



- [Reading](#)
- [Pete Stedman](#)
- [Teignmouth](#)
- [Howard Blake](#)
- [Stock Wars](#)
- [Letters](#)
- [Trick Shot](#)
- [David Fuller](#)
- [Huey Walker](#)
- [Gloucester](#)
- [One To Watch](#)
- [Lee Prescott](#)



Chairman  
Anne Vincent

## Chairman's Chat

I am looking for your SoCo competition entries.

The closing date is Monday 31<sup>st</sup> August but as it is a Bank Holiday I will accept entries up to 3<sup>rd</sup> September but hopefully you will send them in well before that!

A/V Makers don't forget there is a category for you too now, just as long as they are sent in on DVD.

These will be judged separately from the films, other than that the same rules apply. Look forward to hearing from you.

### Celebrity Weekender

Have you booked your place yet?

Alan is taking bookings so please contact him now!

There is a good line up for the weekend: Films from a SoCo Club on the Thursday evening; A Western Evening with Paul Vernon on Friday evening; Saturday Gala Dinner;



Pip Critten  
Writes...

## Editorial

### How do they know?

I'm a day late publishing this magazine, please accept my apologies.

What happen was!

I had a graduation ceremony to present today and had spent some considerable time preparing it in programme called Show Cue Systems.

A programme I've used for many years for all manner of events where sound, video and pictures have to do exactly what I want, when I want.

Yesterday's time slot allocated to finalise this magazine was used to pull out what little hair I have left.

I ran the show "one more time" for a final check to make sure everything happens when it should.

Everything happen *when* I wanted it to, but not *where* I wanted it to.

Sunday morning Competitions followed by the IAC National AGM.



There are two trips out and I am sure you will find time to explore this lovely seaside town of Bournemouth which is open all year.

I hope the weather is being kind to you and you are getting out and about with your cameras.

Look forward to seeing the results.

Happy Filming

Anne

Instead of sending pictures and videos out at full screen, it decided quite independently, without reference to me, to send a scaled down picture to the top left hand corner of the screen.

I rebooted and restored; I uninstalled the programme and reinstalled it; I tried importing it all into a new file.

With time ticking away I had to start from scratch.

Over 140 cues, many with multiple actions, had to be reprogrammed. I ran it, checked it, backed it up on to a portable hard drive and a second laptop. Just in case. It went OK today.

So a programme I would normally swear by, I spent the evening swearing at!

And that your honour is why the magazine is late.

How does technology instinctively know the worst possible moment to go wrong?

Keep Smiling, Pip

[pip@pipcritten.com](mailto:pip@pipcritten.com)





Pete Stedman

Writes .....

## Getting it off his chest

A friend nearby has several versions of Pinnacle Studio on his machine, I think Ver. 17 is his latest and now he's been persuaded to install Power Director 12. He's advised that it's 'so much easier'? This may well be the case if you are experienced with it but for someone used to earlier versions of Pinnacle Studio it's a long learning curve all over again. For his very basic needs all totally unnecessary I feel. I'm trying to help, but the only editing programme that I'm (half) familiar with is Premiere CS6.

Then there is another colleague who for years has been happy with a tape based Panasonic SD camcorder. He has been happy with Capturing (as is done with tapes) and doing his editing to suit his needs. Now he has been persuaded to get a modern DSLR camera as it would be 'so much better'? Naturally this is Hi Def so an upgrade of PC was needed and change of his editing programme. Another long learning curve for him. As many of us know, the importing the files from a 'memory card' based camera is quite different to capturing from tape. This too can be a bit of a puzzle for someone new until you get the idea of it, then it's quite simple. As I discovered when I changed completely from tape to memory cards, once you have the basics of 'importing' it's very easy and faster of course.

The camera my colleague was advised to buy seemed fine until it came to practical use. It's a basic inexpensive model but it doesn't have a moveable LCD screen for viewing. He finds he is now totally restricted to using this camera at eye level and being of an age where laying on the ground to get close-ups of flowers, for instance, is certainly out. If only he had sought further advice from others around. "Always engage brain before opening wallet" Confucius says!

Another colleague does a lot of video of amateur theatrical productions. He does a good job and is re-booked year after year. He occasionally comes to me with some problems. He tells me that he shoots HD on tape, down converts it to SD then (and here I don't quite understand what he does) he edits it in Analogue. He puts it back onto miniDV tape and from there he makes DVDs for distribution. I am really confused as to what system he actually uses. My mind boggles!

Recently he seems to have suffered some breakdowns of his gear and could he come to me with his edited DV tapes to add some titles. I really don't understand why, but I had the devil's own job trying to get my machine to capture from his tape despite being able to capture easily from my own tapes. Gave up on that one. Then he asked if I could adjust the audio level on his master DVD as the first half of the show was much louder than the second. Seemed relative simple I thought. Managed to import from his DVD but from thereon things were a dreadful mess and then I discovered that his DVD was 2 and half hours long and my machine totally balked at that. Gave up on that also.

Some readers may know that my main hat is of being a professional magical entertainer. (Almost retired – open the fridge door and when the light comes on I start performing. Yes, an old gag). Much of the video I produce is of a teaching nature and not for public viewing so I can't show you any of these. However, a friend from distant parts has near him a 'Pro' (?) video maker and my friend was booked to entertain at this chaps children's party in a

local village hall. An arrangement was made to cover the event with video. He was to use two cameras one from the front covering the act and one from behind getting audience reactions etc. All legal and above board of course.

It took some months for my friend to get any results and this came in the form of a DVD with 7 short MP4 edited segments. My friend really wanted to see the entire recordings to decide for himself what he wanted for his new video on his web site. My friend copied this DVD and sent it to me to see if I could re-edit.

Looking through the short programmes on my time line I discover that the photographer/editor had, in almost all the sequences, done PIP to almost a quarter of the screen of the shots from the second camera that showed the performers back in the majority. Then, amazingly, the exposure between the main picture and the PIP was wildly different in many sequences. Next I see that the photographer had put his second camera almost behind the performer so that in many of the front shots this camera could be plainly seen and also a very large 6ft x 4ft silver reflector screen. This was totally unwanted so far as I could see. Clearly there is little editing I can do and have asked my friend to get the photographer to produce the entire footage from both cameras.

As you can see, I'm in my Victor Meldrew state today and have told you nothing about the actual videos I am making. Still, it's got it off my chest. Now it's back to my latest masterpiece.

### R U A B-LIEVER?

by Lee Prescott. FACI.

Well – you're NOT alone and there are all sorts of people who can bear this out from apparent experiences. From tree climbers and choppers to (X) government officials across the international scene!

From Roswell in 1947 to the later Rendlesham Forest affair witnessed by troopers and officers of the U.S. Army based there! Lighthouse – no way, Lighthouses do not exist in woodlands!

Besides you'd have to be able to walk on water to get to one! (They walked to it)!

Of course, these "phenomena" have been witnessed over the centuries from BC times, by the then Roman Armies. Also throughout Biblical Times.

Many and varied films have been made on the subject. Some quite preposterous but others quite good. i.e. "The Day The Earth Stood Still" – original 1951 version Directed by Robert Wise and starring Michael Rennie, Patricia Neal, Hugh Marlow, Sam Jaffe, Billy Gray and Lock Martin as the Fab. Robot "Gort".

