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Vice Chairman
Tony Colburn

Vice Chairman's Chat

It's not all bad!!

To state the obvious, life is pretty tough at the moment with clubs having to cancel events and struggling to retain member interest.

Zoom Meetings

However, during the past month or so, I have been delighted to accept invitations from clubs to join their on-line virtual Zoom meetings which have replaced their normal sessions.



It is really encouraging to see how Zoom video technology is being utilized as a way of maintaining the thriving atmosphere and shared enjoyment that we all value in clubs. At the meetings I have attended, like Teign Film Makers Club for example, I have experienced member judged video competitions as well as interesting discussions.

At the Bristol Film & Video Society, a very lively community meet twice a month when they invite expert speakers. The BFVS committee are encouraging video makers, who are not members to join these meetings, thus widening their reach across the region. If you would like to join one of the BFVS meetings, and I can tell you it's well worth it, you can contact them via <http://www.bristolvideo.org.uk/contact.html>. You will be made most welcome.

SoCo Video Competition

Video Makers too are embracing the on-line concept. This year we took the SoCo Competition 100% on-line and

already we have received a record number of entries and still counting. Even better, not only are many of our regulars entering again, (we greatly value your support) but this year we have received films from video makers who have not entered before.

Everyone who enters the SoCo Video Competition can have their entry posted on the new SoCo Video Channel. Regional Council Member Sue Cockwell is creating this for us. Special thanks to Sue.

AGM

Our Region covers a very large area and where ever we decide to hold the AGM, for most people it is too far to travel. Not anymore. This year, our AGM, which will be held on Tuesday 20th October at 7.30 pm, will be held via Zoom, so it can be where ever you are.

If you would like to join the AGM via the internet, please Email your request to SoCo Secretary Eileen Colburn at

eileen.colburn.soco@gmail.com

by the 1st October so she can provide you with the log in details.



Acceptance will be on a first come first served basis.

So, things are still happening - it's not all bad!

Keep safe,
Kind regards

Tony Colburn
Vice Chairman, SoCo Regional Council



Ivan Andrew's Tribute to Jim Gill



It is with real sadness that Teign Film Makers Club report the passing of Jim Gill of Torquay. Jim and Mary have been members of Teign Film Makers club and its predecessors for many many years. Jim was a very keen film maker from a young age, often involving his family in his film making.

He made many interesting films, some with a fictional story line created from his fertile imagination and many that provide a historical record of Torquay and the surrounding region where he lived.

One example which comes to mind is a documentary he made about the renewal of carriages on the Oddicombe Cliff Railway, going out many days to get the footage he wanted.

He was in demand from local historical societies to show these films. Jim would also create scenarios for club members to film often including some comic character played by himself.

To support his all engaging hobby he was a keen inventor of equipment such as a box in which he converted Super 8 film to digital and his own version of a 'Steadicam' rig.

A past member of Teign Film Maker's Club, Don Adams, after hearing the news wrote and summed up our feelings very succinctly; "Very sad news indeed, he was a backbone member ever since I first joined the club in...who knows when. First and foremost he was and always was a true gentleman sharing that with Mary who the club relied upon so very much. His film making and imagination was an inspiration to all members and he shared his extreme expertise with all that required it."



Hi Pip,

It's "Down Memory Lane" time !

I think I asked you this question before.

Back in the 80s I joined ITACS, the International Tape and Cine Society, of which Anne Vincent was chairman.

We would send audio tape cassettes to each other and discuss our hobby of movie making, etc.

I used to chat to lots of folk that way. This preceded today's internet.

I wonder if any of them are still alive?

One chap I remember very well was the late Peter Davison, who was very high tech, and knew everything about cine.

He was a good friend of Ivan Watson, who was a prolific writer on the subject of cine, and used to contribute to the cine magazines of the day.

It was through him that I learned about the GS Interface, a device that when coupled to an Elmo GS1200 Super 8 sound projector, allowed you to sync to an audio cassette recorder, and create wonderfully advanced sound tracks.

Ah, those were the days !

So if anyone at SoCo recalls my reminiscing, I'd be glad to hear from them by email.

lenvine20@yahoo.ca

Thanks,



Pip Critten
Writes...

Editorial

It is with great sadness that I heard of the loss of a friend, fellow film maker and all round good chap Jim Gill.

I first met Jim at a Bournemouth Weekender many years ago. Jim was with his charming wife Mary and we sat together at meal times and during the evenings.

I believe he was an engineer of some sort during his working days and had such an inventive mind. On a visit to his Torquay home he showed me all manner of incredibly clever devices and contraptions.

I visited him in the ICU at Derriford Hospital and he was delighted to have a video pal to chat to. He told me that he had been looking at the curtains and rails around each cubicle and had dreamt up a DIY tracking system as a result.

Jim hit the local ITV News a while back and I featured it on the front page of a SoCo News. I'll find the picture I thought, it was a couple of years back. After much trawling I found the edition, it was seven years ago. Doesn't time fly.

The picture shows Jim and Mary on the Observation Wheel in Torquay when they renewed their wedding vows.



Jim also contributed many articles to SoCo News over the years and was highly regarded in the video world.

I know that Jim will not only be missed by his family but by all his video friends who got to know him and benefited from his experience over the years.

Keep Smiling, Pip

pipcritten@googlemail.com



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



I / We hope that you are all still fit and keeping well.....
We are still locked down as a Club but we now have two projects planned IF we ever get 'em "off the ground"! One hanging out from the bad weathered back end of last year (seems a very long time ago now), until we can all get together to get both of them made! From the start we've had problems with the first one including bad weather, travel problems and now this Chinese Interference!

Still gotta.... Keep smiling – that doesn't hurt!



Teign Cup Competition 2021

I write to inform you that after the cancellation of the 2020 Teign Cup Competition, the committee of the Teign FilmMakers' Club have met online and have decided that due to the current unprecedented and uncertain circumstances there will not be a Teign Cup Competition in 2021 either.

We will, of course, keep the situation under review and, should the situation be different, we may consider reinstating the competition in 2022.

If you have entered films for the 2020 competition, they will be returned to you (with your unbanked cheques) as soon as I can get to the post office which is looking likely in the coming week or two. Thank you for your patience.

