

# SEFM *Lockdown*

*Issue 4*

Welcome to issue 4 of [SEFM Lockdown](#).

It's a job to know where we are at the moment with this covid thing. Half the country seems to have gone back to normal, while others are still staying safe. Personally I have not ventured far, although did get to do some filming with Ken and Graham which has allowed us to complete the next film in our Beeleigh Mill series.



At this time of year the club is normally on it's summer break and the committee has decided that the next event on the virtual programme will be on the 14<sup>th</sup> September.

However, I will still be sending out a weekly Zoom meeting invite. These meetings will be of an informal nature, although I would like to keep the chat related to film making.

The 2020 - 21 program is outlined in more detail later in the newsletter

Geoff Partridge - Editor

## **In this issue -**

Ramblings of a Movie Maker - pt4 - Don Mouatt

2020-21 Programme

The Biggest Films ever made in Essex - Nicole Baddeley

A Repair Shop state of mind- pt2 - Chris Taylor

Davinci Resolve - Quick Export - John Ford

Not Another Zoo.....! - Geoff Partridge

# The Ramblings of a Movie-maker

By Don Mouatt

## Part 4

Having made sufficient money from our film "Play safe at the seaside" which was to be shown at schools within the Southend area (see part 3) Paul Mercer and myself decided to go ahead with a film about what goes on in connection with a flight by Air UK from Southend Airport to Rotterdam. We picked on the title "Take the Blue Plane" which the company used in advertising.

The first hurdle was to get permission from Air UK to make the film and at their request we showed either the fire brigade film or the Play Safe one. I cannot remember which! They were happy with our ability to do a decent job and and the outline of our proposed film so they gave their consent. The next step was to contact Customs and Excise (as it was then called) in order to film their activity at the airport and also the Home Office who were responsible for Special Branch activity in connection with persons leaving the country either as tourists or whatever. Again both Government Departments gave their consent the only stipulation from the Home Office was that we could not film the faces of the Special Branch personel employed at Southend. That was not a problem because we filmed the back of their heads whilst they were working. I think we were helped insofar as C & E were concerned in that Paul was employed by them whilst I had a certain amount of clout as I was stationed at Alexander House Southend by the National Audit Office in order to audit C & E activities and procedures relating to VAT. I therefore knew who to approach.

Prior to the commencement of filming Paul persuaded Arriflex to lend him one of their very good Super 8 cine cameras. I had a Canon 1014. The arrangement was that Paul would do the bulk of the

filming whilst I would be responsible for the sound. An arrangement which we had previously adopted for our joint films. However for the flight to Rotterdam I would also film. Having previously outlined our approach we then commenced filming principally on successive Saturdays. At each session we discussed in advance with either Air UK or C & E staff our proposed schedule for the following week. This worked extremely well as not only did it let us know what would probably be happening next time round but on a number of occasions we discovered things which we had not previously thought of. It also alerted the airport as to what we aimed to film next.

Throughout the filming, which went on for quite a while, we could not have asked for better co-operation from all concerned. We were able to do things which nowadays would not be allowed for security or other reasons. We also got co-operation from passengers arriving and going through passport control, security and booking in etc. as well as the staff employed on other jobs at the airport such as baggage and cargo handlers, and those in the control tower etc. etc. In other words all the things that happen before and during a plane flying. On one occasion the airport staff ran out an electric cable for our use in lighting the interior of one of the empty planes and then allowing us to film some activity there unsupervised. We also had sequences showing the second officer of the plane get details of the flight such as fuel requirements and weather conditions etc. We also filmed the captain of the aircraft checking a number of things on the outside of the aircraft to ensure that all looked well. There were many other things but I think the most unexpected event occurred when we had been filming an aircraft being made ready prior to its engines being started up for take off. The plane in question was a Handley Page Herald which had vertical black and white stripes on its propellers. At the conclusion of that days filming we stated that on the following week we proposed to film some more of that plane prior to take off for Rotterdam. However we were informed that on the following Saturday it would be a different Herald, one which in all other circumstances was a similar model except that it had horizontal black and white stripes on the propeller. At our request Air UK agreed to swap the plane for the following Saturday flight and instead use the one which we had just been filming.



The final sequences of our film involved the flight itself. For the outward journey I sat in the cockpit seat of what had at one time was the Flight Engineer's position. This enabled me to film the pilot and co-pilot at work as well as other scenes from there. Paul was responsible for sequences involving the flight stewardess and passengers. My son was also present taking still photographs. The passengers were informed of what we were doing. When we landed at Rotterdam airport the three of us disembarked before the passengers alighted and the airport door was closed. This was so that we could film it being opened and the passengers getting off. The flight schedule was very fast, the interior of the aircraft having to be cleaned and the flight departing for Southend after about 30 minutes.

On the return journey I sat alone in a passenger seat which would give me a good view of the undercarriage being lowered and one of the wheels hitting the ground as we landed. I had arranged with the captain that he would give me an agreed message, which would not alarm regular or other passengers when the undercarriage was about to be lowered.

The final sequence showed passengers walking back to the terminal.

We gave Air UK a copy of the film and they seemed happy with the result. A few months later the airline transferred its activities to Norwich Airport presumably for financial reasons but I like to think that decision had nothing to do with our film !

Some time after completion of "Take the blue Plane" Paul and I decided to embark on what we hoped would be our most ambitious documentary. We decided that it would be about C & Es cutters which are responsible for sailing the UK coastline to protect our borders from smugglers and other nasties. I was still auditing that Department so I approached the head of the Branch responsible for their management etc. The crews of the cutters who were all volunteers served for six months on them and they would then revert to their previous jobs in the Department. The Branch would select a captain for the crew replacement who would then pick the men that he wanted. If my memory is correct there were six cutters at that time which were based at various ports and would patrol a given area of the the UK. Anyway the Head of the Branch was quite enthusiastic and although C & E had their own film unit (which Paul later joined and is still a member) and it would seem that they had not undertaken that project at the time. I understand that he submitted our request to the Deputy head of C & E. who authorized the proposed venture.

At that time crew changes were coming up and we were able to film the incoming captain as he went about crew selection. We were going to film the cutter which was based at Harwich and covered a large area in the South East and East of England. We were going to spend a week aboard the cutter and as a prelude Paul and I visited Harwich where we met the new crew, discussed possible plans and then went aboard and taken for a short cruise on the cutter. We also inspected the cutter paying particular attention to power point and filming positions etc . The crew were very co-operative and were happy about the project. It was going to be a bit cramped but no one, including ourselves seemed worried about that.

