



[Harold Trill](#)

[Letters](#)

[The Judges](#)

[Ian Simpson](#)

[Competition](#)

[Dave Jones](#)

[Tom Hardwick](#)

[AGM](#)

[Melvyn Dover](#)

[Gordon Young](#)

[Lee Prescott](#)

[Robert Paget](#)



Chairman
David Martin

Chairman's Chat

As I sit here at my desk looking out towards the sea and the pouring rain as Spring time prepares to pass to Summer, hope is uppermost in all our minds will we be able to make that competition winner.

This year my fingers are crossed for you.

Future Development

We would like to invite you to help us to determine the development of **SoCo**, and to this end we are asking Film Makers who are based in our region, to complete a short survey.

It will only take a minute or two and, if you would like to assist us, you can access it by clicking the link at:

<https://iacsoco.webs.com>

If you prefer a hard copy, please contact tony.colburn.soco@gmail.com and he will put a copy in the post to you.

This is an easy way to add your voice to the future development of SoCo

Competition Update

Responding to modern demands, this year we introduced an on-line entry and

payment option for the annual competition.

However, we lacked one element...The Electronic Entry Form.

This has now been addressed, so, if you wish to complete a seamless Internet entry, you can now complete the entry form on-line via our website <https://iacsoco.webs.com> also on-line you can also access the form as a PDF file if you prefer a hard copy.

However if you rather send your entry in the traditional manner, using the post with a cheque. you can still do so. The choice is yours.

Just a reminder that the closing for the Regional Awards Competition is the **31st of July 2019**

May I wish you all successful filming during the coming summer.

David Martin

Chairman SoCo Regional Council

davidmartinsoco@gmail.com



Pip Critten
Writes...

Editorial

Amazing news [on page two] about young Harold Trill gaining a Life Time Achievement Award for his work in documenting his home town on film and video over the years.

I first met Harold, and his lovely wife Masie, at a SoCo Weekender many years ago in Bournemouth.

Such a charming couple and it was clear, straight away, that Harold had a wealth of knowledge to share.

I know that Harold would have had no other motive than to use his skills for the benefit of others.

So for him to be recognised is not at all surprising and I know you will join me in wishing him all the very best for the future.

Several of our regular contributors to this magazine have been approached by Gary, the Editor of "Australian Movie Maker" to request that their articles can be run in his magazine.

We have always shared, with permission of course, stories between our magazines and it is nice to think that your articles and stories have a world wide interest.

It is down to all the contributors of this magazine that keeps it alive and of interest to people throughout our area and beyond.

So big thanks to you all.

Keep Smiling, Pip

pipcritten@googlemail.com

Life Time Achievement Award



Recognition for Harold Trill

A Parish Council has awarded Harold Trill a "Life Time Achievement Award".

Each year at the Charing Parish Council Public AGM, an award is given to the person whom the village have voted for their contribution, in any form, for the benefit of the community.

Harold did not attend the ceremony due to his wife, Masie's, health.

Later Harold received an e-mail from the History Society, of which he has been a long standing member, to say he really should go to their AGM that evening as there was an interesting video loop being shown.

Harold said that he thought it strange that they should contact him, thinking, "I had better tidy myself up as it was the AGM".



The Chairman of the parish Council was there and called for order.

She said; "The person who had won this year's community award was not able to make their AGM. But this person had won the award a few years ago."

"As it was not usual to give the award twice the council originated a one off special. The person involved was Harold Trill."

Harold has been filming and recording the village happenings for over forty years and has had yearly public film shows that have raised many thousands of pounds for charity.

In recognition, the council gave him a Life Time Achievement Award.

A surprised Harold said; "I was totally unaware I had won the award and overcome by the generous way they had organised it."

The next week was a big half page write up about him, plus photo, in the Local Kent Express paper.

Then the BBC SE phoned to ask if he could come and be interviewed along with the Council Chairman.

The news bulletin showed a number of short shots from his village films. One especially is very historical as it showed the church bells, all six, coming down after 114 years to be refurbished and re-hung.

Harold, who will be 89 in August, said; "It really made me feel humble that my hobby had given so much pleasure to many people and made the village of Charing a bit unique in having over forty years of film."

The SE Film and Video archives saw one of Harold's films and have asked for more, which he is happy to supply.

Over the years, Harold's films have been made with cine, svhs, mini dv and HD.

Harold commented: "What a wonderful hobby we have and many of these films are of historical interest importance but not made for competitions."

Parish councillors create new gong in village Cinematographer handed lifetime achievement award

by Charlie Harman
charman@thekmgroupp.co.uk

An amateur cinematographer whose videos of a village span more than 50 years has been given an award for his archiving work.

Harold Trill has been filming around Charing since the 1960s, capturing the mundane and unique moments of the village's recent history.

Among the cinematic gems is footage of the church bells being taken down for refurbishment in the 90s, a once-in-a-hundred-year event.

Mr Trill also recorded a demonstration of how the church almost completely burnt down in 1590 when someone tried to scare a pigeon by shooting at it.

However, his focus has also been on the daily life of the residents, for example filming a day in the life in the village newsa-

"While Harold has won one of these awards in the past we felt something special was needed, so we created a special one"
- Jill Leyland

gents - a shop that's no longer in existence.

Occasional screenings of Mr Trill's extensive archive highlighted what Charing life was like, and also provided an opportunity to collect money for charitable causes.

Unfortunately for budding local historians, last month's projection was Mr Trill's last.

But his efforts and interest have been recognised with a special award from Charing Parish

Council, the first of its kind.

Jill Leyland, the council's chairman, said: "Harold says that the film show he gave last month will be his last.

"While we hope that may not be true, it seemed a fitting time to commemorate the work he has done.

"Every year Charing Parish Council gives community awards to people who have contributed to the community.

"While Harold has won one of these awards in the past we felt something special was needed, so we created a special lifetime achievement award which I had the pleasure of presenting to him."

Even if it does transpire that no more viewings will be held, his work will be accessible for generations to come.

Mr Trill's unique historic record is being donated to the South East Film Archive for preservation and posterity.



Chairman of Charing Parish Council Jill Leyland presents Harold Trill with the authority's first lifetime achievement award



Readers Letters

I am confused.

Frequently on my travels we love to make a video documentary of our trips and take some photos. I don't want to be loaded down with a separate stills camera so I take with me one of my two video cameras which both take good quality stills as well as HD video.

However the down fall of this is that in many places they ban video cameras. Why this is so I am not sure as this footage can only be an advert for the monuments, palaces and tourists destinations etc. This has happened to me all over the world on our travels.

Just recently when visiting an exhibition of Mary Quant within the Victoria and Albert museum I had my collar felt by a steward who approached me and said "No Video Cameras allowed". "But I am only taking a photo of my wife" I said. "That may be the case but you can't use a video camera" he said. Now I pointed out that we were surrounded by people with phones, iPads and DSLR still cameras all capable of taking video. But that made no difference, why? It was once suggested to me that you may be making money from the video footage. Well we all know that professionals now use DSLRs and even phones to make films so that argument does not stand up.

Once in India at the Taj Mahal I had to leave my video camera behind, it was the rule but I took all the footage I needed on an iPad and a small sports camera. The quality is not bad but poor sound which is important to me.

But in the very religious Golden Temple you were actually encouraged to video with Sikhs posing for you and being interviewed.

I am not a confrontational person so I abide by the rules, and I am well aware of the need sometimes for permission to film people or places but can anyone explain the reasoning behind such a crazy rule?

In the meantime we will continue to film where ever we can with whatever we allowed to use. Happy filming

Ernie McKenna

Hi Pip,

It is with regret that I have to inform you that the Australian Widescreen Association has decided that our 2018 Widescreen Movie Festival would be our last. This was forced on us by the decreasing numbers and increasing age of our members.

If you are interested, the Newcastle Moviemakers in New South Wales, hold a Festival which accepts overseas entries. Unfortunately there is an entry fee, and they insist that all entries be uploaded to the 'WeTransfer' site which will be free since the file size of a maximum 15 minute movie will be less than 2GB. They would be very pleased to receive your entry.

Thank you for giving us your support and we wish you well with your movie-making in the future.

Yours sincerely,

Brian Beatty, President and Tony Andrews, Secretary
Australian Widescreen Association.

Re the letter from Will Darimore, (Tewkesbury YMCA Club), in the last edition of SoCo News:

Mr. D seems to think that he's some sort of authority on video productions. His comments re Mike Szewczuk's drama that he calls "Telekinesis" – it isn't - the title is "SECOND SIGHT" and if he'd bothered to watch the video he would have seen that! (As would have the organisers of the event)!

He states "What Mike failed to realise is that club members are not always the best actors and like a chain its strength lies with its weakest link". A statement that he completely fails to support! I can also add, in all honesty, that audiences, viewers, comments are the complete opposite of yours Sir!

