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*Chairman
David Martin*

Chairman's Chat

We have a PROBLEM! And hope you may be able to help?

Last years competitions were a huge success the best ever!

But due to personnel reasons Tony is unable to do it this year, so I ask if you have the time please ask Tony our Vice Chairman for further details.

I hope the storms passed you by and your fences remain standing unlike many here in Weymouth.

David Martin
Chairman SoCo Regional Council
davidmartinsoco@gmail.com



*Pip Critten
Writes...*

Editorial

Where will it all end, or will it ever end?

I was thinking about one of the first films that I made, about sixty years ago, it was very crude but I was proud of it!

My parents had a Standard Eight cine camera they used to make the occasional family memento. I used it to make a one reel film about a dream my little sister had when all her toys came to life. Most of the sequences were live and there was a couple of stop motion scenes.

Of course, back then, one needed a couple of expensive and very bright lights in order to be able to capture any sort of decent image indoors.

Then there was that long wait for the yellow envelope from Hemel Hempstead to drop back through your letterbox.

I hurried to get the projector out and darkened the room so I could see the results of my silent film as it clattered through the projector.

Out with the editor, splicer and cement to cut the film in to little pieces so that it could be glued back in the right order. Of course this was done with extreme care as you only had one chance.

All straight cuts of course, no fades or fancy dissolves. The process would have taken a couple of weeks at least.

Fast forward sixty years and I have everything I need to make a movie in my pocket and I take it almost everywhere.

It is of course my mobile phone which films in 4K, has a high definition screen, many features such as auto follow focus of a subject and it can shoot slow motion sequences. Then I can edit it all within the phone then upload to multiple platforms.

What will film making technology be like in another 60 years I wonder, but will never know.

Keep Smiling, Pip
pipcritten@googlemail.com



Readers Letters

Press Release

I was saddened to hear of the passing of my friend Anne Vincent.

It was due to Anne that I joined ITACS, and over the years had lots of fun sending audio tapes to each other, and other ITACS members, where we would talk about all things cine.

ITACS stands for the International Tape and Cine Society, which was formed by Anne's late husband and Anne was the Secretary.

We would record audio messages on cassette tape recorders about film making, etc., and send the cassette tapes to fellow ITACS members all over the place.



They even put out a monthly newsletter and had members in many countries. It was great fun.

Back in 1987, during a trip from Toronto to my former home town of Glasgow, I decided to take a trip down to Weymouth to see Anne and her friends. (I wonder how many of them are still around).

Of course I shot some cine of the visit, and here it is.

<https://vimeo.com/170309777>

Len Vine



Harold Trill

Hello Pip.

Thank you for swift reply. Last year I did my last History Society Village Tour. I had been a guide for 32 years! Our High St slopes quite a bit. Much more as you age! My old legs said an hours walk and explanatory talk was getting a bit much so stopped that. I have given film shows over a number of years and last year I announced that, that show would be my last. I was shouted down by the audience who said 'Age is just a number' (I wish) With caring for Maisie my time is much restricted. I am, when time allows, sending my films to the S/E Film Archive. They say they do like my films. My son has uploaded quite a few of my films to Youtube, that I transferred to DVD. They come under the title of [Hat Invicta Productions](#). My Title is Hat Productions (Harold and Andrew Trill, capitals from start of names) But a young lady had put films on Utube called Hat Productions. So we reverted to my old, rather long, title Hat Invicta (Kent Motto, Unconquered, The Duke of Kent confronted William as he advanced from Hastings Battle and let William through if he let Kent continue with it's own laws etc;) So, Hat Invicta Productions on Youtube.

Best wishes.



Lucas & Albert

Longhurst and Putt Productions

LonghurstandPuttProductions@outlook.com

LUCAS AND ALBERT, cert 15

A black comedy thriller about of two ageing hit men who have been put together by underworld crime boss Mr Mac on what could be their final Job.

"A double act with gonads"

Nominated for Best Picture
at The National Film Awards.

The film includes appearances from John Altman. (Nick Cotton, East Enders) Michael McKell. (Doctors) Kim T aylforth (Bad Girls). Sidney Livingstone (About a boy). Robert Putt (Vera Drake).

As well James Osborne (Hatton Garden the Heist) and A.G.Longhurst (Charlie), as the two ageing hit men.

This low budget film has had to rely on private investors and raised funds by the Company.

No distribution deal in place, yet it has been nominated with the likes of 1917, The Astronaut, Fighting with the family and many more fantastic film. It has no massive marketing budget but it is in there to be voted to be voted for.

www.nationalfilmawards.org/voting

For information contact
A.G. Longhurst 07851 465434
Cheska Leslie 07587 597583.

You Tube. Facebook. Twitter. Instagram. Linkin.
Coming to Amazon soon.

[Ed's note]
Harold kindly agreed to allow me to publish his email to me as I thought it would find wider interest]



Alan's Ramblings

This month, I would like to mention the "Amateur Film Maker" and Jack Carpenter. Jack was a member of the 'Portsmouth Video Club'. He was a prolific film maker who always had at least two films to enter into all the clubs various film competitions.

Alan Wallbank

Looks back with affection

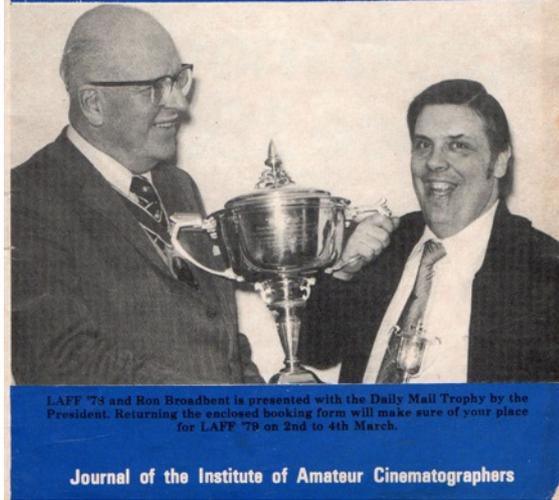
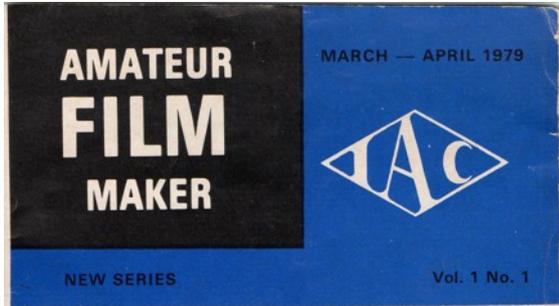
Although they were mainly taken when he was on holiday at home and abroad, he also made a few short story films. When I first joined the club in 1994 he was, like me, still using cine film. I must admit that I admired his titles, especially the stop motion type that takes hours of patience to perfect. He never used a tripod, relying on his super steady hand and although you might consider him being a "hose piper", he did it smooth and informative.

When our club bought a Casablanca Avio editing system, Jack was the first to fully exploit its potential, especially laying commentary and musical soundtracks in a way that I could never master at the time. This was the period when his flow of films were at its highest.

which he never recovered and he passed away some years ago.

All his films went to the Wessex Film and Sound Archive in Winchester, but I kept a few for my latest project. I have one VHSC tape the Jack used to film the dismantling of the narrow gauge railway that ran at the Mill Rytthe Holiday Camp on Hayling Island in 2001.

There are another nine tapes where he recorded the all rebuilding of the railway along Hayling's Seafront, from digging the stations foundations, its construction, laying the sleepers, rails and repainting the engine named "Jack" and the opening day in 2003. It is not only a wonderful record of the railway, but also a reminder of Jack's filming achievements well into the latter years of his life.



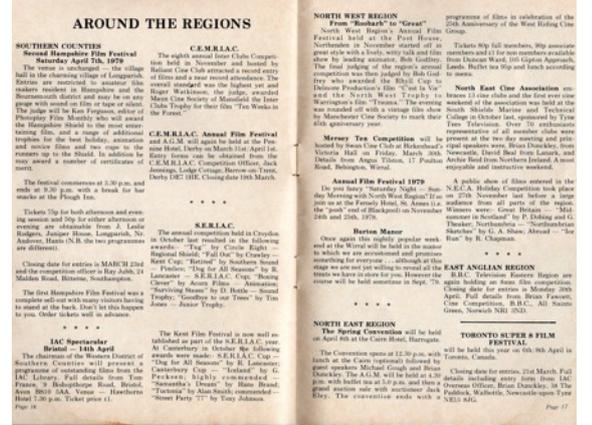
LAFF 78 and Ron Broadbent is presented with the Daily Mail Trophy by the President. Returning the enclosed booking form will make sure of your place for LAFF 79 on 2nd to 4th March.

Journal of the Institute of Amateur Cinematographers

Jack lived near the top of one of Portsmouth's high rise flats, that proved invaluable for a one of my films. It was also a good vantage point for Jack to film the building of the Spinnaker Tower at the entrance to Portsmouth Harbour, a land mark that can be seen for miles around.

He did of course film at the tower site, recording every stage of its construction and he did the same at the nearby Asda Supermarket in Fratton. Surprisingly, Jacks VHSC cameras using a small version of the VHS tape came mainly from the skip used by the flats residents. When one broke he just searched the skip for another one!

When his eyesight began to fail, he bought a large screen television as his monitor and a magnifying glass to look at the screen. He did this until he fell off his bicycle and broke his ankle. That led to a downward spiral from



In last few years, the terminus station at Beachlands in the west was demolished and a new one built at Eastoke. The owner of the railway has asked for a copy of the filming as a record of the building of the railway.

With Jacks tapes is a list of all his films totalling 230 whereas mine is probably nearer 50! There is also a copy of the IAC Magazine Vol 1 No. 1 the new Amateur Film Maker. It begins with a letter from the editor, Jack Jennings who writes that "This issue comes with a new cover and a new name". He also mentions that much of the content of the IAC News, must inevitably rely on the contributions from members, readers and clubs.

At the time of the Jan/Feb 1979 issue, it seems we have to thank Albert Taylor who came to the rescue when IAC was going through a difficult period.

Containing 24 pages, it has the same layout as the present day So-Co News, with technical articles and "Around the Region" reports.

Advertisement for IAC News Life Story, 1979 London Amateur Film Festival, and Letters to the Editor.



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



Good reading of this "on Line" 'zene. I hope you all had a good festive season unlike me being "caught out" on the 27th. December in West Wales facing the cancellation of 50, yes fifty, trains courtesy of "Transport Wales" – what a "B" misnomer. Then a coach jaunt to Bristol which took five hours, whereupon provided free of charge a Taxi home courtesy of G.W.R. transport in 21st. century G.B! Never mind I muttered ex-cited-lee, filming coming up. That was washed out again by one of those sweetly named storms, Denise, Debroy or some name or other.

However that was the least of it as this New Year brought us a visit from the Demon King of The Potholes care of that very charming body - Gloucestershire County Council very sorry we are to report but at the same time very thankful that our Young Star, Brad' having passed his driving test purchased a Mini. During one of his excursions he seemingly landed in and hitting one of G.C.Cs. ignored but well maintained "Glorious Pot Holes" totally smashing and uncoupling the front transmission, drive shafts and wheels. His car being a Mini, this could have projected him into that studio beyond the sky – permanently! However most pleased to report, Good Fortune was smiling down on him as he escaped with divine providence – no injuries!

So maybe sooner or later we'll be able to conclude our on the stocks project.



Gloucester Film Makers

Our 2020 programme is now well up and running with two competitions already been and gone.

Congratulations to Chris Wheatley for winning The Muriel Gray Trophy with his film In search of the tiger.

Robert Paget won the Walwin Cup with Endeavour.

The Inter Club Trophy Competition will soon be with us.

This year we are off to Worcester, the host club, on 14th March where four clubs will be competing for The Ray Toleman Trophy.

Our ever popular Video Road Shows continue from strength to strength. We have done two to date with eight more bookings for this year and one for 2021. Next week we have two to do. Since starting these shows we estimate some 5000 people have seen them.

Usually at this time of the year I am sending off an entry for The Frome Five. But not this year as there is no competition. Pity! Hopefully it will return next year. I do hope so.

John Greene,

[Gloucester Film Makers.](#)

Once again Teign Film Makers Club (TFMC) started the year with a celebratory lunch in January and members were made very welcome at the Livermead Cliff Hotel.

The first official club meeting of 2020 saw members gathered to view and critique a selection of films from Cheadle and Gatley Film Makers (CGFM).

Resulting from the recent visit and film presentation by CGFM member Peter Bloor, we received their showreel as part of an exchange arrangement and their programme proved to be varied, entertaining and inspirational.

Additionally, during the evening, a random choice was made from three envelopes for the 28 day challenge (not a competition). Members were challenged to make a short film within, yes you've guessed it, 28 days and a cushion had to be evident in the film at some point.

On Monday 27th January, the club archives were revisited and a selection of films 'over 5 years old' were shown. As a tribute, the evening included some films which featured Maggie Sullivan. Maggie, who sadly died in late 2019, was an active and valued member of the club and will be missed.

The 28 day challenge films were shown on Monday 10th February and, as always, members exhibited their imagination and flair in their productions. A total of seven were shown to the appreciative audience during the evening. Finally there was a technical question and answer session which included discussion about successfully recording a group of people and the trials and tribulations of flying a drone.

A reminder that the 2020 Teign Cup competition entry closes on Saturday 28th March and the screening, at Bitton House, Teignmouth, will commence at 2pm on Saturday 25th April. Details and entry forms are available on the website.

The judge this year will be John Tomkins of Emberlense Film Productions and Director of the English Riviera Film Festival.

John a former amateur film maker who has progressed into the commercial sector, will be visiting the club as a guest speaker for the meeting of Monday 6th April and his presentation will be 'Hollywood on a Budget'. He will also be talking about the film festival. All those who are interested are welcome.

Our club welcomes visitors both local and not so local and if you want more information about the programme, events and updates please visit the website:

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

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

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

Send you articles to
pipcritten@googlemail.com



Let's hear it for the Animatores

Melvyn Dover

Recognising
amateur animation
talent

Animation must be one of the most creative art forms going. It has fascinated young and old alike for at least 190 years, when Persistence of Vision was put to practical use with a scientific toy called a Thaumatrope (Greek origins meaning 'wonder turning'). A simple device consisting of two images, one each side of a disc which has two strings or elastic attached. When the disc spins rapidly the two images appear to be combined. The Victorians developed this and came up with the Zoetrope ('wheel of life'). A large, shallow tube of card with vertical slots around the outside and images on the inside. When rotated and viewed through the slots, the images came to life.

Anyone who appreciates animation can't fail to acknowledge the work of Walt Disney and the two Fleischers, Dave and Max. Disney's short *The Old Mill* (1937) won an Oscar and was notable for its use of the multiplane camera, layers of cels which gave a depth not previously seen at the cinema. It proved a powerful combination with Technicolor and synchronised music. Dave Fleischer gave us Popeye, and Max Fleischer, with animator Grim Natwick, gave us Betty Boop in which Popeye first made his appearance, jumping from the printed page onto film in 1933.

When it comes to amateur animators, three names immediately come to my mind. The first is Sheila Graber. I first came across Sheila Graber's films in the mid 1970s, courtesy of Movie Maker Magazine's Ten Best Film competition. Sheila was a winner several times and her films went on to collect another twenty awards internationally. Her films were shot on Super 8mm or 16mm and sometimes both! She used cardboard cut-outs and cel animation. They often featured a cat. I used to own *The Boy and the Cat* (1974) thanks to Derann Films making it available on 8mm to buy. It was one of a couple of animated films she did set at Christmas time.

Having learnt her craft as an amateur, eventually Sheila turned professional and was commissioned by Nicole Jouve to animate ten of Rudyard Kipling's *Just So* stories for French T.V. These ten minute films were given a worldwide distribution.

There's no doubt about it. Bernard Bareham was Reading's answer to Walt Disney. I first saw his films when the club was called Reading Cine and Tape Recording Society (now Reading Film and Video Makers). He used 8mm film, Standard then Super, which of course meant sending the film away for striping to add a soundtrack. Like Sheila Graber, he used cardboard cut-outs and also cel animation. His films often featured a dog. Usually the dog would find time to sniff from lamppost to lamppost, and do what dogs usually do to lampposts. I remember his short film *Woolly Jumper*. A simple line drawing animation in which a woman winds up a ball of wool from the skein held between a man's hands. When the wool had finished the woman keeps winding and the line-drawn man disappears completely. Short and sweet, and a fine example of Bernard's sense of humour.

One of his films I like a lot is *Flash Bang Wallop*, set to the Tommy Steele recording of that name. Bernard was a great artist and could draw high quality cartoon pictures.

To draw one is an achievement, to draw hundreds (with complete consistency) is astonishing. I once asked Bernard for a piece of unwanted film or a drawing he'd photographed. He was puzzled as to why, and I explained it was because I'd like to have an example of his work. I never did get it.

He won awards for his films at club level and beyond, no mean feat. I know how difficult it is, having had a go. My efforts can be described in one word - pathetic! I can't draw yet alone colour two figures with consistent colour, and I blush when I think of my 'stripping banana', which unpeeled to the tune of *The Stripper* played by Dave Rose and his Orchestra. Mind you, I learned one thing - that bananas melt under hot lights.



Tim Wood won several awards for his work using plasticine. One such film, *Dawn*, was made with Gordon Rowley and featured prehistoric man and woman in a plasticine world. The characters and landscape morphed into various shapes, unfolding part of mankind's evolution and never staying still for one moment. It must have taken ages to make.

Another animation I've enjoyed more recently, at Weymouth Movie Makers, was done on a computer. The scene was an office desk, an outline drawn character uses a supply of ink to fill himself out with top hat and tails to woo a female he's fallen in love with, a figure drawn on the back of a book. At the end of the film the book falls on him. It's called *Paperman* and was made by Charity Gordon of Reading Film and Video Makers. (There must be something about Reading...) In 2016 it won the I.A.C. Dolphin and Mermaid trophies. And rightly so. See it at:

<https://www.youtube.com/watch?v=vyCBiE9EHK0>



Though these films used the medium of animation, they all had a good story to tell. And like the Disney and Fleischers' films, won awards. It goes to show how powerful animation can be in providing fine entertainment for an audience.

Happy filming,
Melvyn Dover.



WEYMOUTH MOVIE MAKERS

WEYMOUTH MOVIE MAKERS

"PENNY CUP"

Open Competition 2020

Closing Date Monday 2nd March 2020

John Simpson

Gives information about the annual Weymouth Movie Makers competition

Entries for the Penny cup have been coming in, I hope we get more than the 27 we had last year. It has had plenty of publicity having been advertised in SoCo News, The IAC magazine Film & Video Maker FVM and the IAC Website.

We ask for films to be entered on DVD to try to make things as easy as possible, the judges watching the films together on a DVD or Blu-ray player. Also the films can be played at the show without any fuss or copying. If for some reason the DVD does not work for us there is normally an internet URL where we can see the video.

When running film shows there are often complications to overcome so if the system is as simple as possible in the first place, then energy can be given to overcoming any niggles.

Last Years Penny Cup results were published in the May/June edition of the SoCo New, here is the link:

<https://www.theiac.org.uk/iac/regions/soco/pics/soco-newsletter-may19.pdf>

It is exciting when the entries start to come in, wondering who they are from, and what films have been made, but as you can imagine there is work and

commitment involved in watching, judging, responding and returning disks and certificates etc.

I'm not a natural administrator but when the opportunity of running the Penny Cup fell on my lap I was prepared to take up the challenge!

The results and winning film-show will be at 7:30 pm on Wednesday 8th April 2020 at Centenary Club, 21 Jubilee Close, Weymouth, DT4 7BG.

Free admission, free parking and a warm welcome from club members. If you come we will be sure to show your film. Any problems please do contact me we would love to see your film.

Details and entry forms are in the previous copy of SoCo News here is the link:

<https://www.theiac.org.uk/iac/regions/soco/pics/soco-newsletter-jan20.pdf>

John Simpson, 9 Ford Down Lane, Henley, Buckland Newton, Dorchester, Dorset, DT2 7BW

email johnsimpson57@yahoo.co.uk

Phone 01300 345401

PS Weymouth movie Makers has a new website, please come and visit us if you are nearby on one of our clubnights

<https://5d00c4e3865e8.site123.me/>



Film what you know

Gordon Young
LACI

Bristol Film &
Video Society

I do think that our hobby of filmmaking not does not especially lend itself to be a free-standing activity. It needs something else to be associated with it. By this, I mean that it might be difficult for some of us to think about subjects for making a film. But if we have an interesting hobby or activity, or simply knowledge and expertise on a specific topic, then we can base a film on it. The film then stands a good chance of being a noteworthy and watchable film that can be seen by general audiences rather than just for consumption within a film club.

Here is an example: for the last couple of months I have researched a subject so that I can devise a one-hour walk and lead it in Bristol. From experience I know that participants like seeing and handling items which relate to where they are along the walk (educationalists recommend this and refer to it as 'object-based learning'). So, I trawled through eBay and bought old postcards, steamship timetables, posters, tourist paperweights, geological specimens - all sorts of ephemera and artefacts relating to the subject, some of it really unique.

When I road-tested the walk recently, it occurred to me that it is an ideal subject for a film. I will need to tighten up the narrative, editing it down so there is just

enough text to span the subjects and details of them that I want to film. And I have all the props: I could either film them close-up on my dining-room table or better still, include a presenter in the film who could handle objects as he or she refers to them.



It's a really strong subject, very photogenic and chock-full of historical detail. I will start production on the film next year so look out for it in competitions and see if I'm right! Meanwhile, if any of you are fly-fishermen, model railway enthusiasts or steam traction-engine owners . . . then do consider making films about your passions – I know nothing about these subjects and would certainly enjoy watching them!



Robert Paget

Tips and advice

An Historical View

A couple of summers ago, I was sitting precariously in an inflatable with electric outboard, and was clutching a video camera. I spoke to various towpath walkers, and when the conversation turned to filming I was told that my editing software was a pretty old version compared to theirs. The fact was that I was the guy out there filming, and I did manage to get some very useable footage. It is very similar to being told that your tripod is not a professional version or that your mobile phone is last year's model. Were I to be transported back to the past to meet William Friese-Greene in the late 1800s, I would not have criticised his home made camera, but would have been in awe of his vision and invention. I must admit that I would have asked why he appeared not to have taken any photos of the Wilts & Berks canal at Lacock.

The BBC4 series "Britain in Focus" presented by professional photographer Eamonn McCabe, revisited the history of photography and photo journalism. His interest in photography had started through music, and his approach to the subject taught me so much in terms of how portrait photographers need to engage with their subjects to be able to get better results. This is exactly what I now attempt to do when filming anyone, in order to relax them and put them at ease just as though they are talking to me and not that frightening camera and microphone. I recently was told that the artist would not wear a radio lapel microphone, and certainly would not speak when the camera was pointed at her. I immediately put the camera down to my side and left it running. That took off all the pressure, and we chatted about carving wood and the education of our children. I also recorded all of the voice track I would need. She was not worried about the camera after that, and I filmed all of the main shots without a camera mounted microphone, plus some extreme close-ups with an action camera. "Britain in Focus" made me wish I could take some shots with the old Leica 35mm camera that he demonstrated, and it was fascinating to see how he researched the history and development of photography. This was not simply a documented sequence of developments, but a very personal explanation of the people making breakthroughs in techniques.

"Science and technology have shaped the course of photography at each stage... ..great art with every era has produced its own photographic masterpieces" (Eamonn McCabe BBC 2019)

Does any of this relate to us enthusiast filmmakers? I don't see competition awards for best director, although at Hollywood level this is the norm. As mere enthusiasts, we are usually cameraman and director out of necessity. It avoids those moments of "why is he telling me to film it that way, when I could film it so much better?" Very often the directorial skills are very subtle, as also with the conductor of an orchestra. I remember a fellow film maker extolling the directorial debut of Lionel Jeffries (Railway Children 1970). In particular he had enjoyed the low telephoto shot looking through grass and flowers as the family walk towards the cottage. (The final "my daddy" sequence at "Oakhurst" railway station still makes my arms tingle when I think about it.) After this I saw that the enthusiast film maker's skills improved dramatically. Great use of cutaways shot in telephoto, even though it

was a modest 5x zoom of the day. I consider that if you do not watch modern dramatic and artistic film, you will not be seeing the ways in which camerawork and editing continues to develop in making the visuals an emotional attraction.

How would I define "film" in one brief term to a visitor from another planet? (An unlikely scenario, except in some of the outer limits of the SOCO region)

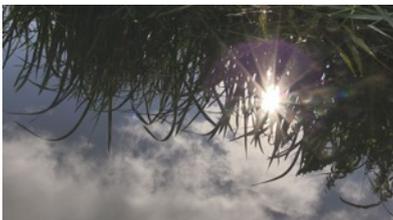
My attempt is: "a conduit of images able to link to and interpret other art forms such as music, word or dance, or for those other art forms to interpret the film".

The John Wilson Orchestra Prom from 2019 was screened again over the Christmas period. The theme was music from Warner Bros. films. (employees of Warner Bros. always correct you if you use the word "brothers" the full stop after Bros. indicating the abbreviation"). With remarkable soloists this was going to be worth listening to. I watched and listened to the arrangement of "Now Voyager" written by Max Steiner. It had won the 1943 Best music Oscar, and this was a rare occasion for it to be heard with such a large and great orchestra. The sheer emotion and power of the composition demonstrated that it was not simply a dramatic underscoring specific to that film, but that it was a classic in its own right, and in future I shall see the film as an adjunct to the musical score. At the end of the performance, Neil Brand stated that "if you have a tear in your eye, you are not alone".



It is always the film you don't expect to finish that gets finished first. I had taken a lot of footage last summer, with several films planned in outline, my computer was warning me that the second hard drive, where I store media and render projects to, was due to fail. It did so in October, and I then struggled to get it to recognise a replacement drive. Whilst I lost no media film clips, there were at least three projects in the early stages of editing, so those did go. Shortly after the holiday, I filmed another boat in beautiful early autumn sunshine. This gave me an idea for an introduction/welcome film for the AGM of a charity that I am providing a film show for. A new computer tower now runs alongside the previous machine, and as a first trial of an updated editing package, I selected some eighty film clips which had not been used in any other film, and then completed the film edited to music. The new tower has a multi core processor and is able to render a 6 minute film into Mp4 in just over one minute, compared to the older tower taking about 17 minutes. I even watched for and used "screen magnets" which I referred to in the previous SOCO news. This was really helpful in one editing decision, and made for a better visual flow.

Robert





Teign Film Makers Club

Present

THE 45th TEIGN CUP COMPETITION

Bitton House, Teignmouth

TQ14 9DF

Screening will be held on -

Saturday April 25th 2020

Starting at 2pm

Admission £4.00 to include Refreshments

Closing date Saturday 28th March 2020

Entry Forms, Competition Rules and directions to Bitton House
from our web site

www.teignfilmmakersclub.org

or email: Ivan Andrews on ivan.andrews @ sky.com

CLOSING DATE FOR ENTRIES

Saturday 28th March 2020



Teign Cup Competition 2020

Saturday April 25th 2020 at 2.00 pm.

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

Teign Cup Rules

- 1 The Competition is restricted to Clubs or Individual amateur film makers within the SoCo geographical area. ie All those taking part in the making of the film will have taken part voluntarily, for fun, and have received no monetary or business advantage [eg through advertising] from their participation.
- 2 Each entry must be accompanied by an entry form and the entry fee of £5.
3. Films must be submitted on DVD –R / + R, AVCHD USB, Blu-ray .
Standard Format 4:3 or 16:9 Widescreen, Mono or Stereo sound
- 4 Total running time to be no more than 20 minutes. Each entry should normally contain no more that 10% of non-original material (eg from You Tube) unless it is required to tell an historic story in a documentary. In which case, the entrant should inform the judges of the reasons for its inclusion, and ensure all appropriate copyright permissions have been obtained. Acceptance of the entry would then be at the discretion of the Teign Film Makers Club Committee.
- 5 A personal miniature inscribed trophy and a certificate will be presented to the First, Second and Third places
- 6 Entry forms, fees and films must be received by the closing date of Saturday March 28th.
- 7 If numbers of entries exceed the screen time available a 'pre-judging' will take place before the event and some films will be deleted from the screening programme. In this event should any film have been entered in a previous Teign Cup Competition, it will immediately be eliminated. If a pre-judging is deemed necessary, film makers are reassured that ALL films entered will be judged on an equal basis before the screening date and film makers whose films do not make the screening cut will be informed before the screening date.
- 8 Judges feedback will be sent to all entrants together with a list of all entries and the result. NB Constructive feedback will still be given to those film makers whose films are not screened.
- 9 Entries must have been made within the last 3 years.
- 10 The Committee of The Teign Film Makers Club will rule on all matters concerning the competition.



Teign Cup Competition 2020

Saturday April 25th 2020 at 2.00 pm.
Bitton House, Bitton Park Road, Teignmouth TQ14 9DF

Closing date for entries – Saturday March 28th 2020

Entry Form

One form per entry please

Title of Entry: -----

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

Date Film Completed:

Format: DVD –R /+R, AVCHD, USB, Blu-ray Discs,
Standard format 4:3, and Widescreen 16:9. Mono and stereo sound.
(Please mark which format your film is in)

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

Address -----

-----, Post Code -----

email address-----

Declaration: I accept the conditions of entry to the competition. I confirm that copyright clearance has been obtained for all material used in my entry and that I have read and agree to the rules of the competition as set out.

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

Address for return of entry-----

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

Telephone -----

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

Please send entries to:-
Ivan Andrews
3 Byron Road, Exeter EX2 5QN
Copy of rules attached



The art of Make up, Visual and SFX

Lee Prescott
FACI

with some
contributions from
Mike Szewczuk.

It often strikes me that in our “None - Professional” film making these arts are often lacking or completely ignored – except perhaps for the odd bit of blood whilst all other aspects, possibly with the exception of the latter to much extent, aren’t concentrated upon! Also we might include coiffure.

Much precedence is given to the actual camera visuals and sound, which is as it should be of course, but I question whether this “only part of the story” in much of our work is correct?

There are a lot of things that take place “off set” in a film studio - with makeup, the definition of a job well done is when an audience doesn’t even notice it until there is a “slip up”! This also includes “visual and special effects”. Here again continuity plays an enormous part, i.e. it’s no use having a swollen left face with a smattering of blood on the left neck only to see some time later a “replay” where things have completely or partially swapped sides!

Makeup etc. MUST be consistent in every aspect involving a character in a scene or later scenes. This continuity is extremely important and must be checked and rechecked in that days may pass between shoots. Recommendations:- See “1917” and “War Horse” for instance where the title of this article so obviously plays / played an incredible part.

(As an aside the lad, Martin Brignall, a member, who played the main character in our film from quite some time ago now: “Magic Skateboard” <https://vimeo.com/138465230> got a part in “War Horse” as a Basic Extra at £500. per day! He told me that he spent hours in the “Make Up” “trailer” before every shoot, the continuity exactness being of paramount importance.

Not-with-standing scenes already in the can, it’s a good idea to take close up photos of characters in their make up to aid proper continuity throughout all the shooting, easy these days with mobile phones.

In our none professional zone it’s better, I recommend, to keep this as simple as possible but not to the detriment of a production. Clueless makeup can turn a serious production or scenes into a choking comedy. Here though lies a useful memoir.... ballsy make up etc. can deliberately produce laughs for you!

Make up constituents apart from the obvious ones, may also include the use of prosthetics, latex foam and rubber. If you ever get so involved as to be using these materials do not forget the all import continuity constituent that it’s gotta be shaped, padded and formed exactly the same each time. It becomes comical when Lady Ursula SAGS left and then right from scene to scene. As the late Ken Dodd would say “rather titterful”..lol!



“The man of a thousand faces”, Lon Chaney (1883 – 1930) became notable for creating make up for “The Hunchback of Notre Dame” (1923 silent version) and “The Phantom of the Opera, (1925). Also famed for his creation of skeleton features.

In part to achieve this, he used cotton wool up his nose together with the use of fine wiring.

In the film “London After Midnight” he portrayed an early Vampire critter displaying fang teeth set in his face like the pale of white of death!

Jack Pierce (1885) Universal Pictures was responsible for the makeup of the characters in their films like Frankenstein’s Monster, Dracula, The Wolfman and The Mummy. However, his work was considered obsolete in the late 1930’s into the 1940s. That was when Universal Pictures replaced him with a guy named Bud Westmore, and if you observe the credits in very many later films that would present another story!

Visual Effects (VFX) These days even we can add C.G.I, pre recorded Blue or Green screen effects to the shot live action scenes. That is of course with the correct gear and computer programmes and with a little patience and planning.

To put this Wikipedia’s way: “Visual effects involves the integration of live action footage and generated imagery to create environments which look realistic”....etc.

So we can utilise C.G.I. and various software within any of our “on camera live shots footage” and material shot in front of Green or Blue screens against or with live action footage, making the scenic story action complete.

So, using these now fully available techniques and with sufficient forethought, patience and planning we can place our characters virtually anywhere in the Universe!

Aim for realism: sometimes we require things like smoke, fog, steam, etc. to make scenes more realistic . Some of these are fairly simple in reality but it depends on how much and the area to be covered. Even snow at times. Here in our area there’s a Professional FX Company that can produce “Snow” in any quantity, almost at the drop of a hat. The cost of employing them of course is far outside our limited budgets!

Apart from this it is of course possible, with the right programme(s), to create many visual FX on a computer and using transitions. I have copies of two entries in this category from the late lamented Cotswold Film and Video Festival which I organised for a number of years. One story involves a young boy and trains – clever. The other is a story of the future as people abandon Earth in search of a new planetary home, brilliant and both were major award winners.

So to the almost past art form of hand drawn coloured and produced now classic animated films. The Walt Disney Studios and its producers are and remain the classical genre of this, from “Mickey Mouse” (Mickey was 91 years old on November 18th. 2019)! In “Steamboat Willie” the very first animated talking film. “Mickey” became the Symbol of Disney Studios.

Way back in 1908 the very first, (I think), hand drawn cartoon by Emile Cohl, “Fantasmagorie”, was created – 112 years ago!

More “recent” classics of note is the 1933 film “King Kong” (RKO) but this used “Stop Motion” techniques by the Master, Willis O’Brien, Followed by “Son of Kong” – 1936 and “Mighty Joe Young” – 1949. When you see the incredible size of “Kong” – just remember the model of the ape was only about 3 feet tall if that!



Our annual club project took place on Saturday 22nd February. This has proven a great way to involve many members and assign roles to as many members as possible who want to get involved whether acting, shooting, lighting, audio, continuity, clapper board, B roll, BTS, editing etc.

It was especially rewarding to have several new members taking on some of these roles this year... Especially the ladies!

We hired St Andrews Church, Caversham (whose hall we use for our weekly club meetings), and way back in September, invited members to write a script to suit a church venue. We were inundated with script ideas, (15 I recall) some more advanced than others, and all very different.

The committee whittled the ideas down a final five, and those authors then pitched their idea to the membership one evening in October, and a winner was selected. This year's script writer was Andy Jones, who loves to write screen plays. He also Directed, played a starring role, and will do the editing.

Without giving too much away, Andy's story is called Rev. Bill and has a newcomer attend a church service, but all is not quite what it seems. We filmed from 10am - 5.30pm, and wrapped it up.

I can't wait to see the final edit, hopefully in time for our annual Fiction Film Competition on March 17th. Then maybe in interclub competitions next season. So, since it's literally finished filming today [Saturday 23rd Feb 2020] no film link, but a few stills of the members setting up.

I have written on this topic before, that having a VENUE in mind first, then writing a script, really works!

Anne Massey



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 your current email address.

Please send any email address amendments to:

pipcritten@googlemail.com

Many thanks for your help.



Quick update....

My friend who works at the cinema died last week. Funeral services are being held on Tuesday at 16:25, 17:40, 19:10 and 21:45.

Refreshments available from the foyer.

*Keep Smiling
Pip*



SoCo Competitions

can you help?

One of the most important functions of the Southern Counties branch of the IAC is to organise, judge and present the entries to the annual competitions for which SoCo is responsible. These are: The SoCo Regional Video Awards Competition, The 'Top of the Clubs' competition, The Dolphin and the Baby Dolphin competitions. They are important events in the calendar of film-makers in the Southern Counties because they provide an easily accessible opportunity to have one's film assessed by knowledgeable fellow film-makers.

Over the past few years the organisation of the competitions has been done by an individual or a very small group. However, with the passage of time, we have lost the services of many of those who helped in the past and the SoCo Regional Council has decided to divide the organisational tasks for future competitions amongst a larger group. Some of the infrastructure is still in place from last year and volunteers for some of the posts have come forward but two posts still need to be filled if the competitions are to go ahead this year.

Broadly speaking the two remaining posts are:

- 1) A person to receive the entries which are submitted by post (DVD/Blu-ray or USB memory stick) or by transfer via the Internet. Document the entries, acknowledge receipt of the entries and pass them to:
- 2) A person to assemble entries onto a memory stick to be sent to the judges and to prepare a master copy to

burn entries into DVD format and send them to a duplicating firm to make copies which will be made available to entrants for a nominal charge.

There is to be no organised public showing of the entries or winners again this year so there is no requirement to organise that.

If you feel you could take on either (or both) of the above jobs, perhaps together with a friend or fellow club member, or would like more information, please contact Tony Colburn on tony.colburn.soco@gmail.com

Tony will be pleased to provide more information about the jobs. The closing date for entries to the competitions is likely to be around the end of July 2020 and so the main workload for Post 1 will be during June and July whilst Post 2 will be busy at the beginning of August.

However, if the competitions are to go ahead, the need for volunteers to do the jobs is NOW in order that the preparations and publicity can be put in motion so, if you are interested please contact Tony by 15th March 2020.

Please consider whether you could spare a few hours to help with the above jobs and so enable our premiere local competitions to go ahead for another year.

Julian Baldwin,
SoCo Regional Council



Analysing Videos

A Letter Home by Ian Simpson

<https://vimeo.com/144187186>

Ian set himself the task of condensing a book into a 6 minute long movie. The book was: "They Shall Not Pass Unseen" by Ian Southall and was published in 1956.

As the book's Preface says: "This is the true story of some of the exploits of a community of airmen who flew Sunderland flying-boats in the Battle of the Atlantic".

The book recounts the activities of airmen of the Australian No 461 Squadron formed on ANZAC day 1942. The squadron was initially based at Poole in Dorset but was moved to Pembroke Dock in Wales.

The No 461 Squadron was part of Coastal Command and used Short Sunderland flying boats. Each plane had an 11 man crew and their job involved maritime reconnaissance of the seaways around Britain, to attack any U-boats they sighted and to patrol the convoys.

To make a short 6 minute video, he had to concentrate on just one of the crews mentioned in the book. Then he had to select just a few major events of that crew. To link the events and tell a convincing story he needed to use some 'dramatic licence'. So the narrator was made one of the crew writing a letter home to his mother.

Hence the letter becomes both the means of introducing the incidents experienced by the crew and also of condensing the telling of them. The narration includes both the reciting of the written words and of



"asides," like in a Shakespearian play. In the case of the latter, the letter's author is talking aloud about what he is thinking; those things he cannot put in a letter to his mum.

The more dramatic and grisly actions by the crew, the asides, (those that you could not write home to mum about) were presented using documentary movie footage actually shot during patrols. The more mundane activities of the crew, the words in the letter, (that you could write home to your mum about) were supported using still images obtained from the Australian War Memorial archives.

The letter writing scenes were presented in B&W so as to match the B&W movie footage and photographs which are also in B&W. No music was used in the sound track, only sound effects and the narration. The key dramatic events are separated by more the mundane still images sequences and narration so as to give the dramatic scenes more impact.

The story is allowed to build up to an unexpected conclusion.

Ian Simpson

Ian Simpson

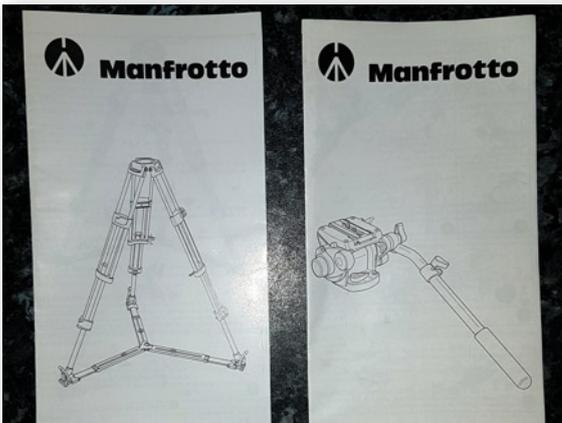
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Top Quality Pro Equipment

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 - Carry Bag - Manfrotto MBAG90P with FREE
 - Camera Remote Control SONY - Manfrotto 523 Pro
 - Remote Control Rain Cover - Manfrotto 523RC
 - Dolly - Libel DL3
- Would make a great club purchase

~~£300~~
£250
the lot

Contact Pip Critten, pipcritten@googlemail.com, 07771 967804



Electronic Shutters

I have a delightful Panasonic SD900 camcorder, and it's served me well for 8 years now. Its images fill my 65" OLED TV with ease and I'd say its only downside is that it's fitted with three tiny $\frac{1}{4}$ " CMOS chips, such that diffraction losses (blurry images) are all too apparent if anything other than wide apertures are used.

It's fitted with an iA (intelligent automatic) button, and in this mode it's intelligent enough to control the exposure by raising the shutter speed per frame as the light gets brighter, rather than allowing smaller apertures to be used.

Tom Hardwick
FACI

This month Tom looks at electronic shutters, their pros, cons and decided quirks.



Unfortunately this variable electronic shutter can lead to the rather absurd staccato situation where - when filming at airshows say - aircraft propellers come gently to a stop and then start to turn the other way as the plane lifts off the runway. Locking the shutter speed at $1/50^{\text{th}}$ sec is the way to avoid this happening of course, and it's here that add-on ND filters come to our aid.

My Sony A7 mirrorless camera has the option of switching between its conventional mechanical focal plane shutter and a totally silent electronic shutter. To check out the differences I've been doing some tests with a little battery operated fan and the results have really surprised me.

The conventional (clunk-click) mechanical shutter always depicts the fan blades as we'd expect them to look - as a circular blur at slow shutter speeds such as $1/50^{\text{th}}$ sec, and as frozen blades at $1/8000^{\text{th}}$ sec.

The electronic (silent) shutter is wonderfully discreet and it's enabled me to capture really natural portraits, but it also has a mind of its own and often behaves in unpredictable ways. It can give banding under artificial lighting and the CMOS skew (rolling shutter effect) is a high price to pay for the silence. Rolling shutter is image capture where a still picture or each frame of a video is captured not by taking a snapshot of the entire scene at a single instant in time, but rather by scanning the scene rapidly from one side to the other.

We've all seen the electronic shutter effect where propeller or rotor blades appear bent, and I find this rather a visual distraction when it appears in stills or video. But my fan blades are even more eyebrow-raising, and it's an electronic shutter side-effect that really does go a step too far.

It's got me thinking that we shouldn't be fretting over barrel distortion, chromatic aberration, image vignetting and lens diffraction when such huge visual deformations are allowed free reign.



Conventional shutter speed tests



Electronic shutter distortion

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

Please send any email address amendments to:

pipcritten@googlemail.com



One To Watch

One from Lee Prescott

NurburgringLife on the Rockport Bypass!
www.youtube.com/user/automobilchannel



Selected
Movies
from
the
World
Wide Web

Send your
contributions to
piperitten@googlemail.com

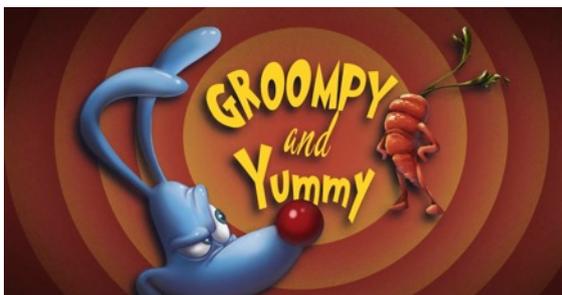
The sound of Berlin
<https://vimeo.com/channels/bestofthefmonth/386056294>



Igorrr - Very Noise
<https://vimeo.com/channels/bestofthefmonth/384489349>



After Work
<https://vimeo.com/channels/bestofthefmonth/380409922>



A Few from Pip Critten

5 Free Software You'll Wish You Knew Earlier!
https://www.youtube.com/watch?v=AhWEPqj4tYo&feature=push-fr&attr_tag=UPfbdePKIC8JfSEC%3A6



Card Game Come to Life. This is a CGI prject that ny nephew created. Aren't young uns clever.
<https://www.youtube.com/watch?v=fTjwQW6hr0I>



Trump meets The Honeymooners. Very clever edit of old and new.
<https://www.youtube.com/watch?v=3XriXDtfqCg&feature=youtu.be&fbclid=IwAR2JUH9Sy3LoL5PZF6Gzc9F-03yT4FFhy8V7cGhGos2VqQzc3vimRe4Z7Q>



Bear using a washing machine. A must watch, so cleverly put together.
<https://www.youtube.com/watch?v=e0JQJNsMKig>



SoCo Regional Council

Changes

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

Chairman: David Martin

Email: davidmartinsoco@gmail.com

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:

MR STEVE KIRKBY, Alton

Change of address / contact:

Resigned:

MR MIKE SNELLING, Trowbridge

MR J.O. LONG, Reading

MR K. G. WHITE, Gloucester

Cancelled:

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>

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



SoCo Diary Dates

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

For a full list of national and international events

[Click Here](#)

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Copy Deadline for May - Jun 2020 Issue

To reach Editor by 15th April 2020