Some time later we got a sailing date and informed that would be picked up by the cutter at Southend. Then came the bombshell. A

new head of the Branch responsible for the cutters was appointed and he was very much against the idea of the film. He could not refuse us permission because it had been approved at the top level but instead he put a number of restrictions as to what we might film, things which his predecessor and the cutter's captain were happy about. This was so restrictive that Paul and I agreed that it was unacceptable and so extremely reluctantly we said that we could not operate under those conditions and therefore we abandoned the project. So this was the film that we never made and in my opinion it would be the best one that we would have achieved. I tend to think of this film as "The one that was never made" It also marked the end of my film partnership with Paul because not too long afterwards he left our club mainly I think in order to pursue his part time career as a professional film-maker. As previously mentioned in this series of articles he still spends 4 days a week working in the Revenue and Customs film unit as well as being an independent professional film maker.

Assuming that the club newsletter continues beyond the next edition I will recall further filming with another one-time club member.

## Pre-recorded Talks and Feedback

Some of our future Zoom talks may be pre-recorded so that the meeting can be run more smoothly. As with everything we are doing club-wise at the moment, whether it be zoom meetings, newsletters, keeping in touch, your feedback is essential.

# 2020 - 2021 Programme

The programme will revert to the sequence used for meetings at the school, except they will be via Zoom. That is the second and fourth Monday of each month. A formal activity will take place on these nights.

Provided interest remains, less formal chat evenings will take place on the first, third and fifth Mondays. Committee meetings may also take place on these intermediate weeks.

The formal meetings will also be streamed to YouTube. The informal meeting will not be streamed, unless for 'experimental' purposes.

We have set a programme to take us up to Christmas.

14 Sept 2020	Using YouTube and Vimeo	Geoff Partridge
21 Sept	Informal meeting	
28 Sept	Sound Restoration	Ken Pratt
5 Oct	Informal meeting	
12 Oct	Adding Subtitles and Captions to films	Geoff Partridge
19 Oct	Informal meeting	
26 Oct	Script Writing	John Ford
2 Nov	Informal meeting	
9 Nov	Q and A (Format to be advised)	
16 Nov	Informal meeting	
23 Nov	Members Films (Format to be advised)	Geoff Woolfson
30 Nov	Informal meeting	
7 Dec	Informal meeting	
14 Dec	TBA - Xmas meeting	
21 Dec	No meeting	
28 Dec	No meeting	
4 Jan 2021	Informal meeting	

This programme is based on the assumption that we will not be able to meet physically before the end of the year, but this will be kept under review.

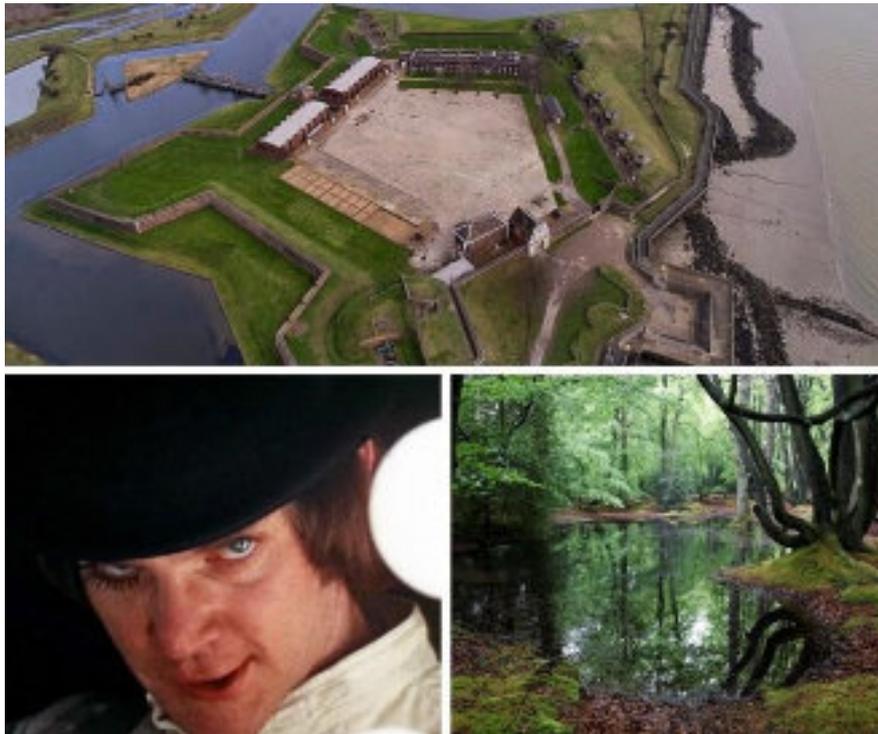
David White has provided this article, originally produced for Echo Newspaper, with the permission of the author.



# The Biggest Films ever made in Essex

By Nicole Baddeley

The biggest films ever made in Essex - do you know them all?



**FROM James Bond to Wonder Woman and dystopian thrillers to chick-flicks, every genre imaginable has been filmed in Essex.**

With the banks of the River Thames to the forests and high streets that make us proud to be from this wonderful county.

Here are some of the best films ever shot in Essex:

## **1. Chasing Liberty, 2004**

Anna wants to be like other girls her age, but she's the US president's daughter and always guarded.

In Prague her father breaks his promise of only two agents following her to a concert and she runs away with Ben to see Europe.

**Director:** Andy Cadiff

**Starring:** Mandy Moore, Matthew Goode, Mark Harmon

**Essex location:** Chelmsford

The White House in Chasing Liberty was actually Hylands House on the outskirts of Chelmsford.

The council owned house had minor cosmetic changes to look like the White House and was paid a £10,000 film location fee.

## **2. The Fourth Protocol, 1987**

John Preston is a British Agent with the task of preventing the Russians detonating a nuclear explosion next to an American base in the UK.

The Russians are hoping this will shatter the "special relationship" between the two countries.

**Director:** John Mackenzie

**Starring:** Michael Caine, Pierce Brosnan, Ned Beatty

**Essex location:** Chelmsford

Towards the end of the film, the car chase in Ipswich is actually shot in Chelmsford on the A1016 Chelmer Valley bypass which at the time was newly built.

## **3. Wonder Woman, 2017**

When a pilot crashes and tells of conflict in the outside world, Diana, an Amazonian warrior in training, leaves home to fight a war, discovering her full powers and true destiny.

**Director:** Patty Jenkins

**Starring:** Gal Gadot, Chris Pine, Robin Wright

**Essex location:** Southend-on-Sea

A bridge in Southend-on-Sea was used to show soldiers returning to the UK from fighting in WWI while many of the war scenes were shot at Tilbury Fort.

## **4. Goldfinger, 1964**

While investigating a gold magnate's smuggling, James Bond uncovers a plot to contaminate the Fort Knox gold reserve.

**Director:** Guy Hamilton

**Starring:** Sean Connery, Gert Fröbe, Honor Blackman

**Essex location:** Southend Airport

[https://www.youtube.com/watch?v=Z8w-lvDFMao&feature=emb\\_logo](https://www.youtube.com/watch?v=Z8w-lvDFMao&feature=emb_logo)

In an iconic scene, Goldfinger's Rolls Royce is loaded onto a British United Air Ferries Carvair prior to the master villain's flight to Geneva.

Having tracked his Goldfinger, Bond drives his iconic Aston Martin DB5 onto the airport before loading it into the plane's huge belly and pursuing Goldfinger in Switzerland.

### **5. Breakfast on Pluto**

In the 1970s, a young trans woman, Patrick "Kitten" Braden, comes of age by leaving her Irish town for London, in part to look for her mother and in part because her gender identity is beyond the town's understanding.

**Director:** Neil Jordan

**Starring:** Cillian Murphy, Morgan Jones, Eva Birthistle

**Essex location:** Southend Pier

### **6. A Clockwork Orange**

In the future, a sadistic gang leader is imprisoned and volunteers for a conduct-aversion experiment, but it doesn't go as planned.

**Director:** Stanley Kubrick

**Starring:** Malcolm McDowell, Patrick Magee, Michael Bates

**Essex location:** Harlow

[https://www.youtube.com/watch?v=-hvMQQgEm88&feature=emb\\_logo](https://www.youtube.com/watch?v=-hvMQQgEm88&feature=emb_logo)

The Princess Alexandra Hospital in Harlow is the setting for the hospital scene at the end of the film.

### **7. Yesterday, 2019**

A struggling musician realizes he's the only person on Earth who can remember The Beatles after waking up in an alternate timeline where they never existed.

**Director:** Danny Boyle

**Starring:** Himesh Patel, Lily James, Sophia Di Martino

**Essex location:** Clacton

[https://www.youtube.com/watch?v=Ry9honCV3qc&feature=emb\\_logo](https://www.youtube.com/watch?v=Ry9honCV3qc&feature=emb_logo)

In the film Himesh Patel plays a musician busking in a town centre, this scene was shot in Clacton and Frinton where residents were able to be extras.

## **8. Batman Begins, 2005**

After training with his mentor, Batman begins his fight to free crime-ridden Gotham City from corruption.

**Director:** Christopher Nolan

**Starring:** Christian Bale, Michael Caine, Ken Watanabe

**Essex location:** East Tilbury

[https://www.youtube.com/watch?v=mIFyZfDkLL4&feature=emb\\_logo](https://www.youtube.com/watch?v=mIFyZfDkLL4&feature=emb_logo)

Coalhouse Fort in East Tilbury provided the setting for a Bhutanese prison, in which Bruce Wayne (Christian Bale) finds himself while travelling the world during a period of personal crisis.

Tilbury's docks also doubled up as Gotham City's in the same film.

## **9. The Woman in Black, 2012**

A young solicitor travels to a remote village where he discovers the vengeful ghost of a scorned woman is terrorizing the locals.

**Director:** James Watkins

**Starring:** Daniel Radcliffe, Janet McTeer, Ciarán Hinds

**Essex location:** near Maldon

The film was shot on Osea Island, located on the Blackwater estuary close to Maldon. The beachside cottages and Edwardian manor house on Osea Island can be rented privately.

## **10. Full Metal Jacket, 1987**

A pragmatic U.S. Marine observes the dehumanizing effects the Vietnam War has on his fellow recruits from their brutal boot camp training to the bloody street fighting in Hue.

**Director:** Stanley Kubrick

**Starring:** Matthew Modine, R. Lee Ermey, Vincent D'Onofrio

**Essex location:** Epping Forest

[https://www.youtube.com/watch?v=RXhKpUfITV0&feature=emb\\_logo](https://www.youtube.com/watch?v=RXhKpUfITV0&feature=emb_logo)

The location of Epping Forest was chosen for training scenes as a new group of US marines prepare for the Vietnam war.

# A Repair Shop state of mind, Part 2 'The Dinosaur'

By Chris Taylor

Last time I exposed my weakness, I have to confess to living in the past – well that's what Mo says I do. I will say nothing about her yelling at the tv ...'hurrumpf, hurrumpf...in my day they did so and so'.

Right back in the early 80's, after a film-show the club was doing at the Southend Library, I was approached by the Marketing Manager of the council, saying that they had some old films in the cupboard, and they didn't know what they were, so would I have a look. Well, there were old publicity films from the 30's, 40's 50's and sixties, other bits that the council had gathered and some old 35mm movie film, all gooey and stuck together and smelling with an acrid vinegary smell. Lord only knows what would happen if the council did a modern-day risk-assessment!



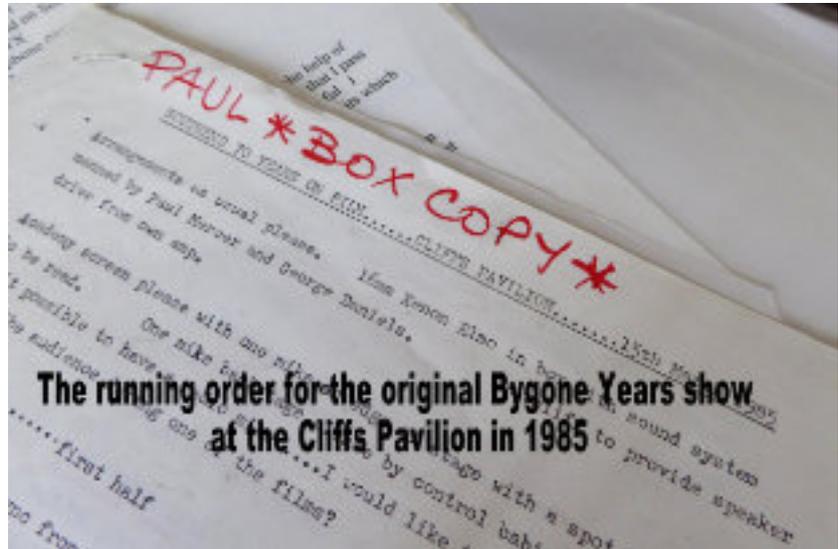
I looked at the healthy 16mm ones but as for the 35mm rolls, this was a job for the East Anglian film Archive and I went to see them at the University at Colchester (they later moved to Norwich). It turned out this was highly inflammable nitrate film, likely to

burst into flame at any time. With the expertise and help of the main-man there, David Cleveland, and their technical expertise they managed to rescue and print some of it. It was the Visit of the Fleet to Southend Pier in 1909. I was hooked!

In the meantime word had got out, and other people got in touch and

I was given a lot of other films of Southend including some real treasures. The Carnival Queen of 1931 being presented with a sprig of heather sent by the King from his holiday retreat – Balmoral, was another treasure. Another find was some 'exclusive' film of the pier fire in 1976 shot by one of our club members of the time, Peter Grey.

With all this film and maintaining contact with Mike Pressling, marketing manager at the Council, we put on a show, 'Southend – Bygone Years on Film' at the Cliffs Pavilion. In those days the cliffs didn't have a balcony, but it did have a projection room



complete with 35mm and 16mm projectors. With most of the films already on 16mm and everything else printed to 16mm by the East Anglian Film Archive, we were ready to go. My flabber has never

been so gasted when I had the message a couple of days before the show that it had sold out. At that time the Cliffs had 1160 seats! And my knees wobbled a bit as I walked out on the stage to introduce the show – 1160 heads looking at me.