Well fellow film makers, whether you're a b-liever or not – I have a picture to prove it – captured on tape!

Here 'tis.....

### UFO caught on tape





# Howard Blake

a member of  
Southampton Video  
Camera Club  
writes about the  
making of

## "Out for Revenge"

Up until 2012 my film making stretched no further than filming the odd birthday party and family barbeque!

I have always been fascinated by movies and I think this started when my Mum and Dad took me to see Star Wars in Winchester Cinema in 1977.

I had always been in small plays and pantos held by local drama groups with the realisation that owning a camcorder was way out of my price range.

So it was only recently, in the summer of 2012, I was looking on You Tube at a short film a guy had made with a Canon 5D and I was astounded by the great looking film like quality his DSLR had given him and I thought rather naively to myself, "Hey, I can do that!"

My film making is at the moment just a hobby. I'm not sure if it would ever become more than just that but I suppose it depends on what I make and how good it could be and who notices it.

In a way, because of modern digital world, film making often makes visits to the world of computers so for me a top notch editing system would always be easy for me to build and maintain. So that for me it is a major benefit and being a subscriber to the Adobe Cloud software is always handy where I can get hold of the latest premiere Pro and After effects!

The film "Out for Revenge" is a project which I have had on my mind for years and my involvement with this is basically every role! I am the director/producer/script writer and lots of other smaller roles.

I have always been fascinated with the concept of revenge and too often I hear on TV that you should always forgive murderers of loved ones etc. To me that is a totally alien idea and the old saying "An eye for an eye" is more my way of thinking.

In 2012 I wrote a three page script called "On the Other Foot" and we filmed it in the rain filled summer of 2012 with some local actors. To me always looked amateurish but it was a step in the right direction. I took a few positives from it and spoke to the main actor and he confirmed that he would like to do another one!

This movie has the "old man" from the previous film tackling more bad guys and taking care of the criminal network that killed his friend. Henry is suffering from a terminal condition and along the way he saves a girl from rape and their friendship is instantly cemented. Henry is determined to stop at nothing until the gang are all dead and his revenge is complete.

I wrote the 32 page script, starting it December 2013 and finished the rough draft in February 2014. This time the script had over 15 characters so I always knew it was going to be a bit ambitious but you have to think big!

All the Actors agreed to do it with no payment and I was really very grateful of this because, as normal, with Indy films, money is tight!

The first film we made was a short but this one is a full length movie running at 71 minutes.

The crew all came from the Southampton Video Camera Club and are extremely enthusiastic and committed to the project and I can't thank them enough for the amazing effort they put in.

We had four camera men, Mike Power, Paul Vernon and Graham Lines and the flying camera piloted by John

Burnell. On sound we had Tony Shadick and Graham Lines.

My producer assistant was my girlfriend Karen. Without her tireless effort, I'm not sure it would have been completed!

The cameras are a mixed bunch. We used a Sony EX1 for the night time scenes for everything else we used a Canon 70D, Canon 600D and Panasonic GH3 and a 4K Go Pro.

We also used a cheap Chinese knock off Arri light set from Ebay with some homemade filters, Konovo sliders and a cheap crane and dolly from India.

We used a quad copter and go pro HD for the aerial shots. The sound was recorded through a mixer and straight on to the camera SD cards. We used a Rode boom pole with Sennheiser microphones.

Pretty much everything we filmed didn't go to plan, some of the action scenes took a lot longer than we thought, the final scene involved a lot of the cast and was tricky to get dates with them all available at the same time!

The scenes at night were of course tricky to shoot so we filmed earlier in the evening and just darkened the images, making sure we didn't get any of the sky!

You may think Sundays are a good day to film on but the British public seemed to be obsessed with DIY! Countless drills, grinders, banging noises were constant interruptions in the most delicate of scenes....

I chose the locations on dog walks, it seemed like a good idea at the time but of course dog walkers were always present during filming no matter how early or late you film.

The cast were recruited from Starnow and local drama groups. Ed came from Bournemouth, Josh came from Chichester and Graham Cranmer came from the Winchester Chesil theatre.

Most of the cast came from Bishopstoke Players near Eastleigh. This was Drew, Ali, Kate and Julia. Rob had done extra work in mainstream cinema and did a blinding job.

I had a budget of roughly £1000 for the entire movie, this was spent on equipment and location costs. SD cards, lighting, catering and hire of venues was all we paid for.

It took the best part of eight months to edit together with music and effects. The film has been Colour corrected, colour graded, edited and re-edited. I have various different versions of the film but decided to cut lots of time from the movie because I felt it worked better and flowed faster at its current length.

Next time though, I will do things a little differently. Locations weren't very satisfactory to me during this shoot. I will also stick to using one camera type as it has been a bit of a pain to get them all to match up in post!

I will take more time in lighting our scenes as we were all a bit green. We did the best we could with what we had and I have learnt a lot from what we have done. I also will have the actors do much more practice as I gave them little notice and they acted 'off the cuff', but in some ways it worked in others it failed! Lesson learned.

I am currently involved in a fresh project with the Southampton Video Camera Club and Paul Vernon. We are producing together a film called 'A darker side of Goodness'. This is still in its early stages of recruiting actors. I have also in the meantime made a short documentary about the Southampton, Didcot and Newberry Railway which was made for the Winchester Tourist Website and another short film for promoting Winchester Tour Guides.





## Gloucester Film Makers

### Inter Club Competition

The Competition was held this year at Perdiswell Young Peoples Leisure Club, Droitwich Road, Worcester and several members from Gloucester Filmmakers attended.

The Ray Toleman Memorial Trophy for the best film was won by Bristol Film and Video Society with Coeur de Pierre.

The Vale Sound Trophy for best sound was won by Ken White from our Club with The Indians Faith. Congratulations to Ken.

### Film of the Year Awards

Bristol Club have agreed to be our judges on November 2<sup>nd</sup> when the winning films of 2015 will be judged for the City of Gloucester Trophy for the best film and the Higgs Trophy for best sound.

### Other news

The Club recently applied to the Gloucester WI for our Road Shows to be added to their Activities List.

Chris Wheatley and John Greene did a demonstration Film Show for Gloucester W.I. and the application was accepted, we have already received three bookings.

This month sees the return of our www (world- wide wanderers) Chairman Clare Robinson and her husband John. We all hope the three month cruise around the world was as wonderful as it sounds and look forward to hearing all about it when we meet. Welcome back Clare and John.

John Greene recently visited John Langwood, a regular member of the Club until ill health rendered him housebound. John explained how he came to have the film of the Queens visit in May 1955.

John was a tailor in the city and having made a suit for a customer who could not pay the fee, offered him the Film as payment. This Film is close to 60 years old and a valued part of our Archive.

Now on summer break, we have at least two if not three "summer projects" underway, with small teams meeting up filming and bringing their scripts alive. Others will film live events which take place over the summer months.

We have an annual competition for "Summer Projects" max length 15 mins. It's a great way to keep in touch with fellow members over the summer, and make the most of the daylight hours. Then as a club we can all enjoy seeing the results in the autumn.

