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Chairman  
Anne Vincent

## Chairman's Chat

Hello to you all

Our change of email address has caused a lot of problems in receiving emails and would like to apologise if you have sent to us. Our main computer looks as if it's taking its last gasp. As soon as we are able we shall reply to you.

I would like to thank Lee Prescott for all of his help with the Penny Cup Competition this year, it is most appreciated.

Thank you all for your entries, I am really looking forward to seeing them.

Hope you have been enjoying the Mini heat wave and been out and about with your cameras and got some good footage.

We now have seven Badgers they come every night for their supper, the elderly folks at the home I go to three afternoons a week to do the Quiz, Bingo etc, they make a collection of leftovers for the badgers supper, so they are not quite eating us out of house and home these day's!

All The Best, Anne Vincent  
Chairman Southern Counties  
[annevincentsoco@gmail.com](mailto:annevincentsoco@gmail.com)



Pip Critten  
Writes...

## Editorial

It's a bumper edition this time with all your favourite regular contributors plus a few more. There is sure to be something of interest to read.

From page 17 onwards there are rules and entry forms for many competitions for you to consider.

Somebody said to me recently, "I hope you don't mind, but I don't read the whole magazine."

Of course I don't mind. Very few of us would read every part of every article in every magazine we pick up.

So that's just the way it is!

With so many Competitions running at present I may be taking a risk running David Fullers article on page 6. He retells a tale of when he was running a competition that makes for interesting reading.

I was recently at Teign Film Makers to judge their Film of the Year Competition. All the entries have already been placed in club competitions throughout the year.

The idea was quite simply to pick the best of the best. Not quite so simple in practice.

Each film was of a high standard, otherwise it would not have been placed in an individual competition.

The difficulty comes when you have to compare chalk to cheese. Comparing a

comedy to a drama to a travelogue has its problems.

I'm sure most judges will have encountered the same difficulties.

The way I always approach the task is to have a ridged scoring for a variety of technical skills and story telling skills.

That way a really good story with less than perfect technical skills can compete with a technically perfect but dull movie.

Another difficulty is not knowing the purpose of a film and the intended audience. This could dramatically effect the length of a film.

A film made specifically for a special interest audience could run half an hour and hold attention to the very end.

However, the same film could quickly loose the interest of a general audience, thus requiring a much shorter running time.

It may seem harsh but we have all done it. Channel hoping that is.

If you're looking for something of interest on the television, how much time do you give each channel before skipping to the next?

Anyway, I did make a decision that was popular with the audience on the day. See page four for more details of the winning film.

Keep Smiling  
Pip  
[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)



## Adding Commentary

Alan Wallbank  
Gives sound advice

I would like to begin with last month's So-Co News, by mentioning the letter from Harold Trill, who writes about making films and putting on shows approaching his 87<sup>th</sup> birthday! That's dedication! Having an expectant audience makes it even more worthwhile, especially when it's about a local subject.

That takes me on to dialogue for our films. From the very beginning, I decided I would do my own commentary and 'pieces to camera'. I appreciate that there are many of us that would prefer not to. Either because we don't like the sound of our voices or we feel no need to be in front of the camera.

Yet I feel, there are so many advantages to be gained from doing both, so let me begin with commentary. Perhaps script writing is not some peoples strongest asset, but at some point we are going to make a film that demands commentary.

To start with, I have found that scripts and images rarely match first time, in fact it might take awhile before the two are acceptable. If someone else has done the voice over, then that is what you are stuck with. Being able to do it all oneself makes life so much easier during editing.

I fully understand that some of us are better than others when it comes to producing a script, but that should not deter anyone, as the more we composure the better we will become.

Then comes the speech delivery. I have to say that I don't possess the best of voices and find it so easy to slur words, mispronounce them or, on review, hardly hear them at all. So it is really important that the written word is delivered and heard in a professional way.



The hardest part in my view, is how the written word comes over on delivery, so that it sounds generally interesting. Quite often I hear someone reciting a piece, yet it seems to have been just read without emotion, although I

admit the desired result is difficult to achieve.

I remember an elderly gentleman who had a hearing aid in each ear, who did a piece to camera for me. It was almost impossible to engage in conversation with him, yet after he had seen my film, he remarked that he had enjoyed it mainly because he had heard every word! Of course I wasn't the only one to speak, but what a compliment!

I also like to add music to dialogue, but so often these days it seems to drown out the spoken word. Perhaps the youngsters can hear what is being said, but I find it to be an almost impossible task. My hearing is not that good, but again if I can hear both dialogue and music in my films, then I presume everyone else can.

We then come to pieces to camera. In my view, the most important person here is your cameraman and I have been very fortunate to have the same one since 2000. He is usually available 24/7, which means we can go out and do something almost at the drop of a hat.

If you are doing this for the first time, you have to decide how you want the scene to be filmed, so it is crucial

you convey your requirements to the cameraman, as their interpretation of what looks correct, may not be the same as yours.

Make sure both of you have a script fixed to a board, as it is nearly always windy and the noise of flapping paper is sure to be there when the day is reviewed later.

I appreciate that it is better to have a third person on hand to make sure the script is recited 'word for word', but I have found it impossible to arrange, so it is always just the two of us.

The problem here, is that the cameraman has to monitor sound, the spoken word and check the script. As I often have to recite the same piece numerous times, it's inevitable that the cameraman will become bored with the constant recitals and lose interest in the correct wording. In one of my films, I say "in" instead of "on" and to me in sounds grating, but I don't suppose the audience really notice.

What I have discovered, is that the more you do the same piece, the better it sounds.

If you feel you cannot remember a full paragraph, write the script to include cutaways, so that the dialogue can be split in two and restarted in mid-sentence. Once



joined up during editing, it will sound as if the whole piece was done in one take and it will look and sound very natural.

Another very important point is the sound quality. In the early days, I used a radio mike, which is ideal if you need to be well away from the camera. Unfortunately, it was often affected by interference of one kind or another, which delayed the planned piece that day. In the last few years I have used a directional Sennheisser, as all my planned pieces have been close to the camera. This is either mounted on a tripod or I hold mike. The main advantage with the Sennheisser, is that it is very good in windy conditions.

I also carry a bottle of water, as my voice breaks up fairly quickly. In the early days, it was my hair causing a problem. Like many men, I had a wide middle parting that was covered quite thinly with hair combed over from one side. As mentioned earlier, there was always enough wind to blow my hair about, so I used the water to keep it in place.

So that's about it. Make the effort and you will be rewarded.

Alan Wallbank



## Readers Letters

Dear Pip,

Many thanks for your latest edition of SoCo news - always interesting and informative.

Please find attached a poster and application form for this year's Teign Cup Competition for your next edition.

[Ed: This reproduced later in this magazine.]

If you have read the latest IAC Mag and the item containing a paragraph on Teign Film Maker's then you will see there is an error regarding the Teign Cup.

I wondered if you could point that out to your readers please - particularly that IAC have the dates wrong - as you will see from the poster they should be - closing date 30th September and the screening taking place on Saturday 21st October at Bitton (not Bitten) House.

Many many thanks

All best wishes

Teign Film Makers.

*Solent Moviemakers*

Pip

The Southampton Video Camera Club has had a makeover and will now be called "Solent Moviemakers", hoping to re-energise the club with a new committee and programme.

Things are starting to take shape and will well under way when the new season starts in the Autumn.

We have some younger members who have shown a great willingness to carry the club forward.

Cheers



## Teign Film Makers Club

Present

### THE 42nd. TEIGN CUP COMPETITION

Bitton House, Teignmouth  
TQ14 9DF

Screening  
Saturday October 21st 2017  
Starting at 2pm

Admission £4.00 to include Refreshments

Entry Forms [Here](#)  
Competition Rules [Here](#)

Or from  
email: [ivan.andrews@sky.com](mailto:ivan.andrews@sky.com)  
or from our web site  
[www.teignfilmmakersclub.org](http://www.teignfilmmakersclub.org)

**Closing Date for Entries**  
**Saturday 30th September**



## STONEHOUSE & STROUD VIDEO UNIT

Teign Film Makers Club has completed its 2016/2017 season with a flurry of practical indoor and outdoor filming exercises and competitions.

The final meeting of this season took place on Monday 19th June, consisting of the AGM (I know, boring but necessary) followed by a short programme of members favourite films from the year and a general natter.

The club takes a break during the Summer months and will re-convene in early September. This doesn't mean that there is nothing going on as the committee will be meeting to prepare and agree the programme for the 2017/2018 season and members will also be out and about with their cameras.

Preparations are also under way for the Teign Cup Competition which takes place on Saturday October 21st 2017 at Bitton House.

But, back to this season, the club would like to thank all those clubs and individuals who have supported, given talks, swapped films (home and abroad), visited us this year and generally contributed to the programme and the enjoyment of club members. Your contributions are much valued and appreciated.

A special mention to Pip Critten who, again, agreed to judge the Film Of the Year competition, thank you Pip, another job well done.

The winning film was "The Hunt For The Four Toed Wangle Wolf."



**Picture shows Pip Critten congratulating Bevis Taylor for the winning film he made with his son Oliver, a clever comedy called "The Hunt For The Four Toed Wangle Wolf."**

The new programme, events and updates will be posted on the website when they are available, so keep a look out.

<http://www.teignfilmmakersclub.org>

Dateline: 8th. June, 2017

Two weeks before this we were approached by named professionals, but I am not permitted to report names at this stage for what, I hope, are obvious reasons.

Our unit was picked up On Line and also, looking at our various productions on YouTube and Vimeo, caused them to become very interested particularly in our Young People and 15 years old Brad in particular.

A meeting was set up, (postponed twice)! One of the chaps is moving into our Cotswold area in July, (there are already many well known actors et al living in the Cotswold area), from then on he told us, that he wants to be associated with us and congratulated us on having set up a film – video "working practice" including young people.

The e-mails came completely out of the blue, so much so that we thought someone was mesing us about so I set about checking it all out! Voila, genuine!

However, for myself, I have very particular concerns where professional associations are involved! We will simply have to find out precisely what any suggestions or proposals are.

Yet another Agency picked up and has declared an interest in our teen' actor Brad Christy, now 15 years of age, in connection with Warner Bros. production "Fantastic Beasts", (J.K. Rowling).

We expect to have heard from them, as they promised, well before this is published. If he is selected from amongst the tough role competition then it will be, of course, entirely up to him and his parents as to whether he really does want to go through with it.

Obviously there is his continuing education to consider amongst other things. Previously he was not selected because at that time he was below the particular Agency's Authorised Licensing. He was disappointed. So were we.

### *Great Lad*

Brad is a great Lad, intelligent, understandingly co-operative, respectful, dedicated when necessary and able to converse easily with people and those (much) older than himself. He also comes from a first class family. (Oh yes, he's good looking too – as we used to say in the past: "The camera likes him")!



All of this does show that what our Unit does and produces is becoming noticed in, should I say, the "upper echelons"!

Lee Prescott FACI



# Readers Letters

## Re the article 'Gift of Tongues' by Lee Prescott.

Having enjoyed every word of Lee's article, at its end I thought: "My God, I could kiss this fellow!" I didn't say it aloud, mind you.

When our SoCo Magazine bleeped its arrival, I was making notes and preparing to write an article on narration, which included the clarity of speech. Unbeknown to me, Lee had spent many hours researching, over a number of days, for material covering decades of speech deterioration. He should write a book!

Being 80% towards a hundred, I remember the 'Ink Spots', a group of black singers, who sang ballads in the 30' & 40's with perfect diction ... I'll repeat that ... 'perfect diction'. Let us study what has happened since those days. It is a bit of a hot potato really. White Americans, over eons of time have been averse to black people. The blacks' response was to disassociate themselves from white people, and one of their ways was to do so through the spoken word. Whites used to address black people as "boy", so the black people started to call each other "man". Over decades, this disassociation has developed a whole new vocabulary, with "cool" now meaning acceptable and "sucks" meaning unacceptable, other words such as "dork" and "wuz" have also been generated.

The making of films in the States is prolific, from Joe Public uploading footage through to professional film distribution, all of which has exposed our youngsters to a style of speech few oldies can understand. Films are 'pumped' into our living rooms. Kids are sat in front of a T/V to keep them amused and thus the Bronx style of speech is inculcated, and we all know that children are wonderful mimics. At the age of 7 yrs, their style of speech and their tenets are set for life, if not interrupted by later education, elocution lessons and extended learning, if not, the Web takes over. My son, born in East London, says "zee", not "zed" ... Sesame Street 1970's!

My son is 43 yrs of age and a highly qualified E-learning consultant, his main task being to teach training methods so that international companies may train their staff for the purpose of improving efficiency and turnover. One of his biggest problems encountered is non-standardised speech.

"Americaneese" isn't readily understood by the Brits in management, and a strong Northern British accent will not be understood anywhere in America.

Lee mentioned that people of my age use subtitles all the time, unless listening to the news, a dated film or, as he says, one of Richard Attenborough's documentaries. When people talk for a living, such as newscasters, T/V & radio journalists, stock exchange personnel, they become so practised, as to speak at 180 words per minute (wpm). The optimum speed of speech is known to be 120 wpm.

This gives time for one's tongue to form accurately sounding sibilance and vowel sounds. At the end of each sentence, one should pause briefly. This is rarely practised, except by highly trained, professional speakers, who wish to have their argument understood, not just heard.

If one speaks at 180 wpm or more, it enters the world of machine gunned gabble ... utterly useless for the sound track, but okay for comedians with a young audience, or a weather forecast with pictures. However, we sometimes

have to suffer it on the radio. The worst ever speech is rapid gabble, mumbled, when only one person understands what is being said ... the speaker.

From life's experience, one will conclude, (if he is honest), that an ideal narration should be with the BBC's style of southern accent, which is understood worldwide. I was once asked; "Wot teem a gan emm?" The problem was resolved when I asked him to take the micky out of the way I speak. He then said: "Air ... what time do they go home?"

English is the shorthand of all languages. "Look .. a jet!" is half a paragraph in French. In Japanese, the last word of a sentence defines its tense, miss it, and you won't know when. In many parts of the Arabic world, they speak their languages beautifully, with utter precision, probably because it has little or no outside influence. It is the expanse of the English language that has created a whole raft of adopted errors. Londoners say "obstropolous" instead of obstreperous, "state of the ark" instead of state of the art, etc.

Just recently, an MP in the House of Commons complained bitterly about not being able to understand a BBC drama due to what Lee has called "Mumblegateors", a word that may now be adopted into the English language.

When we filmmakers enter a film at our club or a competition, we think a great deal about the audience and their reaction to what we are putting on the screen, and we know that sound is everything. If the picture is a little below par, it may be carried through by excellent sound ... and diction. One cannot but help thinking that some American directors have such large egos as to propel them across the red line into arrogance, but the real reason is money. They think of their audience too. They produce films for kids who will watch anything, as long it has plenty of action and noise.

Speech, in such films, is all part of the noise, and the excess of expletives used appeals to most teenage machos, so it is a formula for sales. Where there is money there is muck, and it doesn't take a genius to know that it will continue ad infinitum.

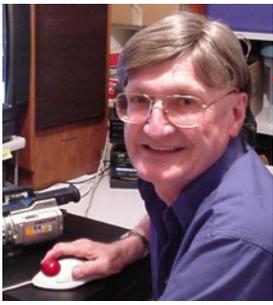
However, most of we cinematographers are elderly, and may well be instrumental in setting an example for our younger club members, who are both precious and few, and maybe one or two will venture into the realms of professional filmmaking with a difference, which is, their films may be clearly understood!

My sincere thanks to Lee for bringing this matter to the attention of another few thousand. It is hoped that our cousins in Australia, America and Canada will publish this now rather controversial subject.

Dave Jones

Use this, your magazine, to tell the world your views in a positive manner and to promote your club or movie project.

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



# Judging Club Movies - A True Story

David Fuller

Thinks back...

## Background

For Amateur Movie-makers to survive and enjoy their hobby they must *make movies*. And one way to become better at the craft is for Club members to enter their gems into Contests which, members assume, are judged by people who not only know a fair bit about movie-making, but who possess empathy towards the amateurs' status. A Club Contests Chair often has to be resourceful and select judges who are not only good judges of the worth of a movie, but about amateurs' skills levels and the fragility of the amateur's ego. So a good judge recognizes the amateur's situation and so makes comments that are helpful to the movie-maker.

Contest Chairs have a lot of work to do: accepting entries, getting judging sheets filled out, getting entries to the judge and retrieving them, passing on to the Newsletter editor the results and returning entries and sheets to the contestants, and thanking the judges. A running around, a to and from exercise and a communication routine.

## Finding Good Judges

Finding a helpful Judge, telling him what the Club wants from him is time-consuming. A judge's helpful comments and positive advice for improvements, to be followed by the showing of the entered movies will generally be accepted and enjoyed by Members. I'm adamant that entrants' completed judging sheets should not be shared with other members without their permission.

## One Club and a Bad Smell

I've belonged to a Movie-makers' Club for quite a few moons, since I went into retirement. Not long after I joined up, I noticed that one member belonged to a second local video-makers' Club. She took with her several of our Club members, applied and received a substantial grant of money to purchase some of the best amateur-oriented camera and editing equipment. She figured that she'd have the best of two worlds. And good equipment to use, at no cost to her.

Finding Contest Chairs, as we've noted, is such a challenging task. Mrs. "two Clubs" volunteered and our members didn't object to having our members' entries judged by whoever Mrs. "Two Clubs" chose. But unknown to many of us, she and the members of Club #2 agreed to judge our Movies.

During one of our Club #1 Meeting nights she announced, half in a confidential but modest (sic) mode that her entries nearly always received top awards. To some of us, it looked like an inside job, but our Club still went along with this lop-sided arrangement.

"There's just no competition," she announced as a blaze, off-the-cuff comment at one of our meetings. I smelled a rat. That was it.

Next year, I volunteered to stand for election as Contest Chair. It was easy to win the election by applause.

## But nothing changed until .....

Mrs. T.C. had been a stills photographer whose subjects and themes were almost invariably about nature, delivered in sequences of still-framed shots, (photos some motion in them), held together by banal commentary and

supported with time-worn, crackly music tracks from well-used ancient LP's.

I announced, as I packed the ten entries into my equipment bag, "Folks, I've found judges from a Club in Ontario. "I'd been swapping some of my gems with my contact's gems. You'll begin viewing these at our next Meeting. This Toronto Club would like an on-going swapping arrangement.

"Who is your contact and who will the judges be?" asked our past Contest Chair, ostensibly from genuine curiosity. Our club is a democratic one, so I gave my contact's name.

## The Plot Thickens

One night at home, I received a phone call from my Ontario contact, announcing that the judging was completed and that the movies were being couriered back to my home address.

When I opened the package I saw a hand-written piece of note-paper, from my contact, who stated that seated beside her on judging night was the second judge who wrote on Mrs. T.C.'s judging sheet a 100% mark for one category. My contact wrote on her note to me, "so I gave your entry a 100% for the same entry on the sheet. Fair's fair."

Skulduggery had been beaten by subterfuge.

On Meeting night, I announced 1st, 2nd and 3rd places, handed the completed judging forms to their owners without further comments from me.

Mrs.T.C.'s entry came 2nd. The assembled group knew who the top three places were, but not the percentages. A Club member asked me if the club members could be given the marks awarded to the other contestants. I replied, "Why don't you ask them?" Only one member objected.

It turned out that my entry had won 1st place. "Bread-makers", a home-spun narrative videoed in our home kitchen with our granddaughter as lead protagonist. Mrs. T.C. couldn't contain herself.

After I'd announced the top three placements, she rose up and said, "Well, Dave's entry received just one mark more than mine." I had shown her my judging sheet. And I had vetted *all* of the judging sheets privately.

I asked the membership if it was OK to print the results of the Contest in our monthly Bulletin. "Does anyone not want his or her percentage published? Talk to me tonight, please." Then we viewed the entries, concluding with the placements 3rd, 2nd and 1st .

The bullet had found soft tissue. I was the Contest Chair for a few more years, and I never asked Mrs. T.C. or her club #2 to do any of our judging.

## Closure

Club & 2 folded. Mrs. T.C. sold off the equipment and where the proceeds of the sales went I'm not sure. The members she had purloined from our Club returned to our fold.

David Fuller

# Product Review

I'm one of a small amateur crew, mainly filming documentaries about Bristol for showing at local history lectures, projecting from Blu-ray and sometimes distributing on DVD. We have been using my Sennheiser Evolution radio clip mic on our presenter while filming, but I wanted to have the choice of using a wired directional mic. The option of using 48v or AA battery power was an attractive feature which influenced my choice of the MKE600, and although a professional product, it is realistically priced; certainly within reach of the amateur.

Pete Heaven

reviews ..

Sennheiser  
MKE600 and  
Rycote Softie  
Review



The MKE600 box contains the mic, a simple shock mount, and a foam windshield. I also opted for the 'Rycote AV Softie Windshield Kit' bundle of a Lyre mount, Softie, and a soft-grip extension handle along with a 3/8" shoe adaptor. A folding brush for the fur was included - a nice touch! I used the Lyre mount for the following tests.

This microphone has a super-cardioid/lobar pick-up pattern with a claimed frequency response of 40 Hz to 20 kHz. It has the choice of P48 phantom powering or via an internal 1.5V AA battery (it will accept a 1.2V rechargeable type). It also has a "Low cut" filter which attenuates frequencies below 100Hz to reduce wind and impact noise.

How does it perform? When filming, we normally use a Sony EX3 camera which has an on-board 48v supply, but for this test I used my own Panasonic HDC-HS100 AVCHD camcorder and powered the mic with an AA battery. I have also tested the mic - again using battery power and a mic lead with an XLR to 3.5mm stereo plug wired for dual mono - plugged into a Roland R-05 Wave/MP3 digital recorder and a tiny Olympus WS-210S digital stereo voice recorder.

My garden backs onto a playing field with just a chain link fence between us, so it can be quite exposed. I put the camera on a tripod and the mic on a stand, in the middle of my lawn. Here's what I found on a breezy day in June...

## **Naked mic, indoors and out.**

As expected, no problem indoors; but considerable wind noise outdoors, and the low-cut filter had little effect.

## **Outdoors, fitted with the Sennheiser foam windshield.**

An improvement, and the low-cut filter had some effect, but your viewers would certainly be aware of the wind.

## **Outdoors, fitted with the Rycote Softie.**

A really big improvement, and the low-cut filter removed nearly all the remaining wind noise apart from the

strongest gusts. Definitely a good buy! I was surprised at how effective it was. Rycote suggest up to 25dB wind noise reduction, and I wouldn't argue with that. No wonder they're so popular! If you're using a camera like mine with AGC (automatic gain control), any background wind noise will adjust the gain and thus affect the sound level of the recorded speech; eliminating wind noise is essential for a good recording, and the Rycote Softie is the answer.

## **Angle of sensitivity.**

For this outdoor test I mounted the microphone horizontally, directed straight at my mouth, and stood a couple of feet away to speak. The angle of greatest sensitivity is within about a 60° frontal arc and high frequencies are tighter. The sound quality from the mic was very good, with a smooth transition from on-axis to off-axis with its lower sensitivity. As with similar super-cardioid microphones, it's not just sensitive at the front; it also has a much reduced sensitivity to the rear. At an exhibition lecture we were given the tip that when recording very loud sounds, it's worth trying pointing the back of the mic towards the source as the reduced sensitivity may prevent overloading the input.

## **Using with the Panasonic/Roland/Olympus...**

I did this mainly out of curiosity, to see what happened. I had no problems with any of them! I've been using an MKE300 with my Panasonic camcorder, but now at 20 years old the foam muff around the mic is disintegrating, so I decided to treat myself to something more upmarket.



## **Would I recommend it?**

I see that you can pay five times the price for a similar-looking product from a very top-end broadcast manufacturer, but that is way beyond my budget even though it may be a wonderful mic! The MKE600 works well for me and I'm happy to recommend it. But remember when using battery power, that even though it has a suggested battery life of 150 hours you should test your battery before going out on a shoot, and preferably take a spare with you; and of course ALWAYS monitor with good headphones while filming. But you knew that.

Best wishes for your next epic!

Pete Heaven, member of Bristol Film and Video Society

[www.bristolvideo.org.uk](http://www.bristolvideo.org.uk)





## We are so lucky

Harold Trill

Talks about the added benefits of being a movie maker

As amateur film makers we are very lucky to be able to make any film we want to. No need to have to get backing etc;

So many different types, from Drama to Holidays.

Our hobby does have other sides to it. A friend in the local grocers shop asked if I could transfer video footage of his sons wedding from a large video cassette to a DVD,. I was able to do so and he was pleased with the result, my having added titles etc; A lady assistant, who knows me quite well, asked if I could transfer a full sized VHS tape for her.

She said she had tried to get it done once before. My mind picked this up. She brought the tape in in an old Jessops shop bag. Inside was the cassette in a clear plastic self seal bag. It had a label stuck on the cassette reading. Damaged tape unable to use. I looked closer and saw , through the two small windows that covered the reels, that the tape was broken and one end had obviously got so hot it had melted and stuck to the base. I reckon they had left the tape running on pause for some time and it heated up and melted. I told the lady it was a mess and I had never looked at the inside of a tape before.

Then she said, "I divorced my husband, we had a boy and girl. My ex husband died two years ago quite young. This tape is the only record we have of the children, and us on our holidays etc; when the children were small."

What could I do but take the tape home.

I fortunately had a set of engineers screwdrivers, these are very small , the end no larger than a tip of a pencil.



I turned the tape over and began to remove a number of tiny screws . I gently lifted the back cover up and two small pieces of plastic fell out as I did so. These two fitted on to two separate spindles in the rear panel.

I eased the burnt end off the plastic case and cut that piece off. I could not see any other damage. How to fit the tape together? Splice it? My old Wurker splices are too small and drying out. I still have a small pack of Ready Splice S8mm tapes, before film sound stripes, so covered the whole tape. The package read Guaranteed not to dry out'

I do not have a 16mm splicer so got out my Wurker splicer. Although the VHS tape did not have sprocket holes I tried using the splicer to hold the end straight, so I could use the splicer cutter to cut a square end. After a couple of tries it worked. I did the same with the other end as it was rough from when it broke away. So I now had two neat ends that butted up closely. I kept the two ends in

the splicer, as the tape was pushed up against the holding pins that would normally have the sprocket holes on them. There was just enough of the splicer's pads to hold the two ends straight.

I gently applied the splice over the cut and rolled it out as with a S8 splice. I removed the tape and holding my breath, saying a little please to the gods, gently tugged the tape and it held firmly and was in line.

Then there was the job of getting the tape to run through a complicated looking system of avenues in the front of the cassette, where it would come in contact with the heads in a VHS player. I then got another tape and removed enough small screws to be able to lift the cover for me to see where the tape ran. After much juggling I managed to get the tape in all the grooves, hopefully the correct ones. With the newly part open tape, I saw where the two plastic pieces that had fallen, fitted in. These just fitted over two plastic spindles that were on the base, the reels were on spindles on the cover. Opposite sides!

This meant if I was able to get the pieces on the spindles there was nothing to hold them up there. If I tried the other way the two reels were only resting on their spindles and would slide down, removing the tape from the running channels. I ascertained that the two plastic little arms were not involved with moving the tape. They seemed to be just there to stabilise the tape when it was running fast forward or rewind.

I looked around, no one watching, ( I was on my own in my editing room) I put them to one side and replaced the base and screwed it down!

I placed the cassette in my S-VHS player and it accepted it. Phew! Now press play. It went forward O.K I then hit rewind and it started to speed up and there was a gentle thump as the splice went through without a problem. After the rewind I hit Play. There was a steady picture and sound.

I have to say I just sat there with a tear in my eye to think what I had achieved for the family. The dad had not used a stills camera, he had purchased a video camera and used that to film everything. The first parts had swathes of hose piping which decreased as he got the feel of the camera over time. I edited the whole tape, obtained names and places from the lady who had given it to me, and titled the DVD as the films of her husband.

This exercise took me a couple of weeks as I could only spend time when not involved in other activities.

I burnt three copies and the lady was so grateful. Her daughter, now married, was a little three year old at the start of the filming.

A week later the lady handed me a letter from her daughter. The daughter said, she, and her brother and mum all sat together to watch the DVD and were in tears most of the time. The dad, now dead, was in some shots.

The daughter could not thank me enough on behalf of the family. Another little tear from me.

This episode just shows how our hobby , other than film making, can bring so much pleasure into peoples lives.

What I did, and the result, beats any award from a competition.

Enjoy your hobby folks.

Harold Trill FACI



Dave Jones

Shares his thoughts

## Go away and write 3000 lines .. Then make a film

There is doubtless an interdependency amongst all who form a crew when filmmaking, but when the crew is raw in terms of their working together for the first time, it can get quite exciting, as it is little less than a road to discovery.

For the members looking on, it is interesting, others are noncommittal. Some like to lead, and will actually create a ripple-through error on the first page of a script, this causing hours of 'writing out' the faux par. Others will come up with brilliant ideas that is a must for the storyline, whilst some will bemoan the fact that we have to 'wing it', because it isn't easy for them to achieve under unexpected conditions ... and if it wasn't for 'The Beverage', there would likely be a meltdown. In a word, it is "complex".

Some of those reading this will have their memory jogged, it taking them back to the time when they first set out to create a film from scratch. They will likely smile wryly and remember that they were the days when they would tackle just about anything.

When dealing with a club, you deal with a cross-section of incremental interest, and when it comes to filmmaking, one is dealing with an extremely rare breed. There are approximately 600,000 serious videographers in the world today, this out of a world population of 7.347 billion. That's about one in every 12,300 people. This interest isn't hereditary or inculcated, it is random and defies theories aplenty. If you are a videographer / cinematographer, then rest assured, you are quite special.

In our club, we have those with a common quest of thinking outside the box, always striving for something new, another angle, slant, perspective, encountered in life etc. And so it was that this mix of individuals met at a suite of offices, the manager of which had kindly granted us access for the purpose of shooting part of our film, and without whom, it would have been impossible to achieve, for he was most helpful, allowing us to work over three floors of offices. It is a fact of life that small villages and islanders share a community spirit, rarely met in big cities. He was a fine example of one possessing this quality to an exemplary level.

The script had taken three months to write (and come to life, for they all "live"). Experienced script writers know that we none of us expect our scripts to survive in their original form. I sat with the DoP and he 'pulled it to pieces', despite the fact that he is a dear friend.

We have some wonderful characters in our club - humour abounds, banter is the norm, and the thread of endeavour is always accompanied by true grit.

DoP: "Say, for instance, I film this as you've outlined it ... you know what the editor is going to say, don't you ... what am I supposed to do with this?"

The chances are, one's mind never considers its being edited when putting pen to paper. In the world of scriptwriting, the first thing that one learns is to know his place.

It is an unfortunate quirk of the human mind, that as we write, so the characters we create take on idiosyncrasies, quirks, tics and even oddities that we real people continuously perform without knowledge or reason. These things make us who we are. The gruff and grumpy, the sarcastic, the satirical, pleasant, awkward,

clumsy, the peculiar gate when walking, speech impediment and so on. After spending a few months with a number of virtual characters who live up there in the attic of one's mind, it comes as quite a shock when somebody else reads your script and, if experienced talent, will create a character who is nothing like you imagined. This can rankle, deter, cause resentment, or even blight an, until then, good relationship' ... but you mustn't let it!

It isn't like writing a book, where you can have your characters do as you please without question. The DoP won't accept your ping-pong conversation per se. For her to wear a silk dress will create problems for your soundman, and .... "I know it was supposed to be a winter scene, but it's summer now. Simply head it '6 months later' ... game shot."

It gets worse.

"Why have you had this man lift the phone and simply listen to the voice without his saying anything?"

"He knows who it is."

"But we don't. He should lift the phone and say his name, thus introducing himself to the audience, then he should recognise the voice at the other end and mention his name, early in the conversation."

"I wanted it to have an element of mystery."

"It's crap! The audience isn't clairvoyant."

It's got to bounce off dear reader. I know it sounded like a good idea at the time, but it's got to bounce off. You must now act in a controlled manner, saying: "Okay ... we'll have him say his name and use the caller's name in the second sentence," for there is much to do and little time to do it in. To argue is a waste of time in every sense.

Before long, the soundman is having a word with the DoP behind the Director, who is talking to the talent about his lines, whilst the lighting is on the move, up, down, sideways, forwards, backwards.

"What are you doing?" asks the Director of 'Florence with the lamp'.

"How far back is he dollying?"

"Six feet ... erm ... two metres."

DoP: "This is a nightmare ... he's (the talent) walking toward the redhead, and the inverse square of distance is going to wreck my exposure."

"Take the redhead further away."

"Ouch ... that's hot."

We try the dolly shot and eventually agree it is near to what we want. Then, when the actual shot is in the can, we find the dollying is not two metres, but one metre.

"Why didn't you come back two metres?" asked the Director.

"I decided to pan after one metre, so that his features retained a correct exposure."

"Yes ... but now you have half the showroom in the shot and it supposed to be an office."

The shot is done again.

It is now hot, people are wearing suits with neckties, skin-shine is proving a bit of a hazard and we are 'spitting feathers', meaning, gagging for a drink.

## ..... Continued

Our lady Secretary produces a large thermos and conjures up coffee and tea ... peace reigns. The incidents are forgotten, the adverse comments fade from memory ... it is now just another shoot.

After a little refreshment, the Director is heard to say: "Right ... we are now moving the gear up two flights to another set of offices."

DoP: "I'll take my small camera."

Comment: "You can't do that, you'll have a problem colour matching the shots, and they are supposed to be the same."

Muscles bulge, the back bows and the DoP lifts ten kilos of camera, plus accoutrements, up two flights, followed by his tripod. The office is cramped and the tripod refuses to stand with feet astride and locked.

"We need more talent in this scene."

A tap on the shoulder is felt by the Director, accompanied by a voice saying; "Do an Alfred Hitchcock ... take part in your own film."

The scene is rehearsed and is immediately met with a complaint. The talent can't commit all the lines to memory. Several attempts are made. It is 22:00 hrs. We have to pack an awful lot of gear away.

"Let's call it a day," somebody says, and the rest are too tired to argue. The indifferent melt away, the willing stay behind and give a hand, the manager is last to leave. We were just short of queuing to shake his hand ... a magnificent fellow.

At 19:30 hrs, we had nothing. By 22:00 hrs, we had two scenes in the can. Time to take stock of the situation. We arrived not knowing the layout and without a plan. This is a 'no-no'. It had to be brainstormed. This costs a lot of time, valuable time, but sometimes it can't be avoided. Working without a plan means that every step of the way is an experiment, guesswork, and that means 'winging it'. "Winging it" won't produce professional-looking footage with polish. It will only produce the best you can do under the circumstances. However, it is worth remembering that shots taken in this manner contain an element of spontaneity and sometimes this works in favour of the storyline, not against it. A lot depends upon what can be done in post, but one should never rely upon 'post' as the panacea of filmmaking ... that is a myth, and most experienced crew members know that. Finally, if you don't get what you want at the shoot, then consider it lost forever. To succeed, you must perform for the shot until you 'can' it.

When filmmaking with talent and crew, nobody gets their own way all the time. It is a matter of give and take. Some Directors agree with everything suggested, then do their own thing anyway, however, I find that to lend an ear and adopt small changes can add a little polish to the planned shot. We all get good at doing what we love the most. DoP's have learned what works and what gives human features their best appearance ... Directors are advised to go with the flow and see the difference, not dismiss ideas out of hand, and so it is for your sound man. If he doesn't like something, never question it, do a retake before you ask why, or simply forget about asking.

In my experience, there is a big MUST and that is you MUST TRUST your crew members to do their thing. You can't drive a camera, be a camera grip, hold focus, aim a

microphone and attend to lighting, whilst watching the talent perform. Without doubt, you will get let down on occasion, but as long as you know that the crew members have done their best, then you can't expect any more than that. You may have to go back to a former location, but if you are the Director and you get let down, then it's usually your own fault ... you should have gone for the shot back then, not in post. Returning to a location unplanned is always a blow, but like the scriptwriter, you have to accept the inevitable. A **crew** makes a film, not an individual. A script may hit up to fifty versions before it becomes finalised. The longer the script, the more versions it will undergo. Unlike the camera work, the script will undergo 'corruption' at every turn.

In professional shoots, they have a collection of monitor screens, which is known as a 'The Village' in which the talent and crew will congregate during a take and every last one of them will turn into a director, telling of what they would have done with/in/as/when, an event took place. This is a healthy situation, as it shows interest in their work, but all is said out of earshot of the director ... and that's just fine by him/her.

Professionals will only tolerate the necessary talent and crew on set when a shot is taking place. When a club makes a film, some members take still shots, others video shots, most stand and stare at the talent - another 'no-no' - it is likely to distract or draw a gaze in the wrong direction. They say every picture tells a story, and so it should, especially moving pictures.

Nowadays, we have to hand, professional manipulation of footage. This means that every shot you take could be to a professional standard, given the chance, namely, if you have the kit. However, the mix of club members as a crew, will never prove an optimum, but that doesn't mean that, over time, you can't get damn close to the optimum. In the professional world of filmmaking, it is very competitive and demands utter dedication without flaw, as in the case of a concert pianist or diva.

To achieve the making of a film to the point of its screening is, to many, quite an emotive experience and may even entice a tear or two. It involves just about every human emotion one is capable of experiencing ... I speak of the dedicated, not the dabblers. It is the sum total of possibly several hundred hours of work and may have taken up to a year to achieve. It is a long slog, and nobody appreciates it more than those who strive to achieve something akin to your efforts with a view to surpassing them. It is testing, a trial of endurance, demands mental acuity, perspicacity and stamina. The lessons it teaches are many and far reaching, each making for a better person with a multiple of social skills, understanding and that of becoming astute. It certainly isn't for the faint hearted. Maybe this is the reason that the serious cinematographers number so few.

If you find that the love of creating a short film puts a little sparkle into your life, then you are likely to be drawn into a greater love, that of becoming dedicated, and if young, this may lead to a very unusual lifestyle. It is a great educator of mankind and a wonderful hobby, but you must first learn to go away and write 3000 lines of script and then make a film ... and that ain't easy!

Dave Jones.

Dave Jones

Continues...



# Back to School for Effective Feedback

Ian Simpson

Wollongong  
Camera Club Movie  
Makers,  
Australia

Whilst attending my granddaughter's Primary School assembly recently I found out about a drive in education to promote "effective feedback." As the principal explained the process and the successes achieved at the school, I was struck by how relevant this process was to our "education and development" in movie making. The principal explained that they used three types of feedback: self-assessment, peer assessment and teacher assessment. This translates quite readily into our movie making education with the first two assessment methods remaining the same and only the third changed to that of assessment by competition judges.

**Self-assessment** is perhaps the most difficult to do quantitatively. How often have you finished a movie and thought it was the best you have ever created, only to "see" all its faults on re-viewing a couple of months later? The best we can do here is to set ourselves small challenges. These challenges can be either technical or creative. A technical one could be to shoot our next movie completely on manual settings. Creative challenges could be making one minute movies (for next February's meeting), or shoot a movie in a different genre to what you are comfortable.

**Peer assessment** can also be difficult as few members like to publicly criticise another member. However, here we need to again look at what our primary schools are doing. As we are all trying to learn and perfect new skills, just like our school kids, we need people to tell us whether or not we are doing the right thing. Here we have to be careful as feedback can have both a positive and a negative effect on the member.

**Judges assessment** is often overlooked as a potential source of effective feedback. Too often I have received judging sheets back with no comments only a mark. Such a "result" may be very "efficient" for the judge but is

certainly not "effective feedback" for the competition entrant. Unfortunately many of our judges are not trained in judging movies, so they either concentrate on looking for faults, especially any of their pet hates or they just provide nothing more than an "audience appeal" result.

The first two assessments can be handled within the club environment; the latter is best handled on a national basis through FAMM. Our President indicated in the summer edition of AF&V the intent is to form a pool of judges. It would be good to have such a pool available to call upon for everything from a club's VOTY competition to the FAMM Top Five. This would be especially beneficial if each judge in the pool had some training in judging and effective feedback.

Here once again school practices can guide us as to what constitutes "effective feedback":

- *Be as Specific as Possible* – "Well Done" is not effective feedback, better if you explain what was good in the movie and what needs improvement.
- *Give the Feedback Sooner* – most effective feedback is immediately after viewing the member's movie. This possible in the club environment.
- *Present Feedback Carefully* – be aware that your feedback may be interpreted as controlling or may make the receiver uncomfortable. So it is best given in an atmosphere where the person is not compared to others.

If you are in any doubt how important effective feedback is to your learning process, then again back to school can give you guidance:

Studies have shown that learning with effective feedback can be 2 to 3 times more powerful than one year's normal study. We all need effective feedback and we expect it especially from our judges.



It was a sad day when I heard the news that John Noake had passed away after five years of fighting illness. John was liked and trusted by everyone.

He was a quiet and gentle man who always had a smile and a word of encouragement. I never heard him say anything negative about anyone – or their films.

John was a member of the Teign Film Maker's Club for over 30 years and when I first joined he was already a member of the committee doing an excellent job as publicity officer.

Two years later he took over the club chairman's role from Ralph Hopper. John served in this capacity for three years, although during his third year ill health meant that he had to hand over most of his duties to Jim Gill who was then vice-chairman. At the end of that year he felt he could not continue and passed the role over to me – adding his usual words of support and encouragement. John made many interesting and well made films which were often featured in the placings of internal club competitions.

All through the period of his ill health John continued to supported the club coming to meetings when he felt able. We were always pleased to see him and he will be sorely missed.

Ivan Andrews

Chairman Teign  
Film Maker's Club

Sadly reports

## John Noake



past chairman of  
Teign Film Maker's Club



## *SoCo 2017 Competitions*



*Tony Colburn*

*Reports*

### **Everyone's a winner!**

All of us who strive to make movies, like them to be seen and enjoyed. The trouble is, that it's usually family, or friends at the film club, we share the video with and the question I pose is....can they really tell us the truth about our latest masterpiece or, will it be that they do not want to upset us or lose a club member and, as a consequence, don't really tell us what they think.

That's where video competitions, like those we run at SoCo, come in. Our judges have no "axe to grind". They are given clear guidelines and are selected on the basis of their experience and proven objectivity. They say it the way it is.

As the film maker we may not always agree with their comments, but I suggest, that's the whole point of the exercise.

Entering a competition where we receive written and detailed observations is perhaps the only real way to learn what audiences actually think about our production and thus learn what is needed to make future productions even better.

With detailed unbiased critiques from the judges, everyone who enters one or more of the four SoCo competitions, whether in receipt of a certificate or not, gains from the experience.

So enter now as time is running out.

## ***IAC SoCo 2017 Competitions***

### ***Closing Dates for Entries***

*Dolphin – 29<sup>th</sup> July 2017*

*Baby Dolphin – 29<sup>th</sup> July 2017*

*Top of the Clubs 29<sup>th</sup> July 2017*

*SoCo Region Competition – 31<sup>st</sup> August 2017.*

*Full details on [www.iacsoco.webs.com](http://www.iacsoco.webs.com)*

*or email*

*[tony.colburn.soco@gmail.com](mailto:tony.colburn.soco@gmail.com)*



It's a bit like waiting for a bus. After 56 years of the Chair at Reading being male, now we have two female Chairmen in the club history!

Karen Cripps took the helm 4 years ago, and early in 2017 led us into our Diamond Anniversary Year. Her intention was to do 3 years, but when no one rushed to replace her last year, Karen willingly stayed on for a 4th year. So, at the recent AGM, feeling that it was unfair for Karen to be expected to lead us for a 5th year, I stuck my head above the water.

Within minutes I was voted in, so here I am, now lady Chair of RFVM. What a responsibility! I hope our club sees its 61st year!!

On behalf the RFVM membership, I would like to say a big thank you to Karen for your hard work and leadership this past 4 years. Karen came up with a great idea to mark our Diamond Anniversary, and she will shortly be launching a competition online. It's still a bit of a secret, so more news on that next time.



Karen and I have swapped roles, so future So Co News articles will be written by Karen, who will now have the responsibility of Marketing and Social Media coordinator.

As many of you know, RFVM has grown consistently this past few years, and has been successful in attracting a younger demographic, as a result of using Social Media

to advertise what we do. (Website, Facebook, Twitter and Meetup). These all take a bit of time, as I know, but they definitely work to attract younger film makers.

The other big attraction of course has been the brilliant 6 week "Introduction to Film Making" course which Laurie Joyce put together, and has run for several years now at the start of each season. Laurie is handing over that responsibility too next season. New member Daniel Brant, who has commercial experience of training on video techniques, is going to run the course next season.

We plan to run the course slightly differently, so it will be interesting to see the conversion rate from Course Members to Full Members. (Which of course is the whole reason for offering the course). A big thank you to Laurie for all the hard work you have done for RFVM in setting up and running the course for several years. I joined during week 5 of the course 5 years ago, and continue to learn so much from fellow members.

Finally, as I write this, it's 29 degrees, too hot for me, but a few days ago, ideal weather for a few of us from RFVM to head to the beach to record a section of a summer project film. It was a bit windy, too bright and an air sea rescue helicopter persisted in hanging around. Thank goodness for LAV Mic's!

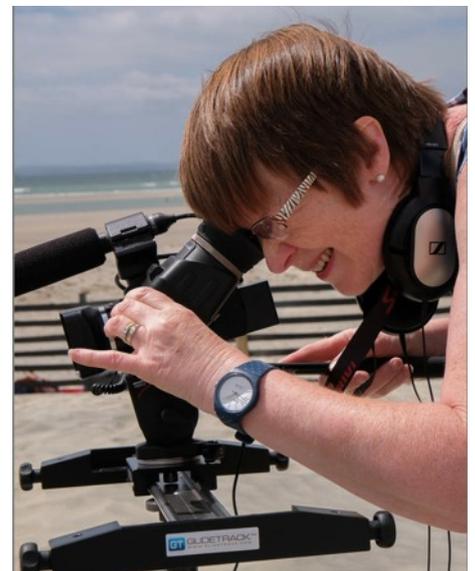
I think we got away with it! There are several summer projects on the go this year in small teams, which is very encouraging and I can't wait to see the results. A few photos accompany this, of our day at the seaside.

I have enjoyed writing my regular RFVM news reports and hope that the readers have enjoyed reading them.

Best wishes.  
Anne Massey



Who's  
filming  
who?





Lee Prescott  
FACI

Looks at the colour  
in movies has  
changed and  
developed.

# The Colour of Black and White

## THE COLOUR OF BLACK AND WHITE

by LEE PRESCOTT, FACI.

Everything must now be in colour – is that so. Why? Yeah we're all guilty! We never now consider filming in Black and White – and all the in between shades of grey and silver! (Monochrome). This is an error I think.

Colour: How do film makers choose what kind of colours to use. Further, how are we as intelligent audiences supposed to respond? A little about the aesthetics of colour from either side of the "spectrum"!

History: Monochromatic black and white and Technicolor [™] in Hollywood's Golden Era.

Way back in the 1930s and 1940s great cost wasn't the only consideration in deciding which film stock a production would use. Technicolor tended to be used to make everything look pretty so, most serious drama films were usually shot in black and white etc. Citizen Kane\* -1941, The Little Foxes\* – 1941. Mostly the entire genre of film noir et al. I must especially mention The Third Man\*, one of the most perfect films made in black and white together with the incredible lighting. In particular this film would not have been anywhere near as compelling - or entertaining in colour.



Silver nitrate stock used, completely in the early days involving silent films produced a shimmering other worldly quality which seemed to set the screen "on fire"! Unfortunately and in reality as it was unstable it could also set the projector, the booth and the theatre on fire and is known to have killed some unfortunately working with it. Its use is now illegal but it is still used in a tiny number of specific theatres – not in UK –

specially equipped to withhold a fire!

Note: It's very important to remember that black and white can be equally as subtle as colour because so many things can be done to it, with it! Black and white is not just that. There are also the gradations of grey, silver and even beiges etc. etc. in between. (when you walk into a paint shop, any intelligent assistant is likely to offer you "various shades of black"! ) White, if anything, does have even more variations and grey is almost infinite in subtly. It's the same, or can be, in filming in black and white – using the subtleties of lighting.

Black and white is the "colour" of glamour photography! The most glamorous of screen icons, those actors who only ever required their surnames – Garbo, Bogart, Bacall, Gable, Dietrich, Mills, Attenborough etc. where mostly and famously photographed for stills – only in black and white.

\* As the name suggests: one whole black and white film genre is labelled by the fact in name – film "noir"!

"Film Noir" was so named by Le Français, for once finding themselves nationally and culturally humbled just

for a split moment at the end of World War 2, found a love for all things American including their films! The French really loved the existential angst of the anti heroes such as Humphry Bogart, Robert Mitchum, Kirk Douglas, Glen Ford et al. with the dark atmospheres created by the moody lighting. Quite typically, the Americans only really commenced appreciating Film Noir other than low brow entertainment for young teenage boys after the French did!

These days Directors still, at times, opt for black and white to make political or aesthetic points. The restaged "Street Scene", re Charlie Chaplin's "The Kid" -1921 in the inner city which suggests that both inner city people have the humanity we give the little tramp, that making poverty nostalgic is cruelly wrong.

Some films shot in black and white are a kind of homage to earlier genres. Steve Martin's "Dead Men Don't Wear Plaid" – 1982 pays tribute to film noir. Film makers often decide that Black and White is an appropriate medium to evoke a sense of the past, as in Mel Brooks' comic homage to an earlier horror "Young Frankenstein" albeit 1974 – recalling the 1930s backstage musical and 1940s horror film.

GOLDEN ERA COLOUR: For Technicolor techies their principal job was how to make colour film acceptable to an audience and the industry which was, at first, hesitant. Many actors at the time thought that they did not photograph well, they did not appear as glamorously as they did in black and white.

However after the box office successes of "Gone With The Wind" and "The Wizard of Oz" ...*(I often wondered if Shirley Temple often kicked herself for refusing to take the role of Dorothy)*, studio executives realized that adding colour to a production measurably increased its box office appeal! (I well remember as a teenager when my mates suggested we go to see a film I said "bah", when they pointed out it was in colour –yeah – off I went to make my 1/6d = (7½p.) contribution! So, the expensive technology was used for high profile pictures like Errol Flynn's "The Adventures Of Robin Hood" – 1938, which cost \$2m., an utterly amazing price tag for the depression years. This film never fails to entertain to this day!



COLORISATION: This is the 21<sup>st</sup> Century digital colouring of classic black and white films it's often criticised by contemporary film makers simply because it ruins, or can do, the lighting and colour values of the films. The sombreness of "Citizen Kane" would disappear if Ted Turner had decided to Colorise it - as he once wanted to



..... Continued

do. And particularly "The Third Man" in the often irritatingly synthetic colours of this technology. But, But, But: I have in front of me as I write a series of DVDs by Demand DVD which have used the very latest colourisation technological developments incredibly well: "World War II = In Colour". It's even been possible for them to colour the black and white originals bit by bit in some short sequences colouring faces and even belts gradually and precisely – for effect! The fact still remains though that many black and white films, like those above, would be ruined.

BLACK and BLUE: It's happened that a number of Directors have tried thinking "outside the crayon box" mixing monochrome and colour in the same film. Time was when this was economic. Technicolor was incredibly expensive and needed its own technicians. At times though the decision to "mix it" could be motivated by the plot, theme and not so much by the economics.



The most famous example of this ploy is of course "The Wizard of Oz". – 1939. Huh, monotonous Kansas is in monochrome but later her tornado blown house lands in Kansas and when Dorothy opens the door – WOW – it's a Technicolor world of wonder! It is true to state that the 1939 audiences were transfixed at this quite new technique of storytelling on screen.

REFLEXIVITY AND OTHER COLOUR: I will visit the idea



of self-reflexivity: It's worth noting that sometimes black and white "clips" appear in colour films to suggest a connection to history. Old horror films play on TV in the background whilst the new horror takes place! Example: In "Halloween's" - 1978 – foreground. "Gilda" – 1946 plays on the monitor of a video shop whilst a disturbing love relationship takes place in the foreground. In "The Fisher King" -1991 Steve Martin and Bernadette Peters dance during the Great Depression against a very ironic backdrop of Fred Astaire and Ginger Rogers dancing in "Pennies From Heaven".

Black and white can be used in a colour film to establish a biographical past for a character as in "Mishima" -1985. Sometimes it's used as a P O V as it was

in "If – 1969 where a gay man looks down 'imaginatively' on some schoolboys!

"ARO TOLBUKHIN En la mente del asesino" – 2002. "Pleasantville" – 1998, play with the concept of black and white as an anachronism being used selectively to portray scene and characters who are duller and more outdated than the characters portrayed in colour. This manipulation of colour is used in "Sin City" – 2005.



Some Directors will occasionally shoot films in black and white as an artistic choice. Woody Allen used black and white a number of times after "Manhattan" – 1979. Oddly perhaps the producers of "The Good German" - 2006 actually used camera lens' and other equipment from the 1940s so that the black and white film would be more authentic!

A fact is that some films are shot in colour then converted to black and white for presentation. "The General", John Boorman – 1998, "The Man Who Wasn't There" Joel Cohen – 2001. All for artistic reasons apparently!

FOOT NOTES:-

A form of censorship: Philippine's TV.... a movie in colour that has gory scenes or exposure of a person's innards – such scenes have to be converted to black and white!!!

From 1940 to 1966 a separate Academy Award was given for best art direction in a black and white film|!

Incidentally there is also Sepia. Used in early developments and gives richer, subtler shading than in plain Black and White!

Since the late 1960s few mainstream films have been shot wholly in black and white. The reason really being somewhat commercial as it is difficult to sell a film to TV if it's not in colour!!!

So Guys and Gals, as the boss Dalek said: "Experiment" – do consider using and or utilising black and white *correctly* for some of your films. If you handle it well you could amaze yourself and your audiences and maybe even "Ye Judges" BUT never forget the necessary requirement of subtle lighting – essential in dramas. Do Not use fluorescent.

Lee Prescott FACI

sale

## Professional equipment for sale

Sony Z7 HD Video Camera + 3 High Power Batteries, Charger, Mic & Video Light. Low Hours. £275

Panasonic MX12 Vision Mixer With 4 Inputs, Sound & Vision Good Working Order. £50

Panasonic AVE 5 Vision Mixer with 2 Inputs. £20

Videonics Vision Mixer. £5

Bolex Super 8 Sound Cine Projector plus Transfer Screen. £30

EWA Marine Under Water Housing. £30

Buyers collects

Contact Ernie McKenna

[ernief.mckenna@gmail.com](mailto:ernief.mckenna@gmail.com) - 01373 832763



If you have any video equipment for sale contact the editor to feature it in this magazine

Pip Critten [pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

# Baby Dolphin Competition 2017

## Closing date 29<sup>th</sup> July 2017

### RULES

1. Entries must be of a light hearted theme with a maximum duration of 1 minute including titles and credits.
2. The competition is open to non professional film makers or IAC affiliated clubs from within the SoCo Region
3. There is no limit to the number of entries, but each entry must be covered by a separate entry form
4. Copyright clearance is the responsibility of the entrant(s) and entry forms must be signed.
5. Entries may be High Definition or Standard Definition and may be submitted on disc, memory stick or via a download link (Link Required)
6. Entries must have been made within the last 5 years and have not been previously entered in this competition
7. The winning entry will be submitted to the IAC National Mini Mermaid Competition to be held in October.
8. Judges comments will be sent by Email unless no Email address is provided in the entry section.
9. The decision of the competition judges are final
10. Unless indicated otherwise (see above), entries awarded 1 and 2<sup>nd</sup> place will be included in the SoCo Awards Road Show DVD and uploaded to the SoCo Competition Website via YouTube.
11. £2 must be submitted by cheque payable to **IAC SOUTHERN COUNTIES REGION** to cover the return postage and packing should you wish for your entry to be returned to you. (Please indicate above)
12. Neither the IAC nor SoCo can accept responsibility for loss or damage to the entry

Entry Form on next page

# Baby Dolphin Competition 2017

## Closing date 29<sup>th</sup> July 2017

Please indicate X your entry category

Club Entry	Club Member Entry	IAC Member Entry
------------	-------------------	------------------

Title of Film:.....Run Time.....

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

Address:.....

.....

.....

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

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

Description that can be used in the programme.....

.....

Format: Blu-ray/DVD/Memory Stick/Download (please provide link).....

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

**Delete as appropriate**

I/we agree that SoCo can publish this entry in the Road Show DVD and on the SoCo Competition Website: **Yes/No**

Please return this entry (Cheque for £2.00 enclosed): **Yes/No**

**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.....

Please send your entry **by 29<sup>th</sup> July 2017** to:

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

Email: [tony.colburn.soco@gmail.com](mailto:tony.colburn.soco@gmail.com)

# Dolphin Competition 2017

## Closing date 29<sup>th</sup> July 2017

### RULES

1. Entries must be of a light hearted theme with a maximum duration of 10 minutes including titles and credits.
2. The competition is open to non professional film makers or IAC affiliated clubs from within the SoCo Region
3. There is no limit to the number of entries, but each entry must be covered by a separate entry form
4. Copyright clearance is the responsibility of the entrant(s) and entry forms must be signed.
5. Entries may be High Definition or Standard Definition and may be submitted on disc, memory stick or via a download link (Link Required)
6. Entries must have been made within the last 5 years and have not been previously entered in this competition
7. The winning entry will be submitted to the IAC National Mermaid Competition to be held in October.
8. Judges comments will be sent by Email unless no Email address is provided in the entry section.
9. The decision of the competition judges are final
10. Unless indicated otherwise (see above), entries awarded 1 and 2<sup>nd</sup> place will be included in the SoCo Awards Road Show DVD and uploaded to the SoCo Competition Website via YouTube.
11. £2 must be submitted by cheque payable to **IAC SOUTHERN COUNTIES REGION** to cover the return postage and packing should you wish for your entry to be returned to you. (Please indicate above)
12. Neither the IAC nor SoCo can accept responsibility for loss or damage to the entry

Entry Form on next page

Please indicate X your entry category

# Dolphin Competition 2017

## Closing date 29<sup>th</sup> July 2017

Club Entry		Club Member Entry		IAC Member Entry	
------------	--	-------------------	--	------------------	--

Title of Film:.....Run Time.....

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

Address:.....

.....

.....

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

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

Description that can be used in the programme.....

.....

.....

Format: Blu-ray/DVD/Memory Stick/Download (please provide link).....

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

---

**Delete as appropriate**

I/we agree that SoCo can publish this entry in the Road Show DVD and on the SoCo Competition Website: **Yes/No**

Please return this entry (Cheque for £2.00 enclosed): **Yes/No**

---

**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.....

Please send your entry by **29<sup>th</sup> July 2017** to:

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

Email: [tony.colburn.soco@gmail.com](mailto:tony.colburn.soco@gmail.com)

# Top of the Clubs Competition 2017

## Closing Date 29<sup>th</sup> July 2017

### RULES

1. Entries are restricted to one per club which must be IAC affiliated within the SoCo Region
2. The entry must be a club member production and **NOT** a club video.
3. The entry form must be signed by both the film maker(s) and an official of the club
4. Copyright clearance is the responsibility of the entrant(s) and the entry form must be signed
5. Entries may be High Definition or Standard Definition and may be submitted on disc, memory stick or via a download link (Link Required)
6. Entries must have been made within the last 5 years and not have been previously entered in this competition.
7. Judges comments will be sent by Email unless no Email address is provided in the entry section.
8. The decision of the competition judges are final
9. Unless indicated otherwise (see above), entries awarded 1 and 2<sup>nd</sup> place will be included in the SoCo Awards Road Show DVD and uploaded to the SoCo Competition Website via YouTube.
10. £2 must be submitted by cheque payable to **IAC SOUTHERN COUNTIES REGION** to cover the return postage and packing should you wish for your entry to be returned to you.
11. Neither the IAC nor SoCo can accept responsibility for loss or damage to the entry

Entry Form on next page

# Top of the Clubs Competition 2017

## Closing Date 29<sup>th</sup> July 2017

Title of Film:.....Run Time.....

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

Address:.....

.....

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

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

Description that can be used in the programme.....

.....

.....

Format: Blu-ray/DVD/Memory Stick/Download (please provide URL).....

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

**Delete as appropriate**

I/we agree that SoCo can publish this entry in the Road Show DVD and on the SoCo Competition Website: **Yes/No**

Please return this entry (Cheque for £2.00 enclosed): **Yes/No**

**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 29<sup>th</sup> July 2017 to:**

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

**Email:** tony.colburn.soco@gmail.com



**& Video Institute**  
*n Counties Region*



## Southern Counties Annual Competition

The awards show will be held on  
 Saturday 14<sup>th</sup> October 2017  
 at the Centenary Club, Jubilee Terrace, Weymouth.  
 commencing at 2 pm.

THE CLOSING DATE FOR THE SOCO REGIONAL COMPETITION IS THURSDAY 31<sup>ST</sup> AUGUST 2017  
 No entries will be accepted after this date, You are encouraged to send your entry early.

### *Rules for SoCo Annual Regional Competition 2017*

4. All entries and forms must be received by 31<sup>st</sup> August 2017.
5. 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:

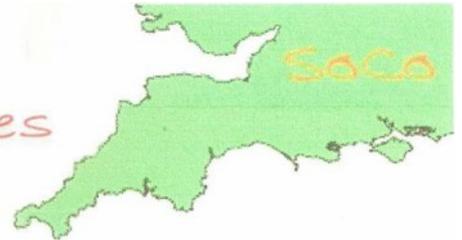
Tony Colburn, Flat ELD Imperial Court, Park Hill Road, Torquay. TQ1 2EP

### **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



Southern Counties



The Film & Video Institute - Southern Counties Annual Competition

## Institute of Amateur Cinematographers

### Entry Form

TITLE .....

Running Time: .....minutes

Entry Format (delete as appropriate) DVD, HD or Blu-ray, Memory Stick, 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,CP,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 AN Entry Student (See rule 5)	Non IAC Member Member of an Affiliated Club
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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 .....

Entries that receive an award will be included in the SoCo Awards Road Show DVD and may be uploaded to the SoCo Competition Website via YouTube Please tick here to confirm your agreement

If you would like a copy of the Road Show DVD please tick here



# Teign Cup Competition 2017

**Saturday October 21st 2017 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
- 3 Films must be submitted on DVD –R / + R, AVCHD USB, Blu-ray .  
Standard Format 4:3 or 16:9 Widescreen, Mono or Stereo sound
- 4 Total running time to be no more than 20 minutes.
- 5 The winner will hold the Teign Cup for one year.
- 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 30<sup>th</sup> 2017.
- 8 If numbers of entries exceed the screen time available a 'pre-judging' will take place before the event and some films will be deleted from the screening programme. In this event should any film have been entered in a previous Teign Cup Competition, it will immediately be eliminated. If a pre-judging is deemed necessary, film makers are reassured that ALL films entered will be judged on an equal basis before the screening date and film makers whose films do not make the screening cut will be informed before the screening date.
- 9 Judges feedback will be sent to all entrants together with a list of all entries and the result. NB Constructive feedback will still be given to those film makers whose films are not screened.
- 10 Entries must have been made within the last 3 years.
- 11 The Committee of The Teign Film Maker's Club will rule on all matters concerning the competition.



# Teign Cup Competition 2017

**Saturday October 21st 2017 at 2.00 pm.  
Bitton House, Bitton Park Road, Teignmouth TQ14 9DF**

**Closing date for entries – Saturday September 30<sup>th</sup> 2017**

## 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, Blu-ray Discs,  
Standard format 4:3, and Widescreen 16:9. Mono and stereo sound.  
(Please mark which format your film is in)

**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**

# SoCo Committee

The SoCo Website can be found here: <http://iacsoco.webs.com/>

**Chair:** Anne Vincent FACI, Tel/Fax: 01305 780140  
[annevincentsoco@gmail.com](mailto:annevincentsoco@gmail.com)

**Vice Chair:** David Martin Phone, Tel: 07581 180891  
[davidmartinsoco@gmail.com](mailto:davidmartinsoco@gmail.com)

**Secretary:** Post Vacant

**Treasurer:** Post Vacant

**Vice Treasurer:** Post Vacant

**SoCo Competition Officer:** Anne Vincent FACI, Tel/Fax: 01305 780140  
[annevincentsvw@fsmail.net](mailto:annevincentsvw@fsmail.net)

**Other Competitions Officer:** Post Vacant

**Club Liaison Officer:** Susie Walker, Tel 01392 422917  
[susiewalkersoco@gmx.com](mailto:susiewalkersoco@gmx.com)

**Technical Officer:** Trevor Matthews, Tel: 07770 303964 e-mail:  
[tbmatthews@madasafish.com](mailto:tbmatthews@madasafish.com)

**SoCo News Editor:** Pip Critten, Tel: 01752 361210 & 07771 967804  
[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

12 Trelawney Avenue, St. Budeaux, Plymouth, PL5 1RH

## Other Members:

Lee Prescott [anglovideogxy@talktalk.net](mailto:anglovideogxy@talktalk.net)

Mike Szewczuk [mikeszew@live.co.uk](mailto:mikeszew@live.co.uk)

& Trevor Mathews

# Changes

## New & Rejoined:

MR PETER BRISLEY, Bristol  
MR ADAM KOWALCZYK, Cirencester  
MS SUE OCONNELL, Bristol  
MS HILARY BRITLAND, Bristol  
MR NIGEL NORRIS, Basingstoke

## Change of address:

## Resigned:

DR ROBERT FROST, Oakhampton

## Cancelled:

MR B CLUCAS, Reading  
MR NICK GOODMAN, Sailsunry  
MR JACK HARRIS, Basigstoke  
MR P G MATTHEWS, Four Marks  
MR T. BAGWELL, Taunton  
MR NICHOLAS CAMBOURNE, Bristol  
MRS J CLARKE, Chirencester  
MR DAVID MARTIN, Weymouth

## Deceased:

MR I. GEE, Cheltenham

## 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](mailto: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 2017 Issue

To reach Editor by 15th August 2017