From then on old movies have been my thing. That's how the Southend 'Bygones' series came about. In the early days it was on VHS of course, but I compiled, 'Southend Bygone Years on film', 'Southend Bygone Years 2', 'The Life and Times of Southend Pier' and 'Sunshine on Sea – The Best Place Under the Sun'. All were sold by the East Anglian

Film Archive as direct sales or through the information centre on the pier, libraries etc. The first one was edited with ordinary VHS copies as a sort of proxy, and then the East Anglian Archive mirrored the VHS using my soundtrack, as an edit on the old Sony U-Matic industrial format for duplication. I edited later ones in Super VHS and my edit master was used for the duplication.

Later on as DVD became the norm, these were put on DVD with rather limited quality of course, although Bygones 2 and the Pier still remained quite popular for a while. I made DVD copies of the master tapes and they were held by The Duplication Centre in Rochford. The Pier Information Centre and the Central and Pier museums were able to order the copies they needed. I wouldn't like to guess how many of these 'Bygones' films were sold over the years, but it must run into hundreds but before you ask, 'no – I didn't make a penny'!



This DVD of archive film has been compiled from films from a variety of sources collected by Chris Taylor over many years. Chris has gathered many films of Bygones Southend, most of which are now held by The East Anglian Film Archive.

The opening sequence was made from 16mm film items, the first of which was from a film made for Jetline Holidays. The track on 'grr' was later to become Mrs Taylor, Chris's wife.

The second film is from a publicity film made by Richard Pike for Southern Council in 1950. The narration is by TV personality Johnny Morris.

The films from Ekco were given to Chris Taylor when the electronics division of the company was broken up. Chris was an engineer with Ekco.

The car ferries sequence and the building of the new runway were two of many films shot by local film-maker Richard Pike who, although not a professional film-maker made many films in the town. The original 16mm film of this sequence was given to Chris by his family, but cannot now be traced in the archive.

The 1968 Airshow was shot by Nigel Barnes, a member of Westoff's Cine Club at the time. The original film doesn't appear on the archive lists but it is included here, as a 'best available' item.

Take the Blue Plane was made by Paul Mercer and Dave Moxall in 1981. The original film-makers were given the full co-operation of the Airport and Air UK to make the film. It tells the story of a flight from preparation to arrival in Rotterdam and back.

Airport enthusiast Chris Jones was fortunate enough to be able to fly on one of the last Viscount flights from the airport and made this video record.

The final film 'Corridor to the Sky' was filmed in 1988 by John Brown, with Nigel Barnes and Chris Taylor. It was shot on 8mm film and has been held by The East Anglian Film Archive for many years. The film had suffered extensive shrinkage at the many joints. This DVD version comes from a new duplication by the Archive and a much improved edit by Chris Taylor. © East Anglian Film Archive and Chris Taylor. © 2007. All Rights Reserved.

The films compiled in this DVD have come from many sources. The quality of the pictures and sound are limited by what is available in technical terms, and in some cases, the cost of new digitisation. This DVD is the copyright of the various contributing film-makers and of Chris Taylor. It must not be copied in any way, or be uploaded to the internet without permission. Play with your TV set to 4:3 aspect ratio. Visit [www.safh.org.uk](http://www.safh.org.uk) for more information. © 2007. All Rights Reserved.

## Southend Airport – The past on-screen



**Index:**

- A busy airport in the fifties
- Ekco at the airport
- Car ferries
- The 1968 airshow
- Take the Blue Plane A film with Air UK (1981)
- The Viscount's farewell for final flight 1965
- Accidents
- Corridor to the Sky (1988)
- A day in the life of the airport




There have been lots of spin-offs from these films for particular film shows and exhibitions. 'Southenders at Work and Play' for example.

Another fascination of mine was – and still is – the airport. As far back as 1969, a group of 3 of us from the club, John Brown, Nigel Barnes and myself made a film about the airport – 'Corridor to the

Sky' We had the benefit of John being well known there as a private pilot and a Marconi Radar engineer. At that time airport security was very slack and we were able to chat to John's friends, the air traffic controllers in the control tower, and go out on the apron to film the planes head-on as they taxied in. The film was shot on standard 8 film but with top quality Bolex cameras and looked pretty good on the screen. But I also had a lot of other films of the airport and its planes, and Mo, (my wife – once met, never forgotten!) for the uninitiated, worked for Channel Airways for many years and I had some footage of her working at check-in and so on. There were films of airshow, open days and a couple of crashes!

So with all these sequences available there had to be another 'Bygones' film coming on! Additionally Don kindly agreed that 'Take the Blue Plane' the film he mentioned in an earlier newsletter, could be included in 'Southend Airport – the past on-screen'. When it was finished an article in 'The Echo' triggered a scramble for copies which were available from the Information Bureau on the pier. Again, I didn't make a cent, (fool that I was) but I understand that about 400 copies were sold. I understand that plane nerds are called swivelknecks!

With DV cameras, computer editing and DVD copies the norm, it was possible to embark on other projects like 'Sails in the Wind' for showing to schools groups visiting Rayleigh Mill, and 'Rayleigh through the Millennium' which was written by former club member, the late Ron McEwen and is shown and is still shown and sold at Rayleigh Town Museum.

All these compilations share one fascination for me, taking old film and video, old pictures, and sometimes some newly shot film and pictures together as one integrated presentation to bring the past back to life. That means writing a narration script to make a story, to link all the sequences together.

The technical side has its challenges of course. Take 'Corridor to the Sky' for example. This was a Kodachrome film made in 1969. Kodachrome was the best colour film for home use and uniquely has retained its colour quality for, in my collection, 60 years, and generally, much more. The sound 'stripe' was a strip of magnetic oxide, like recording tape, just 0.8 of a mm wide, between the



sprocket holes and the edge of the film. In this case the film was shot at 24 frames a second, giving the sound a bit of a boost – oh how it needed it!

The film in the projector is the same bit of film which went through the camera so to edit it, the film has to be physically cut and spliced. The norm for standard 8 film was to use film cement which melts and fuses the film base together to make the join. The later Super-8 film had a bigger picture and smaller perforations and splices were often made with tape. Over the years these cement splices tend to dry-out and come apart, or at least, to buckle the film at the join. This means that the splice caused a couple of frames to be distorted and visible especially when the film is put on video. And then there is that little magnetic stripe. A splice can make nasty hiccup too. There is also a further complication because the sound associated with a particular picture frame is recorded 56 frames ahead of the corresponding picture, so the picture and sound glitches don't happen at the same time.

So here we go, lets make the 8mm film sequence 'Corridor to the Sky' as part part of a DVD compilation. Firstly we have to make a video transfer. There are loads of firms offering the service, some are

good some are diabolical. Some produce a very good picture as long as there are no splices. The splices can cause all sorts of heartaches when run on a scanner designed for professional 16 and 35mm film. A transfer can be made by using a projector and simply filming off the screen, which can be surprisingly good, given a good projector and a level of experimentation with camera frame rates and shutter speeds, and adjustment of projector running speed. A good result comes of many hours of creating balls-up after horrid balls-up. The technical term for not knowing what you are doing!

The professional guys use various methods, from dedicated variants of the projector concept but with a common optical system, to scanners which scan the film while it moves at a continuous speed, or step by step copies in which each frame is scanned separately while the film is advanced one frame at a time.

So decisions have to be made. What happens at the splices, and what happens to the sound. In the case of the frame by frame method, there is no sound. That has to be done separately.

So going back to Corridor to the Sky, I looked at a transfer made donkey's years ago onto VHS, this was absolutely no good, and a projector had the problem of maintaining focus over hundreds of splices and some shrinkage. Furthermore, the original had been lodged with the East Anglian Film Archive (EAFA) some years ago for safe-keeping. You can't imagine how difficult it is to borrow your own film back, once it's in an archive! So a compromise was reached and the EAFA agreed to make a telecine copy of the film for us, at a mere £80. No comment.

The transfer had been scanned on an aforesaid big gauge telecine machine. Sharpness-wise it was very good but there were snags. In a scanner, the scanning process is triggered by an optical reader looking at the film perforations at a point in the film path away from the scanning head itself. But as I mentioned, the perforations in our film had become rather warped so when a splice went through the perforation reader and the perforations weren't quite evenly spaced, the steady picture mid-shot a second or so away, did a wobble. There was a bit more to it, but that's for another time.

So we had a transfer with visible ugly splices, mid-shot wobbles and

a big drop-out as the splice went through the sound head 56 frames away. Oh, and I forgot, the picture was off centre and the titles weren't in the middle of the screen.

God bless Premiere!

Those who know the program will identify with these procedures. The bad splices were mostly of two frames showing the old cement splice. These were covered on another track with freeze frames of the preceding and succeeding good frames. Shots with a bad mid shot wobble were taken into the Premiere stabiliser, just as long a frame cropping will allow. Finally, the sound. Fortunately there isn't much lip-sync in the film, so it was possible to cut out the glitch and adjust the speed to cover the picture. A Viscount's famous whine doesn't need a lot of syncing!

There was a lot of 'processing' like this in a 20-minute film. And what about those off centre wobbly titles? The text was new, the background landing plane was kept, but with a Photoshop generated grass patch superimposed over the old titles.

So there's the story of one film.

If Geoff permits, in a future issue I'll look at what I do with with stills, making them look a bit more interesting in the final film and what I do with old video without a lot of extra gizmos.

As I write, its 36degrees outside so off for a cold beer!

## Zoom 1 to 1 Assistance

As we continue to use Zoom for our club meetings, some of you may find some of the features a bit daunting. This can be the case, especially during a live meeting.

I have Zoom installed on my Windows PC/Laptop and my Samsung tablet.

If you would like a one to one tutorial session, just drop me an email and I will arrange a time with you - [geoff@alectoris.co.uk](mailto:geoff@alectoris.co.uk)



With very few places to get a hands-on look at photographic and video equipment some of you may have travelled to the NEC, in Birmingham, for the Photography and Video show. This was originally postponed from March and was re-scheduled to take place in September. It was subsequently cancelled for this year, but not completely.

Like many events, it has gone VIRTUAL. Full details of how this will work don't appear to have been released yet, only that you need to register for the event and you will then receive an e-mail with details of how to log into the event portal (web site).

Be part of something different!

Immerse yourself in the world of photography and filmmaking - from the comfort of your sofa...

It's all change this year and while we're sad not to see everyone at the NEC in Birmingham, we're delighted to welcome everyone to our virtual festival instead. On 20 and 21 September (Sunday and Monday), we'll be hosting over 100 exhibitors plus talks, demos, and galleries - all completely FREE to access. Why not drop in?

Visit their website for more details and to register -

<https://www.photographyshow.com/welcome>

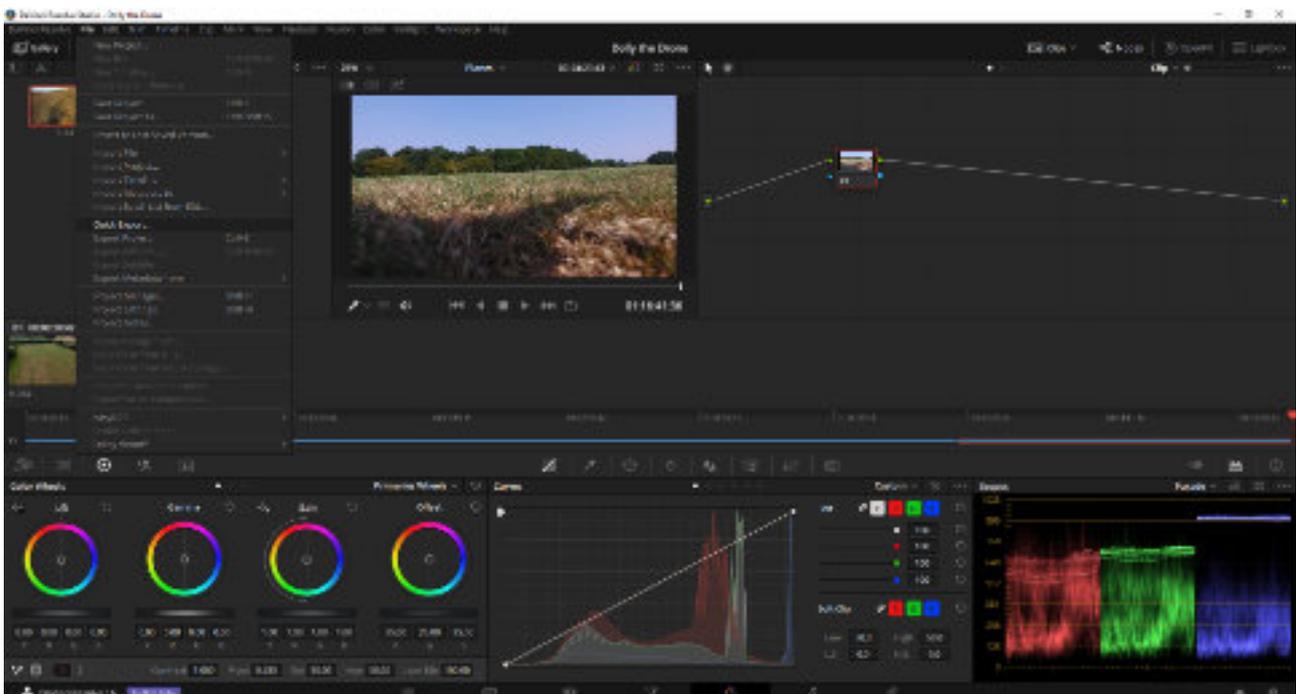
# Davinci Resolve – Quick Export

By John Ford

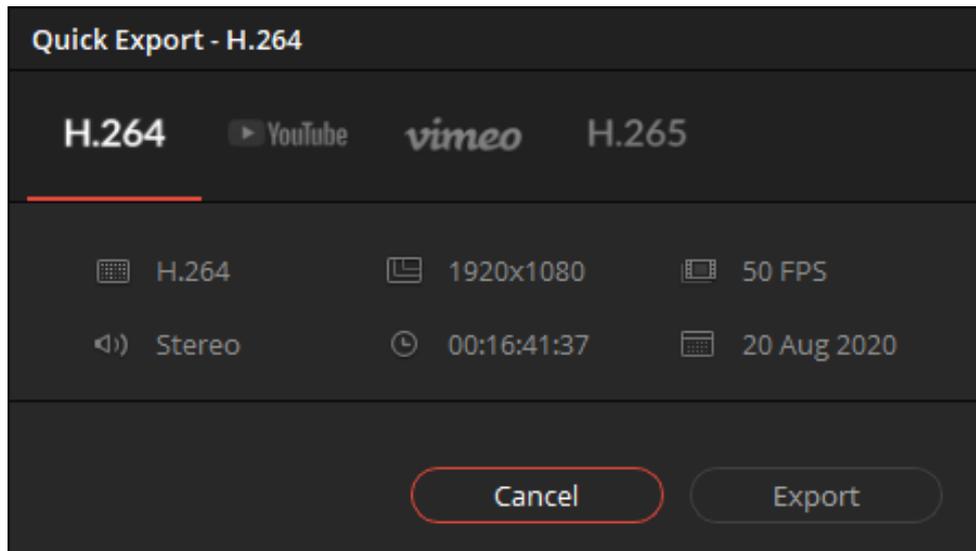
Davinci Resolve like many other sophisticated pieces of modern software have more than one way of achieving a task. For example, since the very beginning, Windows has utilised certain keystrokes to make workflow faster. However, over the years not many users have been aware that these keystrokes are not only common to all versions of Windows but are common to ALL software that runs on the Windows platform. For example hitting the Control key and then the “a” key (CTRL-a) will select everything. CTRL-C will copy a selection. CTRL-V will paste a selection and CTRL-X will delete a selection. This performs the exact same functions as menu choice of Edit>copy or EDIT>paste etc.

Similarly, in Davinci Resolve the same command or function may be available on several of the various tabs (Cut-Page, Edit, Fusion, Colour, Fairlight or Deliver). Having completed working on a film edit or colour grade, for example, and wanting to output a rendered version of the film, it is NOT necessary to go to the Deliver page. This command only applies however to the Cut Page, Edit page and Colour Page. From the menu choose:

File>Quick Export

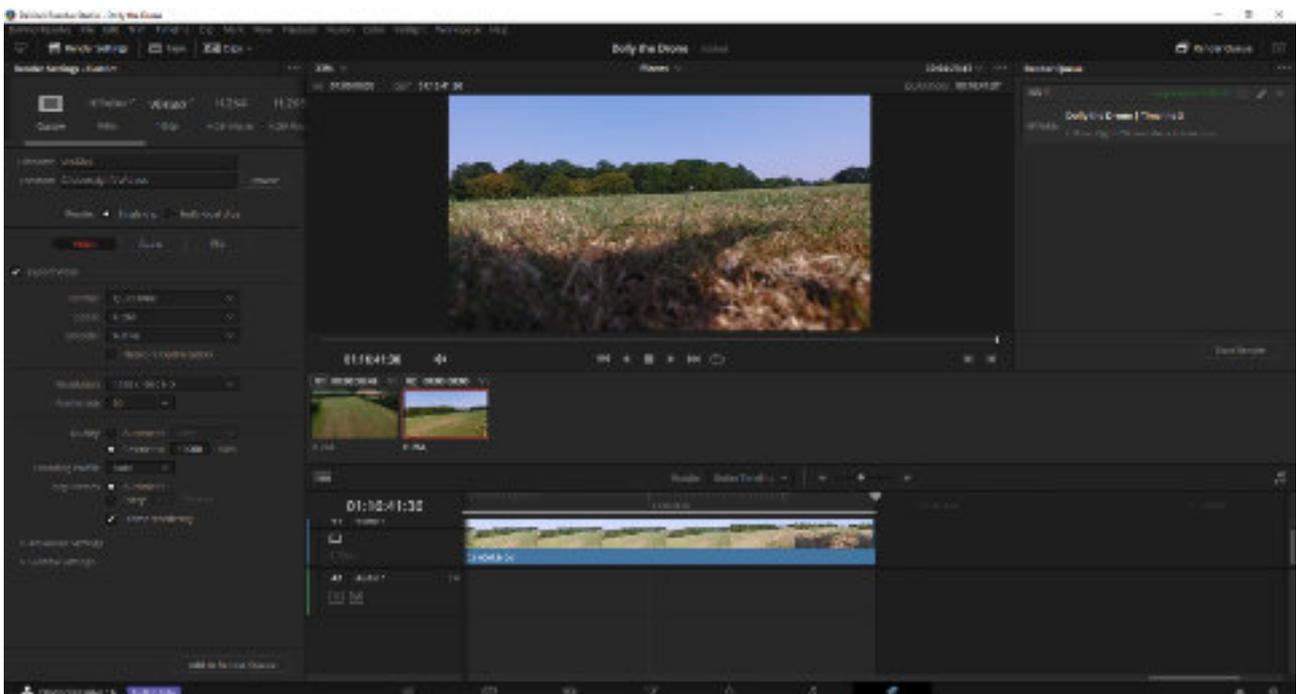


and then the preset of your choice. The standard presets are H.264, YouTube, Vimeo and H.265.

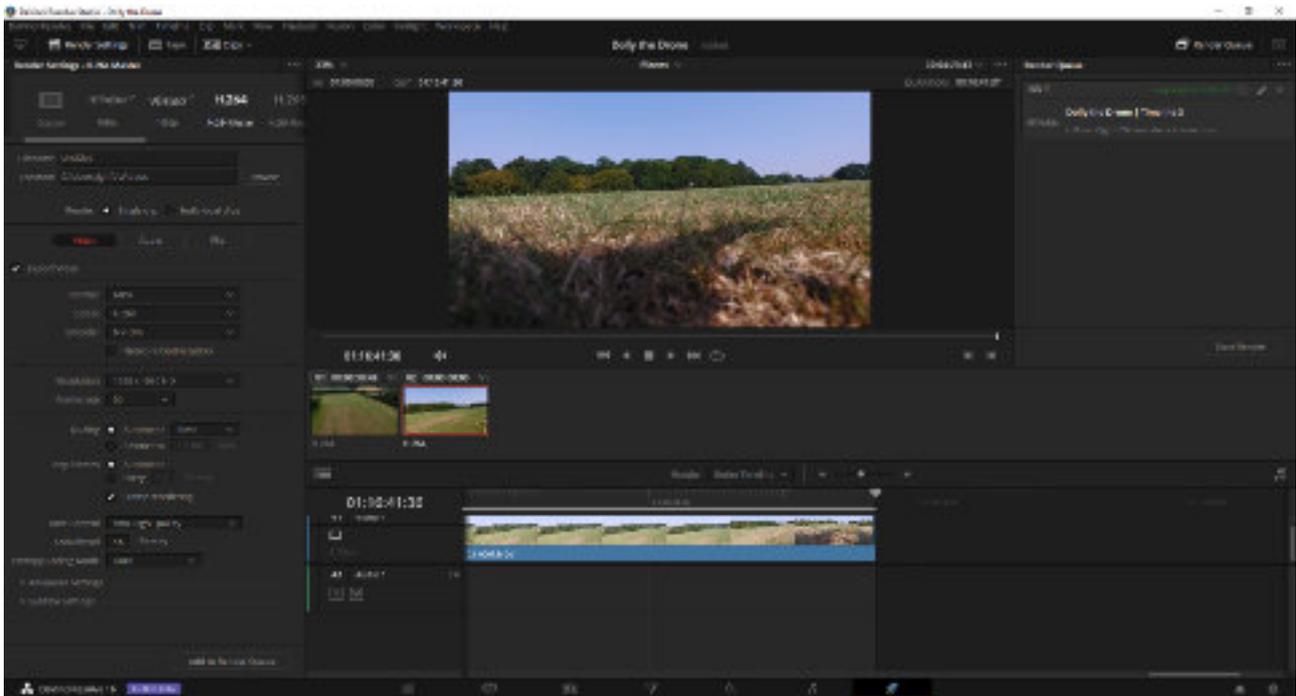


It is also possible to create your own preferred preset formats. For H.264 you may prefer to use an mp4 wrapper instead of a MOV wrapper. This can be easily achieved and the preset stored with the standard presets for future use.

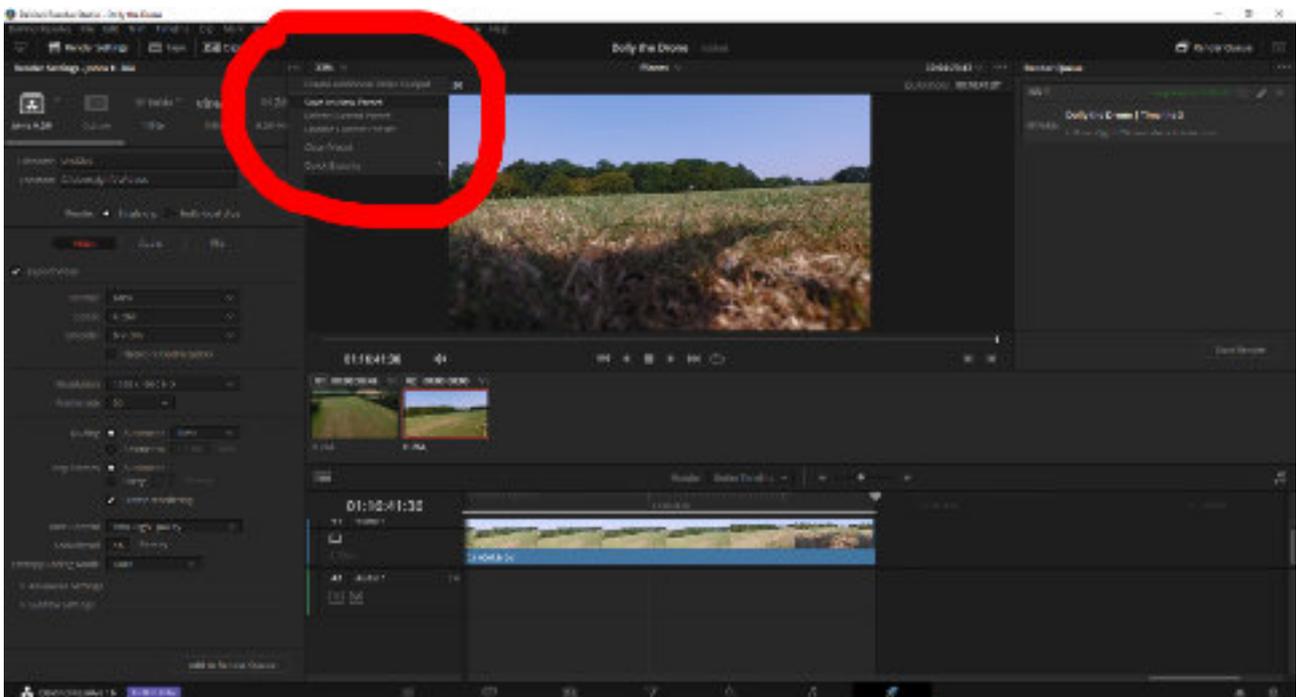
To make your own preset go to the Deliver page and insert or change the settings on the left hand panel to your particular choice.



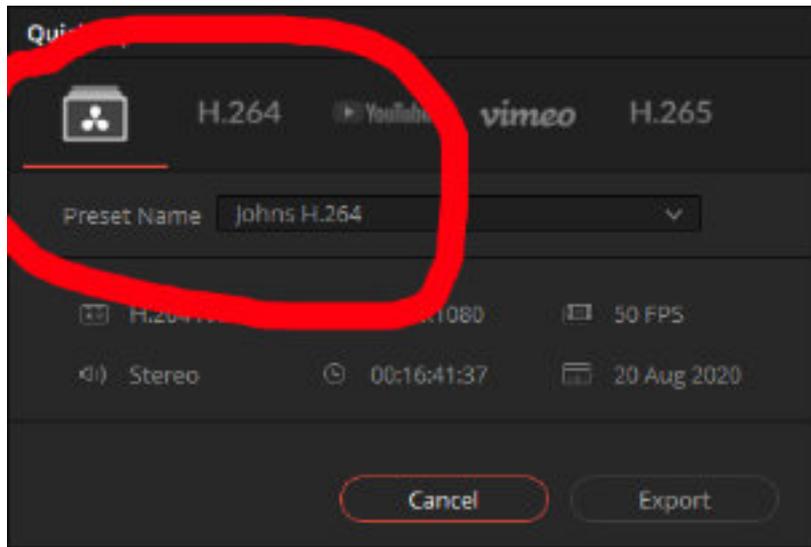
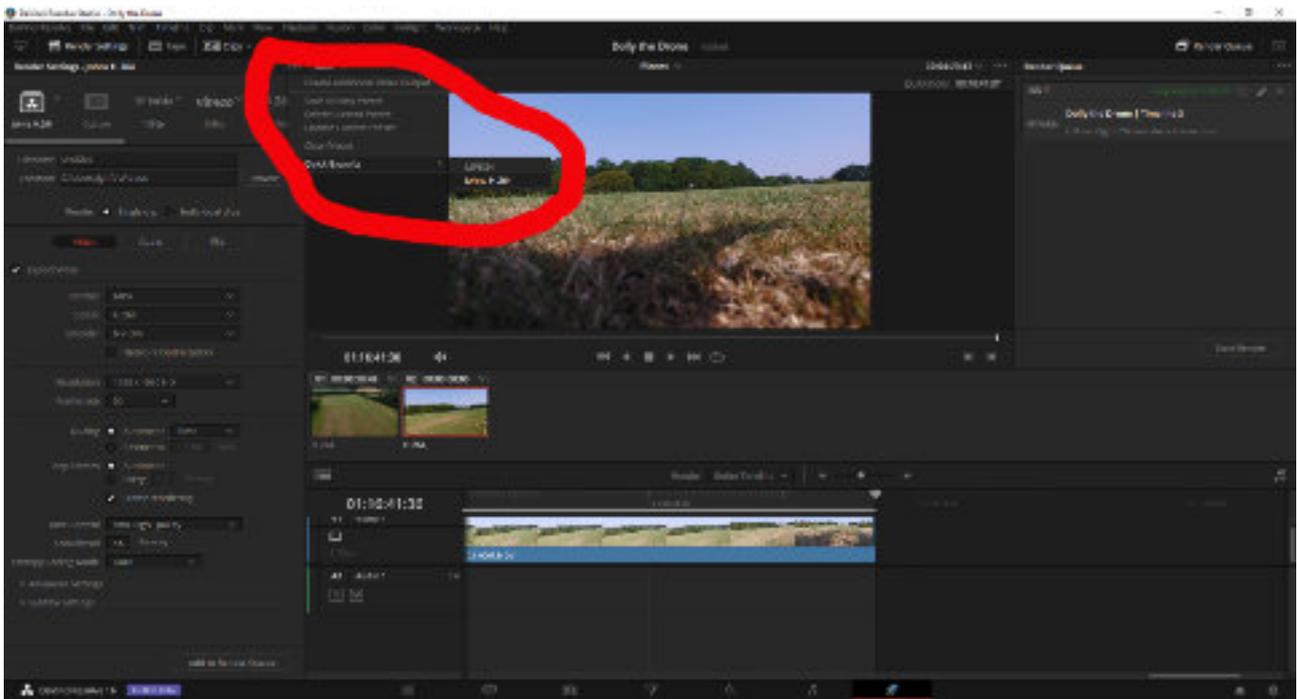
In this example I have chosen H.264 with an MP4 format and Nvidia encoder to take advantage of my Nvidia graphics card.



To save this preset in the list, choose the three little dots at the top right-hand corner of the Render Settings tab, and choose Save As New Preset.



To ensure this new preset can be found on the Quick Exports choices on the other tabs, ensure that the Render choice is set to Single Clip (see above) and now choose Quick Exports from the sub menu (see picture below). The new preset will now appear on the other pages.



## Geoff's YouTube Pick for August -

<https://youtu.be/D0a0aNqTehM>



# Not Another Zoo....!

## Actually Yes! But this is about animals.

By Geoff Partridge

When I was made (voluntarily) redundant in July 2000 I had the gap year (actually nearer 15 months) that I missed out on when I left school. Then, without a great deal of thought, I decided to become self employed. I advertised my various skills and from these I became a PC Repair Man.

One of my early customers was Tropical Wings Zoo, located on the outskirts of South Woodham Ferrers. They continued to be a good customer until I ceased trading in 2016, on health grounds.

As well as being a good customer the owners, Dennis and Rona, also became good friends. A few years after starting looking after their IT needs, and until they closed at the end of 2017, I was provided with a free season ticket to the zoo.

From the middle of 2011 I made full use of the season ticket and visited the zoo most weeks, sometimes two or three times.

Some people will dislike the idea of animals being kept in a zoo, but I feel there is a place for them, provided they are well managed, with the well-being of the animals being the main priority. Sadly this is not true of all zoos.

The zoo was in walking distance of my house, across Woodham Fenn, so I often took a lightweight tripod and my Canon HF G25 camera.

Visiting the zoo so regularly, I started taking an interest in the animals behaviours and took a lot of video. This was more for my own use rather than the intention to make a film. I did make a couple of films, '[In with the Lemurs](#)' and '[Kalahari Kats](#)'. These are the only personal films I have entered in club competitions and they were marked down for 'not having a story'.

Dennis and Rona often gave me advance notice of changes they were planning, as well as about the departure of some animals and

the imminent arrival of new species. I was also given access to enclosures where this was safe both for me and the animals. I also had access sometimes when the zoo was closed.

One of the problems with zoos, from a videographer and photographer point of view, is that many of the animals are behind glass or mesh fencing.

Most of the mesh fencing had large enough apertures that, if I put the lens up against it, I could shoot through the holes. To protect the lens I had a Cokin filter adapter with a layer of felt glued to the front. I also used this if I was shooting straight on through glass.



One thing I had to watch out for when filming parrots, also known as psittacines, as some of the more active ones would attack the lens.



The main accessory I used when shooting through glass was a 'LensSkirt'. This attaches to the glasses using four suckers and the lens is pushed through the back. This eliminates most of the reflections of the camera and user in the glass. I also carried a cleaning cloth to clean the glass. On some occasions I was able to get the keepers to clean the glass inside the enclosure as I also got to know the keepers quite well.

I would also use my Canon 7D DSLR with 70-200 mm lens. As this need a more robust tripod I only used this if I had driven to the zoo,

Unfortunately, due to ill health, Dennis and Rona made the difficult decision to shut the zoo down, but also, not to sell it as a going concern.

I have visited other zoos, Banham Zoo and Cromer Zoo in Norfolk, Africa Alive in Suffolk, Isle of Wight Zoo, and more locally Colchester Zoo, but never feel I have the same attachment to the animals.

In fact I have never found Colchester Zoo to be ideal for filming and photography, although it may have changed since my last visit in 2010.

This is very much a case of my interest in the subject being greater than my interest in the filming and I feel I lost one of my main interests when Tropical Wings closed.

Some of you may have seen [this](#) intro made by Lester Redding for use on the Zoo's website.

This other thing I miss is my cup of tea and piece of cake in the cafe.

## Joint Zoom Meetings with Colchester Film Makers

Discussions are underway with Colchester Film Makers about the possibility of joint club zoom meetings.

Colchester hold their meetings on a Tuesday evening. This will not impact on our meeting schedule.

Details are still being worked out and will be provided when we know more.

That's all for this edition. Deadline for articles for next edition is September 25<sup>th</sup> 2020.