We have used our local press to help publish our club over several years, but our local paper is no longer. There is still an online newspaper, and we hope to feature there over the summer to attract new members. This is free IF they decide to publish. Never guaranteed of course.

However, I have recently set up a "Meetup Group" for our club. This is an online community and as I write in its first few days, it has attracted 6 people interested in our club, two in particular in our six week beginners course. This social media site costs around £70 a year to fund (as a group organiser), and if we get two new members, then it will have funded itself, so any more than two is a bonus.

As the summer goes on, I am convinced we will get further interest too, so that our club will hopefully get further new blood when our new season starts in Autumn.

If you do not know about Meetup, let me explain. It is an online site, where anyone can register for free, listing the type of activities that interest them.

If a Meetup group is already in existence in their area which matches their portfolio, they will be alerted by email.

Or when a new Meetup site is launched which matches their portfolio, like RFVM Meetup group, they will also be contacted.

<http://www.meetup.com/Reading-Film-and-Video-Makers/>

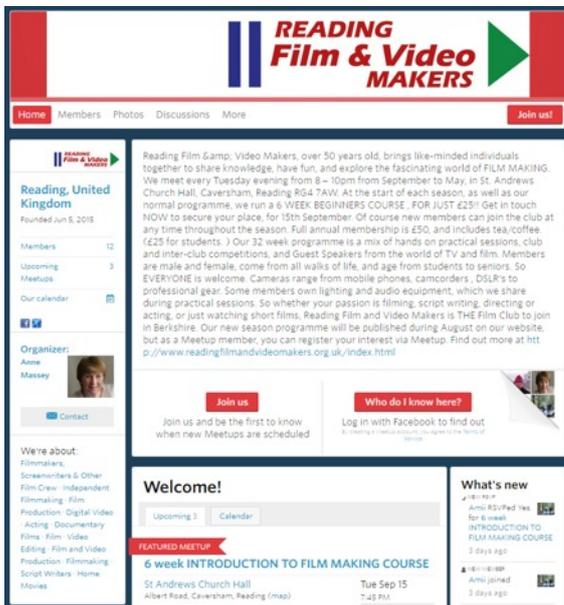
It's a great way for directly marketing the film making, acting, script writing community, and if you want to attract some new young blood into your club, do consider looking into this.

So far so good for us! I will report further in the autumn as to it's success.

Anne Massey

Marketing Co-ordinator

[ed: What a cracking tip to pass on to others - thanks Anne]



As the first digital IAC magazine, I am proud to say that we have attracted national and international audiences and contributors.

Use this, your magazine, to tell the world your views and to promote your club or project.

Send you articles to [pip@pipcritten.com](mailto:pip@pipcritten.com)



Institute of Amateur Cinematographers  
*Southern Counties*



**The Film & Video Institute, Southern Counties**

## **Annual Competition**

**The closing date for the SoCo Regional Competition is Monday 31st of August 2015**

No entries will be accepted after this date, You are encouraged to send your entry early.

The competition is open to IAC Members, Affiliated Clubs, and Non IAC Members of Affiliated Clubs in the Region.

### ***Rules for SoCo Annual Regional Competition 2015***

1. All entries and forms must be received by 31<sup>st</sup> August 2015.
2. The Competition is open to Members, Affiliated Clubs, non IAC members of Affiliated Clubs and Schools in the SoCo Region.
3. Entry Fee is £5 per entry. All Cheques made payable to IAC Southern Counties Region
4. A Club entry must indicate in the credits that the Club was involved in the production.. A Club film cannot be produced by one person.
5. Entries from non IAC members of affiliated clubs must have the signature of the Club Secretary. Film-Media Student entries are those made as a sponsored student project. The Spirit of Rule 7 applies.
6. All entries should be clearly marked with the owners name and address. Please do not stick labels of any kind on discs.
7. An amateur production is deemed to be one made for love, with no financial reward, and without professional assistance other than copying or the physical process of sound transfer.
8. Copyright clearance is the responsibility of the entrant. Members of Clubs are reminded that they are NOT covered for copyright music under their Club Licence, only Club productions are covered. This does not apply when the maker has his/her own licence.
9. All entries must be capable of being used on standard equipment and at standard running speeds.
10. Entries will be shown on a wide screen in the original aspect ratio.
11. Entries must have been made within the last five years.
12. Only 1 entry per disc with at least 10 seconds of leader and trailer.
13. There is no limit to the number of entries but each must be entered on a separate entry form. Entry Forms may be photocopied and completed IN FULL.
14. Every care will be taken of the entrant's property, but neither the IAC or IAC Southern Counties Region can accept responsibility for any loss or damage.
15. All entries will be returned as soon as possible.
16. The decision of the Judges is final. Judges comment sheets will be returned with the entry.

**Entries should be sent by Monday 31<sup>st</sup> August 2015 to:**

**Anne Vincent, 14 Mandeville Road, Wyke Regis Weymouth DORSET DT4 9HW**

#### **PHOTOGRAPHIC CLUBS INVOLVED IN A/V PRODUCTION**

are invited to enter in this Competition provided entries are submitted on DVD, the same rules as above will apply.

The A/V entries will be Judged in their own category.



Institute of Amateur Cinematographers  
Southern Counties



The Film & Video Institute, Southern Counties  
Annual Competition 2015 - Entry Form

TITLE.....

Running Time: .....minutes

Entry Format (delete as appropriate) DVD, HD or Blu-ray

Picture (delete as appropriate) Colour or B&W or Colour & B&W

Screen Format (delete as appropriate) Standard, Letterbox, 16:9

Your Name: .....

Your Address .....

Phone Number ..... E-mail .....

IAC Membership No .....

Club Name (if appropriate) ..... IAC Membership No .....

**Copyright Declaration**

The music and visuals used in the movie is of a non-copyright nature, and that the movie is a bona fide amateur production.

Signed (film maker) ..... or M,C,P,S Licence Number .....

Showing Notes: We wish to present your entry in the way you would present it yourself. Does the sound start before the picture? Will we know when the film has finished?

.....  
.....

The competition is an open one, but some awards are only awarded to certain categories.

Please circle any of the following if they apply.

Club Entry  
(See Rule 4)

Novice Entry  
Maker not won  
an award above  
club level  
(See rule 5)

Youth Entry  
Maker under 18  
(See Rule 5)

Film Media  
Student  
(See Rule 5)

AV Entry

Non IAC  
Member -  
Member of an  
affiliated club

Entry by a Non IAC Member of an Affiliated Club

Name of Club .....

Secretary ..... Address .....

..... Post Code .....

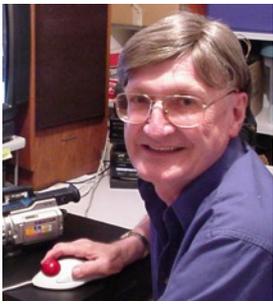
E-mail: ..... Tel:.....

Affirm that the entry: Title:.....

Has been made by a paid up member of the club named above

Signed .....

