disjointed clips of only a few seconds might be ideal. And certainly the cost wouldn't be an issue for them.

Meanwhile, for us hobbyists, I suspect that other more creative ways to generate Ai video's might be more accessible first. Perhaps using avatars would be a start? More

about that in later editions of Ai Corner.



So, while you wait for the video versions, get started with the images! Enjoy!



### How it works for the TECHIES reading this

Flux is powered by Generative Adversarial Networks (GANs), Variational Autoencoders (VAEs), and Transformer-based models. The model has been trained on vast datasets containing a wide variety of images, styles, and concepts, allowing it to generate images with a high level of realism, creativity, and detail.

**Generative Networks:** These are responsible for producing the images based on the user's prompt. Flux leverages both traditional GANs as well as more modern architectures like StyleGAN2 to ensure the images are realistic yet artistically flexible.

**Natural Language Processing (NLP):** The integration of NLP allows Flux to interpret complex prompts written in plain English (or other languages). This makes it easier for users to generate images simply by describing what they want, removing the need for technical expertise or specialized knowledge.

**Advanced Neural Networks:** The model utilizes a multi-layered neural network architecture that allows for both image generation and real-time style transfer. This network architecture helps to refine the quality of generated images, ensuring high levels of detail and complexity.

### Ai Closing Comment for this Month

Ai at this level has only been around for a very short time, and during that period the developers have learned a great deal. Some 40 years ago it was thought that Neural Networks were a dead end for Ai, but thanks to the perseverance and persistence of people such as Geoffrey Hinton (Nobel Prize for Physics, October 2024) Neural Networks have become central to Ai evolution. And in the process they have taught, and continue to teach us, much more about the inner workings of the human brain. And In more recent times (only months ago) people were suggesting that Large Language Models had reached their limits.

That the Ai wall was being hit and that an Ai 'winter', where nothing happens, was imminent. As is often the case with Ai, the unpredictable occurs, and today the rate of Ai growth is faster than ever.

The next development will be personal Ai Agents. Watch out for more about these in future editions. Buckle up, it's going to be one heck of a ride!





# Embracing Citizen Journalism

## A Call to Action for Filmmakers

by Brian O'Connell



### Introduction

Looking at today's mainstream journalistic landscape, the truth often feels like a fleeting notion, overshadowed by waves of propaganda and sensationalism.



For amateur filmmakers, this presents both a challenge and an opportunity. As creators of visual narratives, filmmakers possess a unique power to inform, educate, and inspire. By embracing the role of citizen journalists, amateur filmmakers can combat misleading narratives and contribute meaningfully to the discourse surrounding important social issues.



Perhaps this is the time to consider harnessing our filmmaking skills to become a **Citizen Journalist** in today's age of propaganda and untruth.

### The Rise of Misinformation:

Television, radio and social media platforms often prioritise engagement over accuracy, leading to a proliferation of false narratives that can shape public opinion and influence societal and political norms.



An increasingly large number of the population believe that fabricated and one sided news stories, cause confusion about current events. In this climate, the role of the filmmaker extends beyond entertainment; it becomes a crucial



part of a larger narrative to promote truth, balance and accountability.

### The Power of Film as a Medium

Film is a powerful medium for storytelling and has the unique ability to evoke emotions, provoke thought, and inspire change.



The visual nature of film allows for complex narratives to be conveyed quickly and effectively, making it an ideal tool for individuals to address misinformation. Documentaries, short films, and even fictional narratives can illuminate issues, provide context, and offer diverse perspectives that challenge governmental and global narratives.

### Can you believe them?

By not telling the truth in a timely manner the public can feel misled or manipulated. Consider the tragic case of the Southport massacre in which the mainstream media proclaimed the attacker was apparently a 'Welsh choirboy' and the incident had 'nothing to do with terrorism'. Later it transpires that the attacker not only had downloaded terrorist materials, but on the basis of this was also in the process of manufacturing poisonous chemicals. Professional journalists are under great pressure to conform or alternatively lose career and income.

The truth often only comes to light when a brave citizen has the courage to challenge the 'professional' journalists and the mainstream narrative.





**Becoming a Citizen Journalist:**

To become an effective citizen journalist, amateur filmmakers must adopt a few key principles:

**Research and Verify:** Before telling a story, it's crucial to research and verify the facts. Use credible sources and seek multiple perspectives to ensure accuracy.



**Focus on Local Stories:** Start with stories in your community. Local issues often go underreported and can have a significant impact on the lives of those affected.