I take this opportunity to thank all of you most sincerely for supporting the Teign Cup over the past years. Without entries from you and your clubs no competition would be possible. The Teign Cup has over 40 years been a shop window for some of the best amateur film making in the SoCo region and we are proud to have been able to have contributed (alongside SoCo itself and other club competitions) to offering a wider audience for such great film making.

We wish you every success in your filmmaking in the future and hope you stay safe and well.

All best wishes

Ivan Andrews for Teign Film Makers' Club

Teign Film Makers Club are pleased to announce that meetings are continuing during this difficult time. We aren't meeting physically of course but our weekly meetings, via Zoom and currently lasting about 40 minutes, are thriving. The weekly attendance averages out at about 12 members and friends of the club, which isn't a good deal lower than our fortnightly physical meetings at Bitton House.

Members are stepping up to the mark and each meeting includes a topic presented by a different member.

Topics since the previous newsletter have been:-

20/04 - Dave Johnson - my journey into photography and video.

27/04 - Results of the Film That Tune competition

- 1) Deserted by Tony and Eileen Colburn,
- 2) Chicken Run - Peter Hiner
- 3) We'll Meet Again - Peter Hiner.

Congratulations to the top three and thank you to everyone for their entries.

04/05 - Roger Western - Transitions.

11/05 - Neil and Mandy Mander - Their interest in bird photography and transition into video.

18/05 - Geoff Hodgkinson - Multi screen film of the Bondleigh Barn Band made during lockdown.

25/05 - Suzie Topolska - writing and screenplays for film.

01/06 - An open evening for discussion on any topic.

08/06 - Roger Western - Continuity.

Thank you to all those who have already presented. Members have been treated to a very high standard of interesting presentations and it has been obvious that those presenters have taken a great deal of time and trouble in their preparations. There are more topics eagerly awaited over the next month and also coming this month is the documentary competition and AGM.

Given the limited opportunities for capturing new footage, the rules have been slightly relaxed and older footage is allowed in the competition.

Meanwhile, don't forget that the TFMC website and facebook page are active and regularly updated.

On a final and sad note, Jim Gill lost his battle with cancer recently and the Club has lost a dedicated and popular member, see the [obituary](#) by Ivan Andrews.

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



Composition
made clear

Keep Smiling
Pip



How to learn editing software.

Melvyn Dover

A few tips on how to begin

One of the problems with software is that the help manuals are written by the same people who wrote the software. Learning some computer-speak becomes inevitable, which is a pity because many ordinarily intelligent people freeze when faced with computers. (That's quite understandable. Remember the first pocket calculators, which used Reverse Polish logic? Same sort of thing still happens.) I've been thinking about the process of learning software and what works for me, and may do so for you.

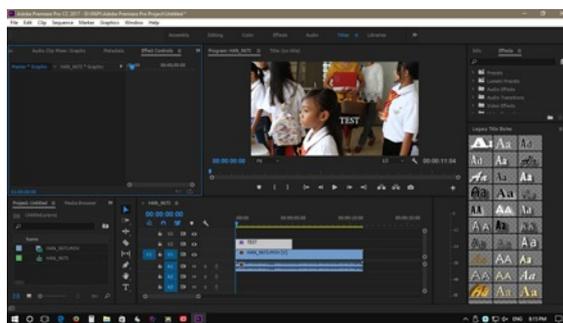
Take video editing. It involves film theory on the one hand and using software as a tool on the other. The first tip is never forget the aim of what you want to achieve. The program is supposed to work for you, not the other way round. That might be obvious to say, but I've seen many a person put off, declaring they'll never manage to learn how to use a difficult 'new' feature. You'll soon find that video editors will frequently introduce new features that right now you don't know you need, so concentrate on the basics.

The basics are of course to - run the software, load a film clip or two, and save the result. That's the first video made.

Once you've learned that you can proceed a bit at a time. At your own rate.

Let's look at it in a bit more detail. There are usually three important areas presented on the screen. Quite often, top left is a 'bin' for loading film clips into; top right is a preview window for viewing them; and below that is a 'timeline', which is where their order is chosen.

Somewhere there'll be an icon to Add Files (video clips), or you may be able to double click on the 'bin' area. Computer knowledge may be needed to navigate to the location of the video clips and select the one you want. The idea is to see the clip icon in the 'bin' area. Once that's done, you've loaded your first film clip. If that's enough for one day, and you feel the need for a cake and coffee, look for a 'Save Project' icon and give your work a name. Next time you can Open the Project and carry on where you left off.



Lower down the screen is usually the Timeline or Sequence. To create a movie drag the clip onto the timeline using the mouse.

Now you need to save the result. The Timeline Sequence can be viewed and then Exported to a file, D.V.D. or YouTube. That's it. Save your Project. You've created your first film. Once you've done that you can do a bit at a time. Don't forget the software is working for you.

Sit back and decide what you want to do next. Load two clips and swap them around? Add a title? A typical working method is outlined below.

1. Add Clips - Clips will appear in the clip bins.
2. Preview Clips - Select a clip in a bin to display it in the clip preview. Use the clip playback controls to verify that this is a clip you want to use in the sequence.
3. Trim Clips - If you only want to use a portion of a video clip, unwanted frames can be trimmed from the start or end.
4. Add and Arrange Clips on the Sequence
5. Apply Effects and Transitions
6. Preview the Sequence
7. Create a Video from the Sequence

The finished sequence can now be saved as a video file, burnt to a video DVD, or uploaded to the internet.

One stage at a time will avoid software overload and you fetching a hammer to the computer! Take stage three. Learn how to trim clips, (see below for more guidance), put the trimmed clip on the timeline save the project. Coffee and cake time.

One piece of comfort : With a lot of software you don't actually edit the original video clips, only a 'copy', which limits irreversible mistakes.

Getting More Help :

Software usually offers help in the form of online manuals, video tutorials, 'how to' articles and even a phone call/email to software support. One problem I find with online manuals is that there are too many links available offering information. You can spend a long time jumping all over the online manual and getting nowhere. I've done it.

Some help manuals leave a lot to be desired. One I've seen insists on presenting the information according to their menu layout. Look up the 'Import' help on another and you'll learn what you can import but not how. There'll be links and references to other chapters for details *ad infinitum*, which makes trying to find the real information you want very difficult. Another tip - you don't need to learn the whole manual, just the bit that's relevant at any one time.

'How to' videos can be useful, providing you can find the topic you want and enjoy learning that way. Not quite so easy to digest detailed information compared to reading the printed page in my opinion. Printed page? Right.

I try to get as far as I can before considering outside help, perhaps in the form of evening classes. There are often ones available, ranging from free, single evening jobs, to ten week thorough and expensive courses. It's useful I think to have a go yourself first because at least then you'll have a feel for what the lecturer is teaching.

I've tried to indicate the basics of learning software without reference to any specific brand. Specifics obviously do vary and there's another very good source to learn from - Movie Club members.

Happy filming,
Melvyn Dover



Tony Colburn

Answers your
questions on this
years SoCo
Competitions

Competition Questions & Answers

The SoCo Anne Vincent & David Martin Video Competition 2020

Closing Date: 31st July 2020

Your questions answered

Q. Is this a truly free competition?

A. That is the objective. There is no entry fee, no packaging, no postage, no travelling to a post office, no paperwork, no DVD or memory stick and no cost to upload your entry (just make sure you keep it below 2GB or there is a charge).

Q. Why is there no entry fee this year?

A. The model we decided to use for this competition has virtually zero running costs and so the decision was taken to pass this saving on to amateur film makers across the region and by doing so, encourage more to enter.

Q. What restrictions are there?

A. Very few. Entries must have been made by amateurs (no one has been paid and no commercial or financial gain), it must not cause offence or break the law, and it must fall within the defined time limits. 20mins for the Regional competition, 10 mins for the Dolphin and 1 min for Baby Dolphin.

Q. Why is there not a time limit during which the video was made?

A. As long as entries are in a current digital format, we hope to see some of the best amateur films made in our region over recent times. This also has the benefit of allowing entrants to see how their earlier productions stand the test of time.

Q. Why is this competition open to individuals who are not members of SoCo?

A. Our mission is to encourage amateur film making across our region and, by allowing those outside of our IAC member group to enter, hopefully they will see the value of joining the IAC.

Q. What criteria do you use for selecting the judges?

A. There are basically three things we look for. Firstly, they must have a proven record as successful film makers in their own right. Secondly, judges must have the ability to review each entry objectively and provide constructive unbiased honest comments which will help the entrant and thirdly, they must be prepared to devote a significant amount of time to reviewing, rating and writing comments.

Q. Why is there more than one judge?

A. We feel that one should gain as many comments as possible which is why it is always worth entering a video into a number of competitions. In our case, we do not amalgamate or edit the comments, rather, the entrant sees the comments from each individual judge. The judges work individually and do not confer. This means that you get independent views of your work from which you gain a balanced view of how your work is seen by others.

Q. Why are entries graded?

A. *In earlier competitions it was suggested that there would be value if entrants could see how their video stacked against the benchmarks. Last year we piloted the idea and it seemed to be generally well received so we will repeat it this year. Be aware, however, only the individual entrant sees the comments and grade placement for his/her video(s), except, that is, for the top three placements in each competition.*

Q. How do I enter?

A. To enter the competition please go to www.iacsoco.webs.com

I hope our answers have been helpful, but should there be anything that has not been covered, please email me at tony.colburn.soco@gmail.com

Stay Safe.

Tony Colburn

Vice Chairman , SoCo Regional Council



Competition Rules

The Anne Vincent & David Martin Video Competition 2020 (Incorporating the Regional, Dolphin and Baby Dolphin Competitions)

Rules

1. Entry into the “The Anne Vincent & David Martin Video Competition” is open to amateur film makers and video clubs throughout the SoCo Region
2. There is no entry fee
3. Entries will only be accepted into the competition electronically via WeTransfer, using www.WeTransfer.com sent to tony.colburn.soco@gmail.com
4. Entry Form can be submitted using the online form that can be found at www.iacsoco.webs.com or as an email attachment (see above) to the following address tony.colburn.soco@gmail.com
5. The closing date for entries is 31st July 2020
6. Each entry into the main competition are limited to 20 minutes
7. Each entry into the Dolphin Competition, which is for films of a light hearted nature, is limited to a maximum of 10 minutes
8. Each entry into the Baby Dolphin Competition, which is for films of a light hearted nature, is limited to a maximum of 1 minute
9. Winners of the Dolphin and Baby Dolphin competitions will represent the SoCo region in the IAC Mermaid and Mini Mermaid Competitions
10. Entries into both the Dolphin and Baby Dolphin competitions will be automatically included in the main competition.
11. 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.
12. Only one title per Email entry. However, there is no limit to the number entries from the same maker(s), but a separate entry form must be supplied for each video.
13. Copyright clearance of all material, both sound and vision, is the sole responsibility of the entrant
14. Name(s) on the entry form will be used on any certificates that may be awarded.
15. Entries will be assessed by two judges whose comments relating to individual entries will be sent to entrants by email during the first week of September. Judges comments will not be published to third parties.
16. Details of the winning entries in each of the three competitions and 2nd & 3rd placements, will be published, at the latest, in the November edition of SoCo News.
17. The SoCo Regional Council reserve the right not to accept entries that are deemed offensive or in bad taste and will rule on all matters concerning the competitions and no correspondence can be entered into.
18. Submission of an entry confirms acceptance by the entrant of the above competition rules.



Competition Entry Form

Easy Entry Form

The easiest and preferred way is to go to: www.iacsoco.webs.com and follow the link.

Alternative Entry Form

The Anne Vincent & David Martin Video Competition 2020

Incorporating the Regional, Dolphin & Baby Dolphin Competitions

Save time and effort by using the Online Entry Form

Entry Form

Closing Date for Entries 31st July 2020.

1. Which Competition applies to this entry – tick as appropriate
 - Regional Award (Up to 20 Minutes Duration)
 - Dolphin (Light Hearted up to 10 Minutes Duration)
 - Baby Dolphin (Light Hearted up to 1 Minute Duration)
2. Title of this entry
.....
3. Running time: Aspect Ratio:
4. Format: HD SD Other
5. Your details
 - Name:
 - Address (inc Post Code)
 -
 -
 - Your Email address:
 - Your telephone Number:
6. Please confirm that you are resident in the SoCo Region
 - Yes
7. Please indicate that this video has been sent via www.WeTransfer.com to tony.colburn.soco@gmail.com
 - Yes
8. I confirm that copyright clearance has been obtained for all material used in this entry
 - Yes
9. Please confirm your agreement for this entry to be published to the Internet
 - Yes No
10. Please confirm your agreement that by submitting this form you accept and will comply with the rules of the competition
 - Yes

This Entry Form can only be submitted attached to an Email addressed to: tony.colburn.soco@gmail.com



Alan's Ramblings

Alan Wallbank

Difficult times

This is obviously a difficult time for all of us and probably more so for some, than others. At least it has given me the chance to work towards the nine films I plan to complete this year.

Unfortunately, most require footage at closed locations, although I can add scenes to my present project locally. This film is third one of the nine, but I have a problem as I am getting fed up listening to the sound of my voice as I lay down the commentary track.

It has never been a problem before, but I suppose it's because I am trying to do too much and it's becoming more of a chore than enjoyment. As a diversion, I am making some changes to a film I completed in 2018, as new information has since come to light. I also pronounced someone's name incorrectly and a piece of camera had to be redone, just because I said there instead of here.

I am just adding the final touches as I write, so that will be one less film to worry about.

At least our club, The Portsdown Video Makers has been meeting every second and fourth Tuesday on Zoom. We only have eleven members, with eight or nine of us at each Zoom meeting. I feel it's so nice to meet up this way, even it takes awhile for some of us to get to grips with new technology.

Over recent weeks, I have been filming robins that made their nest in my garage. Initially, I just let the camera run inside the garage as they flew to and from the nest feeding their young, but then I realised that the remote control would operate the camera on from quite a distance.

I then wanted to film them flying through the open garage door, but they took one look at me and the camera and decided otherwise. They just would not go in, so I changed position and hid almost out of sight, but it didn't make any difference. I managed in the end and since that time the youngsters have flown the nest. I will not be making a film about robin's though.



A bit of camera maintenance.

Recently some of the outer rubberised coating on my Fuji HS50, the one I use for video, became sticky. A search for the cure on the net revealed that some solved the issue by selling their cameras! Other used isopropanol. I tried that and white spirit, but what worked for me was Silvo metal polish (the one I use for all my award-winning film trophies, ahem). The thin rubber coating rubbed off to reveal shiny black non-sticky plastic. This I wiped over with WD40.

I've had to recharge batteries in my Canon and Fuji cameras despite their not having a lot of use recently. I checked the batteries of my directional microphone too. This a pair of alkaline AAA LR03s.

Fortunately I take them out between times as one of them had a furry negative end! I charged up some AAAs for next time, ones which keep 70% if their charge for a year. Only 1.2V instead of 1.5V, but hopefully won't lower the output or increase electronic noise.

Given today's cameras are electronic in nature with few moving parts, it's a reminder that lack of use can be just as bad or worse than excess.

Best wishes, Melvyn Dover.



Vice Chairman
Tony Colburn

The Anne Vincent & David Martin Video Competition 2020

Time is short!

With the closing date for entries of **31st July 2020**, the window for entering this year's competitions is closing fast.

Remember

- Entry is totally online and there is no entry fee.
- The only restrictions are:
 - You must reside in the SoCo Region
 - Nobody must have been paid to help with the film
 - It must not be more than 20 minutes in length
 - Legally compliant
- Every entry will not only receive comments from the judges but will also be graded.
- Films will be uploaded to the SoCo Video Channel for the world to see. (but only if you agree)

A copy of the Rules, Entry Form and how to upload your film(s) can be found at www.iacsoco.webs.com or can be seen on pages 6 and 7.

So, everything is in place – all we need now is your video.

Your production is probably ready and waiting to be uploaded, so, what are you waiting for?

The closing date for entries is 31st July 2020



SOCO AGM Notification

Soco Secretary
Eileen Colburn

Advices of the
online AGM

Southern Counties Regional Council of the IAC

Notice of Annual General Meeting

to be held

on

20th October 2020 at 7.30 pm

via

Zoom Video Conference

AGENDA

1. Apologies for absence
2. Minutes of last meeting
3. Matters Arising from the minutes
4. Chairman's Report – Tony Colburn
5. SoCo Region Membership Report – Eileen Colburn
6. Financial Report – Brian Hibbitt
7. Competition Report – Tony Colburn
8. SoCo News Report – Pip Critten
9. SoCo What Next? Report – Julian Baldwin
10. Election of officers and committee

Nominations are invited for the following positions:

Chair

Vice Chair

Secretary

Treasurer

Competition Officer

SoCo News Editor

Web Master

Council Members (eight maximum)

Extract from the Constitution:

Membership of the Council is open on an elective basis to all members of the IAC and members of IAC Affiliated Clubs who are based in the Region as defined and to duly appointed representatives of the IAC Affiliated Societies.

Affiliated Societies may each nominate for election not more than one representative to serve on the Council.

Nominations for office and membership must be proposed and seconded and consent of the nominee obtained.

Nominations must be in the hands of the Hon. Secretary at least one hour prior to the AGM

11. Any other Business

The AGM can only be attended via Zoom Video Conferencing, for this you need to obtain log in details which can be requested from the undersigned by, not later than, **6th October 2020**.

Access will be allocated on a first come first served basis.

Signed Eileen Colburn, Secretary

eileen.colburn.soco@gmail.com

30th June 2020



How to become a professional amateur

There are people in the world of filmmaking that have minds that go to places that yours and mine will never go. We have scriptwriters and authors that devise such brilliant plots, they must have researched aspects of law, politics, medicine or physics for years. These are the people that demand respect, because few amateurs ever achieve those giddy heights.

You'd better join my club son

We have brilliant directors and talent that is truly outstanding, even beautiful in the way they accomplish their roles. Therefore, is it any wonder that we amateurs try to copy the work of the professionals?

Many of us take pride in "cornering" our children in an endeavour to persuade them to do things in a certain way.

"If you want to learn about filmmaking, then you'd better join my club Son." I wouldn't argue with that. I learned more in one year of belonging to a video club than I ever did in ten years of "going-it-alone".

The child goes off with his camera, brings home footage and edits it. DAD drives him to the club and the lad proudly presents his film to the members, most of whom are elderly, thus wise.

The lad's film hits the screen and a murmur goes through the audience. He looks about him and sees smirks of understanding and a the shaking of heads, not to mention the oh-we-have-a-novice exchange of glances. With kindness a forethought, the gentle, advisory critique begins, as each member demonstrates to the other members how much experience and knowledge he has gained in the last thirty years of filmmaking.

"What you have there son, is what we call colour cast. This is caused by your not having balanced the colour in your camera, we call this 'white balance' ... here, I'll show you on my camera."



The lad frowns, and his frown is misconstrued as puzzlement through lack of knowledge. He says little until he gets home then corners his Dad and says: "You told me to copy the professionals ... well ... profession-als employ a colourist and nearly every film you see today has a colour cast. Sometimes it tends towards red, other times, blue or green. So I gave my film a colour cast using FCPX and your members thought it a defective camera or my ignorance!"

His Dad explains that club members always strive to produce natural colours and, indeed, take pride in this achievement.

The lad went off, thought about this and decided he preferred natural colour anyway, and with a single key-

stroke, cancelled the effect on his editor and burnt a replacement DVD.

The following weekend he went out with his video camera and came back with another hour of footage and set to work. It was presented to the club. It hit the screen and half way through, he heard another murmur go through the audience. Here they were again, queuing up to give him another lecture, this time on cam-era shake.

Tripod

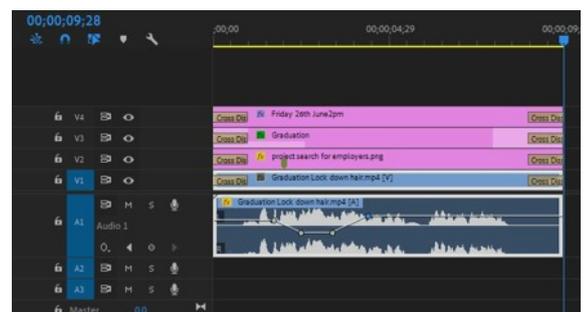
"You must use a tripod son ... my goodness, that footage was so shaky, you should see a doctor."

Dad was now losing credibility. "This is what you see on professional films, where a person travelling in a car is shot with a big, fat close-up and his face dances all over the screen!"

Dad; "In our club, we always like to see rock steady shots. Most use a tripod all the time and I even use 'steadyshot' to make sure the picture is steady and all the movement is associated with the subject, not the framing."

The lad then went off and decided that he too liked a steady picture rather than one which dances all over the screen. The next weekend he went off with his tripod and camera, he had an interview lined up.

Yup ... you guessed it ... at the end of the members' films, there they were, lining up again. "You must balance your sound. It is called 'ducking'. When a person speaks, you must be able to hear them over and above the sound. The music must be at least seventeen dB's down on the conversation, dialogue, commentary, what have you."



Again, the lad thought about this and just knew that he would prefer to hear the dialogue clearly spoken and easy to understand, but as a newly arrived videographer, he also decided on something else and that was, never copy the professionals!

Dave Jones

First published in Australian Movie Maker

Dave Jones

Shares his thoughts



Robert Paget

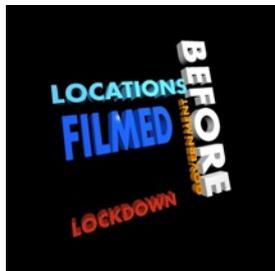
Tips and advice

Penny Cup 2020 - Results

Following the advice given “to seek out larger competitions” (and perhaps “to boldly go”), I searched the IAC online list. It was soon clear that planning ahead was required, some competitions no longer existed, and that if you wanted your film to be screened in the “Rubovian” (sic) capital city, then you needed to confirm that you were attending the event, plus completing tick boxes for seriously “commercial” entries. Added to this was an entry fee structure which I did not begin to understand. Depending on the source of copyright and royalty free music used, you may discover that “Indy” festivals may not be covered by such clearances, and require you to review and pay for the music you are using.

I notice that in the UK some competitions require DVD only entries, but make no mention that the file has to be in DVD format. I found that I can normally copy an Mp4 file to DVD, and thus avoid the temporal compression, and end up with a far better copy. Not that I would now consider this as a method of any long term storage, and it may be that the media player used by a particular competition may be unable to read and process the file.

A new (IPS) Monitor had been my Christmas present, and combined with better vision from the cataract operation I had in December, I started to get back into editing. I then purchased a DSLR specifically so that I could record timelapse sequences without generating massive video files and draining batteries in one go. This was such fortuitous timing, being immediately prior to the lockdown.



Dawn and I also have to “shield”, although for some months I have had to be taken weekly to my doctor’s surgery for treatment to an ankle injury. This last month or so I have been dragging a bandaged leg around the house, doing a fair impression of a Boris Karloff horror film.

With a lot of unedited video already shot towards many projects, and providing that I could deal with the pain in my ankle, surely I could focus myself on finishing some of it now?

The larger projects awaited more location shooting and onsite interviews. Perhaps I could complete a “mini” film every day in the way that Casey Neistadt or “The Bald Explorer” manage. I do not have their skills, but one small film per week may be far easier for me. By the middle of May, without too much effort, I am very close to that target. It does include a couple of family films and a “**Birthday present film**” which I put together in one day for a good friend, sending it to him by “wettransfer”.



On holiday last year I had been filming the magnificent railway bridge at Maidenhead, when I saw a hire boat going extremely slowly and struggling to moor. I gave assistance and told them to ring the hire company straight away because there was no obvious way to resolve their loss of propulsion, and without prompt action, a lot of their holiday would be used up.

The next morning there was a knock on our boat roof and we were asked “Can we borrow your long boat pole with hook?” I had visions of it being damaged or lost, so said “OK, but make sure you don’t lose it!” I grabbed a camera and went along to see what the repair crew were up to. A large guy with a rope round his waist was having to swim under the stern of the hire boat to reach the propeller which was fouled with an old overcoat, weed and plastic debris. The boat had no weed hatch, and he was having to hold his breath. It was one of those situations you film, but are unsure whether you will ever use the footage.

Could I condense this into a one minute film? Would it be good enough to enter into the Mini Dolphin competition? The challenge for the day was to condense thirty minutes of footage into one minute. Editing and speeding up the clips took it down to about five minutes. Using three separate tracks on the timeline, I changed the image size and position for each, to end up with three separate pictures on screen, running at the same time.



(From previous experience I renamed the tracks as “Top Left/Top Right” etc so that I did not become confused, and used a calculator to work out the x and y co-ordinates. I added a speeded-up clip of a similar hire boat overtaking us for the closing images, and with a little adjustment, it was down to 59 seconds.

“**Boat in Trouble**” reminded me how much work it can be when editing with multiple screens playing at the same time. It somewhat took away the humour that I had initially seen in the situation, and may have become the classic situation where the film maker is so certain the script is funny or scary, whilst the audience may just be left numbed and wondering why the film was ever made. When you watch a multi-screen drama sequence in BBC tv’s “Spooks” series, with frames changing sizes and moving around to great dramatic effect and edited to music, you begin to realize the high level of planning and required.

“**Thank You NHS**” started from my asking Dawn how I could draw a rainbow in the computer. She did not even grace this with a reply, but by the



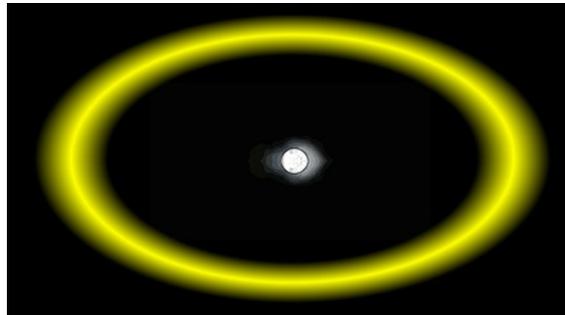
evening I had made my first attempts at using a moving “Bezier mask”. Two days later I had even made a second improved version.

A Club Facebook page hinted at us having plenty of time to work on animation. After downloading “Blender”, I spent a couple of days not getting very far. I then found a “Onedrive” program in the PC, which I would have been thrilled with, if I were eight years old. No apparent “undo” function, but footage of a rescue boat practice, very quickly had animated helicopters, pirate ships, and fairy castles on the opposite bank of the River Severn.

A complete cheat at animation, but “*Emergency Rescue*”, a mix of live action and ready made animation, had only taken one day to complete.

A “*Garden Lockdown*” film, where I used my first new timelapse shots, will get a further makeover. I found that by using 4K has enabled me to crop and pan the timelapse sequences without any obvious loss in quality.

A working title “Tipping Point” had been an idea for many months. It would have involved a threatening global catastrophe, pollution drama, filming in empty streets as in “On the Beach” by Nevil Shute, plus news style reports. There was to have been a small homage to “Close Encounters..” in this case with a missing double decker bus being found, and I had planned to film the waste burner, disguised in the giant “Chernobyl style” structure near the motorway south of Gloucester, and to find out more about the control of emissions such as dioxins. This was all suddenly far too close to reality.



I had gone to a Brian Cox lecture in Cardiff last year, and on the largest screen I have ever seen, was a CG computer generated prediction of a “Black Hole and Einsteinian Ring” eating up matter around it, plus a very scary soundtrack. (and I thought nobody could hear you scream in space). Starting with a video clip of the Moon, I managed to create a version of an alien spaceship and a “black hole”, and I then knew I could put something together, even if it was a “coming shortly” trailer.

Accelerating the closing title characters would be in “SS Enterprise going to warp speed” style. Existing drone

footage could be used as the view from an alien spacecraft, and I had been reading how the Red Giant star “Betelgeuse” may have already gone “supernova”. (I warned a friend to look out for it, saying it could be any time between now and the next 10,000 years). So, what if there were vestiges of super advanced intelligent life which were going to be destroyed by that exploding star? Would they try to point out the positive aspects of life to us? From this I had my basic story. I realized I could also tie in a newspaper story relating to when I was eight years old, and fascinated by the original “Sputnik” satellite. “*Message from the Voyagers*” was fun to edit.

My eldest daughter asked me “Dad, these films are nothing like your documentaries. How strong are those pain killers you’re taking?”

Given the time to sit down in isolation, has at least allowed me the time to prove that I am not trapped in one genre of film making.

Dawn asked me whether I was going to watch the new “Belgravia” series. Her plan was to review it online with our daughters, in the same way you would review books at a book club. I saw that my “at home” criticisms of any editing or continuity glitches in professional TV drama, were now being seen in a positive way, so I acquiesced. Between four of us, my criticism was of what appeared to be a recycling of the Downton Abbey music but watering it down and making it athenatic.

I still wonder what the script on the rotating ceiling was for, but the camera work in the servants’ dining area and kitchen had improved. My daughters criticized the whole title sequence, and I had not noticed a change in an actor’s accent between episodes one and two. All of these criticisms and yet we each considered it an excellent, polished and developing story.

This contrasted with a Netflix film “*AERIALS*” which I found to have so many weaknesses, that it would be great training aid for any prospective film judges to tear apart. It had alien spacecraft hovering over major cities, so I was going to start watching it. Direction, editing and camera framing work had so many issues and flaws that it is worth watching just for those. I was trying to mentally re-edit it as I watched it, with a lot of removing ponderous gaps which were everywhere, wondering if people in the USA actually talk with such gaps between sentences, or continue to hold their hand on a key in a door after locking it. I did see an “L” cut, but it did not show the reaction of the actor in that shot.

I really appreciate the sharing of information and ideas through the SOCO magazine, which continues to be such a valuable resource.

Robert

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

Pip Critten

pipcritten@googlemail.com



Location choosing

Lee Prescott
FACI

Hints and tips for
location scouting

Selecting a relevant location or locations for filming is extremely important and does form an integral part of the script / planning. This means that a full study of the same is essential. (For a fractional moment I would draw your attention to my article regarding "The Inn of the Sixth Happiness" {SOCO NEWS October 2019...Edition}.

This points up a fact in choosing a correct location for a production and that is to consult people of the locality or with knowledge of it that you "might" use!

Also, always "scout" locations that you consider using and very importantly at the same time that you intend to use the location. This applies whether outdoors or indoors. Instance: Here in Stonehouse, Gloucester, we are located on the Western Edge of the Cotswolds. Beautiful Woods and Countryside – BUT – to try and use parts of the immediate area can be often fraught due to the noise emanating both from the distant M5 Motorway and the railway that is often reflected back from the hillsides.



Further South and Eastwards from time to time, the decibels produced by both military and civilian aircraft can be a nuisance as this aspect is so variable. So, correct choosing is very necessary. If your film is an "indoor epic" the same applies and also for more domestic reasons! I was once faced with filming in a Period house but the constant racket from the Pub next door made the location useless.

Never rush this aspect or you'll likely regret that decision later on. Remember also what the Mouse said: The microphone can often "hear" sounds you can't! Human hearing relevant to some frequencies is often "turned off"!

Of course it's common sense isn't it? To choose a suitable location completely relevant to the story. Does your script / story particularly specify a type of location, such as the Period house I have previously referred to.

A Church maybe – but which type – "ding dong", some are a load of Bells! Maybe under a BIG tree – Birds with their twittering, whistling and singing, can often be a distraction. Not so easily removed in Post due to the great variation in frequencies!

In addition, do not forget the use of other equipment additional to the Camera!

Ease of access is essential and probably some and other amenities, including toilets.

Another important aspect is any necessary Permission. Filming in Public Places is allowable and the Police do not have any right to interfere provide you're not causing any "obstruction". A previous letter in the I.A.C. files and previously published states this. This applies to the U.K. However watch it & take care in other Countries, especially in Europe. I found that the

Carabinieri in Italy can be very lawfully fractious especially around railway stations!

However what is not actually banned but is very fraught is filming these days near or at a school, without the express permission of the Head Teacher. Also filming on private property. (I was once "detained" for filming on a gates open Sewerage Farm by a big muscled Irishman! Fortunately 'twas soon sorted out. My IAC Membership Card worked wonders, frequently has! (It's even "educated" Stroud Coppers here)



Always ensure your chosen location(s) have sufficient space for the scenes and all the action especially if running or other motivation is to be done.

Other considerations must also be given time-wise when searching for locations is lighting, the direction of the Sun – after all you probably don't want all your scenes 'backlit'! Difficulties with exposure, framing, shadows, etc. Full RESEARCH is the Big Word. For anything outdoors always check the weather forecast too.

Another important aspect concerns any action. The appearance of any firearm, violence, "murder" etc. is quite sufficient to bring down around your ears great reaction including sirens and multi blue lights plus the SWAT club!

If your script requires such then you have to, must, acquire Police foreknowledge and permission. In fact for anything "out of the ordinary" – more so especially now. Your IAC Membership Card will not prevent your lodging in a dank dark police dungeon temporarily – and remember – Justices of the Peace are rarely given to a sense of humour.

Things that can unmake your film is trying to or using locations that are not "authentic". One of the more difficult things that fits here is a Hospital Ward or interior. If such is not possible – then change the script say to the patient at home etc. Apparent fake or fake looking locations should be completely avoided. Such will ruin your film.

If you are using or dragging other equipment into a location privately owned or otherwise always use extreme care. Damage is not the name of the game. Any property owner must be given every assurance and guarantee that damage will not be caused....

W.W.W.

Whatever, Whenever, or Wherever...

Perhaps I don't need to state it but always be courteous, especially with Law Officers and the like. Others may follow you.

Always carry your I.A.C. Membership Card - I've found that it can often work wonders!

Lee Prescott



Home movies

"Next to sensory deprivation and Chinese water torture there must be few punishments more cruel and inhumane than subjecting someone to a long session of home movies." Guy Allenby – The Sydney Morning Herald, The Guide Aug. 11-17, 2003

The above comment was the opening sentence to a review of a 13 part documentary series called *"Homemade History."* This series used as its material the very items that the reviewer decried in his opening sentence, home movies! I'm sure all of you have heard such derogatory comments many times before, in fact, all of us interested in this hobby have had to continually prove our worth as moviemakers against a barrage of such comments. Why does the mention of home movies evoke such comments? Why is it a modern fable; "That anyone would actually choose to watch hour upon countless hour of other people's home-baked flicks seems decidedly masochistic."

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia



When Only the Very Best will Do!

The reviewer, in a condescending manner, suggested an answer to this question. He suggested that; "If only all home movies could be boiled down and edited so expertly before they were inflicted upon family and friends." He said this was the approach of the SBS series; "Each episode.....is an intimate, bite-sized snippet of a life (instead of the rambling, directionless footage for which the home movie genre is renowned)." The originator of the series, Robert Herbert, also saw his job was to whittle down hundreds of feet of Super 8 footage "into little dramas. Trying to give a really quick story of these people's lives, or a strong impression of their lives, but also giving it a dramatic structure.... We were conscious of making it interesting for television." So for these two people the secret in breaking this curse on home movies is to convert them into "simple, often poignant little stories."

A sobering thought for those video movie makers who think that this bad press only applies to the Super 8 film makers of old is Think again!

The cine Super 8 moviemaker was limited to 3 minutes 20 seconds of film in each cartridge whilst the video moviemaker has the capacity of the SD card which even when shooting in 4K resolution will give you in excess of one hour. Thus the video moviemaker can

record more "rambling, directionless footage." However, as we all know, technology has handed the video moviemaker a tool for making sense of all that footage, a tool that is far more convenient than the scissors and glue tools of the cine person. That tool being the computer and nonlinear editing. So video moviemakers have the means to make the difference. Some critics say the difference between a good and a great movie is what is left on the cutting room floor. For the video editor, the difference is what is discarded from the timeline.

The Purpose

But selecting only the best few minutes out of all our original footage is not the whole solution to the home movie blues. As Paul Dalmau of the Australian Video Producers Association put it, the most important ingredient of a good video is "a clearly defined purpose." The process of defining the 'purpose' of the video means knowing who will be the audience of the video. The audience may influence how you present your message in a documentary or what you include in a family video. A younger audience will appreciate a lively, energetically cut and paced video with a modern music track; whilst an older audience may appreciate a more contemplative paced video with a more considered approach to the commentary. As Paul states the defining of 'purpose' comes BEFORE the shoot and the editing or in his words; "... 'purpose' is part of the pre-production process. The recording is part of the production stage and the editing is part of the post-production phase." So here it is being suggested that we should have a purpose or theme in mind before we get the camera out of its bag.



I'm sure like many others I have often left the 'purpose' phase to just before editing. Sitting down at the computer and wondering how I will get some cohesive story from those "rambling, directionless footage." Having a purpose before shooting the first scene seems like a good idea but how practical is it? The answer depends on how disciplined you are, how motivated you are to making plans. I have interpreted Paul's call for 'purpose' in our videos to be more than just a superficial classification of our video into such things as records of a "birthday", "wedding", "christening", etc. For example a series of shots of a birthday party can have the 'purpose' of being a family historical record and so the shoot should include all the family members and relatives; while if the purpose was just to create a piece of fun then the shoot needs only contain a series of mood evoking shoots.



Home movies *continued*

The Subject



develop a whole new genre. We were implored to work within our limits. We don't have the resources of the Professionals, we don't have their equipment, nor their money, nor the huge support team of experts; we have only ourselves. But with digital video cameras and nonlinear editing we have a level of technology that the old cine movie makers could only dream of. So although we cannot beat the Professionals on their own terms, we can beat them on our terms. Our own terms are the making of short duration, single purpose videos of our own intimate world, our own family, our own interests, our own expectations, our own dreams.

We should employ "professional" standards when making these gems, but they should be on subjects the Professionals would never be able to make.

"Life is lived forward, but it is understood backward."

Soren Kierkegaard

Reference: "The 'Purpose' of Video", Paul Dalmau, *Australian Videocamera and Desktop Video*, August, 2003, p62

The old sage of the amateur cine movement, Ivan Watson, wrote a very controversial piece in the May 1969 issue of *Movie Maker*. I kept this issue as Ivan made the case for amateurs NOT to "ape the professionals." Not to make drama or story movies with "ham acting" and pathetic story lines. Rather amateurs were urged to

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia



Gloucester Film Makers

An invitation to all SoCo clubs to join the
Gloucester Inter Club Film Competition
The Ray Toleman Memorial Trophy for Best Film
Vale Trophy for Best Sound
Cheltenham Trophy for Best Cinematography

History of the competition:

A meeting was convened in 1967 for all the cine clubs in the area to arrange an inter-club competition and the Gloucester Cine Club donated a modest plaque, calling it "The Gloucester Cine Trophy"

In 1972 The Vale Cine Club donated a trophy, to be called "The Vale Sound Trophy" to be won by the club entry which, in the opinion of the judges, made the best use of sound.

In 1973, in view of the stature which the competition had attained, the Gloucester Club felt that a more worthy trophy should be commissioned.

A bronze sculpture of unique shape designed and created by Mrs Diane Smith, a teacher at Gloucestershire College of Art and Design, was cast by a Cheltenham foundry.

It was named the Ray Toleman Trophy in memory of the late Secretary and founder member of the Gloucester Club.

The competition continues to this day and clubs located in Gloucestershire and nearby are invited to join by a committee composed of members of the participating clubs.

Participating Clubs 2020
Bristol Film & Video Society
Gloucester Film Makers
Tewkesbury YMCA Movie Makers
Worcester Film Makers

More information can be found at:

www.gloucesterfilmmakers.org.uk/interclub.html



One To Watch

A few from Lee Prescott

A Few from Pip Critten

Buster Keaton – the Old Days of VCinema!
<https://youtu.be/LCtloCujGsw>



Recreation of a classic dance sequence. Brilliant movie to music example where the creator plays all the parts.

<https://www.facebook.com/quinn.wharton/videos/10158494288548832/UzpfSTYwNDk5OTA4NToxMDE1NzY2MDQ1MzIzOTA4Ng/>

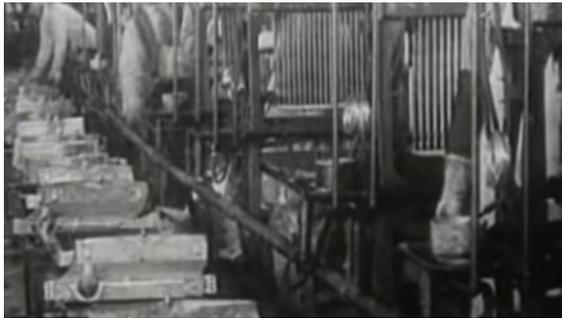


Selected
Movies
from
the
World
Wide Web

Send your
contributions to

piperitten@googlemail.com

Model T
<https://safeshare.tv/x/ShbgvwazCZ>



Lila teaches you how to use Adobe Rush which is a free video editing app you can use on your phone. It's worth subscribing to her channel as there are many good quick tips for film makers.

<https://www.youtube.com/watch?v=nLQyNTHOKIM>



Place in Australia.
http://www.buzzfeed.com/simo_ncrerar/australia-is-flat-and-boring?bffb&utm_term=.sx401NWMd0#.ehl8rlXAn8

Orange 83 is another channel worth investigating. In this video he shows you how to access free video transitions for Adobe RUSH.

<https://www.youtube.com/watch?v=ZOFqKN6L4cQ>



SoCo Regional Council

Changes

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

Chairman: Vacant

Email:

Vice Chairman: Tony Colburn

Email: tony.colburn.soco@gmail.com

Secretary/Treasurer: Eileen Colburn

Email: eileen.colburn.soco@gmail.com

Competition Officer: Vacant

Email:

Webmaster: Vacant

Email:

SoCo News Editor: Pip Critten

Email: pipcritten@googlemail.com

Council Members

Brian Hibbitt – Reading

Ivan Andrews – Teignmouth

John Simpson – Weymouth

Julian Baldwin - Bristol

Lee Prescott – Stonehouse

Michael Collinson – Isle of Wight

Susan Cockwell – Bristol

New & Rejoined:

Change of address / contact:

Resigned:

MR W WEBBER, Shipham
MID WILTS VIDEO SOCIETY, Trowbridge

Cancelled:

MS LISA BUKALDERS, Bridport
MR NICHOLAS CAMBOURNE, Bristol
MR ALEXANDER HAMER, Torquay

Deceased:

Moved into SoCo Region:

Change of Name

The SoCo News Archive can be found
at either:

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

[Pip's SoCo News Archive](#)

SoCo Diary Dates

To have your event featured in SoCo News drop an email to
pipcritten@googlemail.com

For a full list of national and international events

[Click Here](#)

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Copy Deadline for Sep - Oct 2020 Issue

To reach Editor by 15th August 2020