Winning entries will be featured on the SoCo Roadshow discs. If you do not wish your entry to be included tick the box



## AnSCO-Agfa War

David Fuller

Making Better Movies

Looks back at the history of film stock in the 1930's and 1940's

How It All Began: In the world of light-sensitive film emulsions, Eastman Kodak was by far the biggest manufacturer, pre-WW2 and the only competitor in N. America was Ansco or GAF, (its later trade name). Dupont Chemicals made a 16mm B/W film for its own internal uses. Agfa was probably Europe's largest claim to fame. But, whichever way you cut it, Kodachrome film was the "King". It boasted having the sharpest image resolution, and most consistent colors and processing.

In the 1930's, Kodak and Ansco dominated all but the German factory film product under the trade name of AGFA. In the 1930's, there was no way Hitler could hope to dominate Kodachrome, certainly within N. America, but Agfa boasted a large, loyal following in Europe. The Agfa film emulsion factories had developed enviable skills in producing photo film emulsions which were consistently even, considering that color-film emulsions had to contain multi separate B/W emulsions and a bag of color filters as well. Agfa factories were good at manufacturing emulsions.

Partnership and Unilateral Dissolution: Hitler's gang of world-dominators figured that if they couldn't match either Kodak's colors or Ansco's dyes, they'd draw up a "pact". The new 1930's "joint manufacturing plan" agreed that Ansco would provide the stable, consistent dyes that Agfa lacked and Agfa would provide its superior skills in making film emulsions and both companies agreed to share technical expertise. And the profits. This arrangement worked well until about 1938 when Hitler's

plans for world domination matured. The Nazis ceased sharing profits. They just went ahead using Ansco dyes without paying any royalties as agreed.

Post WW2 Years: After WW2 was over, film archivists collected as much exposed 35mm and 16mm color exposed color film from the Nazi's film vaults as they could. Shortly after WW2 ended, under American peace terms, Ansco came over to Europe and Asia where it released all of the pertinent manufacturing information and trade secrets of Agfa color film to "the new guys in the world's film-manufacturing companies".

In Australia, we could try out Gaevert-color, Ilfocolor, Ferrainiacolor, Pathecolor, Perutzcolor, Fujicolor, and one under the banner of Technicolor (!) - and some more companies all appeared as competitors. Agfa became just one manufacturer of many.

Ansco Becomes GAF: In N. America, GAF assigned color and chrome to distinguish negative from reversal emulsions. NASA wanted a color film, a chrome version, that could be processed, on site, "immediately" after it was exposed. GAF could do it. Kodachrome had to be sent to a Lab off-site. Too risky in the "defense business."

Recorded TV image resolution at that time couldn't come close to GAF-color; moreover, further drastic deterioration occurred when second and third TV generations were needed.

Film emulsions still ruled at NASA. GAF went to the Moon !



## Zoom - A Trick Shot

Researched by Lee Prescott F.A.C.I.

Did you know?

This technique is sometimes referred to as "Blowing Out The Background". It's a favourite trick with some of us video making bods. Effective and cheap to do.

Wondering are you – as to what this "trick" is? Well I'll tell you.

I'm sure you've seen a shot or shots where the background seems to be sucked towards or shoved back from the camera. – That my friends is The Zooming Trick.

How's it done? Well it's achieved by keeping the subject quite still in the frame and making the background "blow out" as it were. It's an extremely good technique for adding suspense and it's subtle! It's used in many feature films such as "Godzilla" and Alfie Hitchcock often used it to good effect!

Oh, tripe and onions – I haven't told you how to do it! Here goes:-

Mount your camera on some sort of Dolly, (not the Parton type). That will permit you to smoothly push the whole camera forwards and backwards across the floor or ground.

It does NOT have to be an expensive Dolly. Even a swivel type chair with castors will suffice but it aint as good obviously as a well constructed dolly.

Set up the subject that you want to be in shot. Start the camera and move it physically (on the dolly) towards the subject whilst zooming out. Ensure that you balance it all well so the subject always stays in shot. (No juddering or camera shake - as always).

This of course can be done the other way round, i.e. moving the camera backwards physically whilst zooming out. The end result IF it's done correctly can be quite impressive.

It is a favourite shot. It takes a lot of patience and skill to time the zooming and at the same time moving the camera so that the subject stays still within the frame. It also helps a lot if you can use manual focus instead of the power zoom level because you can control the zoom more.

It's is quite tricky to do but if it's done correctly it will give you a brilliant effect. Experimentation and utter steadiness is the name of the game. The use of or construction of a suitable dolly and a smooth floor or smooth track are better and obviously essential.

Go on, if you haven't tried it – play!

Since Shaw Cable installed this WiFi Repeater on our roof, the crows of Barnard Park have taken to using it for a perch to squawk from.

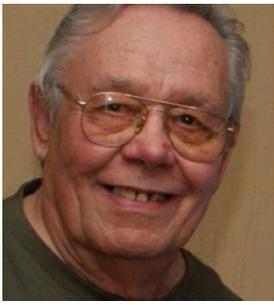
So I have come up with this photo.

Enjoy, and have a chuckle!

James Hatch



Why fly when I can WiFi!



# Celebrity Weekend

Alan Creamer  
Invites you

The Southern Counties Region - Film and Video Institute

invite you to

## The Celebrity Weekender

Incorporating the IAC Annual General Meeting

22<sup>nd</sup> to the 25<sup>th</sup> October 2015

at the

Hotel Celebrity, 47 Gervis Road, Bournemouth, Dorset, BH1 3DD

OK ladies - how do you fancy spending a few nights with David Beckham, Tom Cruise or George Clooney? And for the men out there - how about cuddling up to Kylie Minogue, Dolly Parton or Sophia Loren.

Well now you can, as the hotel is themed and each room is named after a famous personality (some of whom have stayed here) where you will find rare photographs and information about your famous celebrity.

Lawrence of Arabia has stayed in the past and Ken Dodd always stays here on his frequent visits to Bournemouth (there is a room named after him) - Tony Hancock was brought up here when it was a private home and as you look around the hotel you will see mementos of these famous personalities on display.

Every corridor is packed with portraits of famous film, television, stage, music and pop stars - you can spend ages looking around for your favourites - and it even boasts its own ghost.

The hotel is privately owned and the proprietors wife is the head chef who specialises in good home cooking (which is why this hotel is so popular) and each morning you will be presented with an "All you can eat" breakfast - hot and cold - and go back as often as you like.

Your room will be en-suite with tea/coffee making facilities, 32 inch LCD flat screen TV, and will have rare photographs and information about the personality whom your room is named after.

The hotel is situated in the Eastcliff area of Bournemouth and a short stroll around the corner brings you right onto the sea front where you can see the eight mile stretch of beach.

Should you want to visit the centre of Bournemouth where you will find the pier, gardens, theatres, shops, restaurants and entertainments (in full swing all the year round) then a gentle six or seven minute saunter brings you right to the heart of this beautiful and vibrant resort.

A very special three night deal has been negotiated with the hotel which includes those great breakfasts, three course dinners on Thursday and Friday, a four course Gala Dinner on Saturday and Buffet Lunch on Sunday all included in the very competitive price. Two great outings have been arranged - you could be visiting the Tutankhamun exhibition in the County town of Dorchester or touring the beautiful Dorset countryside to visit some of its delightful areas as well as riding on the famous Swanage railway.