**Engage with Your Audience:** Use social media and online platforms to share your work and engage with your audience. Encourage dialogue and feedback to foster a sense of community and collaboration.

**Prioritise Ethical Storytelling:** Respect the dignity of your subjects. Obtain consent, represent their stories honestly, and avoid exploiting sensitive situations for dramatic effect.

**Use Your Platform for Good:** Leverage your skills to support causes you care about. Partner with local organisations or advocacy groups to amplify their message through your films.

**Tools and Resources for Citizen Journalists:**

Fortunately, the resources available for aspiring citizen journalists are abundant:



**Smartphones and Editing Software:**

Modern smartphones come equipped with high-quality cameras, making it easier than ever to capture compelling footage. Editing software like Adobe Premiere Pro, DaVinci Resolve, or even mobile apps can help refine your final product.

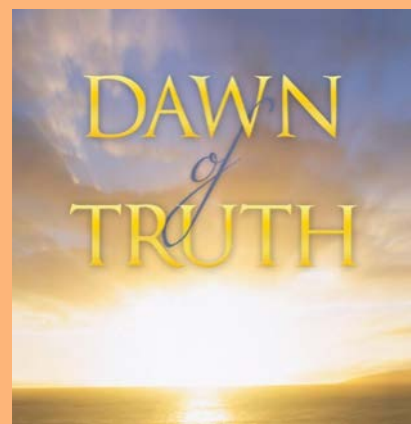


**Club support, Online Courses and Workshops:**

Not only do we have a number of excellent documentary film makers in our club to inspire and advise, there are also a number of online courses on documentary film making and story telling. By joining our club and collaborating with others you will receive fresh insights to strengthen your projects.

**Conclusion:**

In an era where misinformation thrives, amateur filmmakers have a vital role to play as citizen journalists. By harnessing their creativity and storytelling abilities, they can challenge false mainstream narratives, highlight critical issues, and inspire change.



*The world needs voices that prioritise truth, empathy, and understanding. So, pick up your camera, tell the stories that matter, and become a catalyst for change in your community.*





# The Four Stages of my Film Editing Journey

By John Hawthorne

**Stage one:** I started by shooting a few video clips to show my friends and family.

**Stage two:** I have a side-hustle that I wanted to promote online which involves putting simple video clips on Etsy, YouTube or TikTok. However, this ideally needs simple editing software.



**Stage three:** I want to take filmmaking further so I join SBMM and become aware of 'technical requirements' eg. - regarding 50 frames per second as the British Standard. So, I seek simple workarounds to make my editing software match the required standards.



**Stage four:** My Guardian Angel whispers to me that workarounds are not the way. I need to download new software to make my smartphone shoot at 50fps. I find a free Editor that saves film in a 50fps format. A new baby film editor is born.

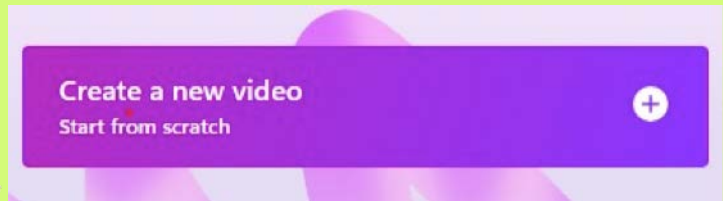


(PS, This our Granddaughter)

These are the four early stages of video editing. The rest of this article will describe my basic film editor options.

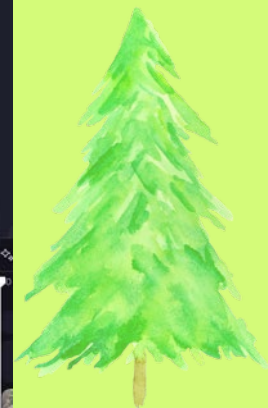
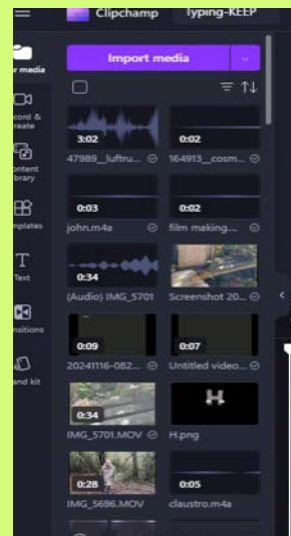
## Microsoft Clip-champ

If all you want to do is to make videos for YouTube or Tik Tok and you have a smartphone (not an iPhone) and a Laptop running Microsoft windows, then I would recommend ClipChamp. Once downloaded and opened, there is a big "Create a new video" button to press:

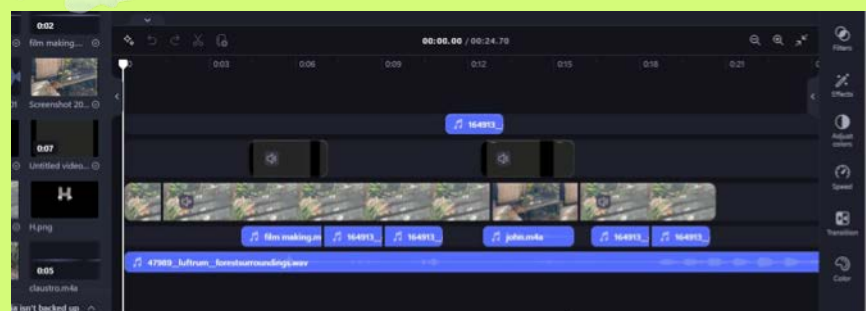


This takes you to the video editor. On the left of the screen there is a big button that says "Import media" - You press it and import all the sound and video clips you want for your video.

You then drag the clips and sound required into the bottom Editing pane thus:



If you press the 'play' button these clips and sound will play together as one video - job done! The software allows you to add text, special effects, transitions from one scene to another - but all the effects are quite basic (and simple) and it only saves at 30fps - OK for TikTok and YouTube though!





## How to change the frame rate for a Smartphone.

Download FFmpeg from GitHub using instructions from ChatGPT. Then convert your 30fps video into 50fps using this instruction on the command line (dos prompt) – the “minterpolate” word does a lot of the fancy stuff, but it does literally take hours to run as it is doing a lot of work.

## How to change the frame rate for an iPhone.

You simply download the App Blackmagic.cam, open it and bingo your iPhone shoots at 50fps.

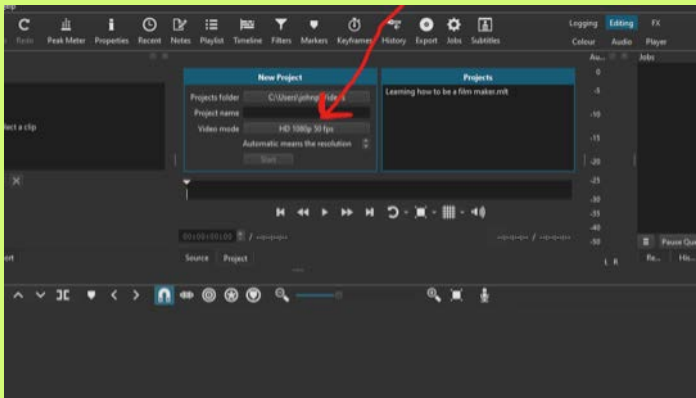


Now you need a simple editor that saves your masterpiece in 50fps format. You can't use DaVinci Resolve if your laptop is too old.

As luck would have it, the shotcut.exe video Editor uses FFmpeg under the bonnet, so it's ideal for beginners and even some professionals. (FFmpeg is used under the bonnet of a lot of software that is widely used in the film industry).

Once downloaded open the App. As you can see the very first thing Shotcut tells you is to choose the frame rate which in this case is 50fps:

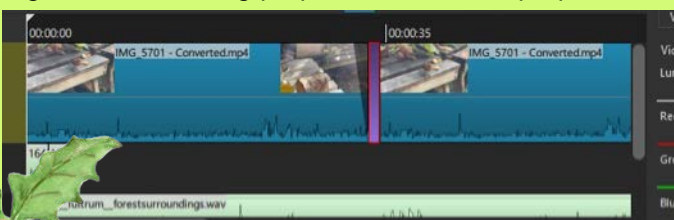
Now you can edit away knowing its all going to be OK. The problem with Shotcut compared to Clipchamp is the



difficulty in knowing where everything is located. It is not as straightforward as Clipchamp – but since this is 2024, that is no real issue – every time you get stuck just ask ChatGBT!

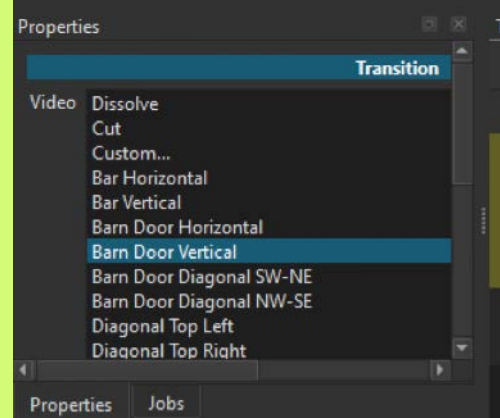
ChatGBT will explain how to use transitions (drag two scenes together and make them overlap – this creates a transition automatically).

Right click on the big purple line and select properties.

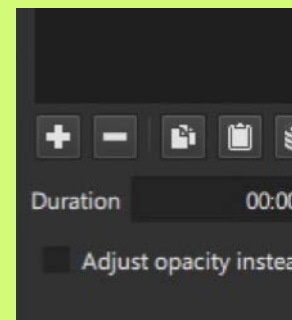


This will list all the transitions available. Select one – say “barn doors” and that's it, job done!

Another simple edit is the fade in and fade out at the end of a scene. To achieve a fade

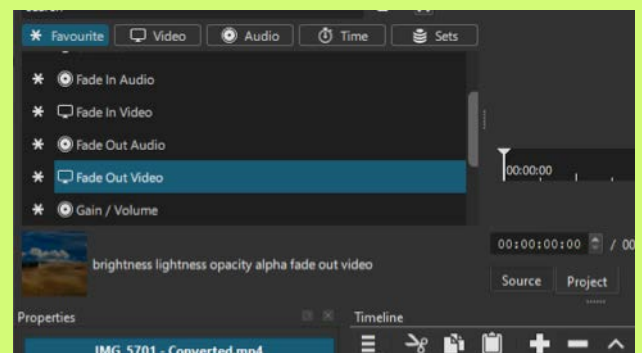


out, select the video clip then select 'filters'. This is where it gets weird (as it's not obvious) click the + sign on left of the screen:



A drop-down list of filters will appear – including one for fade in and out:

(Note filters include volume control too)...



Basically, that's it! The hard part is being a crafts person and an artist... Anyone can fiddle around with effects etc but it takes someone with a good eye and a good idea to make something of it. Otherwise the video will just end up a bit of a mess, as alas most of mine do!

If you are starting out with video editing, I hope the above is helpful. Good luck!





# The 'Factors' Involved in Film Production.....

By Mike Sanders



## Target Market

**Theatre Distribution** – Best revenue budgets £1–50million for drama (not block buster).

**DVD and Television** can be the onward market after theatre distribution has come to an end.

It is also a backstop if Theatre Distribution fails, but the budget to make the film much is less £650,000 to £1.1million (BBC High end drama).

**Other markets:** Streaming services, Netflix, Apple TV, Amazon Prime, Netflix's. Stranger Things, for example, cost £30million per episode.

Sell the concept and script and they will do the budget and raise the money.

## Production

Self-produce and raise the money (hard work). Hire the technical staff and talent.

Budget carefully with a tight rein on spending or sell the script and concept to a studio or a streaming service with a share of the film profits.

## Technical aspects of shooting on film or digital:

(All the camera stuff and the choice of cameras is down to the Director of Photography).

### Frames per second

Deliverables they are known as, and today films are supplied to cinemas via a file upload/download from a satellite or from a USB hard drive. The satellite is there so that all cinemas can download the movie and be ready for a release on the same day. A secure login is required to stop film piracy.

Acceptable video frame rates for cinema release are 23.978 or 24 frames per second.

This of course can give issues with Europe/UK lighting flicker at 50Hz and flicker filming TV screens. Those scenes can be filmed at 25p and slowed to 24p.

Broadcasters in the UK, Europe and Australia prefer 25 frames per second which can be produced by speeding the 24 FPS film up slightly and doing an audio pitch adjustment.

25 FPS will not work in USA cinemas.

Maths:  $25/24 = 4.16\%$  increase  $24/25 = 4.16\%$  decrease.

## How was 24 frames per second arrived at?

It comes from film of course, and it was clear as soon as talking movies came out that there needed to be a standard universal frame rate otherwise cinemas wouldn't be able to get the film speed right and the dialogue pitch to sound OK.

16mm film was at 18 frames per second but had quite a bit of film flicker and movement wasn't smooth.

The film producers, where filming is done on real film not digital, are of course always very concerned about cost, and the more film that was used the higher the cost. So it was fairly empirically decided that 18 frames wasn't fast enough and 24 frames per second gave acceptable movement and flicker, but didn't burn too many five pound notes on the floor by using up too much film stock.

With today's modern electronic devices it is easy to set them up to film at 24p.

## Depth of Field

The one thing that a 35mm film camera produces is shallow depth of field. This is where just the actor is in focus, the background is blurred. It helps the audience concentrate on the primary item in the shot: the actor.

If you remember from school we made a pinhole camera out of a cardboard box and the image inside the box was upside down but all was perfectly in focus.

That is similar to stopping the iris down in camera and as we close the iris the hole for the light becomes smaller, and it approaches the image of our pin hole camera, where everything in the image is in focus.

So how do we fix that?

We film with the iris wide open.

But won't that over expose the image?

Yes it will.....

So we place variable neutral density filter in front of the lens which will reduce the light coming through the lens. Some cameras have that built in, between the lens and the sensor, such as the Sony PXW-FX6.

DSLR photo cameras have a large 35mm full frame sensor, as do the higher end video cameras. The larger sensor is needed to give this shallow depth of field.

I have the Sony PXW-FS7 video camera and it has a 35mm full frame sensor.

The depth of focus in a scene will depend on the scene, wide shots don't use it, it is for close ups.

Mobile phones can film at the correct frame rate, and resolution, but only have a small sensor so we won't get our shallow depth of field.







## Frame size and aspect ratio

The minimum pixel size is 3,840 by 2,160 known as UHD, but that is 16 by 9 for television.  
 $3840/2160 = 1.777:1$ .

Film tends to be wider and can be  $4096 \times 2160 = 1.9:1$ . Now, on TV, we see that with the black bars top and bottom when a film is played.

70mm film (very expensive) may go up to 2.35:1 (Panavision)).

Whatever the size chosen by the Director and DOP, both width and height need to be exactly divisible by 8.

Often high end movies are filmed in 8K and delivered in 4K, with something like a 'RED' camera, but it then puts a big strain on the computer editing hardware to play the 8K in real time.

8K is  $8192 \times 4320$  pixels, so each frame contains 35,389,440 pixels and there are 24 frames per second so the computer has to process 849,346,560 pixels per second to play 8K video back.

Cough splutter!

## Shutter angle

Commonly used are 180 degrees, 90 degrees and 45 degrees.

This comes from a rotating mechanical shutter in a film camera and today is imitated electronically.

So, on a 180 degree shutter we expose the film or sensor half the time.  $360/180 = 2$  times 24 frames per second or  $1/48$ th.

So, generally when shooting the shutter speed should be twice the frame rate.

This gives a good light pickup, and slight blurring on movement frame to frame.

To get a really crisp image on movement we would go for a 45 degree shutter.

$360/45 = 8 \times 24 = 1/192$  and the nearest is probably 200.

The snag with this is the light falling on the sensor is much less and we may need more light on the scene but it's great to make explosions look frightening.



## Sound (Sound Director)

All dialogue is mono generally recorded with a boom microphone.

Atmospheric sounds are recorded separately on site or generated later (harder).

Sometimes the sound on set (especially outside) is subject to 21st century noises butting in.

## Dubbing

They may need the actor to return to dub a scene where the voice wasn't clear or another noise crept in. To be allowed for in the costs.

## Foley

This is usually in a warehouse with a big screen showing the final film and a sound edit desk.

There are all sorts of different surfaces to walk on and a good Foley artist will find ingenious ways to imitate sounds to be added to the film in the final sound mix.

Whilst the boom mic picks up the dialogue it may not pick up the footsteps well for example.

## Music and Sound stage

This is an important aspect of the film and generally music scores are written to enhance both the drama and the emotion in a scene often they appear across scene changes.

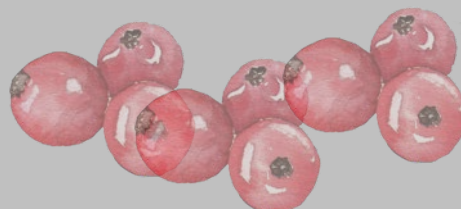
The sound stage is created in the final mix and today it might be required in Dolby 5.1 (DVD and BluRay) or 7.1 (not common) or Dolby Atmos which supports up to 24 floor speakers and 10 speakers above, and available in some theatres. The good thing about Dolby Atmos is that it adapts to the number of speakers provided.

## Remember...

"It's the right kit at the right time plus people that know how to use it = **a good result.**"

"Actors that can't remember their lines don't get hired. "

So says Chairman Mike!





Rita's

Rib

Ticklers



I'll never forget the look on the cashier's face, when she scanned the packet of bird seed, And I asked her how long does it take for the birds to grow once I plant them



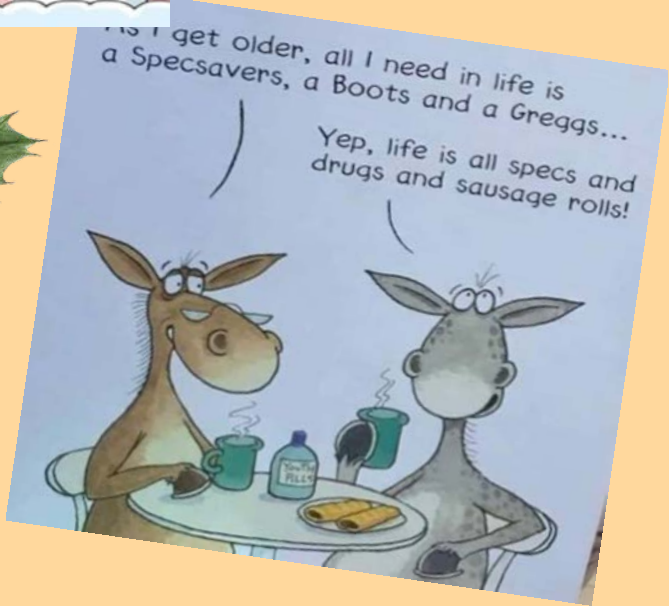
When you want to be festive but not welcoming



MATT



'Surprisingly, Robin, nobody likes your plan to steal from pensioners to give to train drivers'



- On Sunday at the London Marathon, I managed 3 hours 12 mins and 9 secs. Next year I'm going to try and beat that, but I usually get bored and change TV channels.
- "I've just cleared some space in the freezer." It sounds much more productive than saying, "I've just polished off another tub of ice cream."



# Editor's Note

Another month passed with everything that nature can throw at us. The festive season is approaching and our cameras are at the ready for capturing those precious moments. If you have all the family with you, why not try a multi-cam lunch with 4 or 5 iPhones or iPads. Sounds like fun? It's easy to do with either Apple own camera App, or better still, the Blackmagic App which really is free, no in app purchases like the others, just plain FREE!

Brian spent a day in London last week supporting a dying breed of farmers. He was amazed at how nice they all were. He did however, fail to meet Philips challenge of filming an

interview with Jeremy Clarkson followed by an invite to his farm to value his store of "drop dead" rock cakes for death duty. The year could not end without our thanking all the members who have supported this great publication with a plethora of articles. Special thanks has to go to Peter Frost who comes up with great headers every month and provided the long running must read history of movie making articles every month. You will be pleased to know there are more to come.....

A Very Happy Christmas to one and all. See you in the New Year. Happy filming!  
Philip and Brian



## Contributors!

Thanks to all members and guests who helped us by contributing to this issue: Peter Frost, Ian Absolon, Brian O'Connell, Philip Morley, Jim Reed, Mike Sanders, Rita Wheeler and John Hawthorne

**COPY DEADLINE!** January 2025 issue will be 14th of December so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation - Eds!



## Next Meeting

6th Dec – Club Competition.

## Future Meetings

3rd Jan: Film analysis. Films entered in to BIAFF. Watch the films, see the judges comments and discuss.

7th Feb: Club AGM. Then Dave Skertchly in his "Dave's Animation Evening"

7th March: "Let's make a Film". A hands on evening. Lighting, sound, camera. Action!

4th April: Edit Exercise.

2nd May: Make a quality film on an iphone using Black Magic with Philip Morley



Come and see what we do! See what other movie makers are up to and

you may get inspiration for your own projects. We always welcome new members and you can sound us out for free, too. You can find out more about us by visiting our web site [www.surreyborder.org.uk](http://www.surreyborder.org.uk)

or email the secretary: [secretary@surreyborder.org.uk](mailto:secretary@surreyborder.org.uk)

We are also on Facebook:

[www.facebook.com/SurreyBorderMovieMakers/timeline](https://www.facebook.com/SurreyBorderMovieMakers/timeline)

Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, on the first Friday of the month, starting at 8.00 pm and finishing at 10.00 pm. If you are interested then email: [secretary@surreyborder.org.uk](mailto:secretary@surreyborder.org.uk)

St Joan's Centre is 200 yards south of Farnham station and is in the grounds of St Joan's Church. The entrance to the church is by a narrow road opposite the junction with Alfred Road, and St Joan's Centre is to the right of the church. There is ample parking.

**Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to The Editor Border Post for the next issue:**



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