Oh deary me! Obviously Mr. D. fails to appreciate that the actors are not just "club members" and the youngster, Brad, has acting accolades before the Camera and that is also recognised and commented upon, (uninvited), by many who have seen his performances from the age of 11 years when he joined us! I can add that he was given consideration for a part in a Spielberg film but lost out because he did not live in London! Anyway, apparently that project has never got off the ground - as yet!

Thank you for your input and advice Mr. D. You no doubt consider yourself to be a qualified PHD in its widest sense!

Noting that you mention your Club's win at the very small Interclub event – note that **WE** do not heavily applaud or even applaud our own films who, unlike your members who were seated in front of us! This is a major reason why so called audience judging is flawed!

Since you mention that a few BFVS members were present at the event I can say that some of them came to us before the judge's comments were stated and said that "your film is a winner" -True! Gentlemen all.

So Mr. D. try your hand at making a properly involved drama instead of a stone laced documentary and enter it in some very much larger event than a five club one. Maybe one like The Sundance Festival in America or even BIAFF!

Lee Prescott. F.A.C.I.

I enjoyed reading Mel Dover's article about the language of film making in the May/June SoCo News. Analysing Karen's Room by Geoff Harmer I realised how much work preparing for, and filming had gone into the making of this film. Just to story-board all the different shots would be a big task, and that would just be the start of the project.

As amateur film makers we are reliant on the good will of others, and to get actors who are friends, or aspiring professionals to give their time up is difficult. In my experience prospective amateur actors and friends are reluctant to give up their time in the first place, and when they do two takes on each shot is the maximum they can stand, and I have to make do with whatever footage I've managed to get!. I wonder how many films never get finished because of one or two missing scenes. One way to remedy this problem is to make up the missing clips with freeze frame stills from other clips, this would only work if you already have the audio.

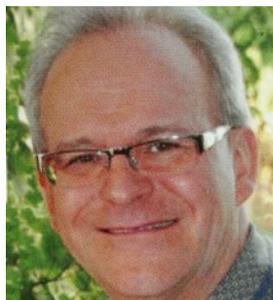
When actors are paid, and there is a big budget, everything must so be different!

Another answer is for the film maker to play all the roles themselves, another is to make an animated film. Thanks Mel encouraging me to watch "Karens' Room" again and for helping me to appreciate good amateur film drama in a new light.

John Simpson

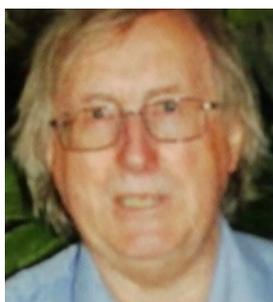
SoCo Competitions 2019 -The Judges

We are delighted to welcome as our judging panel this year three very experienced people.



Tim Stannard AACI bought his first camcorder in 2005 to film his new daughter, Elise, and he hasn't stopped filming her yet! He quickly developed a particular interest in editing. After joining Stains Video Makers he branched out from family films and wrote, directed or edited several club films as well as home spun documentaries and dramas. He is perhaps best known in IAC circles for his light hearted films at BIAFF usually featuring a cast of youngsters in historical costume singing lyrics written by his wife.

Tim has given talks to many clubs and IAC Regions from Southampton to Edinburgh and enjoys critical analysis of short films as well as discussing film making in general. He was a final round judge for BIAFF 2019.



Alan Colegrave has visited a number of Camera, Video Clubs and Special Interest Groups to give talks or judge over the last 10 years. Alan is happy to judge Prints, PDI's and AV at club level and also to judge video productions up to international level. He has judged at BIAFF four times.

With over 40 years experience he always aims to provide fair and constructive comments.



Angie Adams, is vice-chair at Nuneaton Moviemakers has been with Nuneaton Moviemakers since taking her first steps into amateur film-making. She prefers to help in making club films and has written or part-written many of the club scripts for the last few years.

By day Angie is an engineer for the railway and says "with my keen eye for continuity and internal logic you might assume I need gritty realism but I'm happy to suspend my disbelief for a story that takes me to magical places. I'm looking forward to seeing all the wonderful films you're making, I'm sure they'll delight and entertain in equal measure."

Having a say

Having a say

The Regional Council would like to involve as many people as possible in the development of SoCo going forward.

So, live on the SoCo Website:

<https://iacsoco.webs.com>

there is an online Survey which it is hoped every reader of SoCo News will complete. It is anonymous and only takes about 2 minutes.

Your input could help to make SoCo something special that will add value to amateur film making across the region. It will only take about 2 minutes of your time, but could make a big difference.

We look forward to hearing from you.

The survey will remain open until 31st July 2019

Time is short

Time is short! With the closing date for entries of 31st July, the window for entering videos in this years competitions is closing fast.

- Each entrant will receive a Show DVD of all the entries just as if they were attending an actual presentation
- Independent, experienced video Judges have been invited from outside of the region (See above)
- Every film will not only receive comments from each judge but films will also be graded.
- A copy of the Rules and the Entry Form can be found on pages 10 and 11.
- Entries can be made by post (details on the Entry Form) or, if you prefer
- Your entry can be submitted via the internet with the Entry Form now live on the SoCo website, <https://iacsoco.webs.com>

So, everything is in place – all we need now is your video. Your production is probably ready and waiting to be entered. So, please don't delay - enter today!



STONEHOUSE & STROUD VIDEO
UNIT
[Youtube](#) and [Vimeo](#)



Gloucester Film Makers

Second day of shooting: Wow, the Sun appeared so out we came and up the 700 foot high hill which dominates our local landscape.

No sooner did we arrive on site then the heavens opened up with the usual deluge to welcome us.

Naughty utterances “^%+~” etc. occurred but since we’d made our base in the old barn someone simply mumbled about global warming and we carried on in that indomitable, (now rather missing), Brit. Spirit!

Our new production involves some bloodletting. Story line, written and Directed by our “darkly imbued” Michael A. Szwczuk.....

A teenage laddie is convinced he is a “chosen one” and is being followed by a strange dark unknown figure following a spate of weird attacks in the local park.

After receiving an urgent message from a mate to meet at the old barn, he becomes involved in a most unhappy bizarre encounter in his life.....

I found on the 07th. May, 2019 that my video “Dartmouth and This England” was lined up / referenced, on the BBC’s Travel Show for people to select and watch!

Later I got a message from a chap who described it as excellent to the point that it had made him decide “To move there on his retirement”!

Lee Prescott. F.A.C.I.

We have now settled down to normal club routines following our hosting of the Gloucester Inter Club Film Competition in March.

The Worcester Club will be the hosts in 2020 and a preliminary meeting is planned for July 2nd to review our hosting and plan for next year.

Since my last report we have held three more film competitions; Animation, Documentary and Open.

During September we have the Drama, Open and Holiday/Travelogue competitions. Always something to keep us busy and, most importantly, making films!

In May we welcomed David Whitworth from the Huddersfield Club and were shown a selection of their films from up north. David is now a regular annual visitor as he comes to this area on holiday every May.

A film critique was held at our April meeting. An interesting experience to have comments and suggestions from club members as to how ones film could have been improved etc. Three films were discussed in what was a worthwhile exercise.

Sadly we report the death of Alan Peet. Alan was involved many years ago with 16 mm cine filming in Lancashire. This included operations in the local hospital and a documentary about Southport at the request of the council as part of a tourism drive. We enjoyed seeing his films and will miss his input in the club.

And finally, congratulations to our two youngest members ,Kate Rendell and Jack Peake, who are getting married this month. We wish them well in their new life together.

John Greene,
[Gloucester Film Makers.](#)

Institute of Amateur Cinematographers



Southern Counties Region Annual General Meeting

Will be held on the 26th of October at 11 am at the
Haddon House Hotel, West Bay, Bridport, DT6 4EL

Further details from davidmartinsoco@gmail.com



FROME FILM & VIDEO MAKERS
Encouraging film and video making

Frome Film and Video Makers Annual Competitions.

Teign Film Makers Club (TFMC) finished their 2018/2019 season on Monday 17th June with the AGM, followed by the presentation of competition awards and screening of two productions from the recent outdoor filming evening. The evening was completed with the showing of some films from the 2018 Australian Widescreen Competition.

Ivan Andrews, in his Chairman's report, thanked the officers and members of the committee for their work and support during the year. He especially thanked retiring Treasurer David Clifford for his contribution over the years as well as welcoming Mandy Mander to the committee as the new treasurer.

Also mentioned in dispatches were the club members whose enthusiasm and active participation in the different events throughout the year contributed to the enjoyment of everyone plus there were special mentions to the guest speakers and various clubs that have supported TFMC.

Since April there have been only three meetings (an unfortunate combination of Bank Holidays), two of which were competition evenings.

The Documentary competition was held on 29th April and was won by Eileen Thorp with her film about the ubiquitous umbrella and entitled "Parachuva" which translates as "for rain".

At the meeting of 3rd June, Film of the Year was awarded to "Fade to Grey" by Roger Western, a reflection on the state of the Robert Lenkiewicz mural in Plymouth's Barbican.

Tony and Eileen Colburn, once again, proved themselves to be the correct choice as judges of this competition and their time and effort is much appreciated.

The meeting of Monday 13th May was a practical outdoor filming evening (previously mentioned) and club members were fortunate once again with the weather as they gathered in the grounds of Bitton House with cameras and tripods ready to act out and record two scripts provided by Chairman Ivan Andrews.

It is anticipated that members will be active throughout the Summer break and talk of several projects and films to come has been overheard by the writer.

Teign Film Makers Club, although not meeting again until 9th September, welcomes visitors both local and not so local and if you want more information about the upcoming programme (to be published by August), events and updates please visit the website:

<http://www.teignfilmmakersclub.org> or visit the [Facebook page](#).

The Frome Video club decided to have a fish n Chip with a belated presentation of certificates celebrating the clubs 2018 video competitions. The video entries were judged by Orpington Video and Film Makers.

The winning entries were:



Ernie McKenna with the best video production, best use of sound, editing and production with his videos "Just a taste of India" and "One man and his gun dog" by Frank Lake and Ernie McKenna.



Alan Campbell Movie of the year "Light the Night Workshops" about community paper lantern making.

David Moss Best Comedy

Phil Marshman was awarded the club's annual award for Best OR! Worst acting, (We will never know which) in club productions "The Golden Gnome" which was a deserved award for all the work that Phil does for the club.



The Fish 'n' Chip night finished off as a social evening and planning the next meeting a "Vintage Film Night" which should prove to be a good evening as some of films go back as far as the late 1960s.

SoCo Regional Completions - Basics

SoCo Regional Video Awards Competition 2019

Competition Basics

The Basics

To enter the competitions, you need to be based in the SoCo region, which covers the counties of Avon, Berkshire, Cornwall, Devon, Dorset, Gloucestershire, Gwent, Hampshire, Isle of Wight, Somerset, Glamorgan and Wiltshire.

The competitions are for films made by individuals, groups or clubs for pleasure and not for commercial gain, other than for the benefit of their club or a charity. Members of the production team, including actors must not have been paid for their time

Films must not be offensive in any way and must be legal.

The Competitions

You have a choice of competitions

Dolphin and Baby Dolphin

Apart from their duration, the two Dolphin competitions have the same criteria, The Dolphin has a maximum run time of ten minutes whilst the Baby Dolphin can run for up to one minute.

In both cases the definition is taken from the IAC Mermaid competitions as the winners from each competition will go on to represent the SoCo Region in the IAC Inter Regional Competitions later in the year.

The film must be light hearted. It can, on one hand, be a farce right across the spectrum to a gentle film that creates a gentle chuckle. Either way the viewer should simply come away with a smile on their face.

Top of the Clubs

This competition aims to provide the regions video clubs with the opportunity to compare the best they have to offer with that from their peer group.

The entry does not have to be a film made by the club itself, (although it can be), but it must have been made by a member of the club and entered on behalf of the club. Maximum running time is 30 minutes.

There are some really high-quality films being made and this is a great opportunity to showcase the best that your club and members have to offer.

Regional Award

This is for entries of any genre subject only to a maximum length of 30 minutes. Whether your entry is drama, documentary, travel, holiday, animation, a tutorial made for YouTube, or anything else that is legal and of good taste, this competition is the place for you.

Entries from the Top of the Clubs and the two Dolphins will also be included in this competition.

Contact

The [Competition Rules](#) and [Entry Form](#) are on pages 9 & 10 but should you have any questions or require a hard copy of the Entry Form, please write to me at:

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

Or email tony.colburn.soco@gmail.com

Closing date

Closing date for entries is 32st July 2019.

Tony Colburn

SOCO Regional Competitions - Grading

Competition Special

Grading of Entries

New this Year

This year, for the first time, all entrants will not only be provided with comments about their production(s) but the judges will be asked to agree into which of the following grade bands the entry sits.

Grade Guidelines

Level 5

An excellent production demonstrating high levels of creative and technical ability. It will be appealing to the audience and all round very satisfying to watch.

Level 4

The film maker will have demonstrated a good grasp of the art of cinematography and have told a good story. Technically it will be very good although there may be occasional minor lapses which let it down.

Level 3

Films at this level show a reasonable level of competency but lack sufficient creativity and/or technique. Attention to detail within editing, such as loose cutting, poor continuity or variable sound quality/mixing may occasionally be an issue.

Level 2

The film maker is on a learning curve and whilst some techniques are demonstrated others have yet to be fully developed. Work in progress, but on the way.

Level 1

There is much to learn and the basic skills have yet to be applied - the viewers interest is unlikely to be maintained for very long.



SoCo Regional Competitions - Rules

SoCo Regional Video Awards Competition 2019

Rules

1. The SoCo Regional Video Awards Competition is open to amateur film makers and video clubs throughout the SoCo Region.
 2. There are four competitions:
 - a. **Regional Award**

Open entry for amateur filmmakers and video clubs from within the SoCo Region.
(Max running time 30 minutes) *
 - b. **Top of the Clubs**

For video clubs within the SoCo Region to enter a film to represent their club. Film of the Year might be a good start.
(Max running time 30 minutes) *
 - c. **Dolphin**

A light hearted film. The winner of this category will be entered into the IAC Mermaid Competition
(Max running time 10 minutes)
 - d. **Baby Dolphin**

A light hearted film. The winner of this category will be entered into the IAC Mini Mermaid Competition
(Max running time 1 minute)
- Note** In addition to films entered directly into the Regional Award Competition, each entry in the Top of the Clubs, Dolphin and Baby Dolphin competitions will be automatically included in the Regional Award Competition.
- *It may not be possible to include entries of more than 15 minutes in the Show DVD, in which case an extract will be shown.
3. Closing date for all entries 31st July 2019
 4. Entry fee: £5.00 per film. Cheques, to be made payable to "IAC (SoCo)" or by Internet Transfer to Sort code 30-93-25 Account No 01569535 Using the entrants name as your reference
 5. The competitions are for films made by individuals, groups or clubs for pleasure and not for commercial gain, other than for the benefit of their club or a charity. Members of the production team, including actors must not have been paid for their time.
 6. Only one title per disc or digital transfer. However, there is no limit to the number entries from the same maker, but a separate entry form and fee must be supplied for each entry.
 7. Entries will be accepted in the following formats: DVD, Blu-ray, USB Memory Stick mailed to the address in the entry form or uploaded electronically via www.WeTransfer.com to tony.colburn.soco@gmail.com
 8. Name(s) on the entry form will be used on any certificates that may be awarded.
 9. Copyright clearance of all material, both sound and vision, is the sole responsibility of the entrant who must sign the declaration on the entry form.
 10. For entries to be included in the Regional Award Show DVD and published on the IACSOCO website, entrants must confirm their agreement by ticking the appropriate box on the entry form.
 11. The decision of the judges is final and no correspondence can be entered into.
 12. Whilst every care will be taken of entries, the SoCo Regional Council cannot accept responsibility for any loss or damage.
 13. All entrants will receive, their copy of the 2019 SoCo Award Show DVD, the Judges comments that relate to their entry and their original entry(s) (excluding internet transfer) on or about 30th September 2019.
 14. The SoCo Regional Council will rule on all matters concerning the competition.

SoCo Regional Video Awards Competition 2019 Entry Form

Closing date for entries 31st July 2019

Please tick to indicate which competition this form relates to:

Regional Awards Top of the Clubs Dolphin Baby Dolphin

TITLE: _____ RUNNING TIME: _____ mins

FORMAT: _____ ASPECT RATIO: _____ STEREO MONO

NAME (Individual/group/club) _____

ADDRESS: _____

_____ COUNTY _____

Post Code: _____ Telephone _____

Email: _____ IAC Membership no _____

If applicable

Please tick to confirm your agreement that this entry may be included in the Regional Awards DVD and be uploaded onto the IAC SOCO Website

For films containing copyright music, insert IAC licence or details of clearance obtained

ALL ENTRANTS TO COMPLETE THE FOLLOWING DECLARATION:

I have cleared all necessary copyright relating to my entry and agree to abide by the competition rules

SIGNED _____ DATE _____

PRINT NAME _____

I enclose cheque £5.00 entry fee.....
Cheque Payable to: IAC (SoCo)

I have paid the entry fee using Internet Bank Transfer.....
SoCo Bank Details: Sort Code 30-93-25 Account No 01569535 Reference:.....

Send to:

By Mail to:
Tony Colburn
Flat ELD Imperial Court
Park Hill Road
Torquay.
TQ1 2EP

By Internet via :
www.WeTransfer.com
addressed to
tony.colburn.soco@gmail.com



Film & Video Continuity

Lee Prescott
FACI

A brief look at film
video continuity
editing

As long as your film has more than one shot, continuity matters. If you're just starting out to direct and edit, you'll soon discover that continuity is everywhere!

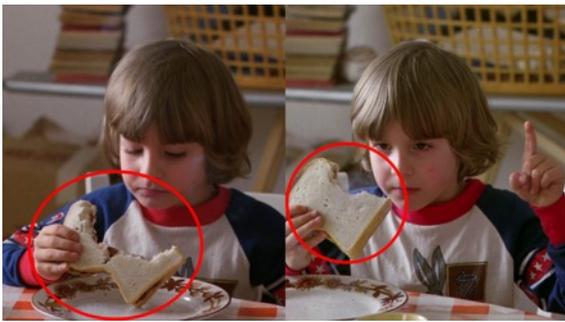
As much as you might think that your script is based on a really original and creative concept, you'll still need continuity to express that on the screen. Think of it like grammar and spelling, good presentation matters.

The problem with film, video, unlike texts, continuity mistakes are much harder to pin down. Chances are that even if you didn't spot a specific mistake, someone else will. Very important when you submit your film to a competition or festival, as continuity mistakes will be noticed by experienced judges and that is likely to result in your film not being a winner.

A comforting note: Don't forget that even some highest grossing films often have some continuity mistakes according to IMDb, "Inception" has 34 of them!

Just as carefully edited books do have typos, even great editors make continuity mistakes. Having a few of them is not the end of the world, but try to minimise them.

Bad Continuity



Continuity editing in film and video creation, is combining more-or-less related shots, or different components cut from a single shot, into a sequence to direct the viewer's attention to a pre-existing consistency of story across both time and / or physical location.

A continuity error is an error were consistency is not maintained between cuts in a film. Actors and props have to be in the same place when multiple angles are shot. ... Professionally there are people in charge of making sure that continuity errors don't happen.

The person in charge of continuity on a film set is the script supervisor, who maintains a record of scenes shot and how they may have changed from the original script. The script supervisor also maintains a continuity report.

The difference between montage and continuity editing is that Montage is a series of shots that is part of the same narrative but not of a continuing motion, as you are not following one character though the same scene.

Continuity editing is a system of cutting to maintain continuous and clear narrative action. Continuity editing relies upon matching screen direction, position, wardrobe, hair, makeup etc. temporal relations from shot to shot. The film supports the viewer's assumption that space and time are continuous between successive shots.

Diegetic sound is that which has actually occurred within the story during the action being viewed. It is sound that comes from within the narrative of a film including off screen sound. Continuous diegetic sound helps smooth temporally questionable cuts by overlapping the shots. The logic is that if a sonic occurrence within the action of the scene has no breaks in time, then it would be impossible for the scene and its

corresponding visuals to be anything but temporally continuous.

Temporal discontinuity can be shown deliberately. Cutting techniques useful in showing the nature specifically are the dissolve and the fade. Other editing styles can show a reversal of time or even an abandonment of it altogether. These are the flashback and the montage techniques, respectively.

A fade is a gradual transformation of an image to or back from black. A dissolve is a simultaneous overlapping transition from one shot to another that does not involve an instantaneous cut or change in brightness. Both forms of transition, fade and dissolve create an ambiguous measure that may constitute diegetic (narrative) time, days, months, years or even centuries.

The flashback is a relocation of time within a story, or more accurately, a window through which the viewer can see what happened at a time prior to that considered to be the story present. A flashback makes its time frame evident through the scene's action or through the use of such techniques as sepia toning, home-movie style footage, period costume or through devices such as clocks and calendars or direct character linkage. Example, after viewing a grown man in the story present, a cut to a young boy being addressed by the man's name occurs, the viewer can assume that the young boy scene depicts a time previous to the story present. The young boy scene is a flashback.

The establishing shot is one that provides a view of all the space in which the action is occurring. The theory is that it is difficult for a viewer to become disoriented when all the story space is presented before him. The establishing shot can be used at any time as a re-establishing shot. This could be necessary when a sequence of cuts may have disoriented the viewer.

A way of preventing viewer disorientation is to adhere to the 180 degree rule. This rule prevents the camera from crossing the imaginary line connecting the subjects in the shot.

With the establishing shot, 180 degree rule, eyeline match, and the match on action, continuity is attainable; however, if you want to convey a disjointed space, or spatial discontinuity, aside from purposefully contradicting the continuity tools, advantage can be taken of cross cutting and the jump cut.

Cross-cutting is a technique which conveys spatial discontinuity. It can be achieved by cutting back and forth between shots of spatially unrelated places. In these cases, the viewer will understand clearly that the places are supposed to be separate but parallel. In that sense, the viewer may not become particularly disoriented, but under the principle of spatial continuity editing, crosscutting is considered a technique of spatial discontinuity.

The jump cut is a device for disorientation. It's a cut between two shots that are very similar that a noticeable jump in the image occurs. The 30 degree rule was formulated for the purpose of eliminating jump cuts. The 30 degree rule states that no edit should join two shots whose camera viewpoints are less than 30 degrees from one another.



White Balance

Dave Jones

Shares his thoughts

In recent issues of SoCo, we have witnessed the outpourings of competitors, their concerns being about “fair judgement” in the face of “retired professionals becoming amateurs overnight”. This is an unfortunate state of affairs akin to trying to mix oil and water. The SoCo Team addressed this problem and came up with the idea of grading. This means that all the prizes come from Grade V, the top grade. Subsequent to this outcry, a highly capable videographer entered his work in a competition, and it came nowhere near what he thought it deserved. Reading between the lines, it was inferred that an unfair bias was now in play to appease the less capable. It was also mentioned that Joe Public enjoyed the film and showed their appreciation with a resounding ovation.

Many years ago, I was a member of the Joe Public audience, I simply watched a film, listened to the commentary and was made aware of things formerly unknown to me. I like to learn, having now spent a lifetime seeking knowledge, especially in the field of science and technology. I think I am typical of millions, in that most enjoy learning new things.

When one is introduced to filmmaking, it proves novel, but to some, as in my case, it becomes an obsession and you want to do little else but write scripts, plan, block, survey locations, edit, mix sound ... and when all is said and done, wipe the camera over with a damp cloth and place your camera back in its carry case in readiness for the next film ... before the present one is finished.

After about six months or so, the books you read aren't enough and you seek out others with the same interest. You join a club. After a year, you watch a film on T/V and suddenly realise, you don't like the lighting and “O-o-oh ... didn't like that cut, it gives the wrong impression.” ... and yes, you have become aware of film grammar. Thereafter, you automatically look at a film with a critical eye. You can't help it. To say that Joe Public accepted one's film gracefully and without a second's thought about critique, then compare them with experienced adjudicators is a little bit tongue-in-cheek. Judges all, no matter the subject, are nothing short of analysts accredited with both experience and knowledge, in our case, knowledge of film grammar.

Poor Bristol just happens to be in the best place ever to gather unto its bosom some of the brightest and best of videographers and have now received a good kicking for being good at what they do. It's a bit of a catch 22 situation. If you're no good you get criticised and if you're too good, you get abused ... and nobody likes a smart ass.

Judging from the Bristol Film & Video Society's Chairman's writings, it became abundantly clear that their expertise stems from hard graft. In most clubs, there are “lone wolves”, who, at best, obtain an interview, during which they don't know what the sound is doing whilst having to keep an eye on framing, instead of looking at the person they are interviewing ... now the microphone does a wander, along with the sound. Many don't use an external microphone. When their work is screened at their club, they are vying with other members who have the same lack of facilities. They are happy with this state of affairs, and having won a number of club competitions, they decide to enter the big game ... more power to their elbow! Highly commendable.

Here we go ... the now confident competitor spends weeks editing with suspect framing - so that's composition out of the window - then the sound perspective does a wander, drawing the attention of the judges to its shortfall. At this point, the film begins to lose their interest ... and if you are really unlucky, the film the judges viewed just before yours came from Bristol.

Bristol had spent a few months planning their project. They worked as a team and brainstormed the method of approach. Scouts went out and surveyed locations along with the DoP. The script was, at that time, being written, amended, rewritten, amended ... that's how it goes, scripts live, they don't just get written and that's it, no Sir! The director is collating all the incoming information and discussing this data with the Asst. Director and DoP. The soundman is pointing out possible problems with reverberation. Somebody else is dealing with lighting interiors ... and so it goes on ... and finally, they are ready for the shoot, by which time, the Director knows exactly what he wants to see on that screen and everything and everybody works with the edit in mind, first and foremost. We must film for the edit, or else end up painting the editor (yourself) into a corner ... and he won't be pleased.

How can you compete with that at your club? At your club, how many people make up a film crew with Director, Asst. Director, DoP, Gaffer, Soundman, Boom Operator etc? Here's the rub, the majority of Bristol's members are nowhere near professional standard, but they all jump at the chance to be part of a team.

The majority of clubs have elderly people, (I'm ancient by the way), who are happy to attend and view other people's work. Out of a club of fourteen or so members, you will have just three who are producing the films, if you're lucky. The bad news is, nothing can be done about this. The loners don't work and won't work with anybody else. I've read in SoCo that one club membership suggested that they turn their meetings into a social club, where nobody produces anything anymore and they simply look at films from the past, drink tea & coffee and chat. This is the death knell of any video club.

It is possible to make a wild life documentary and compete with the best, but it takes years of patience and yes, some subject matter does lend itself easily to a documentary. However, to make a documentary without a creature of some sort, including homo sapiens, is risking all. A film containing nothing but inanimate objects is dull indeed. We are gregarious and are born to share experiences. Bringing interviewees into your film, as a lone filmmaker, invites a degree of risk and you will find it very hard to dump interview footage in its entirety. Having dumped flawed footage, you may now have a problem with continuity of dialogue. If so, you then have to remove an even greater amount of footage.

Safe to say, a full crew will outclass any lone videographer, and very few clubs are willing to work as a team. Very few clubs are willing to write scripts, plan and block locations, do months of research and organise interviews, light interiors, and seek out experts to act as advisors. That's graft and it isn't always easy. Approach a company to make a film and they will throw health and safety at you. If you happen to be filming in America and turn up with a camera and a few helpers, the police will be upon you in a matter of minutes, asking for a permit. You

Dave Jones continued....

aren't allowed to film from a pavement, but if you step into the road and film, that's okay ... I think. In order to make a documentary of any note, you will have to approach a lot of people and start grooming them in readiness to ask for an inside story, the one they don't want you to know about. Documentaries are about telling folk things they don't know already. E.g. Did you know that sugar, during its processing is measured in 'Brix'. It is a very interesting story that starts in Cuba and ends up at Tate and Lyle. This is the sort of thing that may interest a lot of people who drink tea.

In order to compete with Bristol, you must do as Bristol does. You must aim at winning, but never expect it. Just two people can make a wonderful documentary film, especially if they research the subject well.

I always find it easier to write the script first, then gather the footage to fit the commentary, but others like to work the other way around. Either way, you must always be prepared to dump flawed footage, like it or not, and rewrite the script. Sometimes it's heart breaking, but it wins competitions.

Another problem that a lot of clubs have is getting people to rendezvous. Most can't be bothered. In this world, only actions actually count and if you do nothing, then everything will remain as it is. Many years ago, I asked an Old Timer why the Isle of Wight kept voting Liberal.

"Well ..." he said, "it's like this, the Liberals never do anything, so everything stays the same ... and that's the way we like it."

This, I'm afraid, is the mind-set of many club memberships in the UK today.

Maybe it would be a good idea to have SoCo list those interested in taking a holiday abroad and making a travel film together. There are hundreds of clubs, hundreds of active videographers and if we trawl for the doers, we may be able to take Bristol on, or at the very least, improve our standard. No travel agency anywhere caters for a group of videographers to travel together. I well remember viewing a member's film made in Thailand and he went with a videographer friend. The result was utterly stunning, as is Thailand, for it is a blaze of colour.

The plight of competition organisers is the seemingly impossible task of getting the right balance and producing a level playing field. You see, no competition is a level playing field, and if you think about it, there is no such thing as an even match throughout. It is a competition and the outcome always comprises winners and losers. Judging isn't a mathematical formula that can be proven to be true, greater, or lesser and organisers can't very well say Bristol is banned because they keep winning. **The real problem lies in the fact that most clubs today do not work as a team ... period.** Unless you do this, you don't stand a chance of winning a national competition with any frequency. The proof lies before you and to argue that Bristol go about making a film professionally because they are professionals doesn't hold water. Most of us know what to do. Most of us know how it's done. We all know that unless you practise and become familiar with any of a dozen jobs involved in the making of a film, you will never achieve a high standard.

The main flaw with most videographers is they are too damn keen to press the RECORD button. They don't think very much about composing the picture and they certainly don't think about the edit often enough. They don't bother with colour balance or producing excellent sound. Most just hit AUTO and hope for the best. Few think of what it will look like when it hits the screen ... most of us don't even know **what** it will look like on a big screen until we visit the club. Yet, we hear the cries of despair when others do all these things, because they know it is the only way to achieve a high standard. It is like the old saying: "An amateur thinks he can do without a tripod. The professional knows he can't." Yes, maybe Bristol use sliders and you may not have one, but there is more than one way of killing a cat. Maybe they film in 4K and maybe they know the value of good sound and mixing, but their trump card is their teamwork, which is sadly lacking in so many other video clubs.

Now that SoCo has introduced grading, at least you will know how well you did, and indeed, where you stand in the grand scheme of things, similar to a golfer with a handicap figure. Grading was a good move. You will also receive a critique of your work, another good move.

I've had three months of hard graft ripped to shreds in a critique from professionals and loved it, because it was a highly valued education. Filmmaking is a lifetime study and it all has to be fitted in between the cradle and the grave. If you work alone, you won't learn much. I did this for years and am utterly convinced that it was a mistake. No apprentice trains himself. Having joined a club, I learned more in one year than in the previous ten.

If you are an octogenarian and mobility is beginning to get tough going, nibble at your project and you will still get there. I've put all my kit on wheels, with a tripod strapped to the outside of the bag, simply because I can no longer carry it for hours on end.

The UK has more video clubs than any other country in the world, and that must stand for something. If we weren't different, we would be the same as the rest! As a club member, it is your duty to rise above the norm and put your club on the map. To complain about the best is to admit defeat. You must pick yourself up and soldier on, because this really is your life and you only get one shot at living it.

When Bristol's films are seen throughout the world, our friends abroad know they are British made. They then assume that we are good at what we do. In this respect Bristol are our ambassadors.

Although your film may not prove a winner, there is nothing to say that it wasn't excellent or ground-breaking. An Olympic gold may be won by 1/100th of a second, and sometimes the judges find things really tough going when it comes to selecting an outright winner and I've even heard of joint second place. You can't get fairer than that. It is far better to make a lousy video and learn from it, than to do nothing at all. You will be amazed at what you can achieve if you really try to make your next film better than your last.

Your attitude should be: If I should enter a competition and come last again, at least I will know that my work is consistent!

Dave Jones.

sale

sale

Items for sale, donated to me some for Charity.

Professional Sony Digital Video Camera. DCR-VX2100E
– Price £150.00 - ONO

In good working order and includes, bag, charger, video light, 4 high power batteries and manual.



Two Dell monitors £20 each.



DVD single disc duplicator. £25.00

Professional Sony Video Camera. DCR-VX9000E
£225.00 - ONO

In good working order and includes bag, charger, manual, and several tapes.



Two editing computers, not sure of the programmes but I think it was Premiere? £50.00 each or near offer.



Two printers £10.00 each



Contact Ernie McKenna

0744 675 9640

ernief.mckenna@gmail.com

2019

**NEWCASTLE VIDEO
MOVIEMAKERS Inc.**
www.nvm.org.au



Presents the

NEWCASTLE NATIONAL VIDEO FESTIVAL

Newcastle Video Makers Inc.

will present a public screening of the selected award winning entries at the
Lake Cinema
62 Main Road Boolaroo
16th October 2019 at 7.30 p.m.

**CLOSING DATE
FOR ENTRIES AND ENTRY FORMS
DATE 4th SEPTEMBER 2019**

COMPETITION ADDRESS:

The Competition Secretary
Newcastle National Video Festival
311 Hight Street.
Maitland NSW 2320
AUSTRALIA

Web Address: www.nvm.org.au

For further information

Email: ralfjorg@hotmail.com

Entry Fee (Australia): \$A10.00

Entry Fee (International): \$US10.00

Entry fee covers winners trophies and postage to related countries.

Download this form which is interactive complete this entry form, save a copy for yourself and email back to ralfjorg@hotmail.com

Direct Bank Deposit Details

Swift / BIC: WPACAU2S

BSB. Number: 704419

Acc./Mem. Number: 53601

DETAILS OF ENTRANT		DETAILS OF PRODUCTION	
Producers name:		Title of Production: <i>(Mouse over Text Boxes for information)</i>	
Postal address:			
		Upload Movie to "mowens@y7mail.com" using free file upload service "https://wetransfer.com" 2gb max file.	
Postcode:		Running Time:	Min/sec <i>(15 minutes max)</i>
Telephone:		Category <i>(Tick one box only)</i>	
Email Contact Address Below		<input type="checkbox"/> Documentary	
		<input type="checkbox"/> Drama <input type="checkbox"/> Humour <input type="checkbox"/> Fiction	
COPYRIGHT DETAILS OF MUSIC <i>(Tick box/s)</i>		<input type="checkbox"/> Travelogue	
<input type="checkbox"/> Own Composition		<input type="checkbox"/> Music/Visual Arts	
<input type="checkbox"/> Royalty Free		<input type="checkbox"/> Animation/Experimental	
<input type="checkbox"/> Licence Agreement		<input type="checkbox"/> Group Production <i>(N.V.M. only)</i>	
<input type="checkbox"/> I accept responsibility for the music in my production		<i>(Must Tick Country Origin)</i> <input type="checkbox"/> International <input type="checkbox"/> Australia	
Payment Method <i>(Tick)</i> : Direct Deposit <input type="checkbox"/> Cheque <input type="checkbox"/>		<ul style="list-style-type: none"> • NVM reserves the right to change the categories. • Maximum running time 15mins including titles and credits. (No exceptions). Shorter works are preferred 	
Payment Date:			

REQUIRED A SHORT SYNOPSIS _____

DECLARATION BY ENTRANT

- I declare that this entry has NOT been made for commercial gain.
- I agree to be bound by the conditions of entry for this competition as shown below.

Signature:.....Date:.....e.g. (21/07/Year)

CONDITIONS OF ENTRY	
<p>1. The Newcastle National Video Festival is open to all video, electronic imaging system and film mediums, which are made for pleasure with no commercial purpose in mind.</p> <p>2. All entries must be uploaded and submitted for judging and public screening to the email address "mowens@y7mail.com" using free file transfer service "https://wetransfer.com".</p> <p>3. Any number of productions may be submitted using a separate form for each entry. No production to be longer than fifteen (15) minutes duration. Productions entered in past Newcastle National Video Festivals will not be accepted.</p> <p>4. Productions by entrants residing in countries other than Australia shall Tick the box in the "International" entries category.</p> <p>5. Each entry must be registered on the appropriate form (or photocopy) and must be accompanied by a Fee of \$A10.00 for Australian entries. For international entries DIRECT DEPOSIT (in US dollars). \$US10.00 Payment Direct Deposit to: "Newcastle Video Moviemakers Inc". SWIFT/BIC: WPACAU2S, BSB: 704419, ACC/MEM No: 53601</p> <p>6. Entries received without fee or entry form will not be considered eligible for entry into this competition.</p> <p>7. Video footage and special effects must be produced by the entrant or the group. Stock footage is allowed up to a maximum of 10% of the duration of the entry.</p> <p>8. Music may be RoyaltyFree, Original or used under a licence agreement.</p> <p>9. Each entry must be provided on a separate file/medium. Multiple entries or entries included on the same file/medium with other productions not intended for the competition will be deemed ineligible.</p> <p>10. The productions together with their copyright will remain the property of the owners, however the Competition Committee reserves the right to screen any entry more than once and to make a copy in part or full for publicity of the festival or club archives.</p> <p>11. Credit titles are permitted, but no entry shall carry a title showing success in any other competition.</p>	<p>12. Entries will be previewed by the Competition Committee and any considered below competition standard may be excluded.</p> <p>13. All entries will be handled with extreme care, but no responsibility for loss or damage will be accepted.</p> <p>14. All entries and fees received will be acknowledged by email.</p> <p>15. Entrant productions will be retained without exception by the Competition Committee until after the Public Screening.</p> <p>16. The entrant will receive a confirmation email that transfer has been received and downloaded ready for judging.</p> <p>17. Awards will be made to the best entry in each of the categories as listed on the entry form plus additional awards for the entries judged "Best of Festival", "Best Student/School entry", "Best NVM Group entry" and "Peoples Choice Award". If there are no entries of sufficiently high standard in any category, the judges reserve the right to withhold an award in that particular category.</p> <p>18. A copy of the judges' comment sheet will be provided by email after presentation night.</p> <p>19. All entries MUST have been completed within the last two (2) years to be eligible for this Festival.</p> <p>20. All decisions of the judging panel are final and no correspondence will be entered into.</p> <p>21. No entrant shall be present during the judging of his/her production.</p>



Tom Hardwick
FACI

Talking
Camera Kit.

Old lenses on new bodies

One of the nice things (amongst very many I might add) about mirrorless cameras is the way they utilise very short lens flange to imaging chip dimensions.

The DSLR of old always had to have a lot of distance between lens and imaging chip to allow for the flapping mirror mechanism, and lenses for these cameras were designed specifically with this distance in mind. Consequently you can use practically any lens on a mirrorless camera body by using an adaptor that 'makes up' this distance.



Fotodiox attaches Canon lenses to Sony E mount

In my case I bought a £75 Fotodiox adapter (in essence a hollow tube) that will allow me to attach all my old Canon EOS lenses to my (mirrorless) Sony A7Rii. In the change over from DSLR to mirrorless I had quite a few Canon lenses that I wanted to keep, including a fairly ancient 50mm f/2.5 macro.



Canon 50mm f/2.5 gives
1:2 magnification on full
frame cameras

There's downsides to using the adaptor. Unlike in the movie mode, when you're taking stills the Sony viewfinder only shows the scene at the lens's maximum aperture, so you've no idea as to the depth of field until you look at the picture later - just as is the case with all DSLRs of course.

Using the adaptor means the autofocus doesn't work reliably either, so it's down to manual focus + peaking - though generally this is not a problem with macro lenses. Unfortunately the viewfinder focus magnifier (of 5x and 12.5x) doesn't work with this adaptor either. Hmm. You can spend considerably more (over £300 more in fact) on a Metabones lens adapter that does the same thing as my Fotodiox, and which hopefully (I haven't tested it) retains the original autofocus capabilities of the lenses you attach.

Back to my Canon macro. Lenses designed for Ektachrome 64 (maybe the equivalent of a 6mp image) spring to life when they feed a modern high resolution chip, and specifically a Sony back illuminated, 42.4mp

CMOS chip. The old lens now has no film curvature or emulsion thickness to contend with, meaning it can now show its true capabilities.

I took a picture of my wife Celia in March using this 31 year old macro lens that used to belong to her grandfather. This Canon 50mm f/2.5 macro is really designed for close-up work, but Canon say it's ok for general photography to infinity as well.



Canon macro lens on the Sony captures Celia through the double glazing

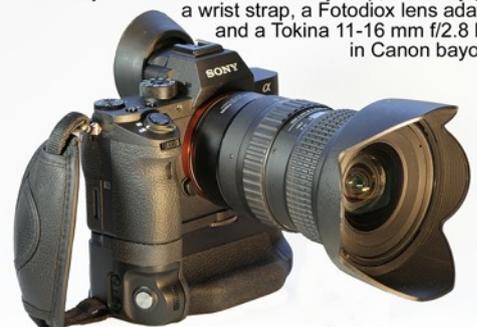
I shot the photo through the double glazing, as I felt it was not sensible for us BOTH to freeze to death in the frostbite weather of the time. So that's like having two non-coated filters fitted obliquely to the front on the lens, one of the filters being made of thick toughened glass - hardly an ideal lens testing set-up.



Image of Celia cropped to show the remarkable quality of the old Canon lens

I then cropped into the picture to see just how good such an old design of lens could be, and I'm impressed. I then upped the contrast slightly on the crop to mitigate the debilitating effects of the double glazing, and as you can see here, Canon glass can look very good indeed, and as such, earns a place in my kit bag.

The Sony A7R mk2 fitted with an eyecup, a battery grip, a wrist strap, a Fotodiox lens adapter and a Tokina 11-16 mm f/2.8 lens in Canon bayonet





The Cinema Experience

Melvyn Dover

It's all in the presentation.

Tom Hardwick's article in the May-June 2019 issue of SoCo News hit a raw nerve when he wrote about going to the cinema and having "popcorn crunching patrons sitting next to you." That annoys me too. Indeed on entering the foyer of the local cinema my nostrils are assaulted by the cloying sweet smell of popcorn. Now I like popcorn, and often pop it at home, but this is something else.

A little while ago I ended up going to the cinema for the first time for a couple of decades or so, and my, how things had changed. It took an incredibly long time to buy a ticket. One member of staff had to do it all. In front of me was a mum and two young children. The member of staff had to supply tons of food. A hot this, a cold that, a drink from over there, a roll from somewhere else, a popcorn bucket from yet another machine, crisps from the left, sweets from the right... Mum and children ended up with a tray full of food and drink to take into the auditorium.

There were no usherettes, nobody to indicate when to go in. Okay when lots of people come out at the same time, but what if there's only a handful? It was up to me to judge, with no clock on show in the foyer either.

Strangely, I found some couples went to the cinema to talk to each other. Once at a concert years ago I asked such a couple to shut up, and never heard the last of it. I keep my mouth shut nowadays but sadly concluded watching a film at the cinema had become for many like watching a film on the television at home.

What of the show itself? Having settled in a seat a comfortable viewing distance from the screen and in the centre, I was impressed by the picture and sound quality of the trailers and adverts. After half an hour of this I wasn't quite so enthusiastic. Then it was time for the main feature. Lights dimmed briefly while the screen changed format to widescreen. Hang on, what's this? Two vertical lines appeared about a third in from each side - yes the 16:9 screen actually consisted of three parts, and to paraphrase Eric Morecambe, I could see the joins.

What's more the feature was obviously set up to use a different (digital) projector. Screen brightness dropped dramatically and exhibited lots of cut-off at the edges. What little I could see appeared soft. I expected someone to notice but maybe there was only one 'projectionist' for all ten cinemas. Disappointed, I left after ten minutes.



It never used to be like that. My favourite cinema was the old Regal in Henley on Thames, Oxon. It had a Compton organ which rose from the floor to play interval music. It might have been old and a bit quirky, - just as the lights were about to dim, a recorded voice told us to order interval coffees *now* - but the projection standard was good. I was a regular and enjoyed many films

there. Not for me the mad rush out as soon as the music started swelling at the end of the film. No, I'd be there reading the credits and not leave until the curtains closed after the final film-company logo faded. Chances are I'd be standing up too, as the Regal played the National Anthem at the end of each show.



That's why when I built a "home cinema" I tried to recreate the traditional cinema-going experience. I'd seen others do it, and knew of home cinemas of vastly different sizes - one built under stairs and one built in a garage. But the owners knew how to put on a show.

I found the room size doesn't matter too much as long as the screen is in proportion. Though I do believe a 16:9 screen needs a minimum height to avoid the 'letterbox' effect. I built mine into a bay window. There was a backing board with black Sanderson flock wallpaper round the margins. This is fairly light-absorbent. Then I cut a piece of Medium Density Fibre board to match the projection area. This I painted with several coats of matt white paint, brushing in all directions to smooth brushstrokes. The screen I mounted on wooden strips so it was about 5 cms in front of the backing board. A set-up like this allows for any 'softness' at the edge of the projected picture to be spilled onto the black backing board, leaving the actual film with sharp edges.

In front of this I had a pair of motorised red velvet curtains, which could open and close at the flick of a switch. I made a light-fading circuit from a commercial kit, which allowed me to fade the curtain's red spotlights up and down, again at the flick of a switch. I had a cassette player with a hidden loudspeaker for interval music.

At the other side of the room I had a home-made wooden stand with two pre-aligned projectors, each with a hidden extension speaker near the screen. Folding "Director's Chairs" provided the seating. All done, the room did have the atmosphere of a real cinema and it had a lot of use. It was a relaxing place to be.

Nowadays, seeing my own (and others') film-making efforts on the big screen at the local Movie Makers still gives me a bit of a thrill. Even if there's no Compton organ for the interval.

News just in...

Thieves made off with stock worth almost £300 in a daring daylight robbery at a local cinema. They took two boxes of popcorn, a bag of sweets and a fizzy drink.



Capturing history in the making

I am a volunteer tour guide at the Clifton Suspension Bridge and have been filming demolition and construction work there during the last six months.

Now, why would I want to spend an hour or two, several days each week, filming a building site? Well, let's consider the significance of this bridge for a moment. It spans the Avon Gorge and links Georgian Clifton with the exclusive suburb of Leigh Woods, set in deciduous woodland in North Somerset. An icon of the city of Bristol – both BBC and ITN local news bulletins open every evening with pictures of it as background.

Gordon Young
LACI

Bristol Film &
Video Society



Of all the world's early suspension bridges it is probably the one mostly still in its original state. Telford's Menai bridge precedes it but has been substantially rebuilt over the years.

Just think – if only we had film of 30-year-old Brunel, in his stovepipe hat, cigar in mouth, overseeing construction work on the towers and vaults of the bridge – the world's longest at that time. But it was the 1830s and we have only a few sepia photographs, and none featuring Brunel. Well, I was determined to at least capture a far more modest construction process, the renewal of an essential component of the bridge, the tollhouses manned by attendants 24/7/52. The staff provides toll change for bridge users and monitor the walkways with a panoply of CCTV cameras.



I considered filming from a specific spot to create a changing sequence of the work but rejected the idea. I needed to be flexible – filming the action where it took place: trucks arriving with materials and reversing onto the site with flashing hazards and shrill back-up beepers. The digger with a vicious jaw muncher (like a modern-day Tyrannosaurus) making short work of the brick structures. The hydraulic breaker drilling down through crumbly old foundations to reassuring bedrock.

And the concrete mixer arrival – nine cubic yards of grey slurry directed by chute into the foundations and rapidly raked while still wet and workable. For this, my trusty old Sony PMW-EX3 camera was set on interval

recording, 1 frame per second. It captured the entire process: 25 minutes' worth, time-lapsed into just one frantic minute of playback. And I also filmed in real time with a Sony HXR NX3. But always with tripods – there were too many vertical and horizontal lines in scenes for me to risk hand-held.



The tarmac-laying was even more frenetic – I learned that the 140°C black stuff cools and hardens rapidly on a cold February morning.

As I filmed, I strove to capture the skills of the workforce: the excavator operator using the hydraulic grab to rip off parts of a roof and then swinging his catch high, placing it accurately in a skip like packing a holiday suitcase. Close-ups of his hands on the controls (tattooed with the names of his daughters, he told me later when I asked) as he steered the huge grab with surgical precision. Perhaps he could have been a concert pianist in another life if he didn't fancy medicine as a career. Stonemasons laying pre-cut blocks with a mortar width of exactly 8 millimetres between each course – there was a beguiling delicacy about their work.



Yes, it was wet, cold and windy, particularly while we were waiting for those concrete and tarmac deliveries. But the banter kept our spirits up – where was the make-up girl, they asked? And can I use a soft-focus lens to avoid revealing their wrinkles? It was a privilege to work alongside these craftsmen, to record their skills for posterity, and they readily accepted me. After all, I was wearing the standard-issue livery: hard hat, hi-viz tabard and steel toe-capped boots which matched their own. For me, it was a truly rewarding experience, and a great way to use my equipment to capture an event which will be held in perpetuity.

All footage will be tidied up, captioned and dated and added to the Bridge Trust's archive which spans its 154-year history.

Just think: a hundred years from now, I could be famous . . .



Analysing Videos

The 1 to 2 minute long movie is a popular format for amateur movie makers from the very beginning of shooting movies.

The Lumiere brothers in France in 1895 set up their camera at the gates of their factory and filmed their workers leaving at the end of their shift.

They also took their camera to a railway station and filmed a train arriving at the station. In 1896 the Lumiere brothers shot 40 short films of mainly of everyday French life.

So the short form movie was born. They even made the "one line gag" movie as well as the short documentary.

A few of their films can be seen with this link: <https://www.youtube.com/watch?v=4nj0vEO4Q6s>



The short, 1 to 2 minute long, movie lives on in the amateur movie clubs' repertoire. It is the standard format for the "one line joke" movies such as this example from the WCCMM movie archives:

<https://vimeo.com/146166829>



This movie, only 43 seconds in duration, has a simple setup, not too many shots to shoot and so could be done in a day or even a few hours.

It requires only two actors and the technical setup for sound and lighting is well within the capabilities of a small club team.

However, even with a simple plot and limited dialogue there is still room for creative touches.

The cutaways to the swinging movement of the child's swing serves two purpose; it fits the mood of the two elderly men who use the bench as a support whilst they watch the world go by; and it provides a mechanism to pace the delivery and present the punch line.

The pace of this video is deliberately slow, the delivery of the actors is measured and compact.

Their lives have been reduced to watching not participating, so there is no longer the urgency of their younger years.

Also there is no longer the energy of those years.



So the moving swing symbolically implies both the energy of their younger days as well as being in accord with the punch line to come.

Ian Simpson

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

pipcritten@googlemail.com



Quick update....

I just downloaded the Bohemian Rhapsody movie. I think it was filmed in a cinema - I see a little silhouette of a man.

*Keep Smiling
Pip*



Improving Films

Robert Paget

Tips and advice

How to improve the final version of a film in terms of quality, sound, editing and critical audience appeal and filming skills is always in my thoughts when planning, filming or editing. There must be various routes to this, with filming and editing skills being high up on the list.

Looking back at the last dozen or so films you have made, and were very proud of at the time, enables you to spot the various errors you possibly would not let slip through now.

Your personal sentiment for particular clips or sequences in a film will hold nothing for your future audience, so you have to be rigorous with the editing (but you can easily retain a different “family” version to include the out of focus shot of dear Aunt Agatha).

Attempting to improve the style and presentation of that next project, means that the future always looks like an uphill road, but that is precisely what you would attempt with any other hobby or art project.

Asking yourself whether your camera skills really exploit all of your camera’s available functions, re-visiting the handbook, and being honest with yourself about where you feel the least confident in accessing some of those camera functions and settings.

I once had an employer who could take a fair guess at where any of my work could have been more thorough, or where I may have over looked information that was not obvious, all without even looking at the paperwork. That was a real skill, and I have tried to emulate that ever since.

There are so many available functions and settings on a modern camera that I sometimes struggle to remember how to pre-set the start and closing positions for filming a focus transition without having to do it completely manually. It is usually just where I have seen the opportunity for an interesting shot, but have no time to waste.

My early days of making films followed a fairly strict set of self- inflicted “rules” about camera use, many of which also stemmed from the desire not to waste precious and expensive cine film. For years I avoided any form of pan whatsoever. Today I consider that there are no absolute rules about film making, except that you must never insult your audience. That will obviously encompass poor camera work, poor and un-researched treatment of a subject, or a “jokey” or careless presentation of the film titles etc. Make no mistake, today’s audience is well educated in film.

Watching TV film and drama, my wife sometimes asks “are you actually following the story or just watching for the editing glitches?” Well I am watching for everything, and hopefully being wowed by great camera work, skilful interweaving of stories, editing that has been honed to impress and draw me into the story. If I am really impressed by the production I will sometimes count the length of some of the tight edits to find out just how adventurous the editing is, and try to learn from that.

For me, continuity or “impossible prop” errors detract from a story: In the BBC dramatic recreation of the early years of Doctor Who, the actor William Hartnell returns home and parks his car in 1963. Although night time, the number plate looked like an E or an F, meaning it was two three years into the future. But that is time travel for you!

Errors with props, continuity errors – especially those of eye lines of on screen characters, for me take all the illusion away from the production, however good the story line.

When I have ever been asked “what would you like to achieve in film?” my answer has always been “to see the audience in tears of emotion -crying in the aisles – and not because the film is so bad!”

I was recently generously loaned two films to support a fund raising film show for a large charity, one by David Whitworth FACI, and one from Huddersfield Film Makers.

These films had achieved great things in BIAFF, but neither of them are available to view on YouTube or Vimeo. Prior to the show I had assembled the rest of the following film programme on a flash drive, and altered the file names to ensure they would play in sequence.

The show would open with the two loaned films, both in DVD format. I checked them at home to verify that they would play on my best Bluray/DVD media player, and found that one of the discs was stuttering then hanging –possibly already suffering from ageing through oxidation. Luckily it would play seamlessly on another player, so we were ready for the show. The screen was 10 feet wide, my powered extension speakers performed well, and I was able to sit back and “drink in” the films and the audience reaction: something you could rarely do when projecting cine film.

David Whitworth’s film of the late Sonia Rolt came across even more dramatically in this large screen and large audience situation compared to the viewing at home, and I felt moved by some very dramatic black and white still images used with “Burns effect”. Speaking to a friend at the interval about that film, he said it had brought tears to his eyes. Now that is Cinema!

There are often unwritten, but important, back stories to many of our films. I find that the more I put into a film, that there are now more back stories, and they probably only get shared with my family. We may meet an interesting person when filming, share valuable information, or find a way of improving our films.

One Sunday in the 1970s I was digging mud in the bottom of a canal (and filming in Standard 8mm). The guy alongside me was interested in Messerschmit and Heinkel three wheeled cars, and I told him where there was one near to where I lived in Stroud. After lunch he disappeared from the battlefield of mud early to search out the car. I am privileged to have dug mud with the now late Sir John Knill. (His name is now commemorated on a canal trip boat in Bath)

A friend had phoned me one November morning three years ago, saying; “Bob - have you got a copy of Bradshaws? I seem to have been given at least three copies – do you want this one?” (This is the Waterway reference tome “Bradshaws Canals and Rivers of England and Wales 1904). I said that I had one somewhere on the bookshelf and another I normally took with me when boating. Nevertheless, Mike dispatched a copy to me, and it was on the doorstep the next day.

That evening I was planning the shoot for the forthcoming day. It was to be an important film, and well out of my comfort zone, I had to type up a rough script for

Improving Films continued...

the two main speakers: listing questions and possible answers for them to pose and respond to.

On the day they immediately altered most of what I had typed, which was excellent and really made me smile.

However, it had stimulated them to produce even more focused questions and answers. I felt that I had introduced some level of directorial guidance, but had also given each speaker total freedom. I would be using one camera plus headphones.

The weather and strong winds would be a challenge for recording voices, plus this would be the only day we could all be available before winter set in. "Light bulb moment"- why not have the presenter, Professor Mark Horton, speak about or refer to "Bradshaws" – in the same way that the TV railway series uses the railway version by the same Bradshaw family.

Mark had not seen this publication, so it came fresh to the plan. (Later that week, with low wind speeds and early morning mist, Jay Clements generously and skilfully filmed the aerial sequences I needed, using his Phantom2).

Perhaps unwisely, it would be only the second time out with a new camera for me, plus a new radio microphone which I had barely experimented with. I learnt a lot on that day of the main shoot, finding out that I could film out of my "comfort zone" and achieve some things I would not normally film.

"Aren't you going to film in two shot?" made me respond that I could. I had never had the opportunity to do that before, and it became more like filming in four shot – all without cheating in the long shots as some TV productions do. I also discovered that I actually like filming pieces to camera, and now realise that it is important to learn from each film you make.

BIAFF judges commended the multi camera shoot in one sequence (no, it was just me!) but did not like the rapid pace of editing, probably where I had worked to squeeze the film down to nearer 15 minutes, nor did they like the font size of the additional subtext which fades in and extends the title. The challenge was to complete it and upload it before that Christmas. I have long removed it from the live projects in my computer, but it may ultimately get a short overlay of a shot of the open "Bradshaws" book to cover up some poor camera work by

me, when I have time. I have tried to take the lessons from this film into subsequent productions.



"Stroudwater Restored and Connected" can be seen at <https://youtu.be/ocmNDtGqVLO> (provided that EU. Article13 has not interfered with its display on that YouTube channel)

It is exciting when you can get someone to speak to camera "from the heart" and with genuine knowledge and enthusiasm. A TV production company will have almost scripted everything and there will be no unplanned events, whereas I can allow a more fluid approach, and hopefully capture some true emotion.

I listen carefully to their every word, usually having to stop them introducing themselves with "Hi", telling them to speak it again in their own time, and listening for the stumble over words which is bound to happen. I then ask them to go back to the interesting bit where they spoke about a particular story point just before the stumble, and decide at that point whether I need to be repositioning the camera or just changing the focal length, and whether

I consider I can overlay a cutaway to mask what I hope will appear on screen to be a continuously spoken piece. I have become used to some people objecting to being interrupted during what they thought was "full flow", but I knew I would have difficulty getting over the hesitation or indeed their changing their eye line. I sometimes stand away from the camera slightly to attempt to engage their attention, to distract them from the threatening camera in front of them, and to show reaction to their words as if in conversation with me.

Robert Paget

Film Pre Production

John Simpson

Writes...

I enjoyed reading Mel Dover's article in about the language of film making in the May/June SoCo News. Analysing Karen's Room by Geoff Harmer I realised how much work preparing for, and filming had gone into the making of this film. Just to story-board all the different shots would be a big task, and that would just be the start of the project.

As amateur film makers we are reliant on the good will of others, and to get actors who are friends, or aspiring professionals to give their time up is difficult. In my experience prospective amateur actors and friends are reluctant to give up their time in the first place, and when they do two takes on each shot is the maximum they can stand, and I have to make do with whatever

footage I've managed to get!. I wonder how many films never get finished because of one or two missing scenes. One way to remedy this problem is to make up the missing clips with freeze frame stills from other clips, this would only work if you already have the audio.

When actors are paid, and there is a big budget, everything must so be different!

Another answer is for the film maker to play all the roles themselves, another is to make an animated film. Thanks Mel encouraging me to watch "Karens' Room" again and for helping me to appreciate good amateur film drama in a new light.

John Simpson



One To Watch

A Few from Lee Prescott

Perpetual Change - Autumn in the Alps 3.5 mins.
<https://vimeo.com/240643836>



The Irreverent meets the sublime
<https://vimeo.com/channels/staffpicks/340414804>



The Moon in Motion - Great American Eclipse from Idaho and the Tetons
<https://vimeo.com/channels/staffpicks/337273052>



Leave the car at home!
<https://vimeo.com/340440547>



A Few from Pip Critten

This guy is scamming a scammer by pretending he is his own son and keeps swapping voices. He has a character called Tiny Tim, he calls up businesses and the results are quiet funny.

https://www.youtube.com/watch?v=KCv_vTIS4ZU



Clubbing in the Wild (nature documentary parody)
https://www.youtube.com/watch?time_continue=3&v=q8zwlphm5r4



Wedding proposal with a difference
<https://www.youtube.com/watch?v=zcQZzYecaJg>



From Susie Walker

"Once again it's time to Vote"
<https://youtu.be/or9mP2K0-lk>



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Movies
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<http://www.theiac.org.uk/iac/regions/soco/soco.htm>

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