



# Institute of Amateur Cinematographers

## Southern Counties

News and Views From Around The Region



Nov - Dec 2014

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Overall Winners &  
Best Documentary  
Trophy

"Pushing The  
Boundaries"

Tony & Eileen  
Colborne



Soco Awards  
Winners  
"Clifton To Easton"

received by  
Julian Baldwin  
on behalf of  
Diana Taylor

## SOCO Awards 2014

For the first time this year we have created a section for non-IAC members providing they are members of an affiliated Club

**WINNER OF THIS SECTION:**  
[CLIFTON TO EASTON](#), By Diana Taylor, Affiliated to the Bristol Film & Video Society

**RUNNER UP IN THIS SECTION**  
[MEASURING UP WITH GEORGE ORWELL](#), By Huey Walker, Affiliated to Exeter Films

**THE BEST DRAMA**

[KAREN'S ROOM](#), by Geoff Harmer

**THE BEST DOCUMENTARY**

[PUSHING THE BOUNDARIES](#), by Tony & Eileen Colburn

**BEST USE OF SOUND**

[KARBUL SUNSET](#), by Bristol Film & Video Society, Made by Tim Smart & Graham Eggar

**BEST TRAVELOGUE** - There was only one entry in this section therefore the judges decided to award it a Commended Certificate

[DAWN TO DUSK IN VARANASI](#), by Chris Walpole

**BEST EDITING**

[RECORD ATTEMPT](#), by Ernie McKenna, Frome Film & Video Makers

**COMMENDED CERTIFICATE**

[100 WILTSHIRE VILLAGES TOUR](#), by Alan Campbell & Trevor Biggs  
Frome Film & Video Makers

**THE NOVICES AWARD**

[WAKE UP SEATON](#), by Peter Hiner

**HIGHLY COMMENDED CERTIFICATE**

[MR WELBY'S CROSS](#), A club entry by Bristol Film & Video Society made by David Price

**OVERALL RUNNER UP**

[KAREN'S ROOM](#), by Geoff Harmer

**THE OVERALL WINNER OF THE SOCO COMPETITION 2014**

[PUSHING THE BOUNDARIES](#), by Tony and Eileen Colburn

Thank you to the Members of the IAC North East Region for their hard work in Judging this Competition



## Editorial

Pip Crittenten  
Writes...

So once again I am sat staring at the only blank space left in the magazine thinking, "what shall I write about?"

Inspired by an article and a letter in this issue, with differing views, I thought I would add my "two penneth".

Oh dear, before I've even started I have perhaps alienated any younger readers by using a term that only "wrinklies" will understand.

On one hand we have the brilliant and inspiring work of Laurie Joyce and his team at Reading, who have attracted many young people to their club by providing a practical training course.

On the other hand we seem to be pushing away young movie makers with film critiques by judges on competition entries.

And, to make matters worse, I don't think there is a right answer. There are hundreds of wrong answers but not a right one that fits every situation.

There will be young people with little or no experience of movie making who are happy to soak up any knowledge that the older generation has to offer, hoping to improve their techniques.

Equally there will be young people who are well used to using still and video cameras; virtually everyone of them carries still and video cameras with them and uses them on a daily basis. Apparently they make phone calls on them too!

How technology changes; and so does styles of filmmaking. Our influences were older movies and TV programmes with a very slow pace; you only have to watch a programme made 10 years ago to see how much the style is "dated."

So when a young person who has only lived in "recent" times gets comments and advice that is, to them, "dated" is it in any way surprising that they see us as dinosaurs.

I urge you to see "Fist Full Of Conkers", featured in One To Watch on page 14. This is a brilliant movie, with outstanding production standards, made by young people still at school.

At the risk of offending some of you; How would it have turned out if it been produced by a local movie makers club? Would it have been best film or would it have struggled to get two stars?

We need to embrace the young talent and learn what we can from them. But to do that we need to have an open mind and accept that "ours" is not the only way to do things. Filming styles and technology marches on regardless of our views.

We need to clone Laurie and his team at Reading!

Keep Smiling, Pip  
[pip@pipcrittenten.com](mailto:pip@pipcrittenten.com)



## Chairman's Chat

Chairman  
Anne Vincent

Thank you to all who entered the SoCo Competition this year, and attended the AGM and awards Show in Weymouth.

Congratulations to those of you who received awards. You will find all the details in this edition of SoCo News and if your club would like a copy of the Roadshow please let me know.

It was discussed at the AGM that perhaps we could involve the Camera A/V Clubs in our competition by making another new category for Audio Visual Programmes providing the entries are on DVD Discs.

We had a good response with the Non IAC Members providing the entrants are members of an affiliated club therefore the same could apply to the A/V section. Possibly this would get the Camera Clubs more involved.

### Your comments please

I would also like to ask for your views on the Award Trophies. More and more of you are refusing the actual trophies mainly because of the expense involved, i.e. the cost of carriage and insurance.

It has been suggested perhaps we give out photographs of the trophies with the winners name on them together with a Certificate.

It seems a shame to me that we go to the expense of engraving these trophies and they are just going to sit in a drawer until the next year.

### Your suggestions welcome.

Most of the clubs are in full swing again now and Weymouth Movie Makers would like to thank Phil Marshman who put on an excellent evening at the Club recently on the Art of New Technology.



We found it most interesting but I think it is not going to be easy for some of us who have spent so many years and hardened to our video cameras and editing, but we are jolly well going to have a go! Didn't we say the same when Cine went out?

Oh Well! It won't be long before Christmas! My how the time goes!

All The Best  
Anne  
[annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)



## Reader's Letters

Pip,

I was saddened to heard of the passing of Don Currie.

When I was chairman of the (now non-existent) Bournemouth and New Forest Cine Club, Don was forever helpful in getting events set up and I would often contact him to discuss various aspects of film-making. He was a keen film-maker himself, and always supported the get-togethers we arranged.

I work on a cruise ship and one day, Don and his wife came walking up the gangway – I could not believe he had booked a cruise that I was working on. It was a pure delight to place him on man of the tours we offered – Don would always sit in a pristine position on the bus so as to gain the best shots.

He was a charming, kind and gentle man – and I feel saddened that we have lost him.

Kev Farwell



Hi All,

Sue Minns has just retired as secretary to SoCo due to work and other commitments, we all wish her the best and that we will miss her

Anne and the team

Hello,

Some of you will know that Pam Harrison our Secretary at our Leatherhead Office is retiring. We spent some time trying to recruit a replacement to work from the Leatherhead Office. We did in fact recruit someone who started, in good time to be trained by Pam, prior to her retiring. Unfortunately they were unable to continue as they found another job.

One of the options that came to light was that The North East Music Cooperative in Gosforth near Newcastle upon Tyne were looking for more work as the current part time staff that they have were at times under utilised, as the work of the cooperative was very seasonal. They also have two members of staff that they were prepared to use when providing Administrative services to the IAC. This would mean that we were not as vulnerable as we may have been had we recruited someone for Leatherhead, hence our decision to move to Gosforth.

The new address being:

The IAC Film and Video Institute.

McCracken Park

Great North Road

Gosforth

Newcastle upon Tyne

NE3 2DT

Tel: 0191 303 8960

Ivor Rose FACI

Chairman

Hi All,

Regarding judging other peoples work, my colleague Mike Szewczuk and I have again been asked by our friends in Australia to judge their VOTY Competition.

This will be the 3<sup>rd</sup>. year and it involves a great deal of work, to date five days start to finish.

We are pleased to be asked once again as we must be doing the job correctly and to their satisfaction. We do the judging on an Objective basis, NOT Subjective!!!

We also get to see some excellent films and we consider it an honour to be asked.

Lee Prescott. FACI.

### To everyone attending the IAC AGM Weekend 2014 in Stratford upon Avon October 16-19th

You are cordially invited to enter the **Stratford Short Film Competition**, with a chance to win a splendid, specially-commissioned trophy – yours to keep forever!

The event takes place on Friday 17th October at 8:30pm during the IAC 2014 AGM Weekend event, at the Legacy Falcon Hotel, Stratford upon Avon

The competition is **free to enter** and open only to those attending the event. Entries of any genre are acceptable – but keep it light. Entries should preferably be no longer than 5 minutes\*

The winner will be decided by audience vote.

Entries in DVD and Blu Ray preferred. Common file-based formats (MOV, mp4, MPG, etc) supplied on USB drives also accepted (bring a back up).

Please – no BIAFF Daily Mail or Diamond winners

\*(slightly longer films may be accepted at the Competition Organiser's discretion, time permitting)

**Please present your films in advance to the CEMRIAC team in Stratford**

**Good Luck!**



## Around The Clubs



Without repeating last year's October news is difficult! Reading have once again attracted 11 new filmmakers to their 6 week "Introduction to film making course", run by Past Chairman Laurie Joyce. Many of them found us via our website, and others via a Press release in the local paper.

Our website is the biggest marketing tool we have, free too, and any club who is struggling with membership should be encouraged to make their website as attractive a "shop window" as possible. Our webmaster, Tony Colvile, does a great job of ensuring our site is up to date each week. An active website is also more likely to be found by a browser searching for a film club, as amongst many other criteria, Google ranks a site on its level of activity, rather than a dormant one. So keep your site fresh. Don't just set it up and then do nothing. Another tip is not to fill your site with photos of "elderly gentlemen". Or guess what? No young people will ever turn up.

Now that we have a few younger members, we try whenever possible to represent a mix of ages in any photos and include the females too. It has without a doubt made a difference to the interest in the club.



The course members all with Laurie Joyce at the back.

The club purchased a second projector over the summer, and it was put to great use to demonstrate film making techniques to the course members in a series of presentations put together by Laurie. (We have the use of two halls at our meeting, so it is invaluable during the training course.) We all meet up for tea break to integrate with the trainees and welcome them to the club.

This week saw the end of the course and as last year, we were treated to films made by each course attendee. The idea was to tell the rest of the club a bit about themselves, and an amazing diversity of films resulted! Each one very entertaining. Some poetic, some fictional, some animated.

So far, more than half have signed up for full membership, and of course hope that they will all do the same. Even if we lose 5, we have still gained 6 new members to our club which is brilliant!

Anne Massey



RFVM Chair Karen Cripps presenting a certificate to course member Tom, one of 3 teenagers attending this year.

## Reader's Letters

### AN ANALYSIS OF SOME JUDGING

by Robbie Mac. [19½]. S.S.V.U. Adviser

Remember me?

Yet another IaC related SoCo Competition has wafted in and wafted out!

After two years, following on the previous "judging debacle" by your N.T. Region we thought that things might have improved, what a forlorn hope. Our Youngsters agreed to the entry of our latest production in the hope that some "CONSTRUCTIVE" critiques and advice would be forthcoming. Not much concerned with the Bonus of winning anything.....

### ANALYSIS:-

"Would have benefited from more work at the scripting stage....." AN: Not a word or advice how this could have been done!

"Stretched imagination beyond belief...." AN: How, Why? Obviously these judges lack imagination. Does an audience, (of old fogies), these days have to be led by the hand every step of the way through a story?

"Opening title(s) claimed that it was based on a true story, little seemed to support this." AN: It is simply a statement of fact! The entire story features this – IF these judges had bothered to use both their eyes and ears!

"The connection between the murder victim and the character 'Jordan' seemed rather tenuous other than they were both dead...." AN: There is no connection – character 'Jordan' (12) brings the "murderer" to a form of similar justice.

"Fight sequence needs lots of V.B.C.U.s and really fast cutting...." AN: It has! Actual fight sequence is 28 seconds 22 frames long and has an Establishing shot 6s 02f C.U.s = 3s 14f & 2s 23f. M.C.U.s = 23f, 2s 05f, 2s 01f, 4s 02f. V.B.C.U.s = 1s 12f, 1s 10f, 1s 03f, 14f, 1s 18f, 20f. Any faster and the action wouldn't have registered! Plus all varied camera angles.

"Apparitions face could have been covered to make him more mysterious..." AN: IT WAS. The character wore a special mask and hood throughout! ('Specsavers' for judges springs to mind)!

Absolutely no comments about the Sp.F.X., the specially applied head blurring F.X. The disappearing sequence. The flashback action colour change. The newspaper end shot completing the production.

You IaC PPL really do need to Get Real!

*FOOTNOTE: by Lee Prescott. FACI.*

Whilst this judging was taking place the film was (actually winning) elsewhere outside the IaC with comments and critiques completely opposite in every way to the foregoing. Coupled with congratulations on the 'atmosphere and the air of mystery' achieved.

The thought crosses my mind that if my name is attached in any way to any production submitted to the IaC the "politics" enter into it! Seems to me that Robb Catt's comments in SoCo News re "Competitions these days" are correct, sad though it is.

By the way, Youngsters go home and pass their views of judges comments and opinions of the IaC on via their Social Media contacts – something the IaC should remember!



by  
Lee Prescott  
FACI.

More true vagaries  
of a wedding  
videographer



## The Sat Nav Nuptials

"Once more into the breach" thought I when I was contacted then contracted to shoot and produce the "W-VOTY", The Wedding Video Of The Year! At least that was the impression I was given. (*This of course follows on from my previous report where the Bride bounced into the Church on her voluptuous & – sorry – posterior*). So I wondered just what was to come on this occasion.

I motored to the Bride's address in my wife's CZ2 limousine, three doors, no spare tyre and a seat belt warning hooter that would not shut - up.

Upon arrival I was confronted by a clique of non-stop chatterers, akin to entering the Chimpanzee House at Bristol Zoo. Since I couldn't make "head or tail" of this clatter chatter in desperation I held up my right hand - silence! Then the obvious Dowager Ma Ma asked me in superb French if I required La Toilette, I replied "no, just quiet" whereupon she rounded on the clique and shouted "shut up" to the now total silence!

I proceeded by asking her to please sign my form of contract and to pay me the deposit and explained it was not returnable unless I failed to produce "The Wedding Video Of The Year"! I then discussed and went completely through the plan starting with shots of the Bride getting ready. I stated that these shots would have to be staged in advance of the Big Day. The schedule was agreed.

My Apprentice and I arrived in good time at 11am. two days before "D Day". Dowager Ma Ma admitted us and conducted us up the stairs carrying camera, bag, tripod, lights etc. all ably assisted by my now 18 years old Apprentice, RJ. Madam thumped on a door warbling "Felicity, the man's zere". There wasn't any response so Madam gave a repeat but louder performance. This produced a muffled reaction whereupon Madam threw open the door....RJ said "JC"! Seemingly the Honeymoon had already commenced!

We retreated to the kitchen for a cup of coffee. I asked Madam Dowager if they could get a move on as I had a funeral to attend. She bellowed up the stairs then said: "There'll be a funeral 'ere in a bloody minute".....

SO - to the Great Day. 13.00 hours on a dribbly Saturday. Ceremony was to start at 14.00 hours. There wasn't to be any Organ. A bloke had arrived with some sort of 8" x 8" Digi Box plus speakers. An electrical connection problem ensued as there wasn't a suitable plug socket. The Whiz Kid solved that by taping his plug to the bare wires from a socket but – no music! He solved that by slotting a mobile (cell) 'phone into the Digi Box.

Time was now 13.45 hours. Guests were seated, some still arriving. 13.50 / 13.55 hours, no sign of the Groom and Best Man. My Apprentice cracked..."maybe he's still enjoying the honeymoon"!

14.10 hours the Vicaress of Dribbly was getting fretful prowling around like a caged Tigeress. Suddenly the Groom appeared physically supported, more or less, by the Best Man and mumbling something about no Sat. Nav. post code. It was the only time I ever heard any incumbent of "The Cloth" cry out the Lord's name. Charitably I assumed it was a cry for help!

14.25 hours the Bride arrived wobbling along on the arm of a male obviously unaccustomed to 7" stiletto heels and wearing a frock now shorter than the average curtain pelmet! My Apprentice said: "I like weddings" – I told him to clam up.

The Digi Music commenced, an Organ yes but playing Pop, R & R. Shades of Reg. Dixon. Then "Punk"!

The Church, just coming up to 800 years old, had never heard anything like it.

The Groom was in full morning dress but with trouser legs about 3 inches short. One sock was bright red the other bright yellow. The Best Man similarly attired was wearing the other two. The bride's "Daddy" dressed the same but his socks were sky blue. Dowager Ma Ma looked as if she was an escapee from the Royal Box at Ascot, less the binoculars!

Recording the responses was a little difficult as the groom could only mumble and that after the Best Man had repeated the questions in his right ear. The Bride on the other had was easy all she ever responded was "Yeah"!

I estimated 200 plus guests. Dowager Ma Ma reminded me concerning the "Reception" -- surprise, surprise, it turned out they were Naturists. I told her I had to "process the film" but my Apprentice would take care of it as he was quite capable. She visually measured his 6 feet 3½ inches in height and muttered, "I'm sure he is"!

I gave him very strict instructions and told him that I expected him back no later than 21.00 hours.

That came and went. After some 'phoning via my mobile (cell) 'phone he arrived at 23.25 hours wearing a big grin.....

Fortunately his footage was manageable!



# WEYMOUTH MOVIE MAKERS

## Weymouth Movie Makers Penny Cup" Competition Rules

1. Any film on Blu-ray disk, DVD or Mini DV maybe entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will hold the Penny Cup for one year.
3. There will be a miniature plaque awarded for the highest placed Drama entry.
4. The number of entries from any 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. If there are too many entries to be shown on the night of the competition, an elimination contest judged by the committee will be held prior to the event.
8. 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 and the expenses of the production team and actors ; Not for paid assistance from professionals. If it is discovered either before or after making any award that the film infringed these requirements, the organisers will have the right to disqualify it, revoke the award and reclaim any prizes.
9. 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.

### Penny Cup Entry Form - Closing Date Thursday 22<sup>nd</sup> January 2015

Title of Film: .....

Name of Film Maker: .....

Format (Please circle): Blu-ray / DVD / Mini DV Aspect Ration: 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 Club Secretary: .....

Tel: ..... E-Mail: .....

Return Address: .....

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

Tel: ..... E-Mail: .....

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:

Competition Secretary Anne Vincent,  
14 Mandeville Road  
Weymouth  
Dorset  
DT4 9HW

For Further Information:

Tel: 01305 780140

E-mail: [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)



## Rob Catt wonders...

Rob Catt  
Wonders...

About days gone  
by



From a lad I was always interested in the movies and most weekends would usually find me at the 'pictures'. Roy Rogers, Ken Maynard (who?) Marx Bros, Abbot and Costello, musicals, thrillers, they were all grist to the mill. I even worked out a way to see early Universal horror movies starring Bela Lugosi and Boris Karloff. Scared the pants off me!

Fast forward to the 90s and I find myself doing a regular movie review slot in a local BBC Wiltshire Sound radio programme. Around this time I retired, and I decided on a once in a lifetime holiday in Hollywood. I had become quite interested in the technical side of movies and TV and managed to get into several studios. A technician at Universal asked me if could get him an intro to the special effects department at Pinewood! No chance!

I got to see loads of movie stars: Arnold Schwarzenegger, Bob Hope and his wife Dolores, Micky Rooney, Micky Dolenz, Cameron Diaz, but seldom

managed an interview with them for the radio show. The one interview with a 'star' which was broadcast in this country was with Kitt the talking car from the 'Knight Rider' TV show! It's very un-nerving sitting in a car that talks back!

I looked for quirky interviews for the radio show. And I found them. An interview with a dealer who would sell you genuine scripts of movies that had already been made. I picked up a copy of 'Caspar, the friendly ghost' for just a few bucks. Mostly people wanted lobby cards but there were props of all kinds, and dead cheap too.

Then there were the tales of the origin of my hotel, the Hollywood Roosevelt.

Rob Catt  
Wonders some  
more...

If giving your  
movies "the  
Treatment" will  
make them better

A 'Treatment' is the very beginning of a story movie. It is intended as a plot line but no script has been written.

Rather, an idea for a video is looked at and then tossed around with the intention of improving the pace and interest and giving the topic 'flesh' and style.

The 'Treatment Group' are given a very brief run down of the story or an object and then each part is brainstormed in turn to improve it. It's helpful for a written synopsis to be handed out before discussion. Given a front door key a 'Treatment' may well look like this:

Establish setting. House - leaves house by front door - starts to walk away - realises he has left something behind - returns to house - finds key from pocket or handbag - key in lock - enters house leaving key in lock - show key in lock - leaves house putting wallet in pocket or handbag - slams door leaving key in lock. Walks to car.

Arrives at car - gets in - drives off - travel - arrive at shops/bank/supermarket - leaves loaded with parcels - packs parcels in boot - meets a friend - go for coffee - discuss absent partner - absentmindedness - finish drink - leave cafe - shake hands - part - back to car - get in - drive home.

Arrive home - pick up purchases - stagger to front door - juggle parcels while searching pocket or handbag for door key - can't find it - dropping parcels - gets angry - deep frustration - can't find key anywhere - starts to curse

It was built by a group of Hollywood stars of the 1920s because they had nowhere to party! In this building the first ever Oscar awards were presented in the late 20s and its lobby was full of Hollywood memorabilia.

There were stories about the place too. The ghost of Marilyn Monroe seen several times as a reflection in a mirror that once hung in her suite. She stayed in the hotel several times whilst her mansion was being remodelled! The ghostly sound of a trumpet being played as the shade of Montgomery Clift who practiced for his role in Young Man with a Trumpet.

The nicest series of interview I had was with the hotel's PR man. He told me that David Hockney had stayed in the hotel and had enjoyed the experience so much that he offered to do a big painting for them. The hotel said that they couldn't find a wall big enough but Mr Hockney said that he would like to paint on the floor of the swimming pool. So that was agreed and the pool drained for the work to proceed. Waterproof paints one assumes. The pool was refilled and guests were encouraged to swim in it.

Then the local authorities stopped it. There was a county ordinance stating that all swimming pools should have a plain bottom. Designs may disguise a swimmer in difficulties. The legal wrangling went on for weeks but a solution was found. The pool was designated a work of art and, as such, was not covered by the ordinance. But the hotel had to stipulate that there was no swimming pool. But they could offer their guests a leisurely swim in their work of art!

Who said health and safety regulations are a new thing!

Rob Catt

- shot of key in front door - cursing in the background.  
End.

Each phrase can be discussed, for example, in the first paragraph, *Establish setting*, decide whose house will be used. Leaves by front door, decide who leaves; male or female.

Paragraph two, *packs parcels in boot* can be in close up or long shot. It also gives a chance for dialogue to be recorded on site or dubbed in after.

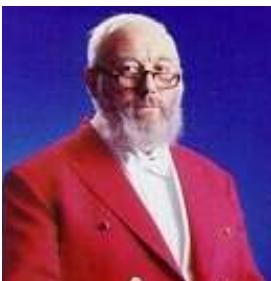
Paragraph three: Delving into handbag or trouser pockets could be shot as a comedy or a drama. You will notice that the main performer, sometimes referred to as he, can be either male or female.

There is no right or wrong here, just what works for the story. At this point nobody 'owns' the story, it is a collaborative effort. Whether it turns out to be an exercise in frustration or a comedy will depend on the group, but everyone will have had an opportunity to have an input to see if the project is viable.

On my visit to Hollywood I found that even the big studios start a project like this. Someone has an idea, in this case a key, and they thrash it about until something special comes out or the project is dumped.

Try it, see how it works.

Rob Catt



## Product Review

I grew up in the village of Cookham, in Berkshire, at a time when the photographic talk of the day was the Eastman Kodak 620 box camera. As for a movie camera, there were very few, and those that could be found were in the 16mm class. From that description I have no need to tell you my age.

**James Hatch**

reviews the  
Feiyu-Tech G3  
Handheld Steady  
Gimbal

Now today we have moved into the digital, an age that is so fast, what is new this morning is history this afternoon! A great many of us are aware of the GoPro range of cameras, which I can say with confidence, is now the Eastman Kodak of today.

or the past 15 months I have been the proud owner of a Hero 3 Black, needless to say that I am very pleased with the results that I have enjoyed. But there was just that little something I wanted, and that was to achieve a steady pan without having to lug a heavy fluid head tripod around with me.



Now at last I think I have found the answer to this problem with the Feiyu-Tech G3 Handheld Steady Gimbal. To quote a very old expression, I find it, "The Cat's Pyjamas."

Now here for a brief description of the unit: It has an overall length of 10 inches, and weighs complete with batteries and camera,

12.5 ounces. It has three brushless axis motors which are powered by an on/off switch in the base of the handle. There are three arcs in which the gimbal works. In the 'roll motion' it covers an angle of 90 degrees. In the 'pitch motion' it covers an angle of 300 degrees. Finally, in the 'locked position' it will maintain a heading of 300 degrees.

There are three different modes in which you can operate controlled by the white mode button in the handle.

1. Heading and Follow Mode: Camera pitch and roll angles remain constant, heading follows the handheld position.

2. Heading and Pitch Follow Mode: Camera roll angle remains constant. Heading and Pitch follow the handheld position.

3. Heading Lock Mode: Heading Pitch and Roll are locked to point at one position.

Remember to hold the camera upright when switching the unit on. The unit will automatically set itself in #1. Position. To move to position #2, you should press the white button a quick double click. To move to position #3, hold the white button down for a couple of seconds.

Now I obtained my unit from HeliPal in Hong Kong. They shipped to me via DHL couriers, who, of course, move freight worldwide. I received it on Vancouver Island within two days of placing the order.

Here are a couple of YouTube videos that I made using the G3 Gimbal:

<http://youtu.be/Ak14jf0L5ts>

<http://youtu.be/Uqvdx1b5Dc>

James

# Sale



### Fluorescent continuous studio location lighting

Ideal soft light source for shooting stills and video.

Kit comprises:

- 2 x extendable lighting stands, height adjustable from approx' 1m to 2.3m
- 2 x Sunstar energy efficient fluorescent lights with mains cables. Units can be daisy changed from one power source.
- 1 x set of Daylight tubes
- 1 x set of fluorescent tubes
- Selection of spare lamps.

Make me a sensible offer





## We Won

We won!

The top international festival for amateur films is UNICA. For film makers it is the world championship. For film making nations it is the ultimate trial of strength.

In 2014 Britain won the award for Most Interesting National Programme. That is a big deal at the festival, where nations compete. Each national organisation submits a one-hour programme. Some individual films may get big, heavy medals in gold, silver or bronze; or a Diploma of Honour. But to get the Programme award there must be a good variety of drama, documentary, animation and styles.

IAC is the British Organisation. We chose to submit:

**SoulMatrix** from Basingstoke team Pork Chop Pictures, which won a silver medal.

**A Fistful of Conkers** from Sheffield's Wales High School, which won a silver medal.

**Dragonfly** from Andy Holt, which won a diploma of honour.

**PaulOakenfold Who Do You Love** by Scotland's 13-year-old Morgan Spence, which won a diploma of honour.

**Doors Opening** by 19 year-old Jack Spring, who attended UNICA and took part in the youth workshops.

You can see all of the films on the IAC Website under the [Watch>BIAFF2014 Selection](#) menu.



The Jury: (l to r): **Anton Szomolányi** (Slovakia), **Vjekoslav Zivkovic** (Croatia), **Romy Van Krieken** (Netherlands), **Josep Rota** (Spain), **Tomáš Hučko** (Slovakia), **Guido Haesen** (Luxembourg), **Dave Watterson** (United Kingdom, Jury Chairman) and **Rolf Leuenberger** (UNICA Committee member and jury-wrangler).

The UNICA festival is held in a different country each year and lasts a week. This time Slovakia was the host. Over 200 delegates from around the world met in Piešťany, a charming spa town. Most events were in the Arts Centre, a 600-seat theatre with fine projection and sound systems. UNICA translates all announcements and speeches into English, French and German so for us there were no problems.

You may recognise Romy and Guido who are frequent visitors to BIAFF. Romy has helped judge at BIAFF several times. SoCo's own Dave Watterson was jury leader. (Jurors try not to speak about the films from their own country!)

Over the week they assessed and commented on 103 films and awarded altogether 3 Gold Medals, 13 Silver Medals, 24 Bronze Medals, 32 Diplomas of Honour and a number of special prizes.

The award for best film of the festival went to the Korean film **Sprout** about a little girl getting lost in a busy town while shopping for her mother.



**Sprout - Best Film Of Unica 2014**

### Excursions & Events

UNICA is as much about socialising and sightseeing as about films. This year we enjoyed a full-day excursion to Bratislava, where we had lunch, then a tour of the centre partly by antique style buses and then on foot. The evening meal was in a converted cinema. Jury member **Anton Szomolányi** was excited by this since he had visited it often while skipping school as a child.

Later in the week came a walking tour of Piešťany with visits to the spa area, local museums and somehow taking in several ice-cream stands along the way. We visited a modern art gallery where the artists spoke briefly about their work. All week the town's cafes were filled with film enthusiasts from around the world sharing pizzas, local beers and examining the latest cameras.

The official opening and closing ceremonies include variety shows, usually musical to avoid language problems. The closing event featured a gypsy orchestra which got standing applause several times. Various nations had small presentations in the lobby areas - including the countries which will host UNICA in future years. There is always something special going on.

Next year St. Petersburg



**Devin Castle near Bratislava**

If you fancy a week's holiday combined with a chance to enjoy the best non-commercial films in the world, think about coming to UNICA 2015. It takes place 5<sup>th</sup> – 12<sup>th</sup> September in St.Petersburg, Russia. Drop me a line, [asstweb@theiac.org.uk](mailto:asstweb@theiac.org.uk), and I will send you over the next couple of months notes on how to get a visa, suitable hotels, best-priced flights and so on.

*Dave Watterson (UK)*



## Around The Clubs



### HISTORY OF THE PENNY CUP

The Penny Cup Competition is held each year by Weymouth Movie Makers, (formally Weymouth Cine & Video Club) to commemorate the winning of an Award in the National 10 Best Competition over fifty six years ago with a Silent Cine Film entitled:

#### THE PENNY

Which was produced, Filmed and Edited by the Club Members

The Cine Film traces the movement of a Penny Coin found by a Beachcomber to a Tavern Till, to a small Boy, a Holiday Arcade and finally to a Seaside Coined Telescope where the coin was lost again in the sands of Weymouth Beach.

And rumour has it, it still lays there waiting to be found by another person as they walk along the sands.

#### THE COMPETITION

Is open to all Amateur Clubs with the winner being presented with the coveted cup.

There is also a plaque awarded for the film judged as the best Drama Production

And watch this space, there may well be a surprise in store for the 2015 Competition.

Further information about the Weymouth Movie Makers

Rules and Entry Forms for the Penny Cup Competition - see [page 7](#)

Contact the Chairman, Anne Vincent on 01305 780140

Mobile 07581 180891

E-mail: [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)

NEW MEMBERS ALWAYS WELCOME.



## Gloucester Film Makers

Gloucester Film Makers are now in their 52nd year and are known for their film shows to the general public and to local clubs and societies.



**Clare Robinson**

Many of their members are widely travelled and have made many excellent travel documentaries. The best of these were shown at 7-30pm on October 20th at St. George's Church, Court Road, Brockworth GL3 4ET.

Some of the films have been shown on YouTube and John Sawyer's amazing film of Abu Simbel Temple in Egypt has been seen by scores of thousands of people worldwide.



**John Greene**

Other locations seen included Spain, Casablanca, Moscow, Namibia, Madagascar, Borneo, Antarctica, French Guiana and Canada. The club members pride themselves in producing well edited films with helpful commentaries.

### Compliments Galore

Members of the public complimentary about both the subjects and the quality of the films.

They were able to see many amazing scenes from overseas and perhaps get inspiration for their own holiday films

Mike Morris



## Indoor Drone

It's an "uplifting" experience viewing a TV movie where a Pro cineflex is deployed. The camera glides effortlessly high up over stunning scenery in perfectly stable motion - no jiggling camera movement as you'd see if the cameraman had to be content with delivering the aerial shots, using just an ordinary cine camera .

And think of that jerky camera motion generated through unstable wind-currents and vibrations from the moving platform in the copter . With a cineflex, amateur version, I mused - would unstable aerial shots become history for the amateur, replaced by incredible smoothness? Yes, fitted with a present-day Go-Pro .

Whoa ! Imagine the rental cost of the helicopter and pilot and the cineflex camera - and the answer is, right now, "No, not even for just one day ."

But, true to the amateur's imagination and inborn instincts could he build one ? Not likely. Would some entrepreneurial manufacturer cook up a budget-priced doolacky for "home use" ? Well, believe it or not there are such doolackies already available to us.

And they're affordable ! Well, an embryonic machine at the "cutting edge", would you believe ?

Our grandson Michael, now a young man, bought such a drone at Xmas time recently. Slung under its fuselage lay a small spy camera. He said it cost him "a few hundred dollars." Imagine Dave sitting beside our aspiring "spy-aviator" as he unpacked his purchase in the family living room. Dave watched on as an interested onlooker, the gears of his imagination grinding away: could the contents of this package suit the needs of an amateur movie-maker ?

Michael fitted the two-feet wide blades, inserted the battery, tested the contraption by clicking a switch on the remote. Yeh, it works ! He switched the tiny camcorder on. Now for the first test run. And he thought to himself, "Man, it's too cold outside. Only plus 2 deg. C. This is going to be test inside our indoor experimental lab, the living room."

As he twiddled the remote, I took cover behind the couch, just a precaution, mind you. Michael possessed every confidence that this miracle machine would circle around the living room, guided by the master mind below it.

Momentarily, he envisioned what might happen after successful trials with this drone. It would fly over the ocean nearby, within range of the remote located in Michael's hands as he stood on the lawn beside the family home, capturing smooth shots of the foreshore, curling around, along the beach and back home and gently landing on the lawn. Michael, with his fertile imagination, would be the flight director who'd achieve personal satisfaction and possibly a modicum of glory and fame at his "young cats" Video Club meetings.

Back to the "lab." trials in the warm living room. The first trial began. The whirring blades were activated; the thing rose aloft, fluttering around while ground control furiously twiddled the buttons and levers. Up and aloft. I ducked further behind the couch bunker, eyes upwards..

Michael's mother at the kitchen nearby, sucked back, her hand on her mouth in front of her bowls of cooking. It fluttered in a mindless circle, clipped the chandelier and mercifully took a dive in the second round.

I rose from my bunker while Michael's mother sped over to the crash site as she delivered a minor tirade admonishing her "senseless risk-taking" son who was at the crash scene, his hopes, for the moment, dashed. Houston control had failed. Worse: there were no images on the chip. Back to the drawing boards and some more trials . "Outside, Michael ! When the cold spell lifts." Nevertheless, I too had caught the thrill of a potentially successful flight. This baby had a future, I thought.

Doomed for now, but only a temporary setback. So, Michael, in a gloom, packed up this apology for a cineflex camera. He stuffed the bits into the box. But in my wild reveries, I still imagined a successful launch and later viewing the images captured. Meanwhile, our fledgling experimenter tried to raise the downed aircraft for a second lift off. It sat motionless on the carpeted launching pad. Not even a pretence of success. But Grandpa , in his wildest reveries, still imagined the "drone" circling over the foreshore and bringing back to us a record of the flight "over the ocean" in "perfect motion".

There, too, were enough reveries to go around, but no "perfect motion". The news from the manufacturer proved to be also in the "reverie" category. "We'll get back to you." Maybe it's just as well when I consider an amateur trying to use one of these whiz-bangs where an unintended collision could produce a bigger bang in a law-court.



Maybe some day there'll be an affordable cineflex for amateurs and a "crash course" for amateur operators who would need some kind of certification and mastery over contingent liabilities. Maybe, too, we amateurs could enjoy capturing those "smooth" "flying over" shots we see on TV.

Wait a minute ! A temporarily subdued Michael shifted to the couch where I now sat, bringing his lap-top. "Hey, look at this six-bladed model, fitted with a Go-Pro camera. " Hmmm," I mused, "I could afford it. Total under \$1,000." Michael and I exchanged optimistic glances, seemingly entering into a silent pact.

Well, that discovery would take care of the technical dimension of a future video production but its more challenging partner, the artistic dimension would wait till we had finished more "technical trials." A script !



# One To Watch

Selected  
Movies  
from  
the  
World  
Wide Web

Send your  
contributions to  
[pip@pipcrittent.com](mailto:pip@pipcrittent.com)



<http://youtu.be/vpjw3mkIxCo>

Regards,  
James Hatch

Mentioned in this magazine is a UNICA report by Dave Watterson. The Best British Entry / Best Affiliated Club winner was "Fist Full Of Conkers", made by Wales High School.

It has exceptionally high production standards. Every element that goes to make up the final film is done to standard I could only dream of. Yet it was made by young people at a high school.

Is it any wonder that we struggle to attract youth into our clubs when it seems we have much more to learn from them they do from us.

I want to go back to school - [Wales High School](#).

<http://www.theiac.org.uk/movies/biaff2014/a-fistful-of-conkers.html>



A Fistful of Conkers is inspired by the popular Spaghetti Western genre and is described as a classic tale of revenge, set against the backdrop of a school conker tournament.

Year 10 student Brandon Fletcher stars in the lead role as The Boy With No Name who has unfinished business with reigning conker champion One Eyed Jack, played by former Sixth Form student Max Marsh.

The film also stars fellow Year 10 students Neal Russell and Devon Whiteley. Neal plays William, who is enlisted by Brandon's character to strip One Eyed Jack of his conker title.

And Devon plays school reporter Josie Wales who, desperate for a scoop, agrees to help the pair win the coveted Golden Conkers trophy.

A "Must Watch Movie"

Pip



A few researched by Lee Prescott. FACI.

Budapest Air Show

The helicopter shots are unreal and would the FAA allow an air show like this in the United States or England.

<http://www.flixy.com/budapest-airshow-2014-highlights.htm>



Not often I say something is brilliant but this is brilliant.

<https://www.youtube.com/embed/6J6ElRzZCZg?rel=0>



Australian school message - Hilarious! Wait for the phone to ring and for the voice mail. This is the actual answering-machine message for the Maroochydore High School in Queensland, Australia. Note - First 31 secs. are silent!

<http://www.youtube.com/embed/Pwghabw4N80?rel=0>

In order to assist you in connecting you to the right staff member, Please listen to all the options before making a selection.

Does this guy have imagination???

<https://vimeo.com/103583307>



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## Soco Diary Dates

To have your event featured in SoCo News drop an email to  
[pip@pipcritten.com](mailto:pip@pipcritten.com)

For a full list of national and international events

[Click Here](#)

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## changes

New & Rejoined:  
MRS ANNE LOGAN, Crediton

Change of address:

Cancelled / Removed:

Resigned:

Cancelled:

MR PETER CLARK , Barnstaple  
MR D. HILL, Plymouth  
MR PAUL MCLOUGHLIN, Crediton

Deceased:

MR D.B. CURRIE FACI(M), Reading

Moved into SoCo Region:

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