



The SoCo 2017 Competition Results

The SoCo Competitions results are in....

[Tom Hardwick](#)

[Gloucester](#)

[David Fuller](#)

[Solent](#)

[Dave Jones](#)

[Ian Simpson](#)

[Susie Walker](#)

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[Reading](#)

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[Bristol & Teign](#)

Baby Dolphin Competition

- 1st Place – Go Compare* made by Marion Westcott
- 2nd Place – [Mistaken Identity](#) made by John Simpson



John Simpson with Mike Whyman

Dolphin Competition

- 1st Place – [Stern Questioning](#)* made by Teign Film Makers
- 2nd Place – Flying Lessons made by Steve Jones



Ivan Andrews from Teign with Mike Whyman

Top of the Clubs Competition

- 1st Place – The Gift of Love made by Anne Massey from Reading Film and Video Makers
- 2nd Place – An Italian Dream made by Gordon Young from Bristol Film and Video Society.



Anne Massey with Mike Whyman

Regional Competition

- 1st Place – Just one Wish made by Gordon A Clarke
- 2nd Place – A Day with the Waverley made by John Green

SoCo were delighted to welcome IAC Chairman Mike Whyman to the 2017 Award Show that was held in Weymouth on 14th October.

Following a the screening of 24 video competition entries from across the region, Mike Whyman presented certificates to those winners and runners up, who were present.

*Go Compare and Stern Questioning have been entered into the IAC inter regional competitions, The Mini Mermaid and The Mermaid competitions respectively.

The results from these competitions were not available at the time of writing.

Tony Colburn



Chairman's Chat

I apologise for no Chairman's Chat last issue it has been a difficult year health wise due to the long wait to have my cataracts operated on, first one was done recently and what a difference (I can see) and with the help of David its business as usual, I highly recommend the operation!

Chairman
Anne Vincent



My congratulations go to all the winners of the recent competitions that were held at the Centenary Club here in

Weymouth where we were pleased to welcome the IAC Chairman Mike Whyman FACI to the SoCo event this year.

I would like to thank Tony Colburn for all he has done for SoCo during the past year in running the SoCo competitions and the Website, Tony would like to spend more time behind the Camera so watch out for some more interesting films!

I would also like to welcome John Simpson as the new Competition Officer John is a keen filmmaker and a Member of both Weymouth and Wimborne Clubs he will be looking after both the Penny Cup and the SoCo Competitions during 2018 contact John by email johnsimpson57@yahoo.co.uk.

The Festive Season is fast approaching (according to our local shops) so I would like to take this opportunity to wish you all and your families the compliments of the season and happy film making in 2018

Happy Filming

Anne



Editorial

With sadness

It is with great sadness that I heard of the death of one of our long standing columnists, David Fuller. [see page 5 for his [obituary](#)]

I never met David face to face but considered him to be a good video friend and have been so grateful for his contribution to the SoCo magazine over the years.

His articles were always popular and I often had requests from other magazine editors throughout the world seeking permission to re run his articles in their publications.

He was very organised and had sent a stock of items to me so he would always meet the deadlines; giving me enough for this and the next few issues.

Thank you so much David, you will be greatly missed by video makers nationally and internationally.

Rest in Peace.

Good News

Our Chairperson, Anne Vincent, is back contributing to the magazine following her recent cataract operation.

I remember my grandmother, many, many years ago having her operation and being laid on her back with her head supported for days on end "recovering".

When I had mine done a few years back, I was home within the hour.

Just a simple follow up phone call the following day after I had removed the eye patch. How times have changed.

Like Anne, I was amazed at the difference it made thinking, "Oh, that's what white looks like."

Winners

Although the winners of the SoCo competitions have been known since the last magazine they have only recently been published following their screening and ceremony hosted by Weymouth.

We are grateful to Mike Whyman for making the journey to be there and to officiate.

The results are on the front page. If I have been able to find them on line I have placed a hyperlink on the title. [\[blue and underlined like this\]](#) Just click the link to take you to the film.

Healthy Debate

One of the benefits of magazines and forums is the opportunity it gives for people to put forward a view and for others to agree or disagree in a polite manner.

Roger Western's [letter](#) is a good example of how you can put across opposing views in a respectful way.

He responds to Susie's Club Notice Board from the last issue regarding entering and judging competitions.

It's no good hoping that this topic will ever go away. It will be around as long as there are competitions.

Thanks

Thanks must go to Tony Colburn for organising the competitions in such a slick way. From the emails that have been circulated, I know I speak for the other judges as well.

Keep Smiling

Pip

pipcritten@googlemail.com

Pip Critten
Writes...



Readers Letters

CLUB NOTICEBOARD (SEP-OCT 2017 SOCO MAGAZINE)

Having read Susie Walker's page under the heading "club Noticeboard" as "Club Liaison Officer" I assume that she is trying to evoke some sort of response from clubs (although that word occurs only once within her text).

She puts forward some interesting ideas, concepts and assumptions and this is my personal response which does not necessarily represent the views of other film makers.

Credit where credit's due

I believe that she is correct in that amateur film makers like to see their names up on the 'big screen' and some of us can, occasionally, go over the top with titles and credits but surely it is down to personal choice. Alfred Hitchcock had his style as do we all.

How to win

Now this is a tricky one. Everyone makes the best film they can and it is disappointing when your best effort doesn't win but, maybe, just maybe, the winning film was better.

My attitude on entering competitions is, there you are, what do you think? OK, so I'm not over competitive and if I win that's great but, if I don't it is only disappointing not earth shattering, I can accept that there are better film makers than myself.

Any club competition, whether judged internally or externally, usually means that the entries are also viewed by other members who may, or may not agree with the judge. As long as the intended response to the film is forthcoming, be it a sharp intake of breath, laughter or the silence of an attentive audience, I'm happy.

Those of us who have judged know what a difficult task it can be, especially when there can be so many different genres in each competition. Having judged a couple of club competitions I know this all too well and have also been questioned about my choice of winner.

If the subject or treatment of a film is so 'original and different' that it becomes practically incomprehensible then I suggest that amateur film makers, clubs and competitions are possibly the wrong audience.

However I have viewed successful IAC competition entries with unusual or challenging plots and subjects so must disagree that film makers dare not make films other than "run of the mill".

Subject matter

I'm not quite sure what point Susie is trying to make regarding this heading.

Yes, many competition entries are documentaries, holiday and nature films but what about the successful dramas, comedies and even science fiction films.

Agreed, music can affect the success or failure of a film but, in my opinion, if carefully selected and complementary to the visual image, any music is acceptable, be it Debussy, Doonican, Donovan, Def

Leppard or even Disturbed (have you listened to their version of 'Bridge over Troubled Water on youtube?').

Judging

A film title and its maker are probably the first and only two things that a judge generally knows about a competition entry prior to viewing and this knowledge may or may not affect the judges view of it. However, 'Trevor's Transexual life in Torquay' sounds a lot more interesting to me than 'Jam making in the Cotswolds' but you can't judge a book by the cover, nor a film by its title. Who would have thought that 'It's a Wonderful life' is about bankruptcy, contemplated suicide, bitterness, human nature, community spirit, love of ones family and an unsuccessful angel?

I question the wisdom of giving a judge or judges a synopsis of what is coming. If the resulting film is not what he or she was consequently expecting, how does that affect their attitude?

As for writing or recording an explanation of what a film is about, surely not, you've just submitted a film for goodness sake. Whether the maker thinks it is a work of genius is irrelevant if the film doesn't entertain or stimulate an audience or put the intended point across.

Obviously there are many filming and sound recording styles and techniques and not everyone is happy viewing some of these but I am always happy when no comments are made regarding the quality of sound, picture or production (steady or not) because that means that no-one has noticed and that's the point. The viewer should be concentrating mainly on the content not the production values, to me that is triumph.

Conclusion

I fully agree with Susie's first paragraph, fun, satisfaction and, as part of a club, learning and working with other like minded people, is the major part of our hobby (yes, hobby, not life and death struggle).

But, just because we are amateurs, and here I think that the Concise Oxford dictionary is a bit harsh, doesn't mean that we can't apply ourselves with a 'professional' attitude and endeavour to achieve the best result using the resources at our disposal.

If you are thinking of submitting a 'racy, raunchy, sex romp drama, with colourful language' into amateur competitions I would suggest that the acting and script had better be pretty good and the choice of competition carefully considered.

It is my opinion that an IAC/amateur audience tends to be more 'mainstream' than experimental or avant-garde (there are, of course, exceptions) and they are generally looking for entertainment so any production that is out of the ordinary may be less successful but, don't give up, limits are there to be pushed.

I also wish the best of luck to all competition entrants, without them our hobby would be greatly diminished.

Footnote

Given the criticism, abuse, discontent and general stick aimed at judges by some, I think that we amateurs should count ourselves lucky that people are still willing to judge our efforts (often for little or no fee, just enthusiasm) and I thank them.

Don't forget, not only do they have the genius productions like ours to view but also lot of, shall we say, less genius ones as well.

Roger Western





Tom Hardwick

Takes a look at the HTDZ HT-81

Microphone Review

I have had the opportunity to do some test recordings using a very cheap (£21 on eBay) Chinese microphone. It's made by HTDZ and this model, that relies on having a 1.5v AA cell inserted, is the HT-81. There's a £9 more expensive version, the HT-81A that can be phantom (48v) powered. Both are super uni-directional electret condenser designs and are long, at 14", but light, at 166 gms.



Accessories

It comes complete with an 8 meter cable: female XLR to male ¼" jack. It's mono of course, as all good mics are. The instruction sheet isn't very helpful but there you go. There's two mic support brackets included, and one of those fairly useless foam windshields. Get a Rycote Softie and you're in business.



Fit and Finish

I must say it's very nicely engineered. It's made of aluminium, finished in silky black and the power switch operates smoothly. The rear section unscrews for the AA cell replacement, and this is claimed to last 26 hours.



Test Setup

The photo shows the test setup I used to evaluate the shotgun mic. I plugged both mics into my Sony NX5, aimed them at my hi-fi speakers and using my noise-cancelling headphones I could hear each mic independently, through both ears, or combined in a stereo setup.



Performance

Ok, my Sennheiser K6/ME66 (in the Softie windshield) cost £400 and it did sound a little bit clearer - as so it should, but goodness me, not by much. The HT81, facing this deservedly famous competition, equitted itself very well indeed. It's bass response is excellent. Both mics gave the same output level and worked well in a stereo recording setup.

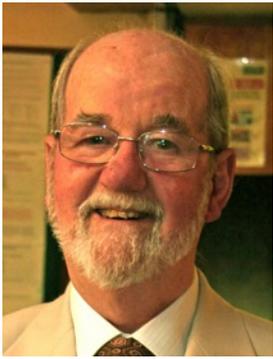
The HT-81 worked much better in the 'Tele' position, the 'normal' switch position appearing to simply attenuate the level.

It's very directional, meaning sounds from its sides or from behind it are greatly attenuated. This can be very useful when you want to ignore extraneous noises in an interview situation, say.

Conclusions

My tests show this to be a remarkable bit of kit, and at an almost unbelievable price. Given the choice I'd go for the more expensive phantom powered model, believing that this improvement would make the mic far more likely to perform well with long cable runs. Again, at this price you can't have it all, and I suspect that it's not a mic that will happily work in adverse weather conditions or a mic that will faithfully serve you for many years. But for now it works well, sounds good and is startlingly cheap.

Tom Hardwick. FACI



Gary Court

It is with great sadness that we have to announce the death of Gary Court on 14th September 2017.

A long term member of the Wimborne Movie Makers club, he has in recent years, had to battle against cancer. Most recently he developed a problem in his neck, and in spite of two operations, it became clear the spread of the cancer had not been prevented.

It was his wish to be at home in his final weeks, during which time he fought against increasingly difficult odds, and was supported at all times with loving care by his devoted wife Janet.

As a club member he was always very active in helping in the general running of the club's day to day activities, as well as taking on acting roles in club productions.

He has always been very passionate about film making and was regularly trying to persuade members to "get out there and make a film"

As part of our club he took on many roles, from being a committee member, to publishing the club news letter, publicity secretary, through programme secretary, to that of chairman from 2011 to 2013.

Gary was someone who advocated old world values and practiced what he preached.

He will be greatly missed.

Marion Westcott

David Fuller

The Passing of a great Video Photographer.

It is with a feeling of a heavy heart that I bring the SOCO readers the passing of a very good friend and video pal in the person of David Fuller.

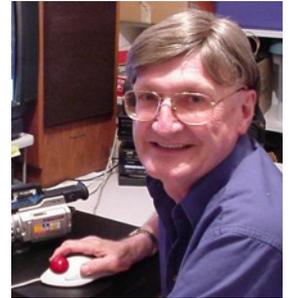
Not only was he a life member of the Victoria Amateur Video Club, but was known around the world for his work in film and video.

His letters to Pip Critten to be published in the SOCO newsletter will be sadly missed. His lifelong friends in Australia will also miss him as well.

For the past few years David has been ailing, and his monthly trips to Victoria had to be curtailed, but he always when possible loved to join club meetings via Skype.

Right up until the last he never stopped writing, so that his knowledge gained could be passed on to others. It has been a joy to have known David and his wife Joan, and wished it had been longer than the past twelve years.

James Hatch



STONEHOUSE & STROUD VIDEO UNIT

Fun Making Films?

In our "line of work" it's claimed that "making films should be fun"! OK, so it should, maybe?

However, what is fun? Straight forward work? Passersby poking their noses in?

People's curiosity? Jocularly amongst ourselves? Could be anything but : Sometimes a shoot can present "problems" especially in our "present society"!

During the shooting of our latest production, "Parallel Plains" sequences shot in Standish Woods caused some consternation amongst a few cyclists et al as our "out of this world" character appeared amongst the trees and bushes in a very dark hooded costume covering from head to foot including the face.



Then, as our main character, a young teenage boy fell to the ground blooded with our hooded character hovering over him then bodily picking him up and carrying him off – oh dear – (the weight of the Youngster in this sequence almost caused our hooded character to end up requiring a Truss support)!

Police? Ambulance? I leave it all to your imagination.

Then, when a short sequence involving myself carrying a small empty rucksack was shot at the front of

the local Police Station, as I approached completely forgetting the CCTV, an Officer zoomed through the doors and "invited" me inside. Without a thought I made a joke about the bag I was carrying . That went down like a **lead balloon!** "Sorry" said I.

The interview took the form of rapid questioning.

I explained fully but that caused them "confusion". They just about fell short of calling me a liar! So I produced my IAC Membership Card. That was taken away and I waited and waited!



After the best part of fifteen minutes having become fed up, I rang the bell. Yes? 'He' said. I asked how much longer I was to be kept waiting the reply was "our cells are not uncomfortable"! I gave him a look that would have sunk a thousand ships.

The card was given back to me with the comment, "IAC, never heard of it"! The "Occifer" then gave me a lecture on filming Police Stations without permission.

By way of apology I referred them to the ACPO letter (2010 – I always carry it) - which still covers the subject of filming in public places.

These lower rankers had never heard of it but they were certainly impressed.

I was then "released" – so you see, the IAC Membership card comes in very useful and in my case this was not the first time by far!

Lee Prescott FACI



Gloucester Film Makers

Our 9 competitions this year produced a total of 33 films from the members. An excellent achievement and one which many clubs would love to attain.

The winning film in each of the various categories will be judged by invited neutral judges from Stroud on Monday 6th November.

The overall winner will then go on to represent the club in the Annual Inter Club Competition.

This event will be hosted next year by the Cheltenham Club on Saturday 3rd March .



A photo from the archives showing Ray Toleman (right, with pipe) directing a club film.

Also in March, on the 12th, we hold our evening of archive steam railway films. GWR and Southern Steam will be featured then.

Our youngest member, Kate Rendell, recently purchased a drone and gave a wonderful flying demonstration with it in our club room. Kate also showed a selection of some of the filming she has done locally which included superb shots of the cathedral.

Our long awaited Gloucestershire on Film project is almost complete and will soon be shown at one of our open evenings to the public. The film is about 2 hours long and covers the county from north to south and east to west. There will be 2 intervals when screened.



Gloucester Open Competition

Our thanks to Chris Wheatley who has spent many hours putting it all together with film input from members covering a lot of locations and subjects.

Our 2018 programme is being put together but that's for the next time!

John Greene. Gloucester Film Makers.



Allow me to introduce myself. I am the present chairman of Solent Moviemakers, having taken over from Stuart Hillier earlier this year. Prior to my appointment we were known as Southampton Video Camera Club.

Roger Brenton, our secretary, is currently on holiday and passed me the e-mail you sent him yesterday.

I thought you might like to know that we will be holding our first Inter-Club competition next year, for the best documentary of no more than 12 minutes, made by one or more club members.

Entry forms will be sent out before Christmas and the competition will be held on 6 June 2018.

At present we are inviting 5 or 6 clubs near us to enter, but if other clubs are interested, they should contact me or Roger.

Since I took over, we have been building our relationships with other nearby clubs with a view to exchanging show-reels and information on guest speakers etc.

Our main problem, which I know many other clubs face now, is declining membership numbers.

We have only been about 16 members for the last few years and now down to 13!

This is the main reason for us changing our name in the hope of attracting new members from a wider area.

Jeremy Holder, Chairman – Solent Moviemakers



Dear Pip.

I always look forward to the very interesting So-Co News.

I have read of clubs closing, difficulties etc. Then in the last issue I read the Mid Wilts Video Society report. What a breath of fresh air, it was all GO GO. Try this Try that, do this do that, nonstop.

I have said before I am a lone worker and have my own film shows having recorded the village over some 35 years.

The MWVS are planning filming local events etc. to record for the future. That is very important.

My show in September was for my favourite Charity, 'Starlight' for the very or terminally ill children. Two shows on the day, Saturday afternoon, very popular, and evening. 60 bums on seats afternoon and 45 evening. 105 in total on the day.

The end result, after hiring hall costs taken, was a magnificent £1,120. All my own films bar one. I used one award winner from Seriac. I now have quite a few films of the village over 35 years. Many now archive material.

I say every good wish to MWVS. Film everything you can.

How many pubs have closed in your area which could have been on film?

Best wishes to all in SoCo.

Harold Trill. Charing.



The Sound of Silence - Atmosphere

Lee Prescott
FACI

Talks about state of
the art editing

Atmosphere is the visceral experience created by the ambience of a scene. It is established by going beyond the basic, the obvious, the shallow to the evocative, the unique and the intentional.

It is often remarked that attention must be paid specifically to Visuals, Sound, FX, both visual and sound but often Atmosphere is left out or ignored yet this is equally as important.

All films have atmosphere of some sort either as a natural part from the shoot etc. or introduced. This can either enhance the action or ruin it.

A film of mine : <https://youtu.be/Gp1gHIXkz9w> "Western Australia" has sequences after the opening where the location's natural, almost silent atmosphere of the beautiful, desolate coast and seascape is an integral part of it. A Producer working in the professional field viewed the film and said that he liked it but that I should have included sound FX of the Seagulls squawking. (and sound FX in other places too). No, No, I said: It is as it is! Seagulls only squawk in alarm or when competition for food is present. To have introduced such effects would have ruined the truth of the desolate beauty.

Location Atmosphere: Location can play a huge part in creating atmosphere. The dark foreboding ambience in the opening scene of "Citizen Kane" clearly expresses sadness and regret.



"Xanadu"... Dawn: A window very small in the distance, illuminated. All around it is almost total blackness. As the camera takes us slowly towards the window which is about the size of a postage stamp, other forms appear: barbed wire fencing, then looming up against the early morning sky an enormous iron grille. The camera takes us up to a gigantic gateway. On the top of it is a huge letter "K" becoming darker and darker against the dawn sky. Through it and beyond we see the fairy tale mountain top of Xanadu. The great castle at its summit. The little window remains a distant accent in the darkness.

Natural Atmosphere: Weather and the time of day can enhance atmosphere. It might be a heavy rainstorm, rolling tumbleweed in a desert or parched land. The blustering blizzard of a Winter storm. Lightning. The rising wavering heat "devils" in a tropical scene. A scene can establish atmosphere based on the time of day, or night, in which it takes place. Dusk or Dawn can be used spectacularly relative to a location.



In Hillary Seitz's screenplay "Insomnia" she provides very interesting angles on the time of day in establishing the atmosphere. The story takes place in a small town in Northern Alaska called Nightmute, appropriate! At Nightmute, because of its geographical location, the sun never sets. The night is always a muted greyish shade,

it's relentless! A most intriguing atmosphere for setting a murder mystery, particularly as the protagonist suffers from - Insomnia!

Atmosphere by Source Music: In explanation, source music is any type of music that has been inserted into the storyline BUT - can be heard by the characters. As it's part of a scene and the overall story, it is also part of the Screenwriter's remit.

One of the very first examples of using Source music to create atmosphere is Fritz Lang's



"M IS FOR MURDER". In the story the tune "In The Hall of the Mountain King" is whistled by the murderer played by that walking mystery man - Peter Lorre - it serves as a guiding motif.

It's the murderer's calling card and once established, the mere sound of it warns us that he, although not on screen, is nearby!

"M IS FOR MURDER" is one of the first occasions a guiding motif, or "leitmotif" was used in a film thereafter it has become a very popular film technique.

Descriptors to Establish Atmosphere: Descriptors can be the screenwriter's greatest tool in establishing atmosphere. Using a single carefully chosen word or phrase the writer can illuminate an image, viscerally express action, reveal the inner mindset of a character and invoke a palpable atmosphere to the story.

An essential element of screenwriting is the ability to tell the story in a succinct, almost haiku style. His form of brevity allows the story to flow, essential, remaining in the present tense.

Descriptors are invaluable in accomplishing this, still establishing a visceral connection with the audience. Suggestion: If you are writing a story for a film, 1. Have a Thesaurus handy; 2. You can also use "Script Master". (Check for it on line). Searching for a word that fits and is just right!

Atmosphere affected by your choice of location, colours, textures, landscapes, nature, weather and mood. Every one of these elements has copious ways of being used and expressed. Instance: In your scene is an old house. The word 'old' is fairly generic. So, what is it about the 'personality' of this house that you want to evoke? What kind of atmosphere do you want to convey? Is it a sort of grand old lady having seen better times or, is it a rickety seedy or dingy place? Doubt: conveying that way is less appropriate as exhausted, venerable or tottering down. If the atmosphere you want to create is menacing then rickety, run-down or frail will be far less convincing than haggard, ominous, sinister grim, gloomy, ghastly. (A touch of "Psycho")! Apart from the storyline atmosphere is the primary means of capturing the viewer. It is critical.

Mood and atmosphere contribute greatly to any film no matter what the genre. Therefore establishing the atmosphere and tone are essential to the enjoyment of the audience.



... continued

Drama films should be emotional as these should aim to open the eyes of the audience in a way that invokes change. These should take time to focus on the characters and problems.

“AMÉLIE”: Makes a fantastical quirky mood With the setting and the cinematography. The mood livens and experiencing all the emotions of the characters. Small details such as when Amélie returns the book of photographs to the mystery man using blue arrows to lead him all around the park creates increased interest and draws the audience’s attention.



General – Action, Adventure: The main function of an action or adventure film is simply to entertain the audience. Producers create moods of high energy and action the feeling of adventure permits the audience in a sense to “live” through the characters and the plot experiencing a form of adventure themselves.

“Kill Bill”: This sets a tense, exciting mood which relies greatly on the upbeat music, cleverly shot action with dramatic pauses. The ending fight sequences between The Bride and ORen Ishii, none stop action with fast paced movements build up the tension and suspense. The ending barrage of minions sent at The Bride create a sense of complete desperation. Her fluid movements which easily clobbers them causes more fighting with an epic battle at the end.



Film Music: This can be divided into two types. Music within the action and background music. Both in different ways provide / add to the atmosphere but must be carefully arranged. Music within the action is referred to as "diegetic music". It’s included in the story i.e. music on a radio etc. Most film music is none diegetic. Background music is referred to as "underscoring" adding to the atmosphere / mood of a scene or scenes reinforcing dramatic developments and aspects of a character.

Film music should serve to establish atmosphere, time and place, move action forwards, describe character, accompany scene changes, add to dramatic impact, provide continuity across edits. When music is

synchronised with events portrayed it is known as ‘Mickey Mousing’! Simple incident: a character slipping on a banana skin by the use of a descending scale ended with a crash of cymbals! Mickey-Mousing is frequently used in comedy films.



In the application of music in a film the orchestration and the selection of instruments with the instrumentation i.e. how the instruments are used is very important. Examples: The opening of “Batman”. Note: (not a pun), music by Danny Elfman. The film commences as the camera roams through the nightmare alleys of Gotham City. Note the dark orchestral colours adding to the troubled atmosphere.

Other musical elements can help create atmosphere and mood. Horror films frequently use atonal music. Such music is not related to a tonic note therefore it hasn’t any sense of key.

Music for comedy films often use unexpected turns in the melody with rapid changes of musical style. Westerns i.e. “Cowboy” films sometimes use rhythmic ostinati or for tough macho guys accented syncopated chords.

Film music has to be understood immediately so there’s no time for long themes. Rarely used are conventional forms such as the sonata. Film music must be composed to support the on screen action, fast and abrupt changes of tempo, harmony and melody with rapid shifts from one idea to the next.

A Leitmotif is a recurring musical idea such as a melody, chord sequence rhythm or a combination of all these and associated with a character or place etc. and are manipulated to match the atmosphere, mood and action of a scene. Changes could include rhythm, pitch, instrumentation, adding new styles. All of the well known composers to film use these ideas,

vis: Bernard Hermann, Jerry Goldsmith, Danny Elfman, John Williams.

So, for films we produce where we don’t have the availability of the London Symphony Orchestra readily to hand. This can be achieved by carefully selecting pieces of recorded music to fit well with our productions. However do remember the © and the licensing available to us.

To conclude, remember to create Atmosphere / Mood with the use or any of the foregoing. No charge! Also where applicable the essential use of “THE SOUND OF SILENCE”!

Lee Prescott FACI

FROME FILM & VIDEO MAKERS
Present

THE 2018 FROME FIVE MINUTE FESTIVAL

The show will be on
Saturday March 24th 2018
at the **Catholic Hall, Park Road,**
Frome, Somerset BA11 1EU starting at 5 pm

Award Sponsored by

The logo for 'akm MUSIC' features the letters 'akm' in a red, cursive script font, followed by the word 'MUSIC' in a bold, red, sans-serif font.

The closing date for entries is
February 3rd 2018.

Entry forms will be available October 2017 from our
website

www:fromevideo.webs.com

Frome Five Minute Festival Competition 2018

Entrants Details

Name: _____

Address: _____

Post Code: _____ Telephone: _____ E-Mail: _____

Club (if appropriate): _____

Youth Section School/College (if applicable) _____

How did you find out about our competition? _____

Clearance of copyright is the responsibility of the entrant. (See rule 8)

I agree to honour the rules of the competition.

Signed _____

Please send your entry with entry fee
(including the cost of return postage if you can not attend) to
Mr. P. Marshman, 115 Dursley Road, Trowbridge, Wiltshire, BA14 0NR
By the closing date of February 3rd. 2018

Please try to attend the show. It is a very enjoyable event - ask anyone who has been
If attending to help with the catering please indicate how many will be in your party _____

F R O M E F I L M & V I D E O M A K E R S
www.fromevideo.webs.com



FROME FIVE MINUTE FESTIVAL 2018

Philip Marshman,
115 Dursley Road,
Trowbridge,
Wiltshire,
BA14 0NR
01225 764752
frome@philmar.demon.co.uk

If you have cause to ring me you may find that my BT phone will ask you who you are. The reason for this because I was sick to death of people ringing me up trying to sell me stuff and worse. If you give your name, or video club, it will put you through to my answer machine. so please use it.

Once again Frome Film and Video Makers are hosting the Frome Five Minute Festival. AKM Music have provided the trophy.

We will be doing our own catering once again so please indicate on the entry form if you are attending and how many. Our venue the Catholic Hall has wheelchair access. Incidentally this not our club room. Our club meetings are at the Frome Canoe Club in the old Market Yard next to the Cheese and Grain.

The competition is pre-judged but only the Judges, and myself will know who has won. The competition is divided into categories (see entry forms).

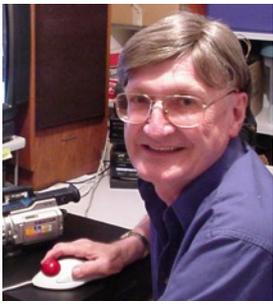
It is our policy to show all the entries but we reserve the right not to show every film in the event that the running time of the programme exceeds the time available. We shall rely on the advice of the judges when making any decision in this regard.

We can manage most tape, disc and card entries in Standard or High Definition but we can't manage 4K. See rules 5 and 6 for the technical requirements. This will allow us to drag and drop the original files to our media player thus ensuring the best quality picture and sound.

The closing date for entries is **February 3rd 2018**. The show will be on Saturday March 24th 2018 at the Catholic Hall, Park Road, Frome, Somerset, BA11 1EU starting at 5 pm sharp.

If your entry is available to view on the web please include the web address on your entry form and we will link our web site to it.

Philip Marshman, Competition Officer



The 1938 Ensign Camera

[ED: Article submitted prior to David's sad departure]

Nostalgia! Recently, my brother, Mervyn, had an ancient photo passed on to him. Brother Dave, a callow youth aged 17 years, face to the camera taken nearly 80 years ago. Of trivial significance to anyone else, but, apart from the display of a handsome-looking (and modest) face, to me it was a reminder of my "inspired photography experience" of 1947. That remarkable camera.

In 1947, I was using a single-lens-reflex camera. It boasted "You get what you see!" But it wasn't until the early 1960's that a mass-produced camera with the feature of "single-lens-reflex" came into the hands of the masses of amateurs.

Ensign, a British camera manufacturer, pre-WW II, had mass-produced a single lens reflex camera (SLR) with a focal plane shutter. For those reading this memoir, please allow me to tell you what SLR means to an amateur photographer. First, this camera had no peep-hole viewfinder, just a flap-open hood, located on its top-side, that excluded the outside light and allowed you to see the image directly and accurately while permitting you to focus on the ground-glass screen. No big black hood over your head and no heads of your subjects partly cut off due a parallax error.

Then, for the real picky photographer, there was also a small microscope-looking optical piece that you could place on the glass, in fact a 20x magnifier - a REAL discerning focus aid. And relatively small, only a cylinder one inch long and an inch in diameter. I remember taking a waist-up photo of a guy and, by use of this magnifier, being able to read the time on his subject's watch, granted a mirror image.

Crane one's neck, look down to focus and frame, shutter speed pre-set manually, the a loud CLACK! The viewing mirror momentarily obscured the image as the cloth shutter-slit did its thing.

The Ensign that I had access to at the School possessed no roll-film attachment (size of film being 122) nor a "plate-stack" attachment. So, it was in-and-out-of-the-darkroom or black cloth bag for me.

Because this contraption arrived as a relatively small bundle, it was imminently suited for studio work or for field work. The thing was cube shaped, about seven inches a side, with a neat leather carrying handle on top-side.

It boasted an f4.5 four element lens by Taylor-Taylor-Hobson and bloomed to minimize reflections and so increase resulting contrast, made by Britain's finest lens-maker. A lid opened in front of the lens and you cranked out the lens that was mounted on a bellows traveling along on a rail. Cool, eh?

Good as these features were, Ensign then outdid itself by adding a fast variable-speed focal-plane shutter, 1/25th to 1/1,000th of a second. This shutter was built from black fabric, with dual vertical curtains that could adjust the width of the slit that flew down, thus determining the actual shutter speed and hence the exposure of the film.

WW2 just a year behind me, the High school that I attended was a boarding school. I'd resurrected this Ensign miracle among a pile of disused science equipment. Through curiosity, I learnt how it came to be in the school. In the years before WW II, the School figured that, in one year, by buying the Ensign, it could save the amount it spent on engaging a professional photographer to produce the usual annual photos. Moreover, the Science teacher,

prior to WW II, was an amateur photographer and he could easily mix up the processing chemicals from the School Lab supply.

This optical masterpiece was sold with a roll-film back, or a glass-plate film slide-in-out box or just a one shot back where the user had access to darkroom loading and unloading. I mention "plate". You probably won't know much about "plates". No food on 'em, just a piece of glass, window thickness, coated with photo emulsion.

The plate size was called "quarter-plate" one quarter of a full plate, 6" x 8".

Some of you may have seen those tremendous black and white photos taken of the hopeful miners ascending the Chilkoot Range of Mountains in the Rockies, heading for the Klondyke, just at the end of the 19th century. These photos were taken on a camera using "plates" sized 11 x 14 inches. The retention of detail in these photos is still remarkable and these extra-large-sized negatives explain why they can exhibit such sharp detail, even today.

Well, the 11" x 14" size sure didn't make life very easy for the camera-toter! Particularly, as the poor dude also had to carry up a 45 deg. incline for several thousand feet altitude, waist-deep in snow, a substantial tripod, a store of 11" x 14" plates, chemicals, a portable darkroom, etc., PLUS, 1,000 pounds of food. Probably three trips.

At that time, in Europe, for studio and landscape work in the field, 6" x 8" was a popular negative size. Why those awkward measurements? Who knows! During WWI, the standard 35mm motion picture was "slit down the middle" to produce 17.5 mm and so cut film costs to one-quarter as much, and significantly reduced the weight of the camera, particularly on the battle-field. The idea caught on; some inventive soul "cut the plate in half" to make "half-plate" size. (4" x 6")

Film emulsions improved enough to make this half-plate size viable in the studio. What's the next size? Yes, quarter plate, roughly 3" x 4". My famous old Ensign used quarter-plate size. Hence its popularity in the field as a portable camera. And you had the choice of glass plates, cut film or roll film. My choice, just after WWII, before the Kodak plant was built in Melbourne, Australia, was either glass plates (which weren't Kodak's best sellers) or roll-film that I "scissored-down" in the darkroom, to make pieces of cut film. Ingenious, eh?

Now, to activate the fabric shutter, you had to wind up the spring. To release it, at the critical moment of exposure, you pressed down firmly on a lever that fitted nicely into your thumb - and CLACK! - it fired with enough sound volume to scare 1,000 ducks off a bird sanctuary to the chagrin of the other bird-watchers! Hardly the best choice for nature photography. And hardly the tiniest, quietest shutter release, as was featured in those days on leaf shutters found even on mass produced, folding cameras used by travelers of the day.

Processing the exposed film came next. Developer in powder form fell into my hands from a pro-photographer and "hypo" from the same source, but minus its acetic acid that neutralized the residual alkali base of the developer. (Brown, faded prints, anyone?) Sneak a bit of my mother's white vinegar to fix up the fixer.

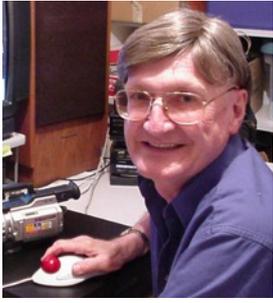
Then a teaspoon of developing powder mixed with a wooden stick.

God knows what the stated ISO of the film of the day was. The temperatures of the developing soups were never measured with a thermometer - just the "finger-in-the-

David Fuller

Looking back..

Memories from
David Fuller



continued

dish" method. Nor were the development times consistently discerned. In heavily subdued light, it was "a look-and-see" technique.

Photo paper? Just after WWII ended, 1947, I hit a bonanza! A whole box of photo paper, 500 sheets sized 10" x 10" used for making mosaics from aerial shots on bombing missions.

I recall the thrill of taking shots of a high-jumper, frozen in the air, seemingly lying in the air above the bar. Another at a rugby match, a body hurtling towards the ground, a grimace on the player's distorted face. Another of a boxer's jaw just meeting a boxing glove. All at 1,000'th of a second shutter speed.

The trip down "memory lane" could well end at this point. But there's a bit more. In the late 1940's, in OZ, Kodachrome color film was imported in scarce quantities from USA and, for the amateur, only in 35mm and Bantam sizes. And big line-ups at the Kodak store on "K-Day". So, if you were lucky enough to get your hands on some Kodachrome, showing slides was a big social event where local folk gathered in a Hall.

As a left-over from pre-Kodachrome days, the occasional "magic lantern" show was also an event, mainly because the amateur could hand color the glass slides, each sized 3" x 3" or show black-and-white slides made by a chemical reversal process in one's darkroom.

Aha! In that boarding school, it was decided to hold a "traveling promotion" to bring in more boarding students. So, the school dug out of the dust-laden science storage room, a lantern projector. And, the good old Science teacher showed me how to mix a broth consisting of potassium dichromate and sulfuric acid (UGH!) that would bleach off the silver negative image on the 3" x 3" plate, as well as staining one's fingers a pretty orange. Next, a clearing bath of sodium sulfite. Then, re-expose the 3" x 3" plate to a good dose of white light, re-develop it and fix it.

Voila! a 3" x 3" "positive" lantern slide. Edison meets Einstein!

Not finished, yet. Now I'm digging into the cobwebs, Dufay Color Film in Britain was still manufacturing its pre-WWII vintage Dufay Color film, and as another anachronism, still offering Dufaycolor 3" x 3" glass plates. It really wasn't a color film in the sense of using chemical dyes. Rather, the first layer of the film emulsion to meet the light via a camera shutter contained a matrix of tiny red-blue-and-green filters, in much the same way as today's color TV screen does. Behind the filter-mosaic, was regular black-and white film. Which had to be converted from negative to positive.

There wasn't a great deal of complicated processing. All I had to do, as my science teacher waited with me in bated breath, was to process my plate of Dufay film as a positive. And, Voila again! But this time in COLOR a 3" x 3" color transparency. And it looked fine projected on to a screen at night. But if you got up close to the screen, you could see the matrix of color filters. Enlarging for making and 8" x 10" print was a lost cause, of course.

A Side Bar: Way back in WW1 times another color film process achieved popularity. Again it needed reversal processing. AUTOCHROME. B/W film. With a fine even distribution of tiny "flakes", three colors, mixed in the front of the light sensitive layer. Some archived samples of "Autochrome" motion picture 35mm film are available for viewing today.

Epilogue: I never did see the touted "lantern slide show" exhibited to parents of adolescent kids as a recruiting device seeking new students for the school. So, the old Ensign faded away, its only legacy for me being that photo of the 17-year old callow youth, captured on the Ensign, generously donated to my brother and given back to me by him.

David Fuller



Hi Pip,

Regarding Lee Prescott's Casablanca (last issue September - October 2017:

I was interested in the article that Lee wrote in the last issue. For a while I thought that I was the only person using one!

I think it was 1999 the club I belonged to at the time (Truro Cine Society) purchased, if I remember correctly, 9 of the Casablanca Avio products.

Other cubbies who did not buy one said 'Don't waste your money. There junk'!

Well, what I noticed was that those folk that said we were using junk were having all kinds of trouble with the software that they were using at that time.

I remember reading about one poor sole who had purchased a £1500+ package just to find out that on every scene change the frame froze for a quarter of a

second. Another was trying to get an eight bit sound system to work with a sixteen bit card. Or was it vice versa? Problems!

The Casablanca on the other hand seemed to handle everything that was thrown at it. If the cable fitted the inputs then it worked. So when all around me were having troubles all I was doing was putting films together.

However time moves on and the price has dropped considerably for hardware. Where perhaps you spent £1000 on software you now only pay £50. So this makes the Casablanca at around £1800-00 for the model I use now (\$2000) to more thousands depending on what you are looking for, quite expensive. However the help line which is just a phone call away is a marvel. And it is everlasting as long as you want it.

If I was now looking for a new system I think I would go for an Apple Mac. They are very fast and all the software is there in the machine when you purchase it. They also have a training system. For £79 for a year you can book as many teaching sessions you wish; which is a bargain. I was once quoted £300-00 for a one day course!

Happy film making folks.

Richard Abram



Holiday / Festival / Adventure - UNICA

Magic happens here, films become windows into different cultures, in these seats we realise, that wherever we come from, we laugh and cry at the same things. Here we make friends and share our love of amateur film with people from around the world.

Dave
Watterson

UNICA



Recline in comfortable, raked seats to watch about 140 top amateur films from 30 countries, during a week of festivities. That leaves plenty of time for excursions, banquets and events. In the dining rooms or on the terrace and grass outside you can drink tea/coffee/beer and eat ice-cream with fellow enthusiasts from many countries. UNICA2018 takes place in the town of Blansko, in the Czech Republic during the first week of September 2018. At UNICA special rates 3 and 4-star hotels cost about £35 a night, beer is about £1, and a decent restaurant lunch less than £10.



You are welcome - Join us in Blansko

You do not need to be an IAC chief, a club officer or even a film maker! UNICA welcomes everyone who enjoys watching our kind of films. Many Brits you know from BIAFF and regional events come every year ... UNICA is addictive.

Blansko is easy to reach from most parts of Britain. Most of us will fly. The cheapest and easiest route is from Stansted direct to Brno (the nearest airport). A special UNICA bus takes us directly to Blansko, which is just over half-an-hour away. On low-cost airlines prices vary from

week to week but it should be less than £100 return including a checked bag each way. It is also easy to reach Brno from many UK airports with a change in Munich.

We can also advise on good routes from other UK airports via Vienna or Prague. Brno, Vienna and Prague are all tourist destinations in themselves, so you may wish to spend a few days before or after UNICA sightseeing in the one you will use.

Hotels & Excursions

Our Czech hosts have organised great discounts in very comfortable hotels near the town and will run buses to and from the cinema. One hotel is even built in to a brewery!

The half-day excursion takes us to a beautiful church with an amazing automatic carillon. The full-day excursion includes the stunning cave systems in the Moravian Karst hills taking in a cable-car ride and a trip down an underground river.



The week's event is always great fun, you enjoy good company, good food and great films. For more information visit www.unica-web.com or email president@unica-web.com just be warned that you may be hooked on UNICA and want to go to their future congresses.

Dave Watterson, FACI and UNICA President



'Lo Pip,

Thought I'd mention that from the last SOCO NEWS, my article about CASABLANCA was read abroad severally.

Resulting from this I've had e-mails from Australia. One from a Peter Constable in particular asks me about effects he's trying to create.

I have been able to answer him and also further, after carrying out a couple of experiments!

Seems to me that the way FVM is still published is way behind your "On Line" SOCO NEWS.

As I've said before, FVM can't touch SOCO NEWS!

Best wishes,

Lee Prescott

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

Pip Critten

pipcritten@googlemail.com



Loughborough

Following the demise of the Portsmouth Film Makers, I decided that I didn't see the need to be in a club, but the draw of being with fellow film makers proved too much, so after a couple of years I joined the Portsdown Video Makers in Emsworth.



Alan Wallbank

Tales of panic and relief

The journey there was only about two miles from where I live, so it made sense to join. I'm not sure of exactly how many of us there are in the club, but we seem to muster about ten most meetings.

How they are able to offer such a diverse programme throughout the year, is to be applauded, especially as we are not all active film makers.

In general, I do not make films for club competitions, much preferring to produce my own films that fall outside competition rules.

These have been well received by audiences outside the club scene, so that is the path I prefer to follow.

However, a fellow member asked if I could adapt part of one of these films for a club competition and that is what I did quite recently, which proved to be a success.

I plan to do this again, but not at the moment.

Then at the end of August, I based myself in Loughborough for a few days, arriving on the Saturday evening, after which I intended to do some filming at a private miniature railway in Lincolnshire on the Bank Holiday Monday.

With time on my hands on the Sunday, I spent a few hours travelling on the privately operated Great Central Railway, then wandered around Loughborough.



Within a short while I came across the delightful Queens Park, that was built to commemorate the Diamond Jubilee of Queen Victoria in 1897. Under cloudless skies, the park was alive with visitors enjoying the late summer sun, while taking in the beautiful floral displays and listening to the music rising from the bandstand.

I just had to capture this moment, so dashed back to my hotel room to retrieve my video camera and trusty tripod. I swung open the wardrobe doors only to find an empty space where I put the camera case containing all my equipment. Panic set in immediately.

I know I hadn't left it in the room itself, as quick scan revealed, so where had it gone. With my heart pounding and thoughts of not ever seeing my camera again, I sped down to reception to report a theft!!

With questions like 'Are you sure you had it with you' and 'what does it look like', and 'nobody has been in your room' ringing in my ears, being followed by a lady saying she had cleaned my room, but had not seen the camera case, I reluctantly gave up all hope of ever seeing the camera again.

As the receptionist made a phone call, my thoughts of having wasted my time driving up from Portsmouth and losing the opportunity to film at the miniature railway for my latest project, were suddenly interrupted by a receptionist from the previous night approaching me with my camera case.

Hallelujah!!! I was so happy to get it back, that the explanation of how she came to have it was lost in sheer relief. A quick check revealed that the contents were all there, so I quickly assessed what I needed and dashed back to the park.



With only an hour or so left a good light, I quickly filmed what I could in the time available, but it really wasn't enough to make a film. The weather forecast for the Tuesday was for a cloudy morning, so I had no choice but to return to the park early the next morning to complete the filming.

Problem was that I had arrived too early and the sun was not high enough in the sky, yet I had a sixty mile journey to the miniature railway and wanted to be there about 12 noon, leaving me with no choice but to do the best I could.

As it turned out, I only just had enough footage to make the film, but I know that if I put it into a competition, the judges would probably ask why did I not do this or that. Well, I can hardly go through the full story, so think it best we only see the film at non-competition evenings, unless I ever get back to Loughborough.

On the morning I checked out, I was asked about my stay. I said I was not too pleased about the camera incident and the fact that my room was not made up on the Monday night. The receptionist explained that their computer said I was only booked in for one night, so when they found the case the next morning they thought I had left in behind and put it in their lost property room.

Whilst their explanation is plausible, it leaves far too many unanswered questions.

Alan Wallbank



Susie Walker

Club Liaison
Officer

Club Noticeboard

Greetings one and all,

It's been nice reading my inbox over the last two months and finding out how everyone is getting on in their various clubs around the region. I've even visited a few on my travels this year, one as far away as the Isle of Wight, a very friendly group of people who made me feel very welcome.

And it's very encouraging to know that there are still a few clubs thriving, and having interesting evenings, outings, and attempting group filming projects.

On the subject of group activities, I read with interest the comments from Alan Barrett, Chairman of the Saltash Video Group, about his location filming, and I expect his experiences will have a familiar ring for a lot of you.

At last we have a professional studio in our region. I note that Geoff Hodgkinson has just completed building a 'boutique recording studio' in his garden. It's called Johns Park Studio and is located just north of Okehampton.

It's admirable that he wants to encourage local talent by offering high quality services at competitive rates, and also it's great news for IAC members as he is offering the studio free of charge to anyone who wants to use it,

providing it's available when you want it.

By the time this magazine is out, our Soco regional Club competitions' closing dates will have been and gone, and Teignmouth will have screened their Annual Teign Cup competition on Saturday 21st of October.

And so the year moves on, Christmas will be upon us once again, giving you plenty of opportunities to think up filming projects ready for next year.

And if you have nothing to do in the dark winter months, don't forget you can always subscribe to the online Digital Filmmaker Magazine to give you inspiration.

Or if you are really stuck for ideas you can always view my films on:

<https://www.youtube.com/user/susiewalkerfilms>

Until next time, Happy filming

Susie Walker



BIAFF 2018



IAC Competition
Manager

David Newman
FACI

§
Ivor Rose FACI

The IAC Council is hosting BIAFF 2018.

We are going back to the Cairn Hotel, Harrogate. A familiar hotel to many of us where we have held many BIAFF and AGM festivals in the past and have been well looked after.

Harrogate is a spa town in North Yorkshire on the A61, which connects Harrogate to Leeds and Ripon. It is easily accessible by train with Leeds Bradford International Airport just 10 miles southwest of Harrogate.

For those arriving on the Thursday in the evening we have a presentation of films chosen by the IAC Council.



On the Friday we have an excursion to Beningbrough Hall, those of you who are members of the National Trust will be able to use your membership to gain entry and only pay the coach fare.

In the evening we shall be screening the winning entries from the Peter Coles Competition.

Over the rest of the weekend we follow our usual BIAFF format.

On the Saturday in four mini cinemas we will be screening a large selection of film from the 2018 Competition. Followed by the Gala Dinner.

On the Sunday we have **The Premier Award Winner's Show**

Entering your own films in the Competition is easy, and we eagerly look forward to seeing your latest work!

An entry form is included with the latest edition of FVM magazine, but you can obtain a discount on the entry

fee if you register the film on-line at www.biaff.org.uk. The closing date for entries is 31st January 2018, with a further discount if the film is received by 20th December.

Entries can be on DVD, BluRay disc, Mini DV tape or USB stick, or can be submitted on-line using wetransfer. Simply follow the instructions on the entry form or website. You can also use the FilmFreeway portal to submit your work for BIAFF and many other festivals.

Whichever method you use, please remember to include a second copy of the film or an on-line link to help the judges to write their appraisal after the judging.

One change this year is to allow you to opt out of receiving an official "Star" rating for your film. However, you will still receive a written appraisal and be eligible for major awards and a BIAFF screening. This is much like the system used for our Special Young People's Competition.

If you have any queries please e-mail competition@theiac.org.uk.

As Harrogate is accessible from all parts of the country and BIAFF is the IAC's premier event not only is it an opportunity to meet up with old friends and make new ones, it is also a chance to see the best of international amateur film making.

Book early so as not to be disappointed.

www.wetransfer.com

www.filmfreeway.com





The Political Pawn of the Future

Dave Jones

Shares his thoughts

It was when but a small child that I was introduced to "A Particle of Mass". It wasn't long after that, that I was introduced to it yet again, when a chap I'd never met stated that, an object at rest stays at rest and an object in motion stays in motion, with the same speed and in the same direction, unless acted upon by an unbalanced force.

I lived with this quite comfortably until I encountered one of those neighbours from hell, who apprehended me for throwing a ball to my dog in a completely different direction to where he was sitting some 30 metres away, in a forest clearing.

"Have you ever heard of Isaac Newton?" I asked.

"No ... can't say that I have," he said, " ... and what's that got to do with it?"

Knowing that nobody likes a smart ass I kept my mouth shut and shrugged instead, for is it not a fact that some of us are condemned to a life of loving science, and again, is it not a fact that without science, we would still be living in caves, igloos and mud huts? Not that there's anything wrong with living in an igloo, but they are not everybody's cup of tea.

There is a law in France that dates back decades which states that if you take a picture of somebody without permission they have the right to approach you and demand the shot be erased. This being a bit of a bugger when you were on number 33 of a 36-shot roll of film. They have another name for it now, it is known as the Data Protection Act.

It has reached epidemic proportions throughout the Western world, having been overly abused by all and sundry. With some people usurping what few rights they have, as in, give an inch, take a yard ... ooh ... forgot to mention ... it doesn't apply to the authorities! In London, you may appear as many as 350 times per day on various video recordings, by using trains, buses, railway stations and attending your place of work.

When videoing Britain at work, rest and play, first hit the streets, thousands of folk complained bitterly, but like everything else, if you persist long enough, that generation dies off and the new generation doesn't know any different, the stage we are at now.

There are now millions of 'new kids' on the block. They are all given names, but they all have the same surname, 'Drone'. There is no minimum age requirement, as in smoking, drinking and driving. Anybody can buy a good one ... if they have a spare £400 or so.

There were no rules at first, as they were looked upon as a novelty ... a toy, if you will. A few years down the line, and they have been developed to such a high order that it is a very big stretch of the imagination to call them anything but aircraft. Built on the same principles as a Boeing, they are too much for some people to handle, so they have a computer on board.



Have I got a drone? Of course. Can you use it? Where?

Okay, let's take it to the States and visit the Grand Canyon ... banned. Well ... fly it over a volcano in some national park ... banned ... how about ... banned. They all ban them. Let's fly it in our local park ... STOP! Bring it down, a person is walking to within 50 metres of it, and where did I read that you have to get the permission of all the landowners before you can fly it over their territory, as if they were spy planes over Russia, but you are looking at a map of the place already, so why do you want to film another one, exactly the same?

Well ... let's fly it secretly. You can't, all your flights are accessible over the Web from your iPhone, even if you erase them. It's a bit like erasing your history on your browser, which has all been placed on record at the server, some of which may be sold on to a third party.

When setting up your drone - and this is for those about to buy one - you are obliged to log off from the drone's link-up and return to your WiFi at home, this for the purpose of having your drone's name, which is of your choosing, linked to your location and email. You are then asked to return to your drone's WiFi to complete the data. As soon as you revert to using the phone or iPad for another purpose other than flying, your flights are logged, as the program has access to most of your data, which now has no protection ... so much for that Act.

In America, if you fly your drone in the street, it's legal, but your neighbour/s is/are likely to trash it. In the UK, it is illegal, so they have every right to trash it.



Now I'll tell you why I wanted a drone and it wasn't to make another map like the one I am looking at on the iPad, but this won't surprise you in the least, dear reader. I wanted a drone to film a couple, in a film drama or documentary, walking along the pavement (sidewalk) whilst talking. The drone was to be flown at a height of about 5 metres.

How do I make that legally?

Well ... the answer is quite simple. You pay out a large sum of money to get certified as a pilot by the CAA. You then pay out another sum of money to get registered as an official drone flyer. Have you got this so far? Good. Now you have to go to your local council or authority and get permission from them ... and if they have to close the pavement down to pedestrians whilst you get the footage on the grounds of H&S, you will very likely be charged for it. All the CAA are interested in, is that you are proficient at controlling your drone. It is the authorities that impose the H&S bit, which has been imposed by the EU. So how



Continued

about going to India? Don't bother ... it's worse. South Africa? It's very confusing there ... very muddled.

When I used to fly model aircraft, with a two metre wingspan and weighing three kilos, insurance was cheap. Our club used to fly ten or fifteen aircraft, with three or four in the air at any one time, on an airfield, with aircraft taking off and landing. We had radio contact with the tower and had to bring our models down if an aircraft was approaching the runway above us. Some model RC controllers were with the ability to control a flight over miles!

Models used to crash, catch fire and I've seen many a wound delivered by a prop with a powerful little engine behind it. So what happened? I think it's the sheer numbers, to be honest. Drones are being manufactured and sold in so great a number, they are competing with the iPhone of yesteryear. What synergy, to couple the iPhone with one's bank and then the drone!

Dave Jones

Shares his thoughts



The law has now virtually shut off all avenues of usage for the drone in the UK. We are one of the most highly populated countries in the world, and most certainly in Europe. Many countries are with a view to de-droning, upon receiving any and all requests. In fact, it's becoming a nightmare for drone pilots and authorities alike. With so many restricted areas, we now have the chance-it brigade ... it's a bit like smoking behind the bike shed.

It must be different in other parts of the world. Nope! It isn't. You can't fly anywhere without permission in India, and they even go as far as putting drone pilots in prison, plus hefty fines. Apply for permission in Britain, and you are very likely to be refused, the councillors or whomever, erring on the side of caution ... it's easier to say 'no' and shed the responsibility. Human nature. If you haven't got a CAA licence and aren't a registered user ... don't bother.



Right ... so let's add up the cost. A decent drone? Rock bottom price is about £450 at the time of going to press. Accessories, such as propeller guards (props cut quite deeply), top dollar, £20. A spare battery is £140-ish. A CAA licence about £1000 for the course and pilot registration £250-ish. So owning a drone that you can fly in most places will cost you about £2,860-ish.



My daughter was run down by an invalid's 'go-cart', which split her pelvic socket, where the femur's ball joint is seated ... no insurance, no licence, no proficiency test, no fuss, no pay out, no law against it. I saw one woman nearly take a shop door off its hinges with one of those ... strange world. The same thing goes for cyclists ... a person was killed last week by one of these. If cars were to have just been invented and it was suggested that they carried 55 litres of fuel just behind the passenger compartment, they would never be allowed to be built under the H&S ruling of today, but where would we be without them?

Like our beloved DVD, the drone is unlikely to disappear overnight. But if you have an invention that may be turned into a weapon, the politician will use it. If you provide a means to control, such as through the Internet, it will surely be abused. Drones are no different. Some kids try to crash their toys into an aircraft. Some of them can't even add up, but are quite adept at flying a drone in the wrong place at the wrong time, which queers the pitch for the rest of us ... c'est la vie.

So what's out there that is on the side of the drones? Firstly, the sheer numbers are enough to swing the vote! Secondly, there may be some sense and reason forthcoming, in that, if one belongs to a drone flying club, or a video club that employs the occasional drone when filmmaking, authorities may be a little more lenient.

It is a moot point as to whether drones are disliked because they are considered a danger to the public, or whether they are disliked because they are capable of intrusion, re the data protection act. It is felt that the latter is more likely to be the case than the former. People absolutely detest being spied upon when in their home, because we all consider our home to be our sanctuary.

It will probably end up like the gun lobby, which, despite 30,000 American men, women and children being shot and killed last year - 12,000 of which were homicides - and a further 60,000 being shot and wounded, with no sign of a let-up, sheer numbers prevent guns becoming illegal. Likewise the drone, which could possibly find itself becoming a political pawn of the future.

Dave Jones.

Chairman IWVCC



How we attract new member to join us.

At RFVM we are once more delighted with the response to our training course.

11 have joined the course this season, average age around 30 something, and also multi-national. I was speaking to IAC Chairman Mike Whyman recently, who asked me how we manage to attract younger members to RFVM, whilst so many other clubs seem to struggle.

A few reminders then of what we have done for the past few years, since the local newspaper became redundant. Yes, we offer our training course which brings in the bulk of new members, but we find that throughout the whole season, we have new members join us, who have found out about us from one of our social media sites.

One of our talented members, Nichola, designed a poster, which we used to advertise our training course through social media, using our Meetup page, RFVM website, Facebook, Twitter and we also displayed the poster in a Reading Camera Shop window. Meetup.com brought a good number of newbies this year.

I have mentioned Meetup.com in past news articles, since I set up an RFVM Meetup Group a couple of years ago. Just as a reminder, it's a national site, (actually international), and it's absolutely free to use. (It only costs about £100 per year once you get beyond 50 "members".)

Meetup Members are not people who necessarily come to your club, but follow you with a view to hopefully coming at some point.



RFVM do now pay, so that we are not restricted to 50, but if we attract just 2 Meetup members each year to actually join RFVM, then it's paid for itself. Any more than 2 is a bonus. It's **direct marketing** to people, mostly younger, who have having already signed up to Meetup as individuals, and perhaps listed "filmmaking, script writing, filming, camera etc" as a hobby. They will indicate how many miles they are prepared to travel to any group,

then **automatically** be told about your club if you fall within the milage criteria.

So when you set up a Meetup Group for your film club, list as many phrases that you can think of, to target your audience. Not not just filming, but script writing, editing etc. I update our Meetup site every few weeks, drip feeding with upcoming events on our programme. Meetup Members can come along as a guest for one night, at a cost of £5, and of course we hope to convert them to full members. And often do.

In my opinion, any clubs struggling to attract younger members should try using more social media. This is THE place to hook younger members. It is also important to keep any Social Media sites up to date, demonstrating an active club..... whilst avoiding photos of lots of 70+ year old film makers.

Ask a 30 - 40 year old what they think of your website? Ask them to be honest. Would they go along to your club based on your website? No club has money to throw at a professionally designed website, but maybe one your members has a younger family member or friend who is a web designer?

Facebook however is simple. Get a Facebook ICON onto your website homepage, so that browsers can find your Facebook page easily and use it. On my own garden design business website, I actually say on my homepage "Check my Facebook Page for latest news". That avoids me paying my web designer to update my website! Soon, people will "like" and Share articles on Facebook. Updating a Website regularly is time consuming, and needs someone more technical to run it, but updating Facebook takes just a few minutes.

Like many video clubs, we have several members in the 70+ age range, and have lost quite a few members this past few years to ill health. Numbers will dwindle annually unless we continue to attract new, members.

Apart from the financial aspect ie members fees to cover the hall hire etc, it's also healthy to have fresh blood with fresh ideas, especially from younger film makers. If any club manages to get one or two younger members to come along (even if they visit for one night), get a photograph of them, and use it!

The more photos of younger people on your website, or Facebook page, the more likely you are to attract more younger film makers. And once you get a few, it gets a lot easier, since they don't feel like the have joined a club for retirees.

We LOVE having senior members in the club too. Of course we do, and are very happy when new members join whatever their age. But any club gets stale with members who have been there for decades. It becomes a club of people who want to watch films, rather than than make them, since they have run out of ideas.

Finally, on a personal note, I enjoyed meeting members of Weymouth, Bristol, Teign and Frome Movie Makers who attended the SoCo Regional Film Competition at Weymouth on Saturday 14th October.

I was delighted that my entry, "The Gift of Love" made last summer with a RFVM team, was selected as Top Of The Club winner. Thanks judges!

Anne Massey,



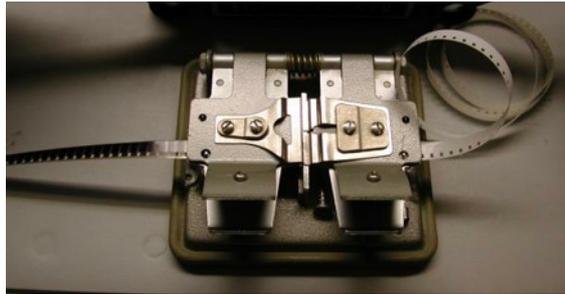
Shoot To Edit

For many of us, editing of video footage is a necessary chore, one that often leaves us frustrated and confused as we try to understand the sometimes increasingly complex software available for non-linear video editing.

At least the editing of our video footage is a non-destructive process, unlike those who edited 8 mm and Super 8 Kodachrome film, where you were cutting up your one and only master footage – an error in editing could never be recovered – imagine the stress that added to the editing process.

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia



To some degree manufacturers of video editing software have tried to make the editing process easier by adding editing templates – pick a theme, select your shots and write your titles and the software does the rest – producing a finished, edited product. No sweat!

And you can even do it on your smartphone from footage shot on that phone. Then it's ready to be uploaded to the net. Now you will get instant "likes" and hundreds of views. You will become a *YouTube* hit over night and your edited video will have its 15 minutes of fame.

When you become tired of these pre-packaged editing templates, you will then need to do it yourself. Here the shock and stress sets in – you have to make decisions! You have to, not only decide what scenes to include and what to exclude, but you have to decide how long each scene should be.

Luckily with non-linear video editing you can experiment and not destroy the original footage. At first you are tempted to throw in all that you have shot – why not? You shot it – it must be important?

In your enthusiasm you "know" everybody will enjoy everything you shot! Then after a few viewings of your video, even you will start to feel your video is a bit too long, or it's a drag, or it's boring.



When you get to this stage, you are ready and in a mind set, to really understand why editing is so important for your **audience**. That's right not for you but for your audience. Your audience expects your videos to be at least as good as what they see on TV. That's not fair! You say. No it is not! But that is their expectation whether you like it or not. Disappoint your audience and they will never want to watch another video from you.

What can you do?

You have to realise that editing is not just a post-production chore. Editing should begin with you first shot - your first bit of footage. Editing begins in the camera or the phone.

The person behind these devices has to make decisions on what to shoot, when to shoot and how long to shoot. Also at this shooting stage, that person behind that device has to decide what story they want to tell, as that story will determine which shots are needed and what is not required.

Congratulations!

If you capture your footage well, you will find that the editing of that footage will become a delight rather than a chore and, more importantly, your audience will thank you for your efforts and will congratulate you on your brilliant editing.



The Sun's low angle can be a problem

During the summer I have been enjoying my GoPro 5 black camera mounted on my car with the Karma Grip and a GoPro 3" suction cup, and I was getting good smooth and high quality results without having to use a filter.

Since the beginning of October with the sun angle is getting lower, I have been having a problem of reflective glare popping up when the sun has been slightly forward of my driving direction either left or right.

So as I do not have any filters that fit my GoPro 5, I have been looking at what is on offer in the polarizing filter range, and have settled on a set of three lens of the following range of a neutral density of 8, 16, and 32, this will give me an F-Stop of 3, 4, and 5.

James Hatch

Hi Tech Kit

As I am waiting for the filters to arrive at this moment, and the editor is calling for something to print, I will have to make my findings known in the next publication after I get back from annual jaunt to Rarotonga.

There I hope to fly my Karma Drone getting some views of a tropical island that has not changed except for natural attrition since the days of Captain Cook.

Regards,
James Hatch





We had an extremely interesting and unusual club meeting on Tuesday October 17. First we were treated to a presentation from Richard Harbutt, who is an accomplished actor, having appeared on Hollyoaks, the IT crowd and in the film Golden Years, released into our cinemas in 2016.

However, Richard is more than that! He is also a director of OWL VR, which creates immersive 360 video presentations. So last night he came along to give us a presentation and demonstration of the technology that he has evolved to create 360 videos.

As an actor of course, Richard was extremely engaging and a great speaker, and he certainly knows his stuff. After discussing some of the techniques and challenges of forging this new tech using arrays of up to seven synchronised GoPro's, he had us perform an improvised movie with input from all directions in our club room to demonstrate the recording process and 360 degree, using 3 GoPro's.



He then showed us how to stitch it all together into one big file, on his super powerful Mac.

So then within minutes we were able, in turn, to watch our very own 360 degree movie on an Oculus Rift VR headset. It allowed us to look left and right, up down and around, as our attention was drawn to each of our Oscar winning performances, just as if we were back there. We are hoping that Richard can upload it to

our Vimeo archive for all to see.

360 degree films and VR are still in their infancy and the tech and associated software is currently expensive. The resolution of VR viewers in particular does not yet approach that of our own eyes. But I am convinced that we are on the verge of something exciting and new in film making that will eventually be an option even for us amateurs.



BUT THAT'S NOT ALL!

At the end of the evening we prepared to do something totally different that we have never done before. We performed an end to

end test in preparation for our forthcoming annual film competition. The competition will be adjudicated live from one of our ex members in - wait for it -Tasmania!

Last night we proved that using the club room's WiFi we could Skype Stewart Mackay at his breakfast time. Traversing half the globe, there was still barely a time lag. It was great to see him again, and he was able to say hi to a lot of familiar old faces...

In about a month we in the club room will watch the competition entries which Stewart will also have seen in advance, and then Skyping live, he will pronounce his verdict on our various masterpieces...

The future starts now!

Tim Smart

The new season of Teign Film Makers Club (TFMC) started on Monday 4th September giving members a chance to catch up following the Summer break.

The first part of the evening was dedicated to Ron Black, a stalwart member who died recently and several of his films were shown.

This was followed by a presentation by Peter Hiner about different file types that can be used to format USB memory sticks or external hard drives.

Cub Chairman, Ivan Andrews, announced that the club entry 'Stern Questioning' had won the Institute of Amateur Cinematographers (IAC), Southern Counties (SoCo) Dolphin competition for light hearted and entertaining films under 10 minutes long.

It will represent the SoCo area in the next IAC North versus South competition.

Roger Western gave a short talk on how films should tell a story and entertain the audience and he followed this by screening his film 'Bridging The Gap'.

The second meeting of the season was aimed at assisting beginners and the evening began with two groups discussing how and why members took up our hobby and was followed by discussions on the equipment and software currently available to film makers.

This was followed by members films including a wedding day production by Tony O'Brien, 'Baaarbaranne where are ewe', a production using puppets, by Ivan Andrews, 'Kings College Chapel, Aberdeen' by David Clifford and 'Belerion' by George and Cynthia Smeeth.

Club members enjoyed a visit to Tiverton Camcorder Club when Ernie McKenna, Chairman of Frome Film and Video Makers, made a guest appearance, accompanied by his wife Ann. This was a very entertaining, interesting and sociable meeting and thanks go Tiverton club.

TFMC Chairman Ivan Andrews, Vice Chairman Peter Hiner and member Roger Western travelled to Weymouth for the screening of the IAC SoCo region competition entries for 2017, hosted by Weymouth Movie Makers.



Special guest and presenting the awards was IAC Chairman, Mike Whyman FACI. Ivan Andrews received the Dolphin Award and Certificate on behalf of the club for 'Stern Questioning'.

Our thanks to Weymouth for their hospitality, all film makers for their entries, the judges for their involvement and competition organisers, particularly Anne Vincent, SoCo Chairman and Tony Colburn, who was also there with his wife Eileen.

Roger Western



One To Watch

A Few from Lee Prescott

Some Kids do have 'em!
<https://www.youtube.com/watch?v=kTAtg7mvbs4>



Becky from Dublin calls a Demolition Company and asks them to demolish her school. Watch the Conversation

"The End".
<https://vimeo.com/173905411>



Going Chinese?
<https://player.vimeo.com/video/107995891>



This is for all those towing a caravan or trailer.
Watch to the end.
<http://www.chonday.com/Videos/trailerghu4>



A Few from the IAC

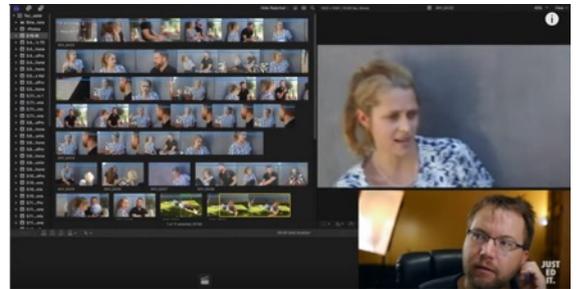
Are your titles working FOR or AGAINST your movie?
https://www.youtube.com/watch?time_continue=4&v=jVhIJNJopOO



A simply told but very powerful story from a past BIAFF winner ...
<https://vimeo.com/231159946>



3 Mistakes All Beginner Editors Make
https://www.youtube.com/watch?time_continue=2&v=ANK8UpPPFg



Devon's answer to The London Eye. But don't look for it, 'cos it's not there anymore. Except on this site at YOUTUBE

https://youtu.be/g8g4_cU22ks

Huey Walker



Selected
Movies
from
the
World
Wide Web

Send your
contributions to
piperitten@googlemail.com

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: John Simpson
johnsimpson57@yahoo.co.uk

Other Competitions Officer: Post Vacant

Club Liaison Officer: Susie Walker, Tel 01392 422917
susiewalkersoco@gmx.com

Technical Officer: Trevor Matthews, Tel: 07770 303964 e-mail:
tbmatthews@madasafish.com

SoCo News Editor: Pip Critten, Tel: 01752 361210 & 07771 967804
pipcritten@googlemail.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 JACK HARRIS, Basingstoke
MR T. BAGWELL, Taunton

Change of address:

Resigned:

Cancelled:

MR R.L. MALLISON, Bristol
MR E. MCKENNA, Westbury
MR K.M. ROBINS, Yeovil

Deceased:

MRS M ALBRIGHT, Aldbourne
MR K BIGGS, Overton

Moved into SoCo Region:

Change of Name

SOUTHAMPTON VIDEO CAMERA CLUB have changed their name to: SOLENT MOVIEMAKERS
Contact: Mr Roger Brenton, 91 Burgess Road, Southampton, SO16 7AJ. roger.brenton@btopenworld.com

The SoCo News Archive
is hosted by



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

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Copy Deadline for Jan - Feb 2018 Issue

To reach Editor by 15th December 2017