### Something for Everyone

There's something for everyone at this event and we promise that you will not be disappointed.

SoCo has always been noted for doing things that "little bit differently" and it will definitely be no different on this occasion. Early booking is advised (single rooms are always in demand but are limited) and we can assure you that each room will be spotlessly clean and your weekend will be something to remember for some time to come. Don't think about it - put it in your diary, save up your pennies and - BOOK IT NOW.

For more information contact:

Alan Creamer FACI, 16 Shepherds Croft, Portland, Dorset DT5 1DJ

Tel: 01305 820280

Email: [acreamer12@btinternet.com](mailto:acreamer12@btinternet.com)

Looking forward to hearing from you shortly.



The booking form is also available on pages 8 and 9 for you to print off, complete and return to Alan

**Details**

Preferred names for badges (including FACI - LACI etc)

.....  
.....

**Gala Dinner**

If possible I/We would like to sit with

.....

**Special diet - access - mobility requirements**

.....  
.....

Name.....

Address.....

.....postcode.....

Tel:.....

E-mail.....

IAC Region.....

Total amount for booking £.....

Deposit (£50 per person) £.....

Balance payable by 1st September £.....

Please make cheques payable to SoCo IAC  
Also enclose S.A.E. or e-mail address for booking confirmation.

Please send your booking form and deposit cheque  
(Cheques made payable to SoCo IAC)

to:-

Alan Creamer FACI

16 Shepherds Croft

The Grove

Portland Dorset

DT5 1DJ

**The Hotel Celebrity**

is a privately owned hotel close to the Eastcliff front of Bournemouth where the sea and eight mile beach can be seen by just strolling round the corner. A gentle six or seven minute saunter takes you to the centre of Bournemouth with its pier, excellent shops, gardens and entertainments which are in full swing throughout the year.

The hotel is themed and each room is dedicated to a famous film star or theatrical personality (some of whom have stayed here over the years) where you will find details and photographs of that person in your room.

Every corridor is crammed with portraits - exclusive to the hotel - as well as memorabilia and it even boasts its own ghost.

All rooms are en-suite complete with 32" plasma TV's - tea/coffee making facilities and each one is individually personalised. Good home cooking is the order of the day including an all you can eat breakfast - hot and cold - each morning. The proprietors wife is the head chef who is well known for her culinary skills.

The hotel is easily reached by road and from Bournemouth railway station and there is a limited amount of parking space within the hotel.



The Southern Counties Region of  
The Film and Video Institute

invite you to the

**CELEBRITY WEEKENDER**

Incorporating the IAC Annual General Meeting



22nd to 25th October 2015

at the

Hotel Celebrity

47 Gervis Road

Bournemouth Dorset BH1 3DD

Tel: 01202 316316

Further details from Alan Creamer FACI

01305 820280 acream12@btinternet.com

**Programme of events**

**Thursday 22nd October**

- 2.00pm SoCo Welcome Desk Open
- 6.15pm Dinner is served
- 8.30pm A SoCo Club shows off their work

**Friday 23rd October**

- 10.30am SoCo Welcome Desk Open
- 12.00pm Coach leaves for Tutankhamun Exhibition
- 6.15pm Dinner is served
- 8.30pm Paul Vernon from Southampton entertains us with his Western film making adventures in Arizona

**Saturday 24th October**

- 10.30 SoCo Welcome Desk Open
- 10.15am Coach leaves for Swanage Railway
- 7.00pm Reception
- 7.30 The Gala Dinner and raffle results

**Sunday 25th October**

- 9.45am Mermaid and Mini Mermaid Competitions
- 11.00 Coffee/Tea break
- 11.45 IAC AGM and Members Voices
- 1.00pm Buffet Luncheon
- and the close of the Celebrity Weekend, Followed by "Time to say your farewells".

Events and timings are provisional and subject to confirmation.

**Please note**

We would strongly advise taking out cancellation insurance in the event of illness as penalties could be incurred for cancellation up to six weeks prior to the event.

**Booking Form (your copy)**

Residential (all rooms non-smoking)

*The Celebrity three night special Thurs/Sat - Dinner B&B, Four course Gala Dinner, Sunday teas/coffees, Sunday Buffet Lunch, all hotel events.*

Please delete as appropriate	Per person	No.	Total
3 Nights Standard Single Room	£220		
Thurs/Fri/Sat (Special offer)			
3 Nights Large Single Room	£255		
Thurs/Fri/Sat (Special offer)			
3 Nights Double/Twin Room	£195		
Thurs/Fri/Sat (Special offer)			
3 Nights Superior Double/Twin	£220		
Thurs/Fri/Sat (Special offer)			
2 Nights Large Single Room	£198		
Fri/Sat			
2 Nights Double/Twin Room	£155		
Fri/Sat			
2 Nights Superior Double/Twin	£175		
Fri/Sat			
Sunday Night Standard Single	£35		
B&B			
Sunday Night Large Single	£38		
B&B			
Sunday Night Double/Twin	£32		
B&B			
Sunday Night Superior Double/	£35		
Twin B&B			

<b>Non-Residents only</b>			
Thursday Evening	£3		
Friday Evening	£4		
Sunday Mermaid Competition	£3		
AGM - Members voices	Nil		
Saturday Gala Dinner	£28		
Sunday Buffet Lunch	£9		

**Trips (to include entry fees and gratuities)**

Tutankhamun Exhibition	£17		
Swanage Railway	£20		

<b>Total £</b>	<b>Deposit £</b>	<b>Balance by 1st Sept. £</b>
----------------	------------------	-------------------------------

**Booking Form (Please return with deposit)**

Residential (all rooms non-smoking)

*The Celebrity three night special Thurs/Sat- Dinner B&B, Fourcourse Gala Dinner, Sunday teas/coffees, Sunday Buffet Lunch, all hotel events.*

Please delete as appropriate	Per person	No.	Total
3 Nights Standard Single Room	£220		
Thurs/Fri/Sat (Special offer)			
3 Nights Large Single Room	£255		
Thurs/Fri/Sat (Special offer)			
3 Nights Double/Twin Room	£195		
Thurs/Fri/Sat (Special offer)			
3 Nights Superior Double/Twin	£220		
Thurs/Fri/Sat (Special offer)			
2 Nights Large Single Room	£198		
Fri/Sat			
2 Nights Double/Twin Room	£155		
Fri/Sat			
2 Nights Superior Double/Twin	£175		
Fri/Sat			
Sunday Night Standard Single	£35		
B&B			
Sunday Night Large Single	£38		
B&B			
Sunday Night Double/Twin	£32		
B&B			
Sunday Night Superior Double/	£36		
Twin B&B			

<b>Non-Residents only</b>			
Thursday Evening	£3		
Friday Evening	£4		
Sunday Mermaid Competition	£3		
AGM - Members voices	Nil		
Saturday Gala Dinner	£28		
Sunday Buffet Lunch	£9		

**Trips (to include entry fees and gratuities)**

Tutankhamun Exhibition	£17		
Swanage Railway	£20		

<b>Total £</b>	<b>Deposit £</b>	<b>Balance by 1st Sept £</b>
----------------	------------------	------------------------------



# Films considered the worst ever

Researched by  
Lee Prescott  
FACI.

In the edition before  
that last one I  
commenced writing  
about the films  
considered the worst  
ever.

(Sorry I was unable  
to continue in the  
last edition).

So what about the  
1960s?



**1961 "The Beast of Yucca Flats"** It's about a scientist [played by Tor Johnson] who is exposed to radiation from an atomic blast. This turns him into a

monster! The film opens with a scene of implied necrophilia that has nothing at all to do with the rest of the story! Neither does it fit anywhere in the film's chronology.

This film by Coleman Francis was shot silently and narration added one of the worst films ever made – "TV and Movie Guide" by L.M. Bill Warren recorded: "It may very well be the worst non porno science fiction movie ever made". It remains on the IMDb's bottom ten+100 movie list and was also featured on "Mystery Science Theatre 3000", where members of the cast stated "it is the kind by far, of more one of the worst they had ever seen up to that point"!



**1962 "EAGAH"** Is a low budget shocker featuring Rachel Keil as a prehistoric caveman emerging in the early 1960s California and finding love with another

'teenager. Arch Hall Jnr performs musical numbers with lyrics widely considered terrible! The film's notoriety was enhanced as a result of being featured on episodes of Canned Film Festival & Mystery Science Theatre 3000 where the cast of the show stated in the latter and also in Amazing Colossal Episode Guide that they consider the shaving scene where Eegah rolls his tongue around the And laps up the shaving cream as one of the most disgusting things ever. It's also listed in the book "The Fifty Worst Films Of All Time".



**1964 "THE CREEPING TERROR"** Directed by Arthur J. Nelson who also appears in the film under the name of Vic Savage. The film is memorable for its use of

some bargain basement FX. Stock footage of a rocket launch played in reverse to depict the landing of an alien space craft. The Monster appears to be made of a length of shag carpet draped across several actors whose trainers are occasionally visible. Due to having had the most of the dialogue lost the film employs a technique that has come to be synonymous with Z movie horror = voice over narration. The film was lampooned in September 1994 in an episode of Mystery Science Theatre 3000. Director Pete Schuermann made a documentary about the film entitled "Creep"! Released in 2011.



**1964 "SANTA CLAUS CONQUERS THE MARTIANS"** This film produced as "holiday fodder" is the creation of Nicholas Webster. Martian kiddywinks get to see Santa

Claus but only on TV. Their parents decide to abduct old Santa to make their kids happy. As with many others in this category it has been featured in "Mystery Science Theatre 3000". The film is declared to be in the ten worst category in "The Fifty Worst Films Of All Time". It's also

know for starring a very young Pia Zadora. Cinematic Titanic released a production of the film in 2008.



**1965 "MONSTER A GO-GO"** Started as "Terror at Halfday" by Bill Rebane it ran out of money and was abandoned.

Herschell Gordon Lewis who supposedly needed a 2<sup>nd</sup>. feature to make a double bill bought and completed the film. A number of the actors were unable to return, so Lewis simply replaced their parts with new characters who mysteriously appear filling the roles of the missing characters! One of the actors Lewis did manage to rehire had gained weight, gone bald, and had grown a goatee beard! Lewis re cast him as the brother of the original character!

The film consists mostly of lengthy dialogue sequences about the mutation of an astronaut into a monster. Most of this dialogue is unintelligible due to very poor sound quality. The film also suffers from over exposure! A number of the characters faces appears as bright glowing circles! At one point, when a phone rings, someone can be clearly heard making the noise 'Br-r-r-r-!!!' During the climax of the film as soldiers prepare to confront the mutated astronaut, he abruptly vanishes and the narrator informs us that "there was no monster" and the astronaut has been in the Atlantic Ocean the entire time! "The All Movie Guide" calls the film a "surreal anti-masterpiece"! Paul Chaplin referred to the dialogue as "beyond recognition"! The entire cast of the film later called the "worst ever"!



**1966 "MANOS: THE HANDS OF FATE"** A low budget 'orror film made by El Paso fertiliser salesman Hal P. Warren. (NO I'd better not state where it got him) sh sh sh!!! 'Tis about a vacationing family who are

kidnapped by a polygamous cult of Pagans, (whatever next)! Amongst its most notorious flaws and faults apart from lousy production qualities, is the opening sequence. A multitudinous lot of I-o-o-o-o-n-g tracking shots, (have dolly, will play), of the countryside!

It was obviously intended that the opening credits would feature on this BUT amazingly, no credits were ever superimposed thereon! The film also dedicates significant time to a 'teenage couple who are spotted in various locations "coupling" in their car! This randy couple have no bearing on the "plot" other than to point the Cops in the direction of the Cult's Compound during the films "climax"!!!

The main monster, (Torgo played by John Reynolds), was intended to be a Satyr but this is never made clear on screen and is only conveyed by the use of a quite bizarre prosthesis which made the actors knees bulge causing him to walk awkwardly. This film gained notoriety and cult popularity by being featured on "Mystery Science Theatre 3000". From March 2011 it has a 0% rating. It's also in the Top 10 on IMDb's bottom 100 films – at one time it graced place number 1!

Lee Prescott



Huey Walker

Sound ideas about recording

## Hearing Loss - a sad tale

It is often said by many people (and I am one of them) that the soundtrack of a film is more important than the picture content.

So it came as no surprise to learn that in a recent survey carried out by market researchers, it was discovered that eighty per cent of IAC film judges working for BIAFF suffered from acute hearing loss. Five per cent of those questioned, claimed to have perfect hearing, and fifteen per cent asked the market researchers if they could repeat each question.

Hearing loss is a common problem that often develops as we get older.

'[Action on Hearing Loss](#)' formally known as The Royal National Institute for Deaf People (RNID), estimates that there are more than 10 million (about one in six) people in the UK with some degree of hearing impairment or deafness.

Hearing loss can occur suddenly, but usually develops gradually. General signs of hearing loss can include: difficulty hearing other people clearly and misunderstanding what they say, or asking people to repeat themselves. Other symptoms include, not hearing commentary and voiceover tracks clearly when mixed with music tracks.

The main cause of hearing loss is caused by damage to the sensitive hair cells inside the inner ear or damage to the auditory nerve. This occurs naturally with age or as a result of injury.



Action on Hearing Loss is the new name for RNID

Some people are born with hearing loss, but most cases develop as you get older.

It isn't always possible to prevent hearing loss. However, there are several things you can do to reduce the risk of hearing loss from long term exposure to loud noise. This includes not having music or the television on at a loud volume at home and using ear protection at loud music events or in noisy work environments.

Hearing loss can be temporary or permanent and can affect all age groups. Ear infections, loud noises and ageing all cause hearing loss.

In adults, hearing loss may be very gradual, for example in age-related hearing loss. You may start to notice you find it difficult to hear and understand people when you're in a noisy place such as a pub or even at you local film club during the tea break.

Hearing loss can also be very sudden, for example if it's caused by a viral infection of the inner ear. Some people find that their hearing loss is associated with a continual ringing in their ears, known as tinnitus. If you have an infection, you may have some other symptoms, such as earache and discharge.

If you, or your friends and family, think that your hearing is getting gradually worse, go and see your doctor

immediately. For example, you may have started to notice that you have difficulty hearing what is being said when you are with a group of friends or when attending a lecture at your local film club.

From my point of view and experience, I recently entered a film in a major competition, it was judged by two well respected members of SoCo and the IAC.

I thought I'd done pretty well (don't we all?) Anyway, I had carefully mixed together a dialogue track with a music track, meticulously and diligently dipping the music every time the dialogue started and fading in the music gently when each section of dialogue stopped.

Before I send my films away to competitions, I always check my soundtracks to my films by watching them on our small kitchen television set, and then watching them a second time on our bigger TV set in the living room which has a stereo sound system. If everything is well, and in this case it was, I post my film off to the competition organisers and wait, and wait..., and wait.

In the case of this particular film, I finally received the comments by these two well respected judges, and I quote, "Music playback was good but swamped the voice (at least on our system)."

Well I have to say, I could hear the voice perfectly, both in my kitchen and in my living room. I know very well that the people who judged my film have a very good sound system in their homes. So where does the problem lie?

I'll tell you. Both judges are around retirement age, and I can only guess (because I am not a doctor) that these particular judges have a slight if not acute hearing loss.

This is a serious problem both for the judges who are getting older, who can't hear a soundtrack properly, and for filmmakers like myself who are also getting older but who know we have mixed the soundtrack perfectly and mixed it exactly the way we wanted it to be heard.

I may well want the dialogue low in the mix to make it more realistic. But it is not a mistake in any way.

I think the time has come for all film judges (say over the age of fifty-five) to take a hearing test, and to submit a certificate to show that their hearing is up to scratch. Specsavers and Boots both offer free hearing tests, although they might want to sell you an expensive hearing aid system if they find something wrong with your hearing.

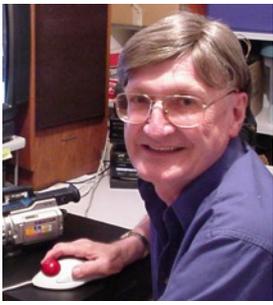
Hearing aids have improved a lot in the past five years. If you think that hearing aids are coloured pink and are the size of a large packet of cigarettes with a wire attached to the earpiece, then think again. They are now very comfortable and, believe it or not, fit right inside your ears.

I hope after you've finished reading this article you will all have a good think about whether judges are totally up to the job. I know they are all volunteers and I appreciate that they don't trouser much money for doing this, usually it's only expenses if they're lucky.

But in the future, maybe we can hope that all film judges will carry a badge showing that their hearing is, for a better word, normal. After all, they're always showing off their diamond shaped blue IAC badges and cufflinks. Aren't they?

Huey Walker

[www.exeterfilms.co.uk](http://www.exeterfilms.co.uk)



# The Accidental Pro

David Fuller

Making Better  
Movies

For beginners and  
other amateur video  
makers

Home Processing of Double-8 movie Film: I had a brief honeymoon with GAFchrome in the 1970's. King Kodachrome still ruled, the least grainy with the most consistent processing, with the shortest turnaround.

To capture my son's hockey games and practises on an indoors skating arena, I bought a 100ft load of GAFchrome. One reel from a surplus store, 100 ASA double-8, reloaded it into 25 ft. lengths, exposed the four 8mm rolls in my pocket 8mm Bolex, and processed the lot in a "Home kit" supplied by the GAF factory (probably supplied, also, to NASA.) A huge success, one Saturday "shot", my body weary with all that standing at the darkroom sink, controlling temperatures in the order of +/- 1 deg. C.

To load the "home-processor", I had to use a length of plastic "apron", 16mm wide, with line of "bubbles" on each edge, and wind the film and apron together, a rubber band the apron and film, and place the lot in a flat drum. next, place the drum in a shallow tub of warm water. Then pour in the chemicals in seven steps, each "bath" at a temp' as close to the prescribed heat, with agitations at regular intervals. The first "bath" was critical, the processing of a B/W image.

As close as one could get to what the Brits. call a "Heath Robertson affair."

Drying out the film, and on Sunday, slitting the double 8 using a blade tool supplied by GAF took a few more hours. I was successful, though. The stuff I shot of our son's hockey games, captured at f1.5 using a Switar lens screened just right, only just! Yes, somewhat grainier, than its 25 ASA counterpart. And grainier than Ektachrome 100 - shot on 25 ft. loads or "cut-and-reloads", but factory processed.

As a few more years rolled by, Kodachrome secured top billing for home movies and Ektachrome

became one standard emulsion for 16mm news gathering, and often with the larger TV stations, with Kodak negative film (Eastmancolor) where TV stations either had in-house processing or "stop-Press" accommodation at a local Lab.

*Dave, an Amateur Moviemaker,  
Fortuitously Becomes a Professional*

I remember arriving at a Fraser Valley International Air-show in the early '70's, teaming up with a National Film Board of Canada photographer filming using 35mm B/W negative. Well, I wore an official's badge and the trusty old Bolex H16 in my hands - yes, "he's a Pro".

The Airshow as conducted on Valley airport constructed during WW2. It possessed two runways able to handle 747's. The NFB of Canada guy escorted me on to the Airport, beyond the plebes behind the fence. A newsman saw me using my 16mm Bolex. He was flat out, apparently, capturing photo news shots for a Seattle

Newspaper. He thrust a few rolls of 100ASA Eastmancolor 16mm negative into my hot hand. "Go forth," he said, "and I'll meet you here at 3:00 PM to collect the exposed film. \$100 for your work." Poof, he disappeared back over the fence.

The NFB host took me under his wing. Twice lucky that day!

So up into the blue skies we went. The NFB man and I left a Summery ground level in 30 deg. C temperatures and soared aloft in a Canadian Armed Forces Caribou cargo plane to 11,000 ft, the summit of snow-capped Mt. Baker level with us.

Dressed in a short-sleeved shirt I was freezing! I tied on the safety belt and followed the parachutists to the gaping door in the rear. I rolled the tail end of my own Kodachrome through and loaded a roll of Eastmancolor.

The H16 rattled away as the "chuters" flew out the rear of the plane (but not me!) The hatch came up and I was ordered to be seated. Down our plane fell like a stone, rapidly passing the falling chuters..... to arrive on the tarmac before them. Ulp ! And I stayed on the field to get shots of their landing, their smoke tracers following them down.

I then banged off some more negative film on the next lot of chuters boarding the Caribou. More Eastmancolor exposed from the airport field level.

At 3:00pm I handed over the exposed film to the beckoning TV reporter over the fence, who grabbed it and flew off to Seattle in a TV station with it. I watched his plane soar away south. A 40 minutes long flight, then by helicopter to the TV station for processing there. I viewed my edited stuff shown on a special 10:00pm TV program. In glorious (electronc) positive colours. Dave Fuller, video subtitle. Dah, dah... The Abbotsford International Air-show.

*Queen Elizabeth Visits British  
Columbia - More Fortuitous Fame*

The British Columbia centenary year. I'd worked as a secondary schools Rep. for the celebrations. I watched my son, ten years old at the local airport, with classmates on one side of the fenced off area, while I waited to capture 16mm film on my Bolex on the other side.

A heap of Mounties were everywhere as the Queen's plane landed; my good old H16 Bolex must have satisfied credentials. Along came the official party, led by few gruff Mounties, accompanied by kids' screaming, adults clapping and there I was a mere three feet away from the Queen's party as it moved past my nose and out to the waiting plane on the tarmac. Kodachrome 25. This time, it took several more days to be returned from Kodak's Vancouver processing plant.

But the film became a "document" stored in local city archives. Again "greatness thrust upon my shoulders." Almost by accident.

I pondered... in another 100 years time ..... perhaps the 16mm film would be resurrected, that is, if anyone had the means of showing the film.... and perhaps, David Fuller's name would be remembered ?

I'll never know!



Around The Clubs



Teign Film Makers Club

The club held its AGM and final meeting of the season on Monday 15th June.

Not only were so many members present but many of them voiced their opinions and ideas giving the committee plenty to build on for the coming season.

The committee was re-elected with just one change of personnel in the line up, and they are :-

Chairman - Ivan Andrews, Vice Chairman - Peter Hiner, Secretary - Ann Black, Treasurer - David Clifford and other members, Ron Black, Frank Nichols, Susie Walker and new boy Roger Western who replaces Don Adams who stood down for personal reasons.

Following the AGM, the competition awards for the year were presented and these were:-

#### *Four Minute Competition*

First - The Call by Ivan Andrews

Second - The Swannery by Peter Hiner

Third - Murder of my Husband by Susie Walker

#### *Blanchard Cup (Film That Tune)*

First - A Flower Is by Ivan Andrews

Second - Diggin a hole by Huey and Susie Walker

Third - Go by Betty Nott

#### *Dodsworth Cup (Documentary)*

First - Flog It by Susie Walker

Second - The Voyage by Tony and Eileen Colburn

Third - Time Travellers on The Babbacombe Railway - W James Gill

*Savage Cup - Film of the Year* (judged by Tony and Eileen Colburn)

First - The Swannery by Peter Hiner

Second - Flog It by Susie Walker

Third - A Flower Is by Ivan Andrews

All competitions are judged by club members except for the Savage Cup

The club has had a successful and busy year, although not everything went to plan but members rallied around the committee and made sure that all appeared serene and calm on the day.

The annual Teign Cup competition was, once again, hailed a great success with many interesting, entertaining, varied and high quality entries resulting in a full afternoons programme although the audience numbers on the day were disappointing.

Club members have also won awards and been highly placed in several National and International competitions and new contacts have been established with overseas clubs as well as exchanges with local clubs.

Having taken a short break with, hopefully, lots of filming, the next meeting of Teign Film Makers Club will be on Monday 7th September at Bitton House, Teignmouth. If anyone is interested in joining us, or you just want to come along for a look (no obligation) why not join us for this first meeting, which is an open social evening.

Information can also be found on the club website

<http://www.teignfilmmakersclub.org>

Teign Film Makers Club

Presents

## The 40th TEIGN CUP COMPETITION

Bitton House, Teignmouth  
TQ14 9DF

Saturday  
November 14th 2015  
2pm

Admission £4.00  
to include Refreshments

Entries are invited from Clubs  
and from individual  
amateur film makers.

**Closing date for entries 17th  
October 2015**

PLEASE NOTE:

This year a maximum of only TWO entries  
per individual or Club can be accepted.

Entry Forms and a copy of the rules  
can be obtained from:

[www.teignfilmmakersclub.org](http://www.teignfilmmakersclub.org)

or email Ivan Andrews at

[ivan.andrews@sky.com](mailto:ivan.andrews@sky.com)



# One To Watch

Hi All, here's one just to prove I'm back on track....so far!

NOTE: NOT to be shown in front of "the wife", "Partner" or "Gal Friend"...

[www.youtube.com/embed/CPwW1HIAPys](http://www.youtube.com/embed/CPwW1HIAPys)



Lee Prescott

Selected  
Movies  
from  
the  
World  
Wide Web

Send your  
contributions to  
[pip@pipcritten.com](mailto:pip@pipcritten.com)

# A Few from Noel Leeder

Hi all.

Being human? A rather sad commentary on the future of our planet! What have we done?

<http://www.youtube.com/embed/WfGMYdalCIU>



This is amazing! TESLA Assembly plant, Fremont, California. Not all that long ago this was pure science fiction.

[http://www.youtube.com/embed/8\\_lfxPI5ObM?rel=0](http://www.youtube.com/embed/8_lfxPI5ObM?rel=0)



How about this snazzy new car?

<http://www.youtube.com/embed/2150iFXF5Vc?rel=0>



A really great Wandering Oz video from way back by Roger Cowland and Barry McKnight is possibly the best "Round Australia" non-pro video I have yet seen and, I suggest, very much worth listing as a "must see" in your next issue of SoCo News!

<http://youtu.be/SkfDLV2kS4k>



# SoCo Committee

**Chair:** Anne Vincent FACI  
Phone/Fax: 01305 780140, [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)

**Vice Chair:** Alan Creamer FACI  
**Treasurer:** Darren Cummings  
Phone & Fax: 01305 820280  
Email: [acreamer12@btinternet.com](mailto:acreamer12@btinternet.com)

**Secretary:** Eileen Colburn  
Tel: 01803 213456  
e-mail: [Eileen.colburn.soco@gmail.com](mailto:Eileen.colburn.soco@gmail.com)

**Competition Officer:** Post Open  
Temporary Contact: Anne Vincent FACI  
Phone/Fax: 01305 780140, [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)

**Technical Officer:** John Davies - Phone: 01202 698943

**SoCo News Editor:** Pip Critten  
Phone: 01752 361210 & 07771 967804, [pip@pipcritten.com](mailto:pip@pipcritten.com)  
12 Trelawney Avenue, St. Budeaux, Plymouth, PL5 1RH

The SoCo News  
Archive is hosted by



<http://bhvideoclub.com/latest-news/soco-news-letters/>

# SoCo Diary Dates

To have your event featured in SoCo News drop an email to  
[pip@pipcritten.com](mailto:pip@pipcritten.com)

For a full list of national and international events  
[Click Here](#)

**Please note:** Articles and opinions published in this newsletter are not necessarily those of the Editor, SoCo Committee or the IAC. The Institute of Amateur Cinematographers is a Company Limited by Guarantee, incorporated in 1932, registered in England No. 00269085

**Copy Deadline** for Set - Oct 2015 Issue

To reach Editor by 15th Aug 2015

# Changes

## New & Rejoined:

MRS EILEEN COLBURN, Torquay  
MRS M. DENNIS, Braunton  
MR IAN WOOLLEY, Hayling Island  
MR DAVID MARTIN, Weymouth

## Change of address:

## Resigned:

## Cancelled:

MR R. F. BOND, Tunnel Throw  
MR NIGEL CHEFFERS-HEARD, Exeter  
MR PETER MARSH, Reading  
MR C. WHEATLEY, Cheltenham

## Deceased:

MR A E COX, Banwell

## Moved into SoCo Region: