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Chairman
Anne Vincent

Chairman's Chat

Hello to you all once again.

As most of you will know Orange Webmail is closing down at the end of May.

From now on please use our new email address: annevincentsoco@gmail.com

along with my Vice Chairmans. davidmartinsoco@gmail.com

THE PENNY CUP

If you haven't already sent in your Penny Cup Entry please note the Closing Date is 1st. June 2017. Some of you may have downloaded Entry Forms with Rules 2 and 3 Missing or incorrect.

They should read:

2. The Winning Entrant will receive a £25 Prize together with a Certificate.

3 There will be a Plaque awarded for the highest placed Drama Entry.

The corrected Penny Cup entry forms can be downloaded from:

www.iacsoco.webs.com

This competition is not limited to the SoCo Region, it is a National Competition and any amateur Movie Maker may enter providing the entry is eligible and nominated by a Club or Society.

Please see updates in this Newsletter about our other Competitions.

The 2017 SoCo Competitions Awards Show will be held at the Centenary Club, Weymouth on Saturday 21st October. The AGM will be held prior to the Show to which all are welcome.

If you have any Nominations or Proposals now is the time to be thinking about sending them to me, October I hear you say! Yes time runs away with us when organising events etc.

Many of you will remember Kevin Farwell, he still works on the Cruise Ships as Tour Manager.

Kev' has recently been home on leave to celebrate his 60th Birthday with a Party in Bournemouth. He is thinking of Retiring in a couple of years time. Could our founder member return to SoCo? We hope so! He is out in Australia at the moment. So one can always contact him by email Kevfarwell@utiitywarehouse.org.uk

He would be pleased to hear from you.

Thank you once again Pip for your excellent work on the SoCo News.

All The Best.

Keep Filming!

Anne Vincent

Chairman Southern Counties

annevincentsoco@gmail.com



Pip Critten
Writes...

Editorial

Hello and welcome to another packed edition of SoCo News.

As well as our usual regular columnists, there are several pages of competition rules and entry forms at the end of the magazine.

Will it ever stop?

I'm sure that's a rhetorical question!

How many technology changes and "must haves" have us older members been through?

I know there are a few members who are older than me and perhaps go back a little further. We've seen 16mm to 8mm;

8mm to super 8mm; super 8 mm to Super 8mm sound; on to video cameras tethered to a bulky recorder; on to various tape formats and then on to digital; then we had to go HD and now 4K.

Add to that the fads like 3D, is it any wonder my head is spinning.

There is no doubt that picture quality today is simply stunning...

But, I would much rather watch a well told story that may be technically inferior to a technically brilliant story that leaves me thinking, "what the heck was all that about."

Is it just me?

Keep Smiling, Pip

pipcritten@googlemail.com



Being 70

Having turned seventy last November, I feel my filming days are slipping by, so is this the time to start giving some thought to what will happen to all my film making equipment when I am no longer here. I have no plans to go at the moment and still make use of most of the essentials most of the time, so I cannot dispose of these items just yet.

My family have no interest whatsoever in my hobby and just about everyone one else connected with film making have long since moved to on and left me far behind with the latest technology. It could be sold on Ebay I suppose, as there seems to be an endless appetite for video equipment, whether it be long forgotten tape format cameras or VCR Editors.

Knowing my family, it's unlikely to find a home, so the outcome is almost inevitable. What I can do, is to see what can be disposed of now.

Of course, I have to keep the basics of film making, such as cameras, tripods, microphones and such like, so what's left? Firstly, there are my leads, not hung up and easily selected, but crammed into a draw like spaghetti. There may be some I hardly ever use, but they are always there if I need one and it's nice to have a backup lead should the occasion arise. That just leaves my camera tapes and the associated films dvd.

Last year, I donated two of my local interest films on dvd, to the Portsmouth Central Library Local History Section, along with all the associated Hi-8 tapes. These

were big subjects, so there were lots of tapes, which are now in good hands. It equated to a whole shoe box full, yet I still have another thirty seven Hi-8 tapes, some still waiting to be edited.

When it comes to dvd's, I have only about thirty odd, probably considerably less than most So-Co members. Only a few are ever shown these days, so I suppose the rest could be disposed, as their content offers little in the way of interest to anyone.

Then we come to mini dv tapes. I think we all have loads of these, but like other formats, it's so hard to dispose of them when you consider all the hours of sweat and toil that went into the filming that particular day. Yet what use are they to anyone else.

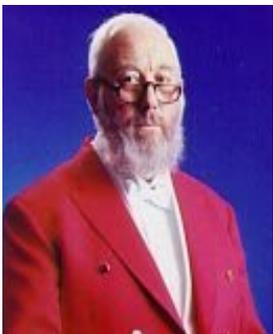
Yes, the local archive or area history group might be interested, but will they actually want to wade through hundreds of tapes. I admit that occasionally I have to find scenes on these tapes for my current projects, but am having problems to get them to play without pixalating of having bars across the screen. Is it the way I am storing them or do they have to be rewound frequently? Any advice would be appreciated.

So what have I actually disposed of, well not much at all really. Yet a couple of years ago, I did have a big clear out, but I seem to have acquired additional pieces of equipment, that keep filling up all those empty spaces.

Alan Wallbank

Alan Wallbank

It's just a number!



FujiyTech G4

I have just purchased a FujiyTech G4 three axis gimbal to go along with the G3 unit that I had already.

The beauty of the G4 over the G3 is there are no wires showing to snag. It now operates on two 3.7 volt LI batteries, instead of three.

The first photo is of the G4 mounted on a GoPro suction pad on a glass window. Normally it would be mounted on a drivers car window outside for good mobile shots. The white cord that you see is fed through the car door as an insurance policy should the suction pad give way.



The second photo shows a close up of the three axis head with no wires showing.

I also have both the GoPro 3 and 4 black cameras, both loaded with 60 giga-byte chips. As I do most of my work at 60 frames per second.

When the warmer weather comes with good light I plan to make a you-tube to show the gimbals versatility.



The three axis hand held gimbal is something that is taking the making of videos by storm. For quite awhile now people have been making videos with cell phones, and the viewer gets a headache from watching.

Now FujiyTech have come up with a unit to hold a cell phone. Also they supply handle extensions, so the use of a very expensive camera crane can be ruled out.

When I was a boy I was lucky to have Kodak 620 box camera, now look where we are!

Regards,

James Hatch

James Hatch

Hi Tech Kit to make life easy



Readers Letters

Hello Pip ,

Many thanks for another great issue of The News. Interesting articles and news of happenings in your region.

I have just read 'Why do I make Films' by Alan Wallbank. I am very near my 87th Birthday! My main tripod gets heavier each day. Like Alan I have been recording the Social History (every day happenings events etc;) of my village. I too have a village film show but only once a year. I have two shows on a Saturday and over the two shows, I average 80-90 bums on seats. All proceeds go to a good charity.

My show last year was for he village Scouts who are raising money for a new Scout Hut. The show raised £950 net. At the moment people are asking for another show. I have not contacted any other people outside of the village as much of what I have is local. I have made films as such, of general interest.

I have now accumulated some 30 years of village and Scout events. The Scouts used to ask me to record their big camps. One appeared on TV (the camp not my film) the 2000 centenary camp had to be abandoned due to being washed out by horrendous rainfalls.

My son arranged and set up the FIRST Scout commercial radio station at the camp. Fortunately housed in a Porta Cabin. It was due to a Scout broadcasting about the conditions that got the TV people there. I have all this on film. A lovely piece of Scouting History. Last Friday I filmed a small girl cub scout digging the first sod of earth for the foundations of the new hut.

What a great hobby we have. People say there is nothing to film! Just go out to your local High Street and film the shops, window displays the cars etc; That is History the next day.

Regards to all at So-Co. Harold and Maisie Trill

Dear Pip,

Many thanks for publishing my letter in the last issue of SoCo begging for new members for our club in Mylor Cornwall.

We have, thanks to the letter in the magazine, acquired two new members.

If there is any more film makers out there looking for a club to join then please get in touch.

The contact is richard@caravanscornwall.co.uk
or phone 01872 572 385.

Regards, Dick Abram

Dear Pip,

Many thanks for retaining me on your email list so that I may receive the SOCO news.

I have just enjoyed reading the magazine, and I found it very interesting to read that a new club has been established in Cornwall, a place we visit regularly for our holidays. All power to their endeavours.

Since retiring as Regional Secretary for the NWIAC, I am now Chairman of Stoke Cine & Video Society, so it's interesting to read what other clubs are doing in the South West.

Yours sincerely, John Gleaves

Hi Pip

My old habits die hard

Having used all sorts of filming hardware over the last six or seven years including Sony Z1's, VG10, Canon 600d, and into 4k with the Panasonic G7 and LX100 - I decided to go back to good old HD using a conventional camera which I had been trying to purchase at reasonable price for a long time.

I managed to get hold of a Panasonic AF101 from a guy who decided to get himself a GH5 - not for me I like to use a camera with a tripod with good audio input and the ability to bolt on lots of goodies such as my Atomos Ninja and fit and adapt all types of lenses as well as get one of my mates as a focus puller - maybe I could get a continuity girl ah! the good old days.



I built this rig for less than £750 excluding the tripod - out with the scripts in the drawer and get some footage in the camera and some quality competition winning films made.

I still need some people in the Swindon area to come and join in the wonderful world of filmmaking - I am going to put up some notices to see if some will join a proposed local group - wish me luck.

Kind regards,

John Flanagan,

Swindon

[If you would like to join John contact the editor:

pipcritten@googlemail.com

And I'll pass your contact details on.]

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 or movie project.

Send you articles to
pipcritten@googlemail.com



**FROME FILM
& VIDEO MAKERS**
Encouraging film and video making

For the first club meeting of 2017 we didn't visit Australia, Australia visited us in the form of an exchange programme of films from the Ringwood Club of Melbourne.

We have come to expect a high standard from Ringwood and we weren't disappointed this time with a mixture of documentary, drama, holiday and comedy productions.

For the second January meeting the club screened the 'how to' DVD's produced by Roger Edwards and Roger Western a year or so ago and members discussed their content and how it related to them.

Members came up trumps for the '28 day challenge' for which they were required to make a film including a set item which this year was a shoe or shoes. As always the ideas and treatment were as varied as the makers and the seven films ranged from documentary to monologue and comedy.

Also shown on the night was a selection of films by The Isle of Wight Video Club and we discovered that their members are as enthusiastic and produce as wide a variety of entertaining films as TFMC members.

Script Writing

Script writing skills were put to the test for the next meeting when three groups of members had to write and read a commentary or descriptive script for one of three films on the night. No pressure!

It was competition time at the next meeting and there were a total of seven entries for the 'four minute competition' judged by a panel of members

It was time for some sound advice at the next meeting when Roger Edwards, a locally based professional lighting cameraman, visited the club to give the latest of his regular talks.

His topic this time was the capture and use of sound in video and, as well as a short DVD presentation produced with the assistance of club member Roger Western, he demonstrated the various types of microphones available and the techniques for capturing the best sound with each of them.

Tiverton Visit

The club was also pleased to welcome several members of the Tiverton Camcorder Club for this session and we look forward to reciprocating in the near future.

April brought the popular and light hearted 'film that tune' competition and an indoor film session designed to put into practice the advice from Roger Edwards about the use of microphones.

With the documentary competition, outdoor filming session and Film of the year competition our season will come to an end in June and, no doubt, members will be out and about during the summer months ready for the next season.

Teign Film Makers welcomes visitors to their meetings whether they are film makers or not. If you want any further information about the club or its programme, please go to the website:

<http://www.teignfilmmakersclub.org>

There was a buzz at the Catholic Hall on Park Road as once again amateur film makers got together for the Frome Five Minute Festival on April 1st. Not to be confused with the Frome Festival which covers all the arts.

The Five Minute Festival is put on annually by the Frome Film and Video Makers and fellow film makers came from all over the West of England and beyond to view all thirty two films entered for the competition. It is surprising just how much content can be gotten into those five minutes and of course some are much shorter.

Entrants are required to enter the films in a category. These are Animation, Comedy, Documentary, Drama, Holiday/Travelogue, Open and Wildlife/Natural History.

Frome Club members are not allowed to enter so they concentrate on putting on the show and catering.

Sitting through the thirty two films you might think would seem like forever but this isn't so because of the snappy way the show is presented and arranged. If there is one that drags a bit then there is the London bus effect - there will be another along in a minute.

The club has a sponsor AKM Music. They produce copyright free music for use in professional and amateur films and they have wide range of DCs available for every mood. www.akmmusic.co.uk

The largest category this year was the documentary. To produce a documentary that runs less than five minutes is quite a challenge. There were entries on how Bristol got its name, Thomas Telford and the Antiques Roadshow to name but a few. The top documentary was about a project to build a Castle from scratch using traditional methods, The top animation was computer generated, the top comedy was about a little job that was only going to take a minute, whilst the top drama was a touching film about the loss of a twin sister. We also learnt something about Hungary, how to set your focus and how amazing nature is. All the category winners are judged together to give a one, two, three.

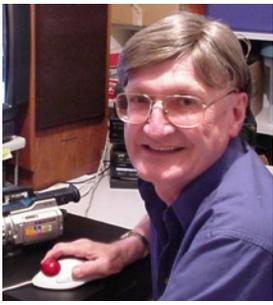
And in reverse order third was a documentary on Thomas Telford a documentary by Tony and Eileen Colburn from Devon using the TV Mastermind programme as a format. Runner-up was To Eleanor a drama by Tim Stannard a member of the Staines club about a young girl coming to terms with the tragic death of her sister. The winner of the AKM Music Cup this year was by Brian Ratcliffe from the East Midlands who pointed out that using our cameras on their automatic settings is fine for some of the time, but sometimes we want to be more creative. As a result the Alternative 'A' Word was stunning to behold.

Tim Stannard was the only one of the three overall winners there to collect his prize from retiring club chairman Ernie McKenna.

That's retiring from the job as retiring is not how he would be described.



The club members are planning already for next year.
Phil Marshman



David Fuller

Thinks back...

High School "Video Making" for Students

A New High School Course

Our family had emigrated from Queensland in 1967; my wife and I had accepted positions as teachers in the Fraser Valley, British Columbia. I'd been assigned "English" for secondary students. I stuck at that assignment for a few years until a brand new high school was built. I applied for the position of Vice-Principal and landed the job.

So, we opened for business welcoming some 400 students. I set about learning the role of Vice-Principal and soon discovered that much of my focus entailed, not only the "nuts and bolts" of school administration but trying to keep wayward kids in school using my own brand of "tough love" discipline. I was a member of the "School's interface", student-parent-teacher-counsellors team. You may remember that adolescence is an "age of storms" and that kids that age can do foolish things and spoil their chances of Graduating Grade 12. But, striving for independence becomes a vital emotional drive among this age-group, so much so that they can easily overlook the word responsibility that goes with independence.

If I could get the parents of a wayward kid on my side, I had a chance of holding him in school. And with the more desperate cases, if I could offer something special on the instruction menu, with a continuing stipulation of regular attendance, I'd have a chance of keeping them at their studies. Playing hookey or worse, by skipping a whole day here and there significantly reduces their chances of success. It's too late when the report cards in the mail come home to roost.

For up to 15 kids in a special class for offenders who failed to reform, Dave as teacher, I would create a new course that involved video production. I'd build a new trust. The VP would not only be the big heavy but also a friend in a classroom where kids enjoyed a happy environment, with responsibilities.

I had to start somewhere, make plans on a trial base and later request that my newly-instituted subject was accepted by the Ministry of Education. I wrote up a Curriculum summary: objectives, methods, available resources, etc. While I waited for the Ministry's approval to start this class next school year, I made a dreamboat shot at putting my ideas and knowledge to the acid test by gathering a fifteen wayward kids, seeking parent's approval, rearranging these kids' timetables and in February establishing a class using whatever other resources I could muster.

Resources

One video-camera, one tripod, one VTR, blank video tapes, a microphone with a 25 ft. long cable, a power outlet bar, an extension cord was the meager equipment I could muster up.. I filched fifteen desks from well-endowed classrooms. I was familiar with what was to become the studio - an unofficial quarter-sized store-room with one overhead electric bulb and a heap of junk that might come in handy one day. This room had become the school's depository for junk that no one was quite game to dispatch to the city dump. And one power outlet and one overhead light.

So I marshaled the new class of kids after school, all town students and we cleaned out what was obviously junk, swept the floor, brought a lunch-room table as

supplementary furniture. And we borrowed a TV monitor and cables from the District Resource Center. Next day after roll-call, all aboard, I showed my attentive students how to make connections, use the camera, set up the microphone, feed a signal from the camera to the monitor, etc. Everyone took a turn. Next class, repetition, the kids had new time tables and they arrived at our studio right on time with binders and pens, as requested.

I got some volunteers to bring along copies of short jokes and skits. Student initiative. That's about the account of our resources. Next, each student read off a joke from one student's joke book; they took turns at each role; we'd play back each B/W take. Magic! Reading, writing, acting, capturing the final product on tape and the climax - playback. Their supreme joy lay in viewing what they'd created. Hooked.

A Piece of Drama Acted Out

Every student had to arrive with notebook, pen and a script. He or she had to face the camera without coming away looking like a fool. It was a class learning by doing and peer pressure was enough to guarantee everyone's participation. There was a supreme minute or two during the playback of takes. The group quickly began to gel. And the bad old V-P after all had a soul of kindness. But, if the ax-wielding heavy, the VP, discovered one truancy among this group of kids, they would have just one more chance to reform before being removed from this special class. Official suspension followed.

This class was a fun-thing; learning was participation. Homework consisted of discovering short skits, and for a few of the kids, writing their own. When a student orally presented a script it was informally before the camera, first-take just reading, next take delivering from memory, I'd jot down an evaluation in my marks book. Everyone had to face the music, acting and reading in front of a camera, director, VTR recording & playback, etc.

Each presentation / recording day was followed by a small dose of theory, enough to teach the class how TV worked and what the equipment did. Notes taken. Now and then, there was a written test of knowledge so gleaned.

One March - Parents' Night

Course selection for next year was in season. We moved my minuscule bank of equipment to my regular English classroom and insisted that my students attend to demonstrate what was going on in this magic new course of study. We'd seat the next band of parents, do a take and play it back. Parents loved it!

The Ministry of Education requested more description of the proposed course and an approval: Graphic Communications 9 was officially registered. As many as 25 students could choose this course as an elective. Rapidly over-subscribed. One afternoon, over a beer with my Principal he asked me to give him a detailed description of what equipment I could use for the course next year. Done.

About a month before the School closed for Summer Vacation, a truck from a Vancouver electronics company drew into our school yard. My request for equipment had arrived. Boxes, and boxes were unloaded to be stored in our humble studio. My students looked at the goodies on display. In a way, it was an unofficial Xmas Day.

..... Continued



My Principal had connections with a philanthropic Association.

Two Panasonic B/W lightweight cameras with videocon tubes; two sturdy (but moveable) tripods (automatically horizon aligned); a two camera mixer with two inbuilt monitors for the cameras and one for the output; two-way audio head-sets for two cameras and one mixer operator, 10-pin connecting cables from the cameras (video plus audio); two 500 watt portable lights with reflectors and stands; one lightweight AC VTR; one Panasonic editing color VCR; four microphones each with 25 ft. extension cables; two mike stands; two larger TV monitors for display to a class or a group, each with interface inputs for connecting cameras of our production VCR; and some other pieces. The Resource Center told me it had a portable with a camera and VTR; we could borrow it.

My NEW Classroom

My classroom was the school's music band room, with two practise cubicles assigned to my needs. One was for our equipment, the other roomette for the mixer and its operator(s). The Band teacher seldom used the practise rooms. Class periods were 1-hour long. Every class the equipment had to be set up, deployed and stored back in the practise room. These arrangements consumed a total of no more than 15 minutes, leaving 45 minutes for instruction and capturing the kids' gems. I was gratified to note that students invariably arrived on time or earlier and they independently went about setting up.

Every Graphics Communications Class involved every student participating. Writing, acting, directing, equipment operation, set-up and take-down, props., audio music from a portable cassette player on the carpet, mixer, etc. etc. and including the lowest-paying duty of all, the doorkeeper who prevented a take being busted by a knocking at the door! Unacceptable absences from this class were grounds for removal; it was easy for me to find willing replacements. No hookey, just an evening phone call to the student's home.

Student Evaluation

I assigned one-going marks for attendance and performance. The most challenging duties, obviously involved writing good scripts, acting and directing and mixing camera signals. Marks were progressively displayed several times during term. I was gratified to watch the team in action.

"Quiet on the set" from the director who surveyed the state of readiness among his team, the actors ready, director's finger aimed at the opening actor, countdown, hand signal. As the team improved its fluency, I could wander up to the Mixer room, listen to the student whispering instructions to his camera operators, slide his cross-fade lever and see the effect on the mixer monitors, listen to his instructions to camera crew.

Outside, the control cubicle, the rest of the class watched intently and applauded after "cut" was spoken. Most often following several attempts and several takes the next event followed.

Editing

The VCR with edit function was a semi-pro model that provided clean cuts using a pre-roll. It was an expensive

color model, so editing was performed by only two students and me. Some guesswork operating pause, play and record buttons appropriately. An hour or so after school got the takes assembled into a production. Occasionally, the class would offer an English class a peek preview of a red hot skit just completed. Off to the English classroom a pair of my students trundled the VTR and TV on a cart. The value of this arrangement was primarily to expose my students to the critical eye of their peers, who naturally and perhaps unfairly, evaluated the student effort in terms of what they viewed on professional TV programs. Was this class laughing with or at?

The English teacher would tell me about his students' reception of the neophytes' production.

Variety of Projects

I suspected that my baby might fade to black if I was promoted to Principal, so I took a promising young English teacher under my wing and gave him a Communications 9 class. Sure enough, I received my Principalship and he took over the Graphic Communications 9 & 10 classes.

The Annual Field Trip

In May I organized a field trip to look over the technical and artistic aspects of a Vancouver TV station's set-ups. A Station Rep. supervised and led the hour-long tour. He was a natural escort, one who conducted the station's Saturday afternoon grunting and groaning and throw 'em out wrestling. McDonald's on the way home by School bus.

A Shot at the Real Thing

The young program Director of our local Cable TV station visited my Grade 10 class and invited the members to visit his TV studios. Its studio equipment was somewhat more elegant than what we had, but in no time he found himself with a half-dozen kids who became seasoned studio camera-persons for weekend Shoots under the station's Director. Kids loved it all; the Director had a band of loyal camera operators.

Looking Back

I most probably had rescued those wayward hookey-players and given birth to a new kind of Communications instruction, one imminently suited to our changing times. The projects we undertook were mostly played out indoors, but occasionally we'd paddle off with our stuff and record the end of a Sports' game and show it in the lunch room next day.

Our edited stuff, we stored it safely in the School library. With the successive waves of innovation that befell the electronics industry, I doubt that our 1970's gems on reel tape could be played today.

Today's video-makers still wonder how long their gems will be able to be viewed. Who among us know if our movie projectors and slide projectors gathering dust in storage still function? How many electronics repair people know how to make these dinosaurs function?

Another story?

David Fuller

Frome Five Minute Festival



Mike D Snelling
Secretary of
MWVS

Reports

Yet another excellently organized Frome Five Minute Festival. If you have never been you really need to try to attend, the bonus is the excellent buffet that they lay on for the interval.

It is interesting what a national reputation this festival has, with entries from all over the country.

What makes the evening enjoyable is the carefully considered sequence in which the videos are shown; this is the work of Phil Marshman; Frome's Competition Officer. He is not party to the judging and does not know the results when he compiles the sequence, it is a masterpiece of macro-editing.

The programme contained a welcome message from the Chairman, Ernie McKenna in which he wrote:

"It is getting more and more difficult to keep this hobby going within the realms of clubs. Getting younger members is the most difficult. The social media seems to be taking over with good little films popping up on Facebook and YouTube."

And he continues

"And the quality of mobile phones which are constantly being used everywhere you go is amazing. But it would be nice if some of those people could join our clubs and learn a bit about our craft."

Very perceptive and true, however I am afraid many of the entries to the Festival give an answer to his question and beg the question what is *our craft*? Judging by many entries not video making!

The majority of the entries could have been made on Super8 and, apart from a better picture quality and a 16:9 format, would not have looked out of place in a 1976 competition. I am afraid that most of those video makers have little to teach younger video makers. A generation brought up on MTV, video games, Star Wars, sharing their work on YouTube and Vimeo; brought up on video know so much more. We probably need to learn from them.

However there were some interesting videos from which they and we could learn. This is my personal pick:

The Incredible Verdict was an interesting documentary; the talking heads against black worked well and had some of the best acting of any video. Probably the best acting came in **Some Stern Questioning** a wickedly accurate parody of a certain type investigative documentary; everything was right from the script to the camera work.

Another video that had everything so right was **A Short History of Bristol** it was a short but totally professional looking production. **Life's a Beach** was a well-made documentary which demonstrated very well how video making can serve a useful social purpose

I could imagine these interesting younger video-makers and being popular on a platform such as YouTube. As would **Once in Whitley Bay 1965** an example of the growing field of video poetry. It was a beautifully put

together, but maybe the judges found it difficult to place as it may have used old images and footage, a problem that may have afflicted **Fiddler's Walk** last year. Ironically **Fiddler's Walk** by Huey Walker was itself a commentary on the vagaries of video competition judging. Perhaps the rules need to be clear, however it also begs the question; were these cleverly 'faked' or 'aged' images. Are entries that contain clever special effects being understood and fairly considered?

It was clear that animation was not fully understood. There were two animations; the **Animal Rustlers** showed how a very good animation could be made with simple resources if care, imagination and patient were applied

Meditations of a Lighthouse was both an animation and a video poem and in my opinion the best video in the festival. It made very sophisticated use of computer graphics, was it using **Windows 10 Creators**? Now young video makers might be interested in learning that craft.

They and all of us could learn from the overall winner, **The Alternative 'A' Word**. Yet again Brian Ratcliffe gave a masterclass in photography; the images were stunningly good. It is interesting that both this year and last his video was placed last on the programme, was this because had it been placed earlier all the other visuals would have looked disappointing? Both his videos have been based on the clever conceit of giving a very interesting instructional video whilst showing off his amazingly good photography. My guess is that he uses a good quality DSLR if it is a video camera it is very high end.



**FROME FILM
& VIDEO MAKERS**
Encouraging film and video making

There was one video that was clearly did have younger makers and it was one of the very best in the show. **Friends** was brilliant; superb photography, amazing lip-syncing and a whole range of very sophisticated video techniques passing by so quickly that they were almost unnoticed. Clearly there are some younger video makers that really know their craft.

So am I suggesting that Frome Five Minute Festival should change, my answer would be a definite NO! It does what it does very well and provides an interesting afternoon for people of a certain age.

It is difficult to imagine it attracting anyone much under 30 let alone under 20. Does it matter, probably not; the U3A doesn't worry that none of its members are under 50. Does it matter that the videos are not 'cutting edge' not really. In many ways the festival reminds me of a horticultural show where a certain sort of vegetable, grown specifically to show, is exhibited and judged.

It was very enjoyable afternoon which made me think about video making and from which I learnt a great deal.

Mike D Snelling, Secretary of MWVS

Use this magazine to showcase your films, to invite a critique or just to increase your YouTube hits.

Send you articles to pipcritten@googlemail.com



Club Noticeboard



Susie Walker

Club Liaison
Officer

Welcome to another edition of SoCo News Noticeboard.

Since writing in last month's issue, it has been an action packed few weeks for me.

Several months ago I was contacted by Mike Snelling, the secretary of Mid Wilts Video Society, inviting me to present an evening of my films at Paxford Mead Community Centre, Hilperton near Trowbridge on their club night Monday 10th April.

I was very pleased to accept and thus proceeded to compile a full evening's entertainment including twenty short films I had made.

These films covered a wide range of subjects; holidays, documentaries, experimental, wildlife and nature.

This section featured the multi award winning film 'Susie the Spider' and 'Isn't Nature Amazing?' which won 1st place in the Wildlife/Natural History category at this year's Frome Five Minute Festival.

You can see a selection of my other films on www.youtube.com/user/susiewalkerfilms

Mike and his club members made me feel very welcome, and it was an extremely enjoyable evening. Amongst the crowd that attended, it was nice to see visiting members from nearby Devizes Video Club, some of whom I had met on a previous visit.

Obviously all film-makers benefit from learning good editing skills and techniques, so I made sure that I brought along over a dozen books on the subject for members to have a look through and discuss during the interval.

I think it is very heartening to be able to share your work and experiences with others. More clubs should be encouraged to invite guest speakers from other areas to give a talk about their films.

Why not make a compilation of your member's best films and exchange them with another club in your area? It's a good way of finding out what other film-makers are doing, and you may gain a few ideas for future projects along the way.

So if you are planning a holiday in the UK this summer, why not check out the IAC website to find a club near where you are staying and pop in and say hello. You may be surprised where it could lead.

If you would like to contact me about your club and what plans you have made for the coming year, please email me.

Until next time, happy filming,

Susie

susiewalkersoco@gmx.com



"DO YOU THINK THE 'SPEEDING CAR' CLIP SHOULD COME BEFORE OR AFTER THE 'YOU WAVING AT ME' CLIP?"



Brand new and boxed. Similar to Stedicam

The Glidecam V-8 Camera Stabilization System allows you to walk, run, go up and down stairs, shoot from vehicles and travel over uneven terrain without any camera shake.

The Glidecam V-8 is perfect for shooting the type of super-smooth tracking shots that take your audience's and client's breath away. The V-8 instantly adds high production value to every scene. With the V-8 camera stabilizer you will be able to produce the type of ultra-smooth travelling shots.

Kit Comprises:

- Glidecam V-8 Vest
- Glidecam V-8
- Glidecam V-8 Sled (camera mounting assembly)
- Bogen / Manfrotto #3273 Quick Release Plate
- 20 Counter Balance Weight Plates
- 6 Steel Head Weight Plates
- 1 Balance & Docking Bracket
- 1 x 5" Arm Post & 1 x 10" Arm Post
- 1 Camera Mounting Hardware Package

- 1 L4Pro Colour LCD Monitor
- 1 L4Pro Battery Pack & Charger
- 1 Low Mode Mount
- 1 Vehicle Mount & 1 Offset Adaptor Set

Glidecam V-8 Camera Stabilization System allows you to shoot without any camera shake.

The Glidecam Support Vest is lightweight and comfortable and can be easily adjusted to fit a wide range of operators.

Would be an ideal club purchase for all to share.

Sensible offers

Contact Pip Critten - 07771 967804

pipcritten@googlemail.com





SoCo 2017 Competitions



Anne Vincent and the SoCo Committee are pleased to announce the 2017 Competition Schedule.

Tony Colburn
Reports

Four competitions provide vehicles for Clubs, Members and Film Makers from across the SoCo Region to showcase their work.

Dolphin

For video productions of up to 10 minutes of a light hearted nature. The winning entry and the runner up will be screened at the Regional Awards Show and the winning entry will go on to represent the SoCo Region in the IAC Inter Region Mermaid Competition in October. Closing date for entries is 29th July 2017. **Entry is free.** However, there is a £2 post and packing charge should you wish your disc to be returned to you.

[Dolphin Entry Form & Rules](#)

Baby Dolphin

For video productions of up to 1 minute of a light hearted nature. The winning entry and the runner up will be screened at the Regional Awards Show and the winner will go on to represent the SoCo Region in the IAC Inter Region Mini Mermaid Competition in October. Closing date for entries is 29th July 2017 **Entry is free.** However, there is a £2 post and packing charge should you wish your disc to be returned to you.

[Baby Dolphin Entry Form & Rules](#)

Top of the Clubs

Entries restricted to one per IAC affiliated SoCo Club and the entry must be a member and **not** a club production. The winning entry and the runner up will be screened at the Regional Awards Show. Closing date for entries is 29th July 2017. **Entry is free.** However, there is a £2 post and packing charge should you wish your disc to be returned to you.

[Top of the Clubs Entry Form & Rules](#)

SoCo Competition

Open to film makers from the SoCo region the awards show will be held in Weymouth on Saturday 14th October 2017 when the winning productions in each of the following categories will be screened: Overall First, Second, Third places plus Best Drama, Best Use of Sound, Best Club Entry, Best Documentary and Best A/V Entry. The closing date for entries is 31st August 2017. **Entry fee £5.00.**

[SoCo Competition Entry Form & Rules](#)

All entries must be from non professional film makers from within the SoCo Region. Each entrant will receive written comments on their production from a panel of judges.

The Rules for each competition and how to enter your production are included with the Entry Forms which can be downloaded from <http://iacsoco.webs.com/>



It was a red carpet evening for Southampton Video Camera Club in February when they held their double feature length film premiers.

Showing Paul Vernon's "Vermijo" set and filmed in USA, and Howard Blake's "The Immortality Code" filmed around the Southampton area with a localist of actors.

Over 150 people watched the films at Thornden Hall a local school theatre/cinema.

This is the second event held as such with increasing attendances, we had guests from Staines Movie Makers. Surrey Borders and City Eye who organise Southampton Film Week.



Photos of Paul Vernon with guest and Howard Blake on a location shoot.

All the best

Roger Brenton SVCC Sec



Gloucester Film Makers

The 50th Gloucester Inter Club Film Competition took place on 18th March and was held in the Roses Theatre in Tewkesbury.

Our thanks go to the Tewkesbury YMCA Video Makers who hosted the competition this year and chose this prestigious location in honour of our 50th Anniversary.

Bristol, Worcester, Cheltenham, Tewkesbury and Gloucester were the clubs who competed this year. Nine films, with a total of 77 minutes screening time, were shown on the 16 foot wide screen with no loss of picture colour. Very impressive.

The judges were Bill Every, Paul Bye and Bob Black all members of the Kidderminster Club.

The film Malvern Priory Bells entered by the Worcester Club won The Ray Toleman Trophy for Best Film and they also collected The Vale Trophy for Best Sound. Our congratulations to them.

The Bristol entry Kabul Sunset was placed second and the Gloucester film The Kaskelot Restoration was awarded third position.

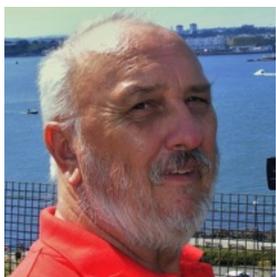
Paul Toleman, son of the late Ray Toleman a founder member of the Gloucester Club, presented the trophies and certificates to these three clubs.

Next year will be Cheltenham Club's turn to host the competition and we look forward to that next March.

Meanwhile at our club we are beginning to start working on our Gloucestershire on Film project which will be shown on October 16th and is open to the public.

In our spare time we will be holding nine internal competitions on many varied themes. It's going to be another busy year. Again!!

John Greene, Secretary. Gloucester Film Makers.



Accidental Wildlife Watch

Richard Keoghoe

Christmas time, when there are no children to entertain, is a time to make choices. Put your feet up and watch TV or go out and do something. We, that is my partner and I, decided it would be worthwhile to stroll over to Saltram; a walk of about a mile and a half each way.

Once in a while, I take my video camera, just in case there is something to record. You can apply the umbrella principal here; leave it at home and it rains. Leave your camera at home and rue not having it when something exciting crops up. Conversely, the opposite may occur. On this particular occasion, the River Plym was at low tide and the winter foragers put on a display. Walking down the Laira or the upper Plym estuary allows good viewing points from one shore and a second chance from a different aspect as one progresses up on the other bank, having crossed over the bridge.

I thought I might see some wildlife and the umbrella principle certainly was not evoked. The sun stayed out and the wildlife put on a show. My task was to put the footage together in a coherent way. Come and view the three minute clip afternoon on:

<https://www.youtube.com/watch?v=Up2qjvYgSPc&index=3&list=PL3HJGODGogleZUYsE9PZ92eLJsNAIOsE6t>





The group met at 8 am in the crypt of a south Bristol Church and started work on the most advanced activity of the day - replicating the 'bullet time' effect, where actors and objects can appear impossibly frozen in time while the camera moves around them. It was pioneered for the Matrix films:

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

For The Matrix, up to 120 identical still cameras were arranged around the subject, and with a synchronisation signal, each was set to take one or a sequence of simultaneous images. The Matrix producers had squillions to spend.



We had our favourite crypt...

We managed to rustle up fifteen cameras, all different, which we placed on a semi circle around the subject. But instead of taking stills, we took video. We had to concentrate on all the cameras' settings including white balance, focus, aperture, shutter speed, ISO, framing, and resolution to match them as much as possible in order to minimise post production.



Since Video is merely a rapid stream of still images, our logic was that if you synchronise the footage from the video cameras it will then be possible to take a frame from each, lay them in sequence on a timeline and lo! you get "bullet time" in which, movements can be suspended as if time itself has frozen. The viewer's point of view is mobile, while time stands still. It can also be used to produce slow motion while the viewer's point of view moves.

Bullet time is NOT to be confused with slow motion, which can be achieved with a single moving camera running at a high frame rate, and then played back at slower speed. Slo-mo can slow time down. It CANNOT stop it.

The result was great, and we learned a lot e.g. film it against a green screen, and use the highest possible shutter speed!

In the afternoon the group split into four groups and experimented with filming weightlessness in space, a

fight, an actor falling from a high building, bullet hits on an actor and stop motion animation.

About half our members took part in the day, which provided the opportunity to experiment with ideas away from a formal film production.

It was great fun, a successful event, and there were calls for another one to be arranged!



The videos from all our experiments can be watched on our website.

<http://www.bristolvideo.org.uk/news.html>



**STONEHOUSE & STROUD
VIDEO UNIT**

So what are we about currently you just *might* ask!!! The answer does not "lie in the soil" but effectively in the weather! We set up and set about our current project, "*Time Enough*", at the latter end of last Summer and into the Autumn, (or "Fall"), as our American and Canadian readers insist on calling it!

The original story, by Mike Szewczuk, involves death!

Unfortunately three things caused the production to come to a halt temporarily: a change in the weather and two deaths in reality, one of which involved a boy who was killed as a result of an event similar to that portrayed in our film **and at precisely the same place!** We had already filmed those sequences and no one had seen any of it!

We subsequently decided that we were unsatisfied with some of the story line so we also had to await the onset of the more recent good weather to reshoot the changed scenes.

One of the things we failed to remember was that in the best part of a 6 months production "hold up", our 14 years old "Star" who was the main character would, coincidentally following his 15th birthday, really "mature". Not only would his voice deepen but some other changes would occur too!

Anyway, as the saying goes, "we can take care of that in PP"! – Can't we? Well some of it!!!

We have now completed the on sets and all the camera work and have commenced editing and post production. We intend to do this hopefully P.D.Q. as Enough Time has elapsed!

Whilst this production was on hold we have raised some nostalgia films, digitising some past productions and uploading them to YouTube and Vimeo. This proved to be an interesting exercise.

Lee Prescott, FACI



Gift of Tongues

"IF I HAD THE GIFT OF TONGUES I WOULD DECLARE AND DO NO WRONG"

What is sound? If you do not know it is a fifth of our senses! (Ah yes there are 6 + more in fact)! Herein I write about sound and in particular sound as in Films, Video, DVDs, Cinema, Radio and Television! Why? Because we are all suffering from constant Digital "MUMBLEGATE"!

From almost time immemorial it has been impressed upon us that, in our field, Sound is as important as the visuals and correctly so. However, these days and as part of the so called "digital revolution" in professional circles, (perhaps I should say professional "dizziness"), sound and particularly professional sound, is deficient and it might even be said, defunct!

Mumbling by actors / actresses it is claimed, is not the fault of modern technology but that of these so-called professionals including Directors who fail completely to understand the power of language, the spoken word. (Many Politicians are fully aware of this, always have been)!

"The beauty and sound of language and expression is subservient to mumbling reality".

Instance: Steven Berkoff, (Leslie Steven Berks 1937) actor and Director states that he finds it increasingly difficult to comprehend "more than one word in ten" spoken in film, TV etc. with actors et al trying for what they think are "natural" performances over audibility!

Regarding the first episode of "SS-GB" (BBC) which was heavily criticised for typical very poor sound quality, suffered from the fact that the actors placed reliance on sound technicians to fix problems of their original making in PP afterwards!

Another factor that should be taken into account by these "modernistic digitalis" is that all up to date television sets for instance prioritise

screen size and definition etc. and leave tiny 2 inch, (5 centimetre), speakers on the rear pumping sound into a wall. In fact, it's got so bad in my hacienda that the wall is beginning to complain!

Having stated this there are people whose enunciation can still be clearly heard: i.e. Sir David Attenborough, every News Reader certainly BBC, every single "vintage" actor in every old film no matter who these are on TV, or DVD! So, that begs the question and brings us back to "MUMBLEGATEORS"! Perhaps then the Directors are more at fault in trying and thinking that mumbling makes them appear more natural. Frankly, thoughtless rubbish.

"The beauty and sound of language and expression is subservient to mumbling reality".

In American produced films the actors and more-so the actresses hardly speak or utter the dialogue just breathing lifeless atonal whispers! When amplified what you get is a bland somewhat booming sound completely

without emphasis or meaning. Actors and others are not being taught the power of language.

Watch those old films with the marvellous actors from the 1940s, 1950s, 1960s, etc. Basil Rathbone, Sir Cedrick Hardwick, Richard Burton, Alec Guinness, Sir John Gielgud, Jack Hawkins, John Mills, in fact all of them, to hear how brilliantly their spoken language is. Dynamic, persuasive! All a complete part of the characters they're playing.

"The beauty and sound of language and expression is subservient to mumbling reality".

Then of course there was the infamous production of "Jamaica Inn"! Not a single word could be understood resulting in several thousand complaints to the BBC. Altogether the BEEB has acknowledged the problems saying in a formal response: "We are disappointed to learn that 'some', (should have said ALL), experienced problems with the sound".

"The BBC takes audibility very seriously and producers thought carefully about audibility in advance of transmission, testing the dramas in line with sound guidelines"! Ha, Ha \$*^+~#

Ha Ha! = More crap from the prepared script. As with other things from "officialdom", utterly meaningless Clap Trap!

Another angle on "modern" or present day productions is where audio mixes, (balances) are getting louder and the often sound imbalance where moosik must drown out all dialogue. The BBC can't even start a News bulletin without an intro of Bang, Bump, Bumf!

There exists and there is a growing trend definitely in TV, Film, DVDs etc. where dialogue incessantly is mumbled coupled with blasts of moosik further gumming up and pretence at reproduction. And:

1. We are in an era where films, TV etc. are compiling quite complex surround sound mixes where backing moosik takes, is given, far too much of a heavy or loud role in the sound balance. Where an actor is uttering what might or might not, (makes no difference), be pivotal dialogue there's so much more taking place in the sound mix that any audience is out on a loser! So stupidly loud are parts of the sound mix there is frankly far too much "noise" competing for attention.

2. Actors / actresses are now discovering A of M, that is the "Art of the Mumble"! "The A-Team" is quite noticeable in this respect as is "Inception" although here it's a question of The Mumble or the sound balance – or both!

Further examples: remake of "The Italian Job", "Pitch Black" and as for Heath Ledger in the entire "Brokeback Mountain" – terrible! Other examples attracting derogatory comments include "Public Enemies", "Shooter", "Pirates of the Caribbean", the list gets quite long but also much of Sylvester Stallone's output plus comments I've read, stating that "only Bats can hear all of this dialogue"! "Dr. Who" suffers from this imbalance distraction too with the volume of the backing music often drowning out the dialogue.

To be clear, there's no problem with an actor mumbling as such where the characterisation requires it. The history of film shows some great examples of this working to great effect.

Lee Prescott
FACI

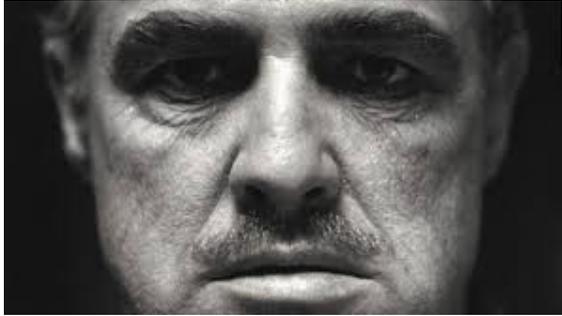
Looks at the
controversial use of
sound in movies
and TV





..... Continued

Marlon Brando: I am of the opinion that the current problem of “mumbling” is traceable back to him. He brought to the fore what has often been described as “Method Acting”. He mumbled his way through virtually all of his films . But, at least the Directors kept the remaining sound down and well balanced giving audiences a sporting chance of actually hearing and being able to discern what he was saying.



The exception of course is “Apocalypse Now” in which his dialogue remains somewhat of a mystery! It could of course be argued that Brando’s appearance in that film transcends his dialogue! Marlon Brando became one of the art of film’s finest and most effective screen “mumblers”! In Brando’s case it is, I suppose, difficult to Grumble – or Mumble - about it!

I can’t help thinking that there’s too much going on. That balance is being lost. We’re getting more cases of actors delivering lines that might sound fine on set but come across as totally inaudible noises. When the film or

whatever is in the Editing Stage it isn’t being corrected or compensated for.

Another aspect is that as people get older inevitably hearing deteriorates. So, are very many people going to find it necessary to permanently have sub titles turned on? Frankly this should not become necessary IF all concerned in productions put a stop to what is, for the most part, gimmickry! That the sound has to come through loudspeakers to reach our ears. That all other sound layered against dialogue, is a potential distraction and must be constructed and handled with foresight and care.

A message therefore to actors / actresses / directors / sound engineers... Ensure that your potential audiences will be able to hear the dialogue, the spoken word. STOP mumbling incomprehensibly, if mumbling isn’t called for, speak clearly. As an actor that is your job and a prime requirement! After all, a written script is not only there to be learned and acted upon, its words are there to be heard clearly.

My particular message to production crews etc. Shout “bullshit do it again, again, get it right”. Do not forget the audiences at the ultimate end of it all.

My own view is that “Mumblegate”, Sound Mixing and Balance, need to be corrected P.D.Q.

Finally, a question: Why is it that I can hear quite audibly and clearly virtually ALL our none commercial, (amateur), productions?

Lee Prescott FACI

sale

Professional equipment for sale

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

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

Panasonic AVE 5 Vision Mixer with 2 Inputs. £20

Videonics Vision Mixer. £5

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

EWA Marine Under Water Housing. £30

Buyers collects

Contact Ernie McKenna

ernief.mckenna@gmail.com - 01373 832763



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

Pip Critten pipcritten@googlemail.com



One To Watch

A Few from Lee Prescott

Interesting concept vehicle...

<https://www.youtube-nocookie.com/embed/D4uSWtazRCM?rel=0>



A great alternative to stump removal.

<http://www.youtube.com/embed/2a1QISYNGHs?rel=0>



Flying through the Vertical

https://www.youtube.com/watch?v=clyVNoY3_L4



This is why Russians use dashboard cameras

http://www.youtube.com/embed/5RAaW_1FzYg?autoplay=1&modestbranding=1&rel=0&s



If you saw 'Great British Buildings: Restoration of the Year' - Thursday 13th April on Channel 4, all about Castle Drogo on Dartmoor, you might be interested in this personal film about an intriguing building.

May Day - Exeter Films (club secretary)

https://youtu.be/BKd_Cl6noFA



Hi all,

With Sydney's next Vivid Light Festival commencing on May 26th, a review of a great YT film from last year Festival is magnificent viewing.

What a wonderful and interesting canvas the sails of the Sydney Opera House provided and whilst I guess many of you will have already seen this film, it doesn't hurt to enjoy it again by turning on the sound, sitting back, relaxing and giving your mind and body over to sixteen minutes of superb relief from the cares of living in today's world. Your seat for the show?

Don't worry, it's right there - on the house!

Noel Leeder

<https://www.youtube.com/embed/6DXMK2y6n9s?rel=0>



Baby Dolphin Competition 2017

Closing date 29th July 2017

RULES

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

Entry Form on next page

Baby Dolphin Competition 2017

Closing date 29th July 2017

Please indicate X your entry category

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

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

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

Address:.....

.....

.....

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

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

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

.....

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

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

Delete as appropriate

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

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

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

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

Please send your entry **by 29th July 2017** to:

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

Email: tony.colburn.soco@gmail.com

Dolphin Competition 2017

Closing date 29th July 2017

RULES

1. Entries must be of a light hearted theme with a maximum duration of 10 minutes including titles and credits.
2. The competition is open to non professional film makers or IAC affiliated clubs from within the SoCo Region
3. There is no limit to the number of entries, but each entry must be covered by a separate entry form
4. Copyright clearance is the responsibility of the entrant(s) and entry forms must be signed.
5. Entries may be High Definition or Standard Definition and may be submitted on disc, memory stick or via a download link (Link Required)
6. Entries must have been made within the last 5 years and have not been previously entered in this competition
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12. Neither the IAC nor SoCo can accept responsibility for loss or damage to the entry

Entry Form on next page

Please indicate X your entry category

Dolphin Competition 2017

Closing date 29th July 2017

Club Entry		Club Member Entry		IAC Member Entry	
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Title of Film:.....Run Time.....

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

Address:.....

.....

.....

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

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

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

.....

.....

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

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

Delete as appropriate

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

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

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

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

Please send your entry by **29th July 2017** to:

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

Email: tony.colburn.soco@gmail.com

Top of the Clubs Competition 2017

Closing Date 29th July 2017

RULES

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

Entry Form on next page

Top of the Clubs Competition 2017

Closing Date 29th July 2017

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

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

Address:.....

.....

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

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

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

.....

.....

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

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

Delete as appropriate

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

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

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

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

CLUB AUTHORISATION

This entry is submitted on behalf of.....Club.

Signed by Chairman/Secretary.....

Please send your entry by 29th July 2017 to:

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

Email: tony.colburn.soco@gmail.com



& Video Institute
n Counties Region



Southern Counties Annual Competition

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

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

Rules for SoCo Annual Regional Competition 2017

4. All entries and forms must be received by 31st August 2017.
5. The Competition is open to Members, Affiliated Clubs, non IAC members of Affiliated Clubs and Schools in the SoCo Region.
3. Entry Fee is £5 per entry. All cheques made payable to IAC Southern Counties Region
4. A Club entry must indicate in the credits that the Club was involved in the production ..
5. Entries from non IAC members of affiliated clubs must have the signature of the Club Secretary. Film-Media Student entries are those made as a sponsored student project. The Spirit of Rule 7 applies.
6. All entries should be clearly marked with the owners name and address. Please do not stick labels of any kind on discs.
7. An amateur production is deemed to be one made for love, with no financial reward, and without professional assistance other than copying or the physical process of sound transfer.
8. Copyright clearance is the responsibility of the entrant. Members of Clubs are reminded that they are NOT covered for copyright music under their Club Licence, only Club productions are covered. This does not apply when the maker has his/her own licence.
9. All entries must be capable of being used on standard equipment and at standard running speeds.
10. Entries will be shown on a wide screen in the original aspect ratio.
11. Entries must have been made within the last five years.
12. Only 1 entry per disc ..
13. There is no limit to the number of entries but each must be entered on a separate entry form. Entry Forms may be photocopied and completed IN FULL.
14. Every care will be taken of the entrant's property, but neither the IAC or IAC Southern Counties Region can accept responsibility for any loss or damage. Entries will be returned as soon as possible.
15. The decision of the Judges is final. Judges comment sheets will be returned after the Competition Showing.

Entries should be sent to:

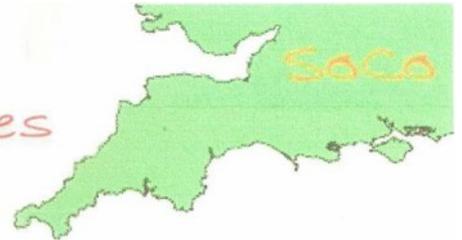
Tony Colburn, Flat ELD Imperial Court, Park Hill Road, Torquay. TQ1 2EP

A/V PRODUCTIONS

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



Southern Counties



The Film & Video Institute - Southern Counties Annual Competition

Institute of Amateur Cinematographers

Entry Form

TITLE

Running Time:minutes

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

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

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

Your Name:

Your Address

Phone Number..... E-mail

IAC Membership No

Club Name (if appropriate) IAC Membership No

Copyright Declaration

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

Signed (film maker) or M,CP,S Licence Number

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

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

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

Name of Club

Secretary Address

Post Code..... E-mail:

Tel:

Affirm that the entry: Title:
Has been made by a paid up member of the club named above

Signed

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

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



WEYMOUTH MOVIE MAKERS **“PENNY CUP” 2017 COMPETITION RULES**

1. Any film on DVD, HD, Blu-Ray disk, maybe entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will receive a £25 Prize together with a Certificate
3. There will be a plaque awarded for the highest placed Drama entry.
4. The number of entries from any one club is not restricted.
5. All entries, together with entry forms and fees, must be received by the closing date.
6. In the event of there being insufficient entries received to run the competition by the closing date, the competition will be cancelled .
7. This competition is for films made by individuals or groups for pleasure and not for commercial gain . Public or private exhibition or sale are permissible where the proceeds are solely for the benefit of clubs, regions and bona fide charities. Any sponsorship must be used only to cover production costs Not for paid OR ANY assistance from professionals OR ACTORS.
8. The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final.
10. A film may only be entered once in the Penny Cup. Films entered previously in the Penny Cup competition are not eligible.
11. Maximum running time fifteen (15) minutes - including titles and credits.

Entry Form Below.

**PENNY CUP COMPETITION
AWARDS SHOW**

**SATURDAY 16th SEPTEMBER 2017
At the Centenary Club,
21 Jubilee Close, Weymouth. DT4 7BG
Commencing at 2.0pm.**

ENTRY FORM (Closing date 1st. JUNE 2017)

Title of Film

Name of Film Maker

Format (Please circle) DVD HD Blu-ray Aspect Ratio 4:3 16:9

Running time (Max 15 minutes) Sound : Stereo or Mono

Additional information to help projectionist (e.g No sound for first 10 seconds)

.....

Nominating Club or Society

Name of Entrant.....

Tel: E-Mail

Address

.....**Post Code**

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

Name

Signature:

**Fee per Entry £ 5.00 . Please make cheques payable to
WEYMOUTH MOVIE MAKERS and send to THE
COMPETITION ORGANISER LEE PRESCOTT, 37
CANBERRA, STONEHOUSE, GLOUCESTERSHIRE, GL10 2PR
E-mail anglovideogxy@talktalk.net**

SoCo Committee

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

Chair: Anne Vincent FACI, Tel/Fax: 01305 780140
annevincentsoco@gmail.com

Vice Chair: David Martin Phone, Tel: 07581 180891
davidmartinsoco@gmail.com

Secretary: Post Vacant

Treasurer: Post Vacant

Vice Treasurer: Post Vacant

SoCo Competition Officer: Anne Vincent FACI, Tel/Fax: 01305 780140
annevincentsv@fsmail.net

Other Competitions Officer: Post Vacant

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Technical Officer: Trevor Matthews, Tel: 07770 303964 e-mail:
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pipcritten@gmail.com

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

Other Members:

Lee Prescott anglovideogxy@talktalk.net

Mike Szewczuk mikeszew@live.co.uk

& Trevor Mathews

Changes

New & Rejoined:

MR MICHAEL HUGGAN, Alton
MRS JEAN E. KENT, Wantage
MR PETER KENT, Wantage
MRS JANE RUDD, Oxon

Change of address:

Resigned:

MR WILLIAM BAGSHAW, Cheltenham
DR P.H. MARTIN FACI(M), Thatcham
MRS W M ISAACSON, Ryde
MS T CRYER LACI, Exmouth

Cancelled:

Deceased:

MR N. J. ELLIS, Devises

Moved into SoCo Region:

Change of Name

The SoCo News Archive
is hosted by



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

SoCo Diary Dates

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

For a full list of national and international events

[Click Here](#)

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Copy Deadline for July - August 2017 Issue

To reach Editor by 15th June 2017