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Chairman  
Anne Vincent

## Chairman's Chat

Firstly I would like to wish you all a Happy and Prosperous New Year.

### Sad Loss

Sadly we start 2017 with the loss of Lee Prescott's beloved wife Hilda. It came as a shock to us all and our thoughts are with you Lee! Hilda always supported SoCo whenever she could and will be sadly missed.

### Regret

It is with regret both Eileen and Tony Colburn have resigned from the committee, who over the past year were putting new life into the Offices of Secretary, Treasurer and Competitions Organiser.

I will not go fully into reasons for their departure but to say Eileen suffered both verbal and written abuse by a fellow Film maker of which will not be tolerated by SoCo. After much deliberation by the committee, this person has been

indefinitely barred from entering any competitions within the control of the SoCo committee.

### The Future

The future that 2017 holds, I hope will be a good year for us all being like minded people with a wish to further our hobby of film making into areas that bring us all the satisfaction our hobby should, not as recently experienced!

We would like your thoughts on the following as plans for trips to Film Studios as well as film locations are being discussed, from one day to three-day trips.

Interested then watch this space.

Let us all go forward with respect and understanding of others.

Anne Vincent

Chairman

[annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)



Pip Critten  
Writes...

## Editorial

Another year has whizzed by in a blink of an eye and it's time to say a massive thank you to everyone who has contributed to the magazine.

I really do appreciate the effort that it takes to come up with an idea then turn it into an article.

### Sad Loss

I was deeply saddened to hear of the loss of Hilda, Lee Prescott's wife, who passed away earlier this month.

It is for this reason that there are no contributions from Lee in this edition of the magazine.

Prior to me taking over the role of editor eight years ago, Lee edited and published the magazine. That was back when it was still a printed [hard copy] publication.

Lee has been a loyal and consistent columnist creating dozens of articles that

has helped to make this magazine the success that it is.

Lee, our thoughts are with you at this difficult time.

### New Year

Looking ahead to the New Year, I think it would be great if we could read more club news in the Around The Clubs section.

This magazine goes all over the world and parts of it are often mentioned and featured in other world wide publications.

I often get asked to gain permission for articles to be reproduced in those magazines; such is the quality of our writers. So your club news could reach a world wide stage.

Please keep the articles coming, without you there is no magazine.

Keep Smiling,

Pip

[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

# Readers Letters



Noel Leeder asks if anyone can tell how the rope trick by Mac King was done.

Well, there are at least two magicians in the IAC and they will gladly tell you how it was done.

"IT WAS DONE . . . VERY WELL INDEED!"

Pete Stedman

[I'm the other magician and I agree. Pip]

## A new club?

Hi Pip,

Just a appeal to anyone in the area who is interested in getting a cine/video club going again in Swindon before I join the great director in the sky - email me [john@avagroup.co.uk](mailto:john@avagroup.co.uk) and we can have a meet.

Some my very specialist gear is getting cobwebs and it would get used by an interested group of enthusiasts if we can find them.....come on - lets get creative and win some prizes - I am sure there must be plenty of people who want to have a go.

Kind regards

John Flanagan



## Cine Matters

No doubt like many IAC members, I started out using cine film, but I wonder how many of us are still using our cine projectors. Mine are used about twice a year, but recently I have been thinning out my collection of commercial cine films, mainly transport related.

This is the second time that I done this, in the last a couple of years, the last time being when I found nearly all my coloured film`s had started to go pink or where RED!

I managed to sell ALL of them on ebay, no doubt to people who were using colour correction filter`s, something I could not be bothered to do. I expect some will ask why have films on cine at all, when far better copies are now available on superior format`s.

The best answer I can provide, is to say that I just love to sit beside my projector as it`s chatter merge`s into the background and the film unfolds on the screen. Not only the films I have mentioned, but my own railway related subject`s, some filmed over twenty year`s ago.

Then, dammit!! the take up spool has stopped and half the film is on the floor!!! I know I should be using my other projector, but as they weigh 52lbs and the other one is upstairs, I carry on in the hope than I spot the reel has stopped. Alas, this rarely happens, as I become totally mesmerised by the projected images.

It was just a couple of months ago, that I mentioned to a previous buyer of my films, that I don`t watch them

anymore, mainly because my darling wife put a huge mirror on the wall which I used as a screen!

I said I had the full length feature of `Those Magnificent Men in their Flying Machine`s` in widescreen and stereo sound. The colour and the film itself , is truly `magnificent` and so I really did not want to part with it, but as I was unlikely to watch it again, due to that `MIRROR`, I decided to accept his offer.

I then decided to part with several pieces of equipment, including a widescreen lens, long play arms and 2,400 foot spools, including a few more films. I still have about sixty that are irreplaceable, as their content is not available on other formats.

Occasionally, I show my films to club`s and societies, so at least someone is seeing them. Although I have `willed` everything cine wise to one of these clubs, I think it best that those who are still enjoying cine should be using my equipment. Also, if I don`t pop off for another twenty years or so, it`s possible that there won`t be any interest from `that` club and everything will end up on the `TIP`.

Then there is all my own film. I recently re-edited one and need to do the same with others, to make them more watchable. So not only is my time taken up with this new task, but I am also making two videos, which leaves me no time at all to make club films, but that`s another story.

Alan Wallbank

Alan wallbank

Thinks about the future of cine



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

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

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

Please send any email address amendments to: [pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

Many thanks for your help.



## Finding uses for video

Greetings,

Sadly, I'm in the sh..... sorry, fertilizer - as my office PC has just crashed and until my repair man calls I can't access anything, including an article I had prepared for this issue. Therefore this item is being prepared in a bit of a rush to give you a little something.

Visiting my library recently I spotted, in a side room, a group of attractive ladies engrossed in knitting. Not being able to resist the ladies, even at my age, I entered and the result was that I said I would create a short promo video for them.

We arranged a date for a proper meeting and discussed various ideas; one lady said she would be happy to talk to the camera so I prepared a short piece of script that she said she would be able to learn at home and be prepared for the next meeting. Well I'm sure we know how it happens when folk try to do pieces to camera. She wasn't able to recall the script and insisted that she read from the script etc. etc. (Gloom & Doom) After many aborted takes we finally got it in the can - or should one say, onto the memory card of my Sony HXR-NX3 camera. The existing light in the room was adequate so, apart from the camera, tripod and Sennheiser external mic., I took nothing else.

In the meantime I gathered other shots to complete my idea. At the next meeting I suggested that we do a couple of sections with the lady doing brief interviews with a couple of other members. Oddly, when it came to her doing these, it all flowed easily with only a few minor problems. The other ladies each doing their bit very well.

At home I edited the footage in Prem CS6, created a title page and added what I thought would be some appropriate music. This was put onto You Tube and, on returning to their next meeting in the library with my laptop, I was able to log into the library's wi-fi and show the ladies the finished result. They all seemed very, very pleased with the result including the music.



It appeared that the Calne Knitting Group is a very informal gathering and didn't have a website, so with nothing better to do I thought I would create a sample web page. It was then discovered that my aged Serif programme for creating web sites, didn't like Win10 at all. Then I recalled that the main IAC website recommends a free web site creating programme called Weebly, so I logged on and set about a new learning curve. I'm sure that once one gets experienced with Weebly, it will be fine, but the programme I had previously used to was so much easier. However, a single page was created and the resulting video put onto it. The ladies were pleased with

this also. It should be noted that this Weebly programme is the totally free version and hasn't cost a penny.

For your interest here is the link to the web page and the video. If you have to type it in, then it has to go into the address bar and not into the Google search box.

<http://calneknittinggroup.weebly.com/>

A SMILE FOR THE WINTER MONTHS and for Pip.



There is an on-line forum for magicians that I subscribe to and every 4 months they have a competition for the best video of a magic effect. The themes recently have been about Spring, Summer, Autumn & Winter. Now whilst those that take part are very good magicians, understandingly their skills with video can leave a lot to be desired. After all it's the content that matters and one doesn't really have to stick to the theme anyway.

Here is a link to my entry to this Winter comp. If you view this very short video you may well wonder what my video has to do with winter. My answer is that the main talking point of this winter period world wide just has to be the elections in America. (Well, that's my story!). In fact the idea came about when a friend actually asked if I could come up with a trick relating to those elections. So the plot of the video is entirely my own although the basic trick is as old as the hills. The cards I made up myself using clip art from the web.

<https://www.youtube.com/watch?v=Spdp-9hIKV4>

Hope it makes you smile. Best wishes for the New Year to you all.

Pete

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

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

Send you articles to [pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

Pete Stedman

Writes .....



It was a rather strange look that crossed the faces of our members on learning that they were being asked to sing. As is the way of Mother Nature, natural selection works with singers as well as animals, fish, fowl and fauna. Only those that **can** sing will volunteer to do so.

Now ... do you think it's easy to set up a large green screen, lighting, cameras, sound, musical instruments, make it snow, grow a Christmas tree and give singing lessons all in one evening? Well ... it ain't.

A pile of metal tubes were thrust into my arms. It would have been handy to have known what it was, but the word 'deploy' was heard, and I thought of parachutes.

"Make it tall." I pulled at the top and bottom, as if to tear them apart, but nothing moved.

"Screw." I found wing-nut and undid it. A telescoped part moved and I pulled it out. This thing now stood as tall as a man ... job done.



By now the cameras had appeared and somebody was busy spraying tinned snow onto shoes. I unpacked the accordion and made ready for the singing part. The accordion is one of those electronic 'impersonators' and was programmed on this occasion to sound like a choir, and is quite lovely.

"Don't make it too good, otherwise we will have to do it all over again somewhere else," said the Director.

The singers practised a few times, so they improved until the Director accepted their effort.

"Right! We'll now turn on the microphones and do it for real!" There was a little groan and he laughed his socks off. I was behind the green screen squeezing 'the box'. A number of people were steered towards the green screen and positioned around the Christmas tree.

The tree became a bit of a problem. You see, it didn't exist except in our imagination and everybody imagined it to be somewhere else, which meant that, as nobody quite knew where it was, might be.

The singing began:

"We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy New Year.

but when it got to the part ...

"Good tidings we bring, To you and your kin;

most didn't know the words, so the Director obliged by singing solo! Low and behold, he had a nice voice. It lasted for thirty seconds ... the song, that is ... and if we sang it once, we sang it half-a-dozen times.

This is a captured frame from the film. Please allow them to remain anonymous ... it's Christmas!

"What is the collective noun for a group of editors?" I asked.

"What?"

I pointed across the room where an undefended laptop was surrounded by a group of rather 'keen-to-make-their-opinions-heard' editors. It was typical of a T/V Village on location, the person clinging to the mouse was the Director, lest he lose control. The screen was now smothered with fingerprints and the tree was being moved about ... that is, the virtual tree on the screen. Everybody was trying to suggest places to put it i.e. where they thought it was during the take!

"Can't you stop it snowing so that we can see the tree?"

"It's too big ... woah ... too small ..."

"Move the group ... can't you make them, I mean **us**, smaller ..."

"Do you really want to chop our legs off, we've got tinned snow on our shoes?"

Not wishing to be left out, I joined the group and told the Director that I thought the bass of the music was a little overbearing, to which he replied: "Hey ... we're here to enjoy ourselves, so don't be pedantic ... let's have some fun," which threw a rather different light upon the whole evening.

Like all good directors, our director listens, replies, agrees, demonstrates ... and unwittingly one is being taught the pros and cons of editing and film grammar. He then goes home, sits in a quiet room until 3 a.m. and does it his way.

We're clever, we humans, the way we analyse and go about making decisions when producing a film. It is the practise that provides us with the means to adapt the medium to develop a given slant on our screened footage, and when the script takes on a life of its own, we are undergoing a peculiar quirk, for it is the machinations of one's mind creating a storyline in the subconscious, then presenting it to the conscious side of our brain for judgement. Whereupon, we discover we were destined to create. Nowhere is that aspect of humanity more developed than in the minds of the filmmakers.

Our Christmas Wish is that you use this faculty to the full and enjoy your creative ability in the sharing with others of your kind. Without the sharing, one never quite realises if success is on the horizon for us, as individuals ... and when it comes, don't be surprised if you shed a tear of joy... success may mean more to you than you think.

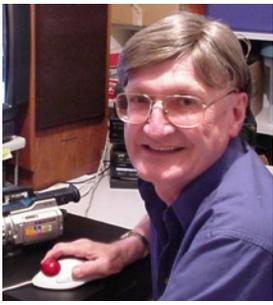
That's why we filmmakers never give up... the enjoyment of planning, recording, blocking, writing, lighting and editing films is demanding of much knowledge. It is also the reason that we doff our hats to those that make it to the top, for it is never a fluke. It takes originality, experience, true grit and determination.

Our Vice Chairman is full of ideas, so if I may Pip, I would like to thank him and all those wonderful members who took part in the making of this little Christmas Wish song, which we enjoyed so much in the making, and like he said: "when you are working on a film, try not to be too pedantic, enjoy it." and if it doesn't turn out quite the way you want it to, arrange to get more footage, go back and enjoy it all over again.

From the IWVCC, may we wish the staff of SoCo and all its readers a wonderful Christmas and a highly creative New Year.

Dave Jones, Chairman

[IWVCC](http://www.iwvcc.com)



## Script - Team Work Shoot

David Fuller

Club Filming

**A Team Effort** There's nothing really new about the Group Shoot. An enthusiastic group of people all pulling together from the initial stage of concept through to the editing bench and on to the premiere of the finished movie is a heart-warming experience that produces a Club glue. And we can still cheer and applaud to encourage the Lone Ranger who prefers to do it his way, on his own.

**Multi-tasking** An inspiration is only the beginning. It has to be turned into a work of art with a central focus. Do we have all the needed resources, artistic and technical, to complete the project?

**Building That Team** Big Al at a meeting began, "I am with a proposal for leading a Club Shoot, it's going to be a Narrative. And I need a lot of help from you. I found the script in a publication containing one-act stage plays for Senior audiences. I already have written permission for us to make an amateur movie using this script with an acknowledgement in the movie's credits. And, no fee if we present our movie to people in Seniors' Homes."

"The nearby Westlake Home will be happy for us to present some of our movies, and the new narrative, at the Home's theatre. What do you think."

"There are four female characters who regularly meet for coffee and a chat in an ordinary house dining room. The movie begins in a humorous vein. The ladies amiably chat over their teacups. Does it continue that way? Well, you know the answer."

"I met with a local Drama Group had a play-read, I asked for four lady volunteers. And we have them."

Big Al wants the audience at first to see this dramatic piece as light-hearted. "You noticed that the story takes an unexpected twist beyond humour? It's going to be a challenge to mix humour at the beginning followed with sensitive sobriety. Are you game for it?" Members' thoughtful expressions. Some head-nodding and some thoughtful poses.

Al went on, "Lisa in the play, has emerging Alzheimer's. For the first few minutes of the movie, all four ladies are thoroughly enjoying themselves. Jokes, laughter, gossip. And Lisa's verbal responses are comical on the surface level, but as the second cup of tea is poured, Lisa's remarks tell a different story. They contain an ominous tone as the family of ladies note the change in Lisa's oral responses. They're obviously thinking: "How will we manage our future get-togethers? The prospect of accommodating a loved one's decline. The recipe of mixing humour with the sobriety is time-honoured. It should be warm and reassuring. Do you think we're up to it? This script has some guts in it, eh?"

"Nothing tried, nothing achieved, Al."

This rousing preamble got the Meeting fired up. And much of the load of pulling off a memorable Shoot rests on Al's shoulders as well as those of the Team.

No doubt, Al will discuss the "female psyche" with his wife. She may well become a reassuring sounding board. Men only think they know how women's minds work.

Prior, Al had phoned some members to ask them if they'd volunteer with the technical duties. Club members were keen to attend the rehearsals and help out.

Big Al invites the volunteer actors to his house. "Now, we'll play-read it. Anna, would you read Lisa's part?"

Heads down all round on the script. Occasionally, Al would prompt a change in an actor's delivery and body motions.

**The "Shoot" Script** Big Al presents everyone with a Shot List with directions for actors' voice intonations, facial movements, etc. Each piece of dialogue is given a number on the Script. Everyone on the set will be on the same page.

Rehearsals Al, his cameraman and the actors meet. Al goes through each Number on the script, actors seated around a table, cameraman poking around experimenting with camera position etc. Al the go over their lines and the delivery of gets better and better.

Line by line Al has the actors read out their lines while the cameraman practises. He adjusts and changes his angles (POV) and tries close-ups. In turn, they deliver the lines without a script.

What the cameraman sees is displayed on a monitor to view and reconsider if necessary. The boom operator keeps the mike out of the frame but close enough to actors' voices. He wears headphones fed from the camera.

"Next, we'll do the memorised lines synchronised with your body movements."

**Shoot Day 1** Boom mike operator, cameraman, continuity-man and actors ready, and a series of takes until Part 1 is in the can. Al's editor has been glued to the monitor. The camera-person is experienced and he intuitively knows which camera angles will have most impact.

Short coffee break for viewing the takes so far, and a break for lunch. "Gather round the goggle box, folks, and see what we have taken so far." Back to business. "I want to re shoot scene 6," says Al. And the camera-person wants a heap of "cut-ins."

After-noon coffee break, we review progress and watch the second series of takes. Day 1 is over. Gear is left set up, home locked up and the team gone home.

**Shoot Day 2** Al explains what he wants re-shot. On a second day of a Narrative Shoot, an actor's tone of voice and its pitch may change. Al must assess such a change and get today's voice tone correct. The crew and actors gather to review the rushes, Day 2. When Al and his editor are satisfied, it's "tidy up and packing away" time.

Periodically over the next two weeks Al & his editor meet to share opinions on the progress. I think everyone has had the experience of leaving a first edit sit and simmer for a week or two. Fresh eyes. Premiere showing at a Club night can wait till the cake's cooked.

### Recipe for Successful Shoots and a Continuing Club

There's really nothing new in the above recipe, and it's a sure-fire one. I stress: offer the younger cats in the club a role on Shoot Day. Please don't leave it too long for younger blood to seize the torch. It's basic and timeless advice. Depending in the same tried and tested members for every future Shoot may be short-sighted. Older members will age and tire eventually. And don't leave it all to Big Al; volunteers can see how a Shoot is done and also see the host of nuts and bolts jobs that need to be done. Pull your weight.

David Fuller



## FROME FILM & VIDEO MAKERS

Encouraging film and video making

### Frome Film and Video Makers Green Screen Experiment

Our club was given a script about a couple of fraudsters from the 1800's somehow travelling into the future.

The location was to be set in the NT village of Lacock but after permission was requested they put too many restrictions and there was even talk of money! Aghhhh!



So instead we hired a hall and experimented with Green Screen. It was a first for us and we certainly learned a lot in the process. We came across so many snags and problems but we all really enjoyed the experience. Several members filmed their own version and we ended up with two efforts and one "The Making of a Green Screen Experiment."



I recommend this to clubs looking for an in house project, (those who have not already done it)

### Frome Film and Video Makers Christmas meeting

We binned the projector which gave the projectionist the night off. Instead we had Sherry and minced pies which gave our treasurer a slight heart attack.

Members turned up all dressed up, including a mystery man?



We had a quiz and a guess the member as an infant. It all made quite a change for our last meeting of the year.

Happy New year everyone.

Ernie McKenna

Chairman

01373 832763

078 5056 5766



Showcase your  
Movies



OK Pip,

Here's a short video of our cat watching herself on TV, and interacting with herself !

I had recently made a video of her playing with her toys, and while we watched it on TV, she began to watch it too. The noises you hear are from the red ball, not the cat !

Len Vine

[https://youtu.be/EgMW9P\\_r080](https://youtu.be/EgMW9P_r080)





## Gloucester Film Makers

I cannot believe that I am about to wish you all a Happy New Year, as 2016 has flown by. Summer finally arrived and we made the best of all those sunny days.

The dry, sunny start to Autumn gave us a wonderful display of colour which I am sure will have been captured on many cameras. The trees are bare now so I wish you all a very healthy and peaceful New Year.

April: Open Competition No. 1 for the Walwin Trophy was won by John Greene with *The Kaskelot Restoration*.

May: Animation Competition for the Richardson Trophy was won by Dave Hoare with *Something Completely Different*.

The Impact Competition for the Carwithen Trophy was won by John Greene with *Water Wonders*.

April: Group Film Making Project. Each group was given a map, perfume and a bottle to make a short story film. This was won by the Vicarage Film Unit comprising Clare Robinson, John Greene, Helen and Arthur Barry with their film *A Lucky Escape*.

July: Social Evening. Once again our thanks to Clare and John for hosting the event. The weather was not so good as in previous years, but just as enjoyable and well attended.

September: Open Competition No.2 for the Underwood Trophy was won by John Greene with *Antiques at the Abbey*.

The Specialised Subject Competition for the Berry Trophy was won by Ken White with *Rightio*.

The Documentary Competition for the Cresswell Trophy was won by Kate Rendell with *Highnam Church*.

October: The Drama Competition for the Wager Trophy was won by the Vicarage Film Unit with *A Lucky Escape*.

The Langwood Trophy was won by John Greene with *Flamingoes in the Pink*.

October: The Public Show of Gloucester Films was well received by all that attended and £223 was raised towards Club Funds. Thