



- [NvS](#)
- [Teignmouth](#)
- [Isle Of Wight](#)
- [Lee Prescott](#)
- [UNICA](#)
- [David Fuller](#)
- [S&SVU](#)
- [Bristol](#)
- [Susie's Noticeboard](#)
- [Reading](#)
- [SoCo Comp's](#)
- [Gloucester](#)



Chairman
Anne Vincent

Chairman's Chat

Hello to you all once again.

This is the last call to enter the Dolphin and Mini Dolphin Competitions that Tony is now running.

Running Competitions is not easy and it makes the job all the more enjoyable when the entries come flooding in.

Then of course there is the SoCo Competition, so I am looking out for your entries for that too. The competitions are one of the best ways of your hard work reaching a much wider audience.

Don't forget The Top Of The Clubs.

The Soco Competition Details and Entry Form included in this SoCo News, any problems please e-mail me:

annevincentvsw@fsmail.net

The Programme for Weymouth Movie Makers will be available to view on the 1st July on the Website. A hard copy will be available by 1st. September ready for the new season.



I feel certain some of our readers could be paying a visit to Weymouth during the months to come, and if you are interested in bringing your camera and filming Otters go to the Club's Website for further information.

www.weymouthmoviemakers.weebly.com

Wishing you a very good summer and that your camera is with you through out making those films which I feel certain we shall see in the Competitions during 2016/17.

Anne, Chairman



Pip Critten
Writes...

Editorial

Is nostalgia a thing of the past?

I'm part way through bringing life back into some VHS tapes shot at family gatherings going back about 40 years.

I got out my old shoulder mounted SVHS camera that had been gathering dust for quited some time. I spoke nicely to it, I threatened it, all to no avail. It refused point blank to do anything.

I considered it not worth even thinking about a repair. So on to plan B. I woke up an old VHS desk top recorder player. It must have been starving because it ate the first tape I put it. Luckily a tape I put in just to check. It ate a couple more tapes.

This machine was moved next to the pervious one ready for a trip to the recycling centre. On to plan C.

My good friend and pro cameraman, Roger Underwood, came to the rescue and digitised the tapes and put them onto DVDs for me.

Having ripped the DVD's to the hard drive of my edit machine I set about seeing what I could make of them.

I decided not to do much in the way of colour correction as it lost much of the "feel" of the old tapes. I've spend a bit of time digitally restoring the soundtracks, removing most of the hiss and boosting the sound to a reasonable level.

Assembling the clips in chronological order, building the DVD's and their menus, designing and printing the DVD sleeves and disc covers shouldn't take more than a few weeks with the limited spare time I have available.

Only trouble is I need it in three days as a gift for my daughters birthday, so she can discover nostalgia for herself.

Does anyone have a couple of weeks I could borrow?

Keep Smiling, Pip

pipcritten@googlemail.com

2016 Top of the Clubs Competition

Tony Colburn

Competition
Co-ordinator
reports ...

This competition is open to affiliated clubs in the SoCo region which are each invited to enter one video. The video must be made by a member or members of the club within the last 5 years. It must NOT be a club film.

The objective of this competition is to give clubs the opportunity to share the best their members have to offer in friendly competition.

There will be judges comments for each entry which will aim to provide encouragement to the film makers.

The entry form must be completed by the film makers and countersigned by an authorised club signatory.

There is no entry fee and the video will already be made, so really, there's nothing to stop your club entering.

A contribution towards the cost of return postage and packaging costs would be appreciated. (Cheques payable to IAC Southern Counties Region)

If you have any questions, please contact me at tony.colburn.soco@gmail.com.

In the meantime Anne and the SoCo committee look forward to seeing your entry.

Tony Colburn

Competition Co-ordinator.

Top of the Clubs Competition 2016

Closing date for entries 29th July 2016

Title of entry..... Running time.....mins.....secs

Video Format: Bluray/DVD/memory Stick/ Download (please provide URL)

Aspect ratio: 16:9 4:3 Letterbox Col/B&W/Col&BW Audio: Mono/Stereo

Film Makers Name:.....

Address:.....

.....

.....

Post Code:..... Tel:

Email:.....

Declaration: I/we accept the conditions of entry to this competition and understand I/we are responsible for copyright clearance on all sound and visual material used in this entry:

Signed..... Date.....

CLUB AUTHORISATION

This entry is submitted on behalf of.....Club.

Signed by Chairman/Secretary.....

Please send your entry by 29th July 2016 to:

Tony Colburn, ELD Imperial Court, Park Hill Road, Torquay, TQ1 2EP

Email: tony.colburn.soco@gmail.com

RULES

- Entries are restricted to one per club.
- The entry must be a member production and **NOT** a club video.
- The entry form must be signed by both the film maker(s) and an official of the club.
- Copyright clearance is the responsibility of the entrant(s).
- Entries may be High Definition or Standard Definition and may be submitted on disc, memory stick or via a download link (URL Required).
- Entries must have been made within the last 5 years and not have been previously entered in this competition.
- Sufficient remittance must be submitted by cheque payable to **IAC Southern Counties Region** to cover return postage and packing (Suggested guide £2).
- Neither the IAC nor SoCo Region can accept responsibility for loss or damage to the entry.

Readers Letters



OUT OF THE BLUE

Sending out the N v S entry form as Mike Coad did for many years and have taken some email addresses from SoCo News and Clubs on the IAC website – but not all of them. So, hope that this entry form can be put in the next News and that many SoCo clubs will enter this competition which has been running for over 40 years.

The North won the John Wright Trophy again last December but we hope that a club in the South will win this year.

You will see from the entry form, that various OVFM members have replaced our Mike Coad, but we hope that you take this opportunity to begin thinking of the 2016 Theme, **OUT OF THE BLUE**.

We have booked the Farnborough Village Hall for 4th December, 2016 for the Final, your entry fee will cover the cost for two club members to attend.

Jo Coad has told us that Mike usually began this process early, then sent out reminders later in the year, hence this email. We hope to have films from many of the South clubs, and to win the Trophy this year.

Best wishes, Freddy,

Secretary Orpington Video & Film Makers

[Ed: See [entry form](#) in this issue.]

SoCo Judges Announced

With the closing date for the Dolphin, Baby Dolphin and Top of the Clubs competitions just weeks away (29th July) your SoCo committee is pleased to announce three judges who bring a very diverse experience of the world of amateur video.

Each judge will view and assess each entry independently and rank them. The comments from each of the judges will be sent to the individual competitor, who will only receive the comments on his/her own entry.

The overall winner of each competition will be determined by totalling the scores from the three judges.

The winning videos will be screened at the SoCo Regional Competition to be held on 15th October at the Centenary Club, Jubilee Terrace, Weymouth commencing at 2.00 pm.

Our judges are



Pip Critten

As well as being editor of SoCo News, is well known in the region where he regularly undertakes judging duties for club and regional competitions.



Lee Prescott

For many years Lee organised the "Cotswold International Film and Video Festival" and continues to act as competition judge internationally in Australia, South Africa and elsewhere.



Graham Pitt

Graham has been making films since the days of Super 8 and, after winning a number of awards for his documentary productions, has graduated to writing and directing costume drama.

The SoCo Committee wish to thank our three judges for agreeing to give their time to review the entries and to share their experience with each competitor.

Tony Colburn

RULES

1. The "North v South" competition is for amateur/non-commercial movie-making groups or clubs based in the UK. There will be two sections, one for the north and one for the south. The boundary is an east-west line drawn through Stoke-on-Trent.
2. Groups are invited to enter an original film to a theme selected by the previous year's judges. Entries may be the work of one group member but must be entered by a named, established club or group. Multiple entries from one group are acceptable but a film must not have been entered into this competition before.
3. The host club for each section will be responsible for collating the movies, arranging the venue and choosing judges for the pre-judging to select five entries from each section to go forward to the final. All submissions will compete for the **John Wright Trophy**, with the runner up receiving the **Harry Adams Trophy**. The result will be announced at simultaneous final presentations on a mutually agreed date.
4. The organisers retain the right to make copies of any entries for distribution to other amateur clubs and to provide copies for the IAC library. The copyright of all entries remains with the producers.
5. It is the responsibility of each entrant to clear all copyright material. The organisers reserve the right to request proof of such clearance.
6. Entries must conform to the set theme and must not exceed twenty minutes running time (black to black). Each entry must be on a separate disc or tape and be preceded by **TWO SECONDS** of black and silence.
7. Entries must be the original work of members of the submitting group. Use of actors who are not group members is acceptable.
8. The final judging will be arranged alternately by the Northern and Southern host clubs. Final judging will be by an independent panel of judges who will be asked to provide written comments on each entry.
9. Submission of an entry will be deemed to be an acceptance of these rules. Any queries should be referred to the organisers



Southern Entry Form

for the
North v South Competition 2016
This Year's Theme is: **"OUT OF THE BLUE"**

Title of Film: _____

Running Time (Minutes): _____

Format (Please Tick),

Standard DVD

Blu Ray

Synopsis (50 Words Max.): _____

Name of Club: _____

Contact Name & Address: _____

Telephone Number: _____

E-mail Address: _____

Send Entry + £10 Fee Per Film To:
Freddy Beard, 56 Rookesley Rd, Orpington, Kent, BR5 4HU
(this fee entitles you to two free tickets to the Southern Final)

Cheques to be made payable to 'Orpington Video & Film Makers'

Your film may be collected at the end of the Festival. If not attending, please include sufficient postage or your film will not be returned.

I/We agree to abide by the competition rules (Signed) For further information email
Simon Earwicker; info@ovfm.org.uk

Closing Date for Entries: Saturday 15th October 2016



David Jones

the
Reluctant
Chairman

Having pointed at a flickering light and been elected chairman, it was a case of saving face and accepting one's fate. Resigning immediately entered my mind, but I decided to become resigned to the position of chairman instead.

Looking around me at the weathered faces filled with lines of wisdom, it seemed as though some had been in our video club for decades ... so what didn't they know about film making? As one ages, life teaches us moderation and patience and that was indeed a blessing, for I was about to open my mouth and I didn't quite know what was going to come out of it.

The history of the Isle of Wight Video Camera Club, was a patchwork of great works in the past, to small 10-minute films in the present ... and it seemed to be the right time for a step-change. A documentary was already planned and we all know that good sound is essential in any film if it is to make the grade, so it was decided to achieve just that, but recording sound separately was now quite rare.

We have a wonderful fellow in our club who is ex BBC and can manipulate a microphone's characteristics to advantage with ease and alacrity. He is one of our club's assets, so it was a case of using his expertise ... but what were we going to record?

That evening I left the club, scratching around in my mind for ideas. Then quite suddenly it hit me like a bolt out of the blue. Of course! Play my accordion!

Now, some ideas are not as good as they first appear, but having announced that we will be having a green screen set-up and that we need quite a number of cameras, lights etc., there was really no going back, and our Brian was going to lead us into the mysteries of recording quality sound to boot. He made it look so easy. He simply walked in with £2,000-worth of equipment, which had: "This is how it's done." written all over it.

Whilst Maurice offered a bag of pegs and green cloth to idle hands, Steve grabbed a coat rack and converted it into a green screen support framework in a trice, its coat hangers targeting a distant chair expressly, as in, 'quick'.

Bags were now beginning to slim as the equipment filled the room. Tripods were everywhere like skeletal Daleks, awaiting their cameras. Keith was manhandling huge lenses, bigger than his Canon camera and fitting a follow focus device. Lights began to appear, get plugged in and positioned. A chair was placed in the middle of a green screen ground cloth.

A voice said: "Sit there."

I grabbed my accordion and was sat in a low chair, the accordion perched on my lap like a large, ungainly hound as I peered over the top of it. Then Brian got a lot of Halogens excited and all before me disappeared in a sea of brilliance. Soon after, I was made to peer through the jaws of a clapperboard, which snapped shut, just missing my nose, it announcing our readiness.

Silence was everywhere. Cameras were everywhere. Our members were everywhere. One stood on a chair to get a high viewpoint, whilst others sought a bootlace viewpoint, but the work they turned out was truly admirable. Yes ... those lines of wisdom were payment indeed for their experience ... then it all fell to pieces!

Soco's Susie Walker's words leapt off the page when she wrote in response to my plea: 'I cannot tell you the problems I had with this footage, it was a nightmare.' As if we haven't enough problems in our life to contend with, this must be the curse of editing multiple-sourced videos.

As an old retired electronics engineer, there is nothing we can't get electronics to do, but for the egg heads who tackle and create mathematical algorithms like ProRes 4.2.2. the world is their oyster. The only problem being, we don't always discover their programs easily, and they must be specifically sought.

When a club has members who are quite satisfied with their older cameras, like the Z1, an excellent piece of kit, and/or can't afford newer ones, then trouble will doubtless loom ahead.

Quite recently, our Treasurer - quite a clever chap - loaded a mem-stick with a video from his iMac and plugged it into a USB socket of the club's Microsoft laptop, and it didn't recognise it, let alone open the file. So we walked away knowing that iMac and Microsoft are still at war.

Now it just so happens that we have professional cameramen in our club ... told you they were good ... and seeing this poor wretch, yours truly, huddled in a corner and weighed down with problems, one took pity on me.

"How the heck do we share our video material in this club?" I asked him.

"We transfer," he said.

"Yes, that's right, we want to transfer videos from member to member," I explained, "but how?"

"No ... that's the name of the program ... 'Wetransfer', all one word. Quite recently, I sent a video file to Canada and they sent it back to me, edited."

Maurice then went on to explain that one can send any file from any camera or editor via Wetransfer to another person as easily as falling off a log. He further explained that 'wetransfer' is a large program and may take an hour or so to download, but it is free and works extremely well, there being no limit to the file size it can handle. Its only requirement is, you can only open a video file with 'wetransfer' if sent via 'wetransfer'.

The advantages of this program are, it can be used on a variety of machines, has few limitations, and editing programs across the board seems to be compatible with its protocol. Professionals use it all the time.

May I suggest through Soco that its membership download this program, to bring about a universal language. Most of us find it very handy to be able to speak our native tongue. Wouldn't it be wonderful if we taught our machines to speak a single transfer language too? It may be sent to any email address.

With a major problem solved, the members will be asked to download this program so that we can create a dedicated network within our own club and indeed, worldwide - by using the word 'dedicated', I mean, with privacy.

So it wasn't so bad being a chairman after all, but if you really don't want to be one, then be sure to never point at the ceiling.

David Jones, Chairman of IWVCC



Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute Southern Counties Annual Competition

The awards show will be held on
Saturday 15th October 2016
at the Centenary Club, Jubilee Terrace, Weymouth.
commencing at 2 pm.

THE CLOSING DATE FOR THE SOCO REGIONAL COMPETITION IS WEDNESDAY 31ST AUGUST 2016
No entries will be accepted after this date, You are encouraged to send your entry early.

Rules for SoCo Annual Regional Competition 2016

1. All entries and forms must be received by 31st August 2016.
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..
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..
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.
Entries will be returned as soon as possible.
15. The decision of the Judges is final. Judges comment sheets will be returned after the Competition Showing.

Entries should be sent to:

Anne Vincent, 14 Mandeville Rd, Wyke Regis Weymouth, Dorset, DT4 9HW

A/V PRODUCTIONS

The A/V entries will be Judged in their own category and the same rules as above will apply.
Please submit entries using **“Pro-show and Pictures to XE or (PTE) Files**



Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute - Southern Counties Annual Competition

Entry Form

TITLE.....

Running Time:minutes

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

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

Every care will be taken to present your entry in the way you would present it yourself.

.....

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	Youth Entry Maker under 18 years of age (See rule 5)	Film,-Media Student (See rule 5)	A/V 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:.....

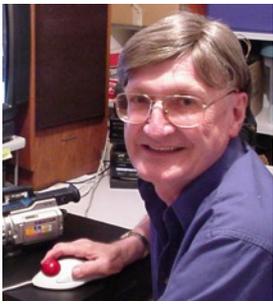
Affirm that the entry: Title:.....

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

Signed

Please Note: AWARD WINNERS WILL BE COPIED ON TO THE SOCO ROADSHOW DISC ONCE THE JUDGING IS COMPLETE

IF YOU WOULD LIKE A COPY PLEASE TICK HERE



David Fuller

Film History

THE KODACHROME WAR

In the beginning, as long as the only choice of film for the amateur was 35mm, only the wealthy few could afford to indulge in making "home movies". In the 1920's, even the "slit 35 mm" (= 17.5mm) was too expensive. Then, first 16mm and then 8mm brought amateur film-making within the reach of the middle class masses; In Black & White.

It's interesting to look at a couple of side-bars that were being developed in 35mm film emulsions. Autochrome colour photos began to appear in National Geographic but, although there are copies extant of Autochrome movies of events in the trenches of WW1, it was technically unsuited as a motion-picture medium. Too finicky to manufacture and control processing and the film images were dense.

Kodacolor (Note: This film with its patented name made a splash in wealthy homes.) Yes, it was simply a 16mm B&W film, processed to a positive. The camera had a wheel of rotating filters, three primary colours, successive frames registering versions of color, creating images on B.W film. The processed film was then projected through a similar wheel of rotating filters. It worked. But all those whirring filters - well, the new dimension of colour for home movies gave Kodacolor a brief day of glory.



Dufaycolor in Britain was also simply a B&W film with a mosaic of tiny coloured squares built into the emulsion, something like our present-day TV's coloured pixels. Easy to process, but you needed a powerful lamp to blast through the mosaic. Audiences loved the appearance of colour, even if the image was fuzzy and dim, on a small screen in a home cinema.

Technicolor's day arrived - three separate B&W 35mm neg. films cranked out simultaneously through colour filters was enormously expensive for the studios and possessed only 5 (five) ISO sensitivity. It was edited and printed out on a colour release film, fade-prone colours and all. But the original negatives, being B&W, even today can produce gorgeous colour prints, in far better than anyone saw in cinemas of its hey-day.

Interestingly, The Wizard of Oz, made in Technicolor in the late 1930's, using B&W negatives was used to make digital copies in the 1990's. The resulting digitalisation presented a picture release far, far sharper and more colourful than what the film print released in contemporary theatres could ever accomplish.

For the amateur, however, the big break-through of the 1930's decade was Eastman's Kodachrome. Slow, fine-grained, sharp, contrasty and colourful. Only 10 ISO, great for outdoors in sunlight. Perfect for the amateur market. A smash hit!

Anscocolor was the only competitor in USA.

During the late 1930's, the Nazi's had an agreement with Anso: Agfa had better emulsion technology and

Anso's dyes didn't fade. The marriage survived for a few years until, in 1938, the Nazi's ignored patents and began manufacturing Agfacolor, as if there were no patent laws. Its dye technology copied directly from Anscocolor.

With WWII over in 1945, the Allies had the last say. They released details of Agfa's technology to the world and there then was a whole raft of film-manufacturers catering to the amateur. The WW2 Agfa recipe, party hi-jacked from Anso by the Nazis, was made available to its ally, Japan. Fujicolor was born. And Kodachrome improved its own product so that it was easily recognized by amateurs as having the sharpest detail, clearest image, best colours, consistent processing and less prone to fading, even through following decades! Still the only amateur film to display its colours as good as ever. Till today, 2016.

Kodachrome processing was lengthy, complicated, costly, demanding precision, not easily emulated by others, patents aside.

Eastman, Post WWII, expanded its manufacture and processing of film emulsions, inc. Kodachrome, to Australia, Britain, Canada, etc.

The fly in France's ointment:

Due credit goes to French inventiveness, regardless of the appearance of French perversity to outsiders. To the French psyche, the world always seemed out-of-step with France.

French genius had invented 9.5mm film for the amateur. This great, innovative idea had assumed popularity in France and, to some extent in Britain. France's piece de resistance, 9.5 mm, was promoted as the successor to both 16mm and 8mm. Purely on "logical" grounds.

9.5mm avoided the waste of sprocket holes on either side of the image, by deploying a horizontal sprocket-hole, one slit per frame, centre film. In fact, the image area of 9.5mm almost challenged that of 16mm. And the 9.5mm width was just a little wider than 8mm.

To the proponents of 9.5mm, its advent would revolutionize the amateur movie-making scene and announce the imminent death of 16mm and 8mm.

Viva la France !

But 16mm and 8mm were too firmly entrenched world-wide by both amateur movie-makers and news gathering cinema companies. Moreover, 16mm prints sported an optical sound track, lending itself to mass duplication and "standardisation". Adding an optical sound track to 9.5mm film, brought the remaining image area down to very little larger than that of 8mm. And the audio maxed out at 3 khz - lousier than AM radio.

Putting a magnetic audio track on 9.5 was attempted but it never became a universal standard.

Moreover, the fact was that French amateurs preferred Kodachrome over any other European alternative. So, French trade-diplomats were sent to ask Eastman Kodak to manufacture Kodachrome in France, in all current gauges, including, of course in 9.5mm! Eastman replied that the minuscule 9.5mm market was far too small to justify gearing up for production. "Non, Messieurs".



STONEHOUSE & STROUD VIDEO UNIT

We actively progress I'm pleased to report, especially with Young People....

As they "grow older" however there's always the tendency for some to become involved in other interests, some very "age old" I add!

I can vividly remember myself in my 'teens! Of course that's another story not publishable in the pages of such a widely circulating publication such as this!

However, having no loss of memory does help very much to understand the changing motivations of young people, prepare for them and to communicate on an equal footing with them. Something I really enjoy, often great fun.

To become disappointed sometimes is **not** in our agenda!

So we have embarked on a completely new production with two of our young people and involving one of our young "Stars", this latter word I employ in all seriousness.

He is very good and has been told so and recommended, IF he wants to pursue a professional career now or when he's older. He has "the patience of Job" as the saying goes, so required in film making. Always polite, always unruffled, always interested and lots of laughs with an ability to anticipate Direction.

This production will take some time to shoot and edit with all the Post Production involved. It will take a young teenage boy from his dreams and right out of this world! (Maybe watch out Tim Peake)!



The story and script is by Mike Szewczuk (not unusual). The title is being kept under wraps until all is completed.

Producing films even at this none professional level is an exercise in forethought, explanations of the why's and wherefores, patience, fun, seriousness, actions plus the reactions etc.

A few weeks ago I was asked if I was prepared to allow two of our films © ® already seen on Community TV to be used in someone else's Public Show, "The Duel" & "Visions Of The Future".

We were quite happy to allow this, with the proviso that none of the material was cut, varied, or misused and with all the credits fully intact.

One of our people attended "incognito" until after the show! No problems arose.

Lee Prescott, S&SVU

<https://vimeo.com/ssvuglos1>

David Fuller continued....

Hard to imagine what followed. Eastman had built a factory and a processing plant in Britain. With France's "goings-on" about 9.5mm film, Eastman threw up its hands and built a factory and a processing plant in Germany.

French sharp shooting amateurs could still stack the back seat of the car with their choice of Pathecolor, Gaveart Color, Agfacolor, etc., each with its own characteristic colour preferences and processing oddities. But none with the sharpness and processing consistency of Kodachrome.

No deal for France. France would fix the Yankees! It announced an embargo on imports of Kodachrome and all other Eastman products. "Go ahead", said the Yankees, knowing that French amateurs would still seek out the best, unrivalled film product. And, moreover, business was business.

Unperforated 35mm Kodachrome could be bought in large rolls, slit, perforated and repackaged in 9.5mm spools, under a pseudonym product name. Smugglers kept a look-out for border guards. Exposed Kodachrome film from all sources was sent to independent processing Labs. in the US, or to the new processing plants in Germany and England. It was processed, and mailed back to the user. Business was still business. The "trade" names of Kodak and Eastman never appeared on this "sneaky" product.

This subterfuge, yes, was more expensive than simply buying the other European film products in 9.5mm, and it took more turnaround time to-and-from the processing plant.

Regardless of success or failure of the subterfuge, to



the Monsieurs, the Yankee response was too much. An assault on national pride. The rest of the world, including Uncle Sam, was clearly out-of-step. Only one resort was left. The war of words reached the ambassadorial level. Over a silly snit, originally about amateur-grade home movie film. Ridiculous, but true!

Ironically, Super-8 arrived as this farcical "clash of wills" was escalating. On top of this, Super-8 was embraced by the world's amateurs. And, 16mm was the standard for news gathering. For 9.5mm, the remaining bastion of any strength lay in France, with a smattering of aficionados in England. As a contender, 9.5mm was doomed, and the prospect of factory-produced 9.5mm Kodachrome emulsion less than a pipe-dream.

Things may have become even more ridiculous, but for the fact that VIDEO was around the corner anyhow, making this "film-gauge war" 9.5mm, Regular 8, Super 8 and the Kodachrome War, academic. A fiasco.

Dave



As our 59th year came to a close in May, we are pleased to announce that our Chair Karen Cripps was re-elected at the AGM and agreed to run for a 4th year. Laurie Joyce has agreed to once more run the popular "6 weeks Introduction to Film Making Course" which has been very successful in increasing our membership at the start of each of the last 5 seasons.

So, the publicity to promote the course will begin in earnest now. This will be a NO budget marketing plan using our website, Facebook, Meetup.com, and Twitter. Last season, one new member, Nichola Priestly, brought Graphic Art skills to the club and had design this excellent poster to promote our upcoming course. Judging by past



results, around 15-20 will typically sign up with a mix of ages, and experience. Let's hope so!

In the meantime, members meet each Tuesday evening at a pub in Reading, to keep in touch and socialise over the long summer break, some attending every week, others on the occasional evening. A few teams are working on Summer Projects, some fictional, one documentary, at least one Live Event, and possibly a 48

hour challenge set by The Reading Fringe Festival. (if it happens this year).

As well as discussing an exciting idea for our 60th year (closely guarded secret), the committee have discussed some ideas for our upcoming programme, and a popular topic was Script Writing. Too often, on practical evenings at the club, we are not fully prepared, apart from loads of cameras!



So our programme will allow at least 2 nights early in the season, and possibly a 3rd, understanding the process of script writing and story boarding. We hope that apart from having fun with the creative process, we may be spoilt for choice next season for film scripts to consider on the practical challenges.

Enjoy the summer.

Photo shows one Summer Project Team filming Day 1 of a 3 Day filming project. No more clues! You will have to wait and see what they were up to.

Anne Massey

Reading Film and Video Makers

100 not out!

On June 14th Bristol Film and Video Society reached another milestone in its long history when the 100th film from the clubs archive was uploaded to Vimeo.

The process started in late 2013 after the entire film library had been digitised and has been a real labour of love.

Each of the older films has been either colour corrected or 'tweaked' in some way before uploading.



Productions and members films dating from 1935 to 2016 are now available to view and they certainly illustrate how film making in the Bristol club has evolved over the past 81 years.

All 100 films can be seen at:

<https://vimeo.com/channels/699528>

Bob Bennett, Archivist



Gloucester Film Makers

It has been a busy 5 months for the club to date we have had 6 Competitions in which 24 films were entered.

Each year we have 11 Competitions so we have another 5 ahead of us and these will be taking place in September and October.

Each year members make about 40 films on varied subjects from Travelogues, Documentary, Drama, Wildlife and Animation. Something for everyone.

Currently we are also working on a promotional film for a Residential Care Home. I am in the process of completing a film for Gloucester City Cycling Club who are celebrating 125 years since their founding.

It has been a very interesting experience which included filming the Mayor and Mayoress at the opening of their Exhibition in the Museum. Then more recently covering a 55 mile road race from various vantage points as 60 cyclists hurtled past at 30 mph. Very exciting.

As a club we are very much involved in giving film shows to many different types of groups, societies and the like. This year we have done 6 with 9 more to do. For next year we already have 7 bookings. We have been doing these shows for about 11 years. The income received helps to pay for hall hire and means that currently our annual subscription is only £1 per annum. Yes £1.

I must pay thanks here to those members who give their time and talents to ensure the smooth running of the shows. They are Helen and Arthur Barry, Chris Wheatley, Mike Morris and finally Val and John Sawyer.

Without their contribution our annual subs would be more in the region of £40. A considerable increase indeed which could well affect a number of existing members and those who may be wishing to join us in the future.

John Greene, [Gloucester Film Makers](http://www.gloucesterfilm.com).



Roger Western

Reports....



Teign Film Makers Club

By the time you read this, we at the Teign Film Makers Club, will have broken up for Summer holidays and we're all hoping for some lovely sunny days with ideal filming conditions and interesting subjects to show during the dark grey days of Winter.

Back to recent meetings and quick change was the order of the day for the meeting of Monday 18th April as, unfortunately, due to circumstances beyond his control, the programmed presenter had to postpone his visit at the last minute which meant that the club committee had to organise alternative entertainment.

With the help of the members the evening was still a great success. It commenced with a selection of films, both old and new and the audience was especially impressed with the two from our newest member Bevis. Also apologies to Beryl as, due to technical difficulties, we were unable to show her film.

A few other technical queries and difficulties were sorted out for members during a trial question and answer session and this may become a regular feature of future meetings. It is a part of what the club is about after all.

The club held the 'Dodsworth Cup' competition for documentaries on Monday 9th May and there were seven entries submitted by six film makers.

Competition was stiff but the top three were:-

1st Catalonia by Caron Parke - examining the different political attitudes and opinions of the people of the area.

2nd The Hunt by Bevis and Oliver Taylor - a mockumentary about the hunt for the 'four toed wangle wolf'

3rd Il Presepe (The Nativity Scene) by Peter Hiner - Both static and live Nativity celebrations in Italy.

The meeting of Monday 23rd May saw members beached at Teignmouth. Not as bad as it sounds as it was planned as an outdoor filming evening. However the turnout was a little disappointing and the meeting finished early.

The last full meeting of the season was held on Monday 6th June and was the end of year 'Savage Cup' competition where any film from the year can be entered. This competition is judged by an external judge and this year it was Keith Monroe, an experienced and accredited photo and AV judge.

There was another full house of members to watch the ten entries for this final competition of the season and, following the viewing, Keith commented that it had been one of his more interesting judging experiences and that he had viewed, and changed his mind about, the placings several times during the process.

He then gave his thoughts on the films and the reasons for his choice of the top three which were:-

1st Fiddler's Walk by Huey Walker

2nd Catalonia by Caron Parke

3rd Heaven is our part of Devon by Jim Gill

Congratulations to the top three and thanks to the other entrants for the entertainment provided as a result of your time, effort and expertise.

As a finale, a selection of films from the "SoCo roadshow 2015" were shown and Keith was thanked by chairman Ivan Andrews for judging the competition.

The club AGM was held on 20th June, more news of that in the next edition.

The club will be back in action in September and meets fortnightly on a Monday (except when it falls on a Bank Holiday) at Bitton House, Teignmouth, and meetings commence at 7.30pm.

For more information about the club and to see our next seasons programme (yet to be confirmed) keep an eye on the website where it will appear in due course:

<http://www.teignfilmmakersclub.org>



Click the picture or follow the link to see Huey's winning movie "Fiddler's Walk"

www.youtube.com/watch?v=AAKxMEYv1fQ

For Sale SJ5000 WiFi 1080p, 2 inch Ultra HD screen and loads of accessories including a water/shock proof case, spare batteries, various mounts, selfie stick, charger, bike mount and back float. Perfect for filming underwater, first person views and action shots. £75, if interested contact Cameron Callicott on 07780 009535

sale





Teign Cup Competition

Saturday October 8th 2016 at 2.00 pm.

The competition will be held at Bitton House, Bitton Park Road
Teignmouth TQ14 9DF

This year sponsored by SONY (Plymouth)

Entry Form

**PLEASE NOTE: A MAXIMUM OF ONLY TWO ENTRIES PER INDIVIDUAL
OR CLUB WILL BE ACCEPTED**

Title of Entry:

Running Time:..... (Minutes) (Maximum 20 minutes)

Date Film Completed:

Format: DVD -R /+R, AVCHD USB , Bluray Discs,
Standard format 4:3, and Widescreen 16:9. Mono and stereo sound.

Name of Club or Individual (Please Print)-----

Address

..... Post Code

email address-----

**Declaration: I accept the conditions of entry to the competition. I confirm that copyright
clearance has been obtained for all material used in my entry.**

Signature: ----- **Name:** -----

Address for return of entry-----

-----Post Code -----

Telephone -----

Fee per entry is £5.00 to include packing and return postage.
Cheques to be made out to:- Teign Film Makers Club.

**Please send entries to:-
Ivan Andrews
3 Byron Road, Exeter EX2 5QN
NB Closing Date September 17th 2016
Copy of rules attached**



Teign Cup Competition

Saturday October 8th 2016 at 2.00 pm.

**The competition will be held at Bitton House, Bitton Park Road
Teignmouth TQ14 9DF**

Teign Cup Rules

- 1 The Competition is restricted to Clubs or Individual amateur film makers within the SoCo geographical area.
- 2 The number of entries submitted by any club or individual film maker is restricted to a maximum of two per club or individual

Films must be submitted on DVD –R / + R, AVCHD USB, Blu-ray .
Standard Format 4:3 or 16:9 Widescreen, Mono or Stereo sound
- 3 Total running time to be no more than 20 minutes.
- 4 The winner will hold the Teign Cup for one year.
- 5 The winner will receive a prize of £50
Kindly sponsored this year by SONY (Plymouth)
- 6 A personal miniature inscribed trophy and a certificate will be presented to the First, Second and Third places
- 7 Entry forms, fees and films must be received by the closing date of September 17th 2016.
- 8 If numbers of entries exceed the screen time available an elimination contest will take place before the event. In this event should any film have been entered in a previous Teign Cup Competition, it will immediately be eliminated.
- 9 Entries must have been made within the last 3 years.
- 10 Judges appraisals will be sent to all entrants together with a list of all entries and the result.
- 11 The Committee of The Teign Film Maker's Club will rule on all matters concerning the competition.



Lee Prescott
FACI

Looks back in time

Cinema Classics from the Past

Over the past couple of days as I write, TV News and the Press have entertained us with anecdotal stories about a sports "legend," Casius Clay aka Muhammad Ali. Here's another story, (a little before my time!) about a film "legend" still talked about in film circles to this day.

Rodolfo Alfonso Raffaello Pierre Filibert Guglielmi di Valentina d'Antonguella (now there's a name to struggle with in your film credits or on your Passport!). Professionally known as Rudolph Valentino (May 6, 1895 – August 23, 1926), was an Italian-born American actor who starred in several well-known silent films including "The Four Horsemen of the Apocalypse," "The Sheik," "Blood and Sand", "The Eagle" and "The Son of the Sheik". He was an early pop icon, a sex symbol of the 1920's. He was known as the "Latin Lover" or simply as "Valentino". Flappers of the time drooled over him.

He had applied for American citizenship shortly before his death which occurred aged 31, causing mass hysteria among his multitude of Flappers, the young female fans of the 1920s, further propelling him into iconic status.



Question: Do you think there will ever be another Valentino?

Answer: Doubtful, the closest was Clarke Gable, ("Gone With The Wind") amongst many others, but there was a very big difference. Gable was a more down to earth hero. Young Swains in the back row could kid themselves, (not their girl friends) that they were like him. Young Swains of the 1920's never dared assume they had Rudolph Valentino's appeal. A Grandma's (105), living not far from me, eyes lit up when I asked her, remembered and said, "there's never been another Valentino, never will be."

Although he died 90 years ago after a very active star career that only lasted about five years, less as he was out of work for a period. Few, if any, entertainers have created such a "legend" in such an incredibly short time. What's more, a "legend" so strong that it could probably still fill cinema's today! It's said that Elvis Presley created a similar "legend" but the difference was that Presley's appeal was primarily to younger audiences. Presley's appeal in any case was musical, not dramatic. Valentino's appeal in the 1920s was to women of all age groups.

Presley never came to the UK apart from a stopover at Prestwick Airport, or did he?

Rumour has it that he had a short car tour of London with a certain Pop Idol, now 70, many years ago. Valentino however made one of his few Personal Appearances in England for the premier of his film "The Eagle" on the 23rd November, 1925. This took place at The Marble Arch Pavilion, London, just eight months before he died. The venue was jam packed with hundreds outside offering £5 for a ticket, equivalent to £275 now! Thousands more turned up just to try and catch a glimpse of the Living Legend called Valentino. Oxford Street and the area was completely blocked for hours. Getting Valentino into the Cinema proved difficult. A photograph in the theatre shows him standing in an impeccable

Evening Suit completely unruffled, between a haggard Theatre Manager and an extremely nervous looking man.

After the show, on exiting, he had to leave in an undignified manner via a back exit and down a fire escape to ensure that he got away with his clothing and even his life!

"The Eagle" (Directed by Clarence Brown) was one of Valentino's best films and can stand up quite well today. It was his first film under his new contract with United Artists and a guaranteed annual salary of around \$500,000 in 1924 (\$6,995,935 per year now.) Staggering, obscene? Such was his appeal. Oh yes and plus a percentage of the profits from his films calculated to be in the region of another \$699,935 now, Wow, and he wasn't even "talking"! This was quite a jump from the \$7,500 per week that Paramount paid him and his poverty stricken days prior to all this with MGM in 1921, when he gladly made "The Four Horsemen Of The Apocalypse" for \$350. per week !

"The Eagle" is rather loosely based on the unfinished tale called "Dubrovsky" by Alexander Pushkin, Russia's famous romantic writer and written of the 1830s. It's classed as a robber novel with a social background. It would have been one of the best action novels in Russian literature had Pushkin completed it. Pushkin of course was a poet so the story has its share of refreshing, melodramatic nonsense!

The 'hero' takes off to the forest as a sort of Russian Robin Hood "on fire" with his love for Maid Masha but thwarted and opposed by Daddy, a landowner of villainous repute, Troekurov. Instead of a Merrie Yoeman who's a fab' shot with bow and arrow at ¼ of a mile, Pushkin's story concerns an elegant Highwayman rather handy with a horse pistol. A role tailor made for Valentino!

Vladimir Dubrovsky is a young officer in the Cossacks in service to Tzarina, Catherine the Great. She directs her all powerful eyes on Vladimir, fancying him. Vladimir rejects her amorous advances, since she is rebuffed, poor Vladimir has to run for it deserting his Regiment! He becomes a masked bandit, the lone (Black) Eagle of the film's title.

Vladimir devotes his energies to vengeance upon Troekurov who has ruined the lad's father. Troekurov is a proud, wealthy and vicious man. He has five hundred Harriers and Greyhounds with sixteen girls engaged in other activities.

Vladimir (Valentino), takes a place as a French Tutor in Troekurov's family for his nubile daughter Masha. They fall madly and utterly in love, as you would expect. Masha has a suspicion that Vladimir, her Tutor, is really the highly notorious 'Black Eagle'.

A moment of crisis occurs when Vladimir has to confess that he's the 'Black Eagle' to save the life of one of his followers. He is promptly handed over to the military. Tzarina Catherine, with tears in her eyes, signs the handsome Vladimir's Death Warrant, but a certain passport comes in handy!

Me? I'd have had a bounce with Tzarina Catherine for \$6,995,935!

[Nota Bene: Did someone mention Tyrone Power as "Zorro"?]





A Quick Guide to UNICA

What is it?

UNICA is an international organisation whose aim is to promote friendship between nations through film. It is 78 years old.

At present there are around 30 members, consisting of organisations representing amateur film makers in a specific country. The IAC is a member.



Jan Watterson

Top tips for UNICA

Each year there is a week-long UNICA Festival where the member organisations present a programme of films in friendly competition. An international jury discusses the films in public, and then awards medals.

The Festivals takes place in a different country each year and are organised by a team from the host country. In addition to the film shows and jury discussions, the hosts organise outings to local places of interest or cultural events.

Any film enthusiast can attend a UNICA festival. The languages of UNICA are French, German and English and the official programmes, speeches, discussions are translated into all three languages. The rest of the time, the visitors communicate with each other in whatever language works - frequently English.

You are likely to find familiar faces from the IAC there, as well as lots of English speakers from other lands, so you will definitely be able to find someone to talk to even if you can only speak English.



"This year the UNICA Festival is in Suceava in Eastern Romania from Fri 19th to Fri 26th August"

UNICA 2016

This year the UNICA Festival is in Suceava in Eastern Romania from Fri 19th to Fri 26th August. It promises to be a special event. Suceava, a city of around 100,000 people dates back to the 1300s. It has a 14th century fortress, several medieval churches and interesting museums. The festival organisers have planned one full day and one half day excursion. These are opportunities to see some of the beautiful countryside of the region, known as Bucovina. Bucovina is also famous for its painted monasteries.

How to take part

Everything you need to know is on the Festival website: www.unica2016.ro. (Click on the Union Jack image top right if it does not display in English.)

You need to

1) Book your flights

Until recently there were two options: fly to Suceava via Bucharest or fly direct to Iasi airport which is about 170km away from Suceava. As you will see on the Festival website there are not many scheduled flights into Suceava from Bucharest, but the organisers have persuaded TAROM to put on an extra flight from Bucharest to Suceava on Fri 26th Aug and a return flight to Bucharest on Sat 27th Aug. Wizz Air has just announced direct flights from Luton airport to and from Suceava beginning in August. There are direct flights to Iasi from many places in Europe. If you travel to Suceava airport, the Festival will provide free transport into the city. From Iasi, the organisers can arrange a bus transfer at a cost of 25 Euros.



2) Book your hotel

The Festival [website](#) lists a range of hotels with information on prices, distance from the Festival venue and how to book. Prices include breakfast. Be sure to mention the UNICA Festival when you book. You may find it easier to phone the hotel you choose to make the initial contact.

3) Register with the organisers

Follow the menu item 'Registration' on the Festival website to download the registration form. The 'Congress Map' referred to is actually a ticket to attend the events that have a charge attached. The film shows themselves are free. The chargeable events are listed on the form so that you can pick and choose but these are the heart of the social side of UNICA. If you can afford it, it is definitely worth paying for the lot. The ticket for all events costs 200 Euros, rising to 220 Euros after 1st July. (This 'early bird' price is to encourage early registration.) Be sure to send your completed form to the email addresses listed and let them know how and when you will arrive and depart.



Questions?

Send an email to me, the IAC webmaster, at webmaster@theiac.org.uk and I will do my best to help.

I hope to see you there.

Jan Watterson



Susie Walker

Club Liaison
Officer

Club Noticeboard

It seems I have struck a chord with many of you last month, which was evident by the number of people who took the trouble to write to me with their words of encouragement.

And, as is my wont, it seems yet again I have put my head on the chopping block, or you could say above the parapet and find you are there right behind me pushing me forward.

I was pleased to see that a 'Readers Letter' regarding the running of competitions from Lee Prescott bemoans the same topic, let's hope those in charge will take note now, and things will start changing for the better.

In the meantime, there is one thing we can all do and that is to try and engage people who are interested in film-making.

It's not all about taking your camera with you on your annual holiday, it should be a bit more than that or else we will never move forward.

I don't know if anyone has noticed but Her Majesty The Queen has just celebrated her ninetieth birthday, and there have several celebrations all over the country.

I expect you may even have had a street party near you that you could have attended and taken some

interesting footage that would make a memorable film to show at your next club meeting.

And in response to David Fuller's article in the last issue of SoCo magazine. 'A Change Is A Blowing' with his observations on membership in local clubs, I would like to know how many of you are involved in club projects?

How many clubs in this region shut down in the summer months, when it could be argued that this is the best time for group filming projects, or does your club keep going all year round?

If anyone needs a PDF of my recruitment flyer please let me know.

Until next time, Happy filming

Susie

susiewalkersoco@gmx.com



Launching the Dolphins!

Tony Colburn

Competition
Co-ordinator
reports ...

Launch of the 2016 Dolphin and Mini Dolphin Competitions

Anne Vincent and the SoCo committee invite clubs and individual members, whether in the IAC or not, to enter the 2016 SoCo Dolphin and Mini Dolphin Competitions. The closing date is 29th July 2016 and there is no entry fee.

To qualify, entries should be "short, light hearted entertaining movies. Entertaining to loosely mean of a humorous nature and short meaning not more than 10 minutes duration"

Therefore the Dolphin video run time, including titles and credits, must not exceed 10 minutes whilst the Baby Dolphin entry must be 1 minute or less.

The number of entries per club or individual is not limited, but each video must be on it's own disc (DVD or Blu-ray preferred) or memory stick and be accompanied by its own Entry Form

Every entrant will receive written judges comments.

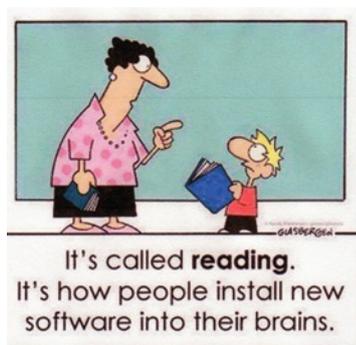
The winner of each competition will go on to represent the SoCo Region in the National IAC Mermaid and Mini Mermaid competitions which will be held in October at the IAC AGM.

This is the competition where all the IAC Regions compete. The result is determined by audience vote. Entry Form on next page.

Should you need additional information please send an email to: tony.colburn.soco@gmail.com

Tony Colburn,

Competition Co-ordinator



It's probably a long time ago that you gave your email address to head office and some of the email addresses are no longer current.

If you have received this email direct from the editor then we have your current email address.

If you have received it from a third party, such as a club secretary or friend, could you please let us have your current email address.

Please send any email address amendments to:

pipcritten@googlemail.com

Many thanks for your help.



Dolphin and Baby Dolphin Competition 2016 Entry Form

Closing date for entries 29th July 2016

Please indicate X which competition you are entering:

Form with two columns: Dolphin (Max time 10 mins inc titles and credits) and Baby Dolphin (Max time 1 min inc titles & credits)

Please indicate X your entry category

Form with three columns: Club Entry, Club Member Entry, IAC Member Entry

Name:.....IAC No:.....

Address:.....

.....

.....

Post Code:.....Tel.....

Email:.....Club name.....

Title of Film:.....

Format: (Any Current format Blu-ray/DVD preferred) Aspect ratio.....

Running Time (including titles and credits).....mins.....secs

Description

.....

.....

Declaration: I/we accept the conditions of entry to this competition and understand all entrants are responsible for copyright clearance on all sound and visual material used in their entries

Signed.....Date.....

Please send your entry by 29th July 2016 to:

Tony Colburn, ELD Imperial Court, Park Hill Road. Torquay TQ1 2EP
Email: tony.colburn.soco@gmail.com

RULES

- 1. Entries for either competition must be of a light hearted theme
2. The competitions are open to non professional film makers or affiliated clubs within the SoCo Region
3. There is no limit to the number of entries, but each must be on a separate disc and have an individual entry form
4. Copyright clearance is the responsibility of the entrant
5. Do not put labels on Discs and clearly mark your name on the disc case.
6. Entries must have been made within the last 5 years and not have won any major awards
7. The winning entries will be submitted to the IAC National Mermaid and Mini Mermaid Competitions to be held in October.
8. Judges comments will be sent by Email unless no Email address is provided in the entry section.
9. Sufficient remittance must be submitted by cheque payable to IAC SOUTHERN COUNTIES REGION to cover the return postage. (Suggested guide £2)
10. Neither the IAC nor SoCo can accept responsibility for loss or damage to the entry



One To Watch

Hi all.

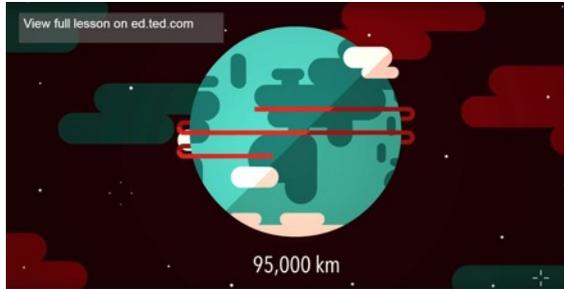
This is truly a "must watch" video.

A very important message which might save your life.

Shame our physicians cannot explain it simply like this.

Selected
Movies
from
the
World
Wide Web

Send your
contributions to
piperitten@googlemail.com



<https://www.youtube.com/embed/Ab9OZsDECZw>

Noel Leeder

Fascinating! I suspect that we wouldn't eat very much spaghetti at all if we had to make it this way!



<http://www.youtube.com/embed/F6uT6gwyY1k?rel=0&autoplay=1>

Noel Leeder

World's Longest Trucks O keep out the dust, would be hell on the M1.



<http://videos2view.net/xM-WLT.htm>

Lee Prescott

A Few from Lee Prescott

One of the most beautiful films I've ever seen. Student's work- Hertfordshire.



<https://vimeo.com/168232590>

Lions hunt buffalo but this ending is JUST CRAZY!



<http://traveller24.news24.com/Explore/Bush/watch-lions-hunt-buffalo-but-this-ending-is-just-crazy-20160525?isapp=true>

Tall Boys Diving!



<https://www.youtube-nocookie.com/embed/nPrWo5pEvyk?rel=0>

From [Milton Ulladulla Videograph Club](#).

Slick, and comical.



<https://vimeo.com/166614676>

SoCo Committee

Chair: Anne Vincent FACI, Tel/Fax: 01305 780140
annevincentvsw@fsmail.net

Vice Chair: David Martin Phone, Tel: 07581 180891
damar@fsmail.net

Secretary: Eileen Colburn Tel: 01803 213456
Treasurer: Eileen Colburn Tel: 01803 213456
Eileen.colburn.soco@gmail.com

Vice Treasurer: TBC

SoCo Competition Officer: Anne Vincent FACI, Tel/Fax: 01305 780140
annevincentvsw@fsmail.net

Other Competitions Officer: Tony Colburn, Tel: 01803 213456
tony.colburn.soco@gmail.com

Club Liaison Officer: Susie Walker, Tel 01392 422917
susiewalkersoco@gmx.com

Technical Officer: Trevor Matthews, Tel: 07770 303964 e-mail:
tbmatthews@madasafish.com

SoCo News Editor: Pip Critten, Tel: 01752 361210 & 07771 967804
pipcritten@googlemail.com
12 Trelawney Avenue, St. Budeaux, Plymouth, PL5 1RH

Other Members:

Lee Prescott anglovideogxy@talktalk.net

Mike Szewczuk mikeszew@live.co.uk

& Trevor Mathews

Changes

New & Rejoined:

Change of address:

Resigned:

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

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
pipcritten@googlemail.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 Sep - Oct 2016 Issue

To reach Editor by 15th Aug 2016