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Chairman
Anne Vincent

Chairman's Chat

Hello Once Again

Hopefully we are coming to the end of the Winter when we can look forward to getting down to some filming, especially the Wild Life Photographers.

Someone once said wherever we live we are never more than 100 yards from some form of wild life, it is just a question of looking and waiting.

Eileen has sent out the Entry Forms for the 2016 SoCo Competition, so I look forward to receiving your entries. If you have not entered the competition before, go on – have a go! We can't all be winners but you will receive Judges Comments, which hopefully little things will trigger off in your mind while you are making your next production, until eventually you may well be a 'winner'. Also remember, your film will be seen by more people than if you had not entered the Competition.

This years Awards Show will be held on Saturday 15th. October in Weymouth, at the Centenary Club at 2.0pm. Prior to this

will be the Annual SoCo AGM at 12 noon. All are welcome so do come along .

While on the subject of Competitions, don't forget the other Competitions which Tony is now organising.

Calling All Clubs!

Susie Walker our Club Liaison Officer will be pleased to hear from you. What a great opportunity for members of SoCo to get to know what the Clubs nearest to you are doing. All you need to do is contact Susie at: susiewalkersoco@gmx.com

Maybe SoCo could run some sort of Festival – perhaps in the North of the Region. I would like to know any ideas you may have, an opportunity to contact Susie with your comments.

There is a very good article in the April issue of the Film & Video Maker about 'Flog It' by Susie, a very good read.

Think this is just about it for now, always happy to hear from you.

All The best, Anne



Pip Critten
Writes...

Editorial

It seems that the competition season is fast approaching with several mentioned in this magazine.

I wish you the best of luck with your entries, whether you are entering with the serious aim of winning or just to get some feed back from the judges.

I am looking forward, with some trepidation, to judging the Tiverton Competition later in March.

The trouble with judging is, only one film maker will agree with your decision!

Very often the sound is the weakest link in amateur movies, and professional ones come to that. (Happy Valley might be an example - lots of comments in the media.)

Huey Walker of Exeter Films and Teign Film Makers has written up some excellent advice regarding the recording of Voice Overs.

One of his films I judged in a recent competition would certainly have won a

"Best Sound" award had there had been a category for it.

So please read his article for some top tips on improving the technical quality of your sound.

I will be doing a talk on "Sound For Video" at Teign Film Makers on the evening of Monday 21st March. So, I'm looking forward to comparing notes and sharing best practice with Huey.

All being well, I will be joined by a professional videographer friend of mine who has spent many years in the business.

We can pick his brains too!

[Teign Film Makers](#) are such a friendly group, I'm sure they would welcome you as a guest for the night.

Email Addresses

Please keep us updated with changes to email addresses - thanks.

Keep Smiling, Pip

pipcritten@googlemail.com



Recording a Voice-Over

Huey Walker

Discusses the tricks of the trade of commentary recording

In the previous issue of The SoCo Newsletter, I wrote about recording a commentary, or more accurately, I should have called it, recording a voice-over. The reasons I gave can be found in the previous issue of this organ, so I won't pursue this grammatical subject any further.

This time, I'd like to talk about the actual technical side of recording a voice-over rather than the artistic side which I wrote about (and hope you enjoyed) in the last issue.

Uses of the voice-over

The voice-over has many uses. TV news programmes, TV adverts, and of course Documentaries. But that's not all. Take a look (or should I say listen) to the film "Casino" directed by Martin Scorsese. The voice-over in this drama drives the film along, adding much more information to the story in a far quicker time than would be possible without it.

It's an extremely important part of your production and of your finished soundtrack. So how do we go about making and recording a decent sounding voice-over that is technically brilliant?

You've probably heard many badly recorded voice-overs, but you probably weren't quite sure why they sounded so terrible.

There can be many reasons for this. Recording in a noisy room, recording directly into your camera, or recording directly into your computer or laptop. Just think of the noise that the ventilation fan of your computer makes when you are really trying to record in a very quiet environment.

Finding and preparing the Room

Firstly, you need to find a very quiet space. As low budget film makers, we haven't all got access to commentary booths or quiet specially designed recording rooms, unlike some SoCo clubs whose members live close to Whiteladies Road.

Most of us will have to make do with finding the quietest room in the place where we live. I have found that my upstairs front room is the quietest place I have.

You don't necessarily have to soundproof your room. For most of us this would be totally unpractical and unrealistic. But if your room contains a bed or a sofa, and some thick heavy curtains, you'll be halfway there.

Try to cover as many hard surfaces as you can. You want to avoid bare hard walls and surfaces. Try opening your wardrobe doors (if you have a wardrobe) in the room as wide as possible. This will reveal soft clothing (I hope), which will absorb any sound rather than reflecting sound waves off the hard walls of your chosen room.

Your aim is to damp down as much sound as possible and avoid all sound reflections. Listen out for any echo and/or reverb. This will spoil the quality of the voice-over when you come to record.

If you have a central or hot water system that makes a noise or clicks on and off, or if you're recording in the kitchen and the fridge thermostat makes a slight humming sound, switch it off during your recording session.

I have to warn you that following this instruction of mine can lead to disaster, so please leave an alarm

clock/reminder one hour in advance on your mobile phone to 'TURN ON FRIDGE' If you don't do this, I can assure you with complete confidence that you'll forget. I've done it myself.

If you're recording at a friend's house and you've come by car, just leave your car keys in the fridge when you arrive. This should ensure that you'll switch fridge back on when it's time to leave.

Equipment required

Now for the microphone. There are many types of microphones available. If you can't afford Sennheisers or AKGs, try the Rode NT1A condenser microphone. It's the one I use. Now I realise that's no guarantee, but it's a very good microphone for the price, and Rode is a very good and reliable company.

For the actual recording, any modern digital recorder can be used. I use a Tascam DR-07, but chose what suits you. If you can afford it, buy a model with XLR microphone input sockets. My model doesn't have these sockets, but I make do with a 48 volt battery power supply box.

Do remember that unless you have XLR sockets on your recording machine, you will need that 48 volt power supply for your condenser microphone. This is where the Phantom Pro 48 volt battery power supply will be needed. This believe it or not costs a mere £48 including VAT.

All the equipment that I've mentioned that you need can be found on the internet. A company I recommend is Studio Spares. They can be found at:

www.studiospares.com

They can deliver anything you want overnight. Other companies are also available, but Studio Spares specialises in sound equipment, so I thought it only right to mention them.

Always use a heavy microphone or boom stand with a rubber shock absorber for the microphone, which is also available from Studio Spares. I know what you're thinking at this stage, but you're wrong. I don't work for that company, and I have no connection with them whatsoever.

As well as the microphone, you'll need a pop shield. This simple piece of equipment will eliminate all the pppps, and bbbbs that recording equipment doesn't like, Words such as Peanuts, and Butter. I think they're called plosives in the sound world.

Place the pop shield about 25mm in front of the microphone. Get your mouth close to the microphone, 150mm is about right. Spread your thumb and little finger out, and hold them between the pop shield and your lips. That should be the correct distance.

If you can't afford a pop shield, try using your old girlfriend's stockings. Or is it your girlfriend's old stockings? Well, you get the idea. You can stretch them (the stockings, not the girlfriends that is) over a wire coat hanger, and I'll leave the rest to your own imagination.

For the ladies reading this, buy the pop shield. It's really worth the small investment.

Another very useful piece of equipment is the reflection filter. You might think that a reflection filter is a bit of a luxury. But once you've used one you won't be able to live without it.

Continues ..

I'll quote from the advertising brochure: "The Reflexion Filter is a portable device for recording live sources with reduced room ambience. It is an advanced composite wall which is positioned behind any microphone by means of a variable position stand clamp assembly which ships with the product."

Huey Walker

Discusses the tricks of the trade of commentary recording



"The main function is to help obtain a 'dry' vocal or instrument recording. This is especially useful in studios without proper acoustic treatment. The Reflexion Filter also helps prevent any reflected sound reaching the back and sides of the mic. Its shape and size have been carefully tested to maximize absorption while keeping 'coloration' down to only around 1dB, and leaving the microphone's polar pattern unaffected."

I've used a reflection filter for quite a while, and now, I wouldn't be without one.

Buy yourself a pair of headphones to monitor what you're recording. The Sony MDR V150 are inexpensive and of very good quality. And that's about it for the equipment.

If you are able to, try standing up when recording, you'll find that you can probably breathe better. Record into a portable digital recorder, not your laptop. As I said earlier in this article, my preference is for the Tascam DR-07. Unfortunately this model is not made anymore, so

choose any machine you prefer. There are many companies that make them, and they're all of excellent quality.

Setting the recording level

Here's the tricky bit to describe. Set your recording machine to MONO, and switch off the Automatic Level Control, also known as Automatic Gain Control or AGC.

You won't need this facility. Some readers here will disagree with me, but I would recommend you record at the highest quality WAV file. Something like 48k 24bit WAV. Do not use mp3. There is no need to 'save' recording space. An SD card will record for a long time and of course it can always be erased after your recording has been transferred to your project folder on your hard drive.

Now speak at a normal volume into the microphone and whilst doing this, set your recording machine so that the meters peak at between -12db and -6db. You never want to touch zero level, and certainly never go into the 'red.'

A digital recording machine will not tolerate any overloading of the signal. You must allow some 'headroom.' If the level is a tiny bit low, then this can always be corrected by boosting the signal at the editing and track laying stage. This is far better than overloading a signal which then cannot be corrected.

Make sure that every take you record is perfect. Record several takes of the same sentence if you feel you haven't got it quite right. You really don't want to return to a recording session, try and do it all in one go.

A feeling of satisfaction comes over me whenever I finish a session like this. I can then relax, transfer my recorded folder to my editing project folder, and start the process of dropping pieces of voice-over on to my timeline.

There's a lot more I could write about. The next stage would be editing the voice-over, but that will have to wait for another time.

I hope this short article will help you to improve your voice-overs in the future. If there's anything I can help you with, please contact me through the Exeter Films website at: www.exeterfilms.com

Huey Walker

Nice to have our companions on the journey into retirement..

Just to make you feel really old..

Lee





Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute Southern Counties Annual Competition

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

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

Rules for SoCo Annual Regional Competition 2016

1. All entries and forms must be received by 31st August 2016.
2. The Competition is open to Members, Affiliated Clubs, non IAC members of Affiliated Clubs and Schools in the SoCo Region.
3. Entry Fee is £5 per entry. All cheques made payable to IAC Southern Counties Region
4. A Club entry must indicate in the credits that the Club was involved in the production..
5. Entries from non IAC members of affiliated clubs must have the signature of the Club Secretary. Film-Media Student entries are those made as a sponsored student project. The Spirit of Rule 7 applies.
6. All entries should be clearly marked with the owners name and address. **Please do not stick labels of any kind on discs.**
7. An amateur production is deemed to be one made for love, with no financial reward, and without professional assistance other than copying or the physical process of sound transfer.
8. Copyright clearance is the responsibility of the entrant. Members of Clubs are reminded that they are NOT covered for copyright music under their Club Licence, only Club productions are covered. This does not apply when the maker has his/her own licence.
9. All entries must be capable of being used on standard equipment and at standard running speeds.
10. Entries will be shown on a wide screen in the original aspect ratio.
11. Entries must have been made within the last five years.
12. Only 1 entry per disc..
13. There is no limit to the number of entries but each must be entered on a separate entry form. Entry Forms may be photocopied and completed IN FULL.
14. Every care will be taken of the entrant's property, but neither the IAC or IAC Southern Counties Region can accept responsibility for any loss or damage.
Entries will be returned as soon as possible.
15. The decision of the Judges is final. Judges comment sheets will be returned after the Competition Showing.

Entries should be sent to:

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

A/V PRODUCTIONS

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



Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute - Southern Counties Annual Competition

Entry Form

TITLE.....

Running Time:minutes

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

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

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

Your Name:

Your Address

Phone Number E-mail

IAC Membership No

Club Name (if appropriate)

IAC Membership No

Copyright Declaration

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

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

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

The competition is an open one but some awards are only awarded to certain categories.
 Please circle any of the following if they apply.

Club Entry (See Rule 4)	Novice Entry Maker not won an award above club level	Youth Entry Maker under 18 years of age (See rule 5)	Film,-Media Student (See rule 5)	A/V Entry	Non IAC Member Member of an Affiliated Club
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Entry by a Non IAC Member of an Affiliated Club

Name of Club

Secretary Address

Post Code E-mail:

Tel:.....

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

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

Signed

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

IF YOU WOULD LIKE A COPY PLEASE TICK HERE



Saltash Video Group has now got our website which is <http://saltashvideogroup.org> / It shows our latest production 'Blood Sweat & Steam'. should anyone be interested.



Kind regards, Alan.



A quick update from the Southampton Video Camera Club for the SoCo news.

Last month we held the club Shield competition and it was won by Paul Vernon with his film "Send Me Your Smile". The second and third places going to Jeremy Holder and Tony Shaddock.



Pictured the 3 winners left to right Tony, Paul and Jeremy.



The first February meeting of Teign Film Makers Club was scheduled to be the screening of entries for the "28 Day Challenge", set one month before when embers were given just 28 days to prepare, record and edit films which had to include a clock.

Unfortunately, due to poor weather conditions, the membership turn out was low and the entry on the night resulted in only five films.

However the three film makers, Peter Hiner, Ron Black and Roger Western, screened their films and what they lacked in quantity was made up for in quality. The productions included time lapse, documentary and "talking head" style films and these were appreciated by those present.

Also shown in the first half of the evening was an atmospheric production by Peter Hiner titled "Christmas in Assisi" and in the second part of the evening a selection of films from the Australian widescreen competition was shown.

For the meeting of Monday 22nd February there was some good news but unfortunately no-one got to find out exactly what this good news was.

Confused? Don't worry, it was all part of a short script that was used for a practical evening of indoor filming.

Taking up the challenge

The idea for the evening was that members would film the scene in the manner of their choosing. The script was deliberately short and the 'set' simple to enable several versions to be filmed during the allotted time and several members took up the challenge.

All members look forward to viewing the results in the near future as they should show several very different ways of filming the scene.

As presenter of the evening Roger Western was grateful to Ron Black for providing his lighting, Jim Gill and Melly Adams for their acting skills and Roger Edwards for his advice and guidance during the evening.

When closing the meeting, chairman Ivan Andrews also thanked all members who contributed to the success of the night.

The first meeting of March on Monday 7th, will be the four minute film competition and the club will also be showing all of the "28 Day Challenge" entries.



Tiverton Camcorder Club - Challenge Shield

Film Competition

Saturday 19th march 2016 - 17:45 for an 18:00 start

Sampford Peverell Village Hall, EX16 7FB



An interesting year at RFVM, as our membership continues to rise, with quite a few new members even in recent weeks. Our virtual Meetup group online continues to slowly grow as I drip feed the site every few weeks with upcoming events in an attempt to attract new visitors to come to our "real" club.

It was definitely successful in bring new members this year. Our membership currently stands at 54, and of those, around 25-30 are regulars. This year a few of our long standing, elder members have not been in such good health so it is especially nice to have some fresh blood.

We are also sorry to be loosing our club Secretary David Goddard who has done an excellent job in filling the role of Secretary for this past 3 years. He is moving out of the area next month to be closer to family. Thank you David for all your hard work. You will be missed!



I had arranged to hire a large country house in Reading called Mapledurham House, and the club had access to the old Manor House and also the Stables. A couple of idea came forward and Peter Marsh had the idea for a Whodonnit starring Hercule Poirot.

It was great fun, with the whole club getting involved doing make up, acting, filming, lighting, costumes etc. As well as the main film, 3 members shot their own footage to produce a "making of" film, one of which has already been screened. We look forward to the others. Incase this film represents us regionally next year, I won't give too much away, but just for fun, a couple of photos.



<http://eden.uktv.co.uk/eden-shorts/2015/article/them-and-us-anne-massey/>

On a personal note, I was delighted to win the annual One Minute film competition this year and the film I entered called "Them and Us" has also been chosen as runner up in a competition I entered on UK TV Eden Channel. The judges include some of the Springwatch team, and you can see their comments on the link below as well as my film. As a prize, I am invited to Hammersmith in a few weeks time to spend an afternoon at the TV studio, with some tips from the production team there.

Anne Massey

Eric Montague has just filmed and edited a video for Wimborne Movie Makers.

Sue Montague wrote and directed Mr. Big's Mistake – shot on the Club premises using green screen.



Behind the scenes footage shows the Club Chairman, Terry Hopwood standing on the left next to Sue Montague



Several Club members assisted as crew and cast, with a notable performance by Trevor Williams shown in the still from the film.

<https://vimeo.com/156828687>

Please

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

This makes it a little difficult for the committee to keep in touch and to forward out information about competitions etc.

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

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

Please send any email address amendments to:

pipcritten@googlemail.com

Many thanks for your help.



Mid-Thames AV Group Open Day

Sunday 10th April 2016

Doors open 9.00 am for 10.00 am until 5.00 pm at
The Community Centre, Emmview Close, Woosehill,
WOKINGHAM, Berkshire RG41 3DA.

We are delighted to welcome **Ian Bateman, FRPS, MPAGB, AV-AFIAP** as guest speaker to our Open Day. Ian is widely known throughout the audio visual community for both his knowledge and creativity.

We start the day showing attendee sequences in the morning when Ian will give his critique. After lunch Ian will show his own sequences which I am sure will both entertain and inspire us as well as giving us an insight as to how they were created. We look forward to yet another stimulating Open Day.

There will also be a RAFFLE with prizes generously donated by MTAVG members as well as one fully licensed copy of Pictures to Exe De Luxe kindly donated by WnSoft together with a choice of Four instructional DVD's donated by Barry Beckham

Tea and coffee will be supplied on arrival and in the afternoon break.

Please bring your own packed lunch.

Admission £12.00. Pre booking advisable to avoid disappointment.

Your name badge/s will be available for collection at the door.

Tickets are not issued.

PLEASE NOTE THERE IS NO PARKING AVAILABLE AT THE COMMUNITY CENTRE BUT YOU CAN PARK IN THE UPPER CAR PARK AT THE ADJACENT MORRISONS SUPERSTORE. SATNAV Ref: RG41 3SW.

CONTACT: Graeme Parker – Secretary/Website Coordinator

Email: mtavg41me@virginmedia.com

Full information on our website together with directions at

<http://www.midthamesavgroup.org.uk/how-to-find-us>



Past Life Film Reminiscences

Lee Prescott
FACI

Looks back in time

I'll commence my story here:-

Waaay back now over 55 years ago and during my time in the Film Industry, a colleague and I were invited to a luncheon, (not unusual), at London's Dorchester Hotel. (These occasions were always at The Dorchester or Savoy). At that time the entrance to "The Dorch" had a revolving door. As we entered a British Green coloured Rolls Royce arrived. Out leapt Richard Attenborough. Tossing his keys to the "Parky Boy", he joined us in the revolving door – it jammed! We managed to extricate ourselves. We stood looking at each other as the "Cloakroom Flunky" came, took our overcoats and "flunkied away"!

I said "sorry about that", recognising us 'Dickie' laughed and said "not necessary, I'm paid more than you so I should know better but life's a rush"!...Yeah, we all laughed.

Fast forward three years

The iconic film "Whistle Down The Wind", (1h. 39 mins.), was another film I found myself associated with.

Shot in 1960, over seven amazing weeks, and released in 1961. It was, of course, premiered in London, (what isn't)? However, it was decided to present a special "Northern Premier" at the Odeon Theatre in Burnley, Lancashire. The area where the film was mostly shot on location. This involved Clitheroe, Bacup and very importantly the village of Downham and at Worsaw End Farm there.

The production was shot in monochrome, (black and white), which gives it an "imagery" complimentary to the rugged but beautiful area, the story and the settings. It was purely by chance that the film was shot in that location. Mary Hayley Bell set her novel in Sussex. It happened that a Pinewood Accountant from Burnley tipped off Richard Attenborough about the Lancashire location. 'Dickie' visited it and was immediately impressed. He then asked screen writers Willis Hall and Keith Waterhouse to set the story there – "in the grotesque but beautiful northern countryside"!



Produced by Richard Attenborough, Directed by Bryan Forbes, starring Hayley Mills (13), with chosen locals Alan Barnes (9) and Diane Holgate (8), Alan Bates, Bernard Lee and others with about one hundred or so Villagers!

It is based on the novel of the same title by Mary Hayley Bell, (*Mrs. John Mills, Hayley's mother*). It's about an injured wife murderer, (Alan Bates) – "Blakey" – who takes refuge in the family barn at the farm. The three

"Bostock" children after a confusing exchange with "Blakey" jump to the conclusion that he is the promised second coming of Jesus Christ! Accounted for by the teachings in Sunday School! Kathy, (Hayley Mills), with her two siblings, decides to keep it all secret and protect him – but – the village children get wind of it.....

Excitement erupts amongst the village children in the small farming community. Farmer Bostock, (Bernard Lee) Kathy's Dad, gets wind of this and begins to investigate it....The story follows the lives of the three Bostock children who are greatly influenced by the stories they've heard in the Sunday School.



The fugitive "Blakey", (Alan Bates), makes no attempt to correct the situation when he realises that Kathy, (Hayley Mills), is determined to protect him from discovery by the authorities. However, the hundred or so children of the village having "learned" that 'Jesus' is living holed up in the barn, ensure that the "secret" is out, making it impossible for Kathy to protect him!.....

So, where did I come in?

When it was decided to present the "Northern Premier" at the Odeon Theatre, Burnley and the usual "furoré" began, I was "detailed" as "Official Personal Escort" to Hayley Mills and as it happened, also to her parents John and Mary. The drill, as usual, was that I was given a "brief" and told to "make it happen and on time"!!! Also "everything had to be PERFECT".....!

No problems with that as was always the case; Back then these 'accredited famous film personages' had "no side" as we say, where not "big headed", had perfect manners, were very approachable and appreciated that one was 'working for them' to put the show on the road!



Hayley Mills with myself behind her left shoulder.

Continued...



Little Alan Barnes leaves gripped by Bryan Forbes watched by me!

Everything went like the proverbial “clockwork” – until - the Stage Presentation.

On the stage after the film was screened ‘Dickie’ Attenborough went on stage as Compare to present various people including Hayley Mills, Alan Barnes and Diane Holgate, in reverse order!

He began by telling the almost 2,000 audience and the invited guests about the film and its production together with amusing anecdotes.

It was also my job to Direct back stage and to ensure that the three children walked onto the stage at exactly the appropriate moments. First Diane Holgate, on she went to applause. Then little Alan Barnes turn: nine years old and he began to “play up” offensively.

Richard Attenborough stood at the mic. looking across at me! My immediate reaction was to manhandle, push him on. Barnes said “I’m the star here – I’ll have your job”!



Suddenly Hayley – I won’t say here what she did – but Barnes shot onto the stage to much audience laughter!

Hayley grinned at me and said: “I’ve wanted to do that for some time.....”! She added a few more words but I’ll leave these out! Then as she was announced she walked regally onto the stage to be met with rapturous applause. gracious as always and thoroughly professional.

Later, coming off stage Richard Attenborough asked me what had happened. I told him. He added a comment

in similar vein to Hayley’s then said: “Lee, good to see you, almost as awkward as the revolving door”. He slapped me on the shoulder and we laughed.

All the professionals at that time were a pleasure to meet up with and work with. We knew what was required and they in turn knew that and appreciated it.

Footnotes:

Bryan Forbes, Director and Richard Attenborough, Producer and the professional cast, as did most of the local “recruits” did a magnificent job in the seven weeks production time involved. The budget (1960) was £162,000. but it came in at around £148,000. or so! (Compare that with these days)!

“Whistle Down The Wind” ranks as “one of the best British films ever made”! It was nominated for four BAFTA’s. Hayley Mills, Best Actress: Bryan Forbes, Best Director: Willis Hall and Keith Waterhouse, Best Screenplay: Bryan Forbes, Best Film Overall. It won the U.S.A. prestigious National Film Board Review in 1962 outright.



Finally: *Out of curiosity I eventually asked a Senior Executive why I was selected / detailed as Official Personal*

Escort to Hayley Mills? He replied: “Photography etc. because you were the best looking bloke with the personality on the team”!

Wow, ha ha, how ever did I get over that!!!!?

Lee





Club Noticeboard



Susie Walker

Club Liaison
Officer

Firstly I wanted to say thank you to all those who contacted me. I hope you will find the information I sent out to you helpful.

I read with interest the comments made by Anne Massey from Reading. She offered some very useful advice about keeping your website information up-to-date and not adding too many pictures of silver haired old men gathering around a camera, which could give the wrong impression.

First impressions are very important when others start looking at your club site for information, if it's out of date they may think you are, and not bother to make contact.

So another way to promote yourselves is to advertise locally, to help you achieve this I have designed a club promotional poster, which is available as a pdf to print out and use to help with recruiting new members.

You can use them to publicise yourselves in Library's, camera shops, photographic clubs, colleges, Health Centres, even your local corner shop anywhere and everywhere.

Don't forget your local newspaper; free paper and local radio station all have a 'What's on' section.

It just needs you to let them know what's going on in your club, and don't forget to do this regularly.

Let me know how you got on.

All the best, Susie

susiewalkersoco@gmx.com

Launching the Dolphins!

Tony Colburn

Competition
Co-ordinator
reports ...

Launch of the

2016 Dolphin and Mini Dolphin Competitions

Anne Vincent and the SoCo committee invite clubs and individual members, whether in the IAC or not, to enter the 2016 SoCo Dolphin and Mini Dolphin Competitions.

The closing date is 29th July 2016 and there is no entry fee.

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

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

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

Every entrant will receive written judges comments.

The winner of each competition will go on to represent the SoCo Region in the National IAC Mermaid and Mini Mermaid competitions which will be held in October at the IAC AGM. This is the competition where all the IAC Regions compete. The result is determined by audience vote.

Entry Form on page 12. Should you need additional information please send an email to:

tony.colburn.soco@gmail.com

The next issue of SoCo News will launch

"THE 2016 TOP OF THE CLUBS COMPETITION"

Tony Colburn

Competition Co-ordinator



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

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

Send you articles to
pipcritten@googlemail.com



Dolphin and Baby Dolphin Competition 2016 Entry Form

Closing date for entries 29th July 2016

Please indicate X which competition you are entering:

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

Please indicate X your entry category

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

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

Address:.....

.....

.....

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

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

Title of Film:.....

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

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

Description

.....

.....

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

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

Please send your entry by 29th July 2016 to:

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

RULES

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



Susie Walker

Talks about editing

What lies behind the cutting room door

I have the somewhat dubious pleasure of knowing a seasoned freelance film editor, who is also good when I need to talk girly things.

He works on documentaries commissioned for television and I wrote to him recently to say how much I enjoyed watching his latest film; his reply was a lot, lot longer than I expected.

It moved me so much I thought it might be useful to some of you who are interested in the real skill of film editing at this professional level, and it is a fascinating insight into what really goes on behind the cutting room door.

Dear Susie,

I'm so pleased you managed to watch the film. It was indeed an epic. It's the longest film I've ever worked on. It was originally scheduled to be sixty minutes, and we had seven weeks editing.

But after about four weeks, the rough cut was running nearly two hours, and it was obvious that there was material for a proper ninety, so it was knocked into shape for a first viewing for the executive producers to see if they were interested, which they were.

So the schedule was extended by one week to get it finished. Ninety minutes in eight weeks is of course impossible, so it necessitated long days and two whole weekends working flat out.

Now I don't mind working hard, but I don't like being overworked, and on this occasion I was simply being overworked, and I did not enjoy the edit very much. It was a complete slog.

Having said that the programme was good and very worthwhile, but that doesn't change my opinion of the schedule being unacceptable. No one should have to work like that. We're not at war, after all.

The worst aspect of the editing was the amount of material. There is a section of the film which had two people discussing a piece of music and playing small sections of it on a piano. Three cameras were used to film this sequence, nicely boarded, so the cameras could be synced up, but masses of material.

It's only down to my director's utter dedication that I managed to cut the sequence, because he chose exactly which bits of their conversation to use.

It was then my task to string these all together, which, seeing as I had three cameras wasn't too difficult - although it wasn't easy either, because some of the cuts still couldn't be made undetectable because the cameras would be reframing, or hands would be in the wrong position etc., etc.

One of the difficulties with the programme was that I would constantly have too much material or too little. Too much, meaning I would spend hours wading through it all, and too little, meaning I would spend hours trying to cut something that looked all right.

Performance sequences were covered by five cameras, some with creeping sync, which meant the time code couldn't be trusted to keep each camera in sync with the others.

Hours were spent syncing all the cameras up.

And then of course everyone involved in the production had their own idiosyncratic ideas about which shots to use. Wide shots and top shots were practically forbidden, and in the end I was just doing what I was told, rather than cutting it in a way I thought looked good.

So I was merely a kind of technical facilitator - important, of course - but not the editor in any creative sense. There was too little time and too much pressure to be anything else but super-efficient and obedient. So I'm not proud of the programme. I watched it and thought "phew ... I got through it!" I held it all together.

Showing old 4x3 archive footage on a 16x9 screen always means zooming in and losing either the top or the bottom, or a bit of both of the original image, and initially I didn't want to do this, because the archive footage was so incredible.

I wanted to use this footage in the original 4x3, but when you do this, you have to decide what to do with the "black edging" on the left and right of the original frame size.

On the Silent Movies documentaries that I worked on several years ago, the director was adamant, and in a powerful enough position to insist, that the old clips should be screened in their original format - obviously, since he was making his programmes about the early days of cinema. I thought we should do the same with this footage, but the director disagreed, mainly because the archive shots we used were quite sparingly.

I actually came to agree with his decision. The film wasn't about the archive, and although it was used appropriately, only showing the archive in 4x3 when everything else (including the many stills) was in 16x9, looked odd.

Also, we were lucky in that the shots we used were capable of losing their tops and or bottoms without the essential part of the image being cut off or spoiled.

Originally I had put lots more archive into the film, but as editing proceeded it became clear that this was not an archive based programme, but a testimony based programme, and it was better just to let the people speak, and not try to illustrate everything with archive shots.

After all, we weren't making "The World at War" or "All Our Yesterdays." We only used archive where it was absolutely appropriate, and we cropped it.

So in conclusion, I think we got away with it, the director was very happy and it was delivered on time.

All the best

Eric

So that was his reply to me. I never really appreciated how much an editor is expected to do to produce one hour's viewing on a Wednesday night that will probably never be repeated again.

And I don't know what anyone else's views are on how old archive footage should be presented on film i.e. 4x3 or 16x9, but it could be the start of a great discussion for the next issue.

Susie Walker

www.exeterfilms.com





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THE 2016 FROME FIVE MINUTE FESTIVAL

The show will be on
Saturday April 2nd 2016
at the Catholic Hall, Park Road,
Frome, Somerset BA11 1EU starting at **5 pm**

Award Sponsored by

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The closing date for entries is
February 8th 2016.



One To Watch

A Few from Lee Prescott

George Formby wasn't the only one to enjoy playing with his ukulele,

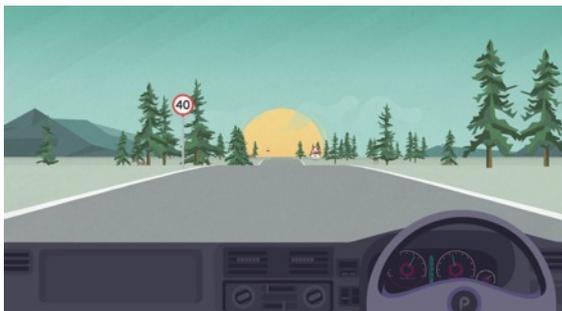
Exeter has a thriving group of like-minded individuals who, as you will see, enjoy nothing more than twanging away on their instruments.



www.youtube.com/watch?v=VSJXPO-dE9w
Yvette Davies www.exeterfilms.com

Reaction Time Test

It simulates you in the driver's seat of a car. You're driving down a road, when you see a big red hand flash in front of you. You have to put on the brakes. Then, the Reaction Time Test tells you how old you are, when it comes to driving. The test is based on reaction times of 2,000 people ages 18 and over. The Reaction Time Test plotted their reaction times by age; it matches your reaction time to those averages. Some of their results may surprise you. The Reaction Time Test found that left-hand people and men have slightly better reaction times than the average person.



<https://www.justpark.com/creative/reaction-time->

Like him or not..... Watch out for the bulls



<https://www.youtube.com/embed/tzgRw6V252s>

Everest: When you reach the summit swipe the screen and look around. This is undoubtedly the closest any of us will ever get to the top of Mt. Everest.

Keep an eye on the elevation, left side of your computer screen, and then move the mouse when you get to the top to see a panoramic view.

It's almost like being there and there's a 360 degree view from the top!



<http://everestavalanchetragedy.com/mt-everest-journey.html>

From South Africa.....

Fun in Hluhluwe Umfolozi mud bath with starring role for baby elephant. Watch to the very end.



http://youtu.be/f_gBWPs4r3U

Wow, remarkable bridge engineering in about 3¼minutes!



<https://www.youtube.com/embed/dqI-D6JQ1Bc?rel=0>

For WW 2 aviation buffs, this is something to see.



<http://player.vimeo.com/video/93587997>

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Changes

New & Rejoined:

Change of address:

Resigned:

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

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

SoCo Diary Dates

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

For a full list of national and international events

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Copy Deadline for May - Jun 2016 Issue

To reach Editor by 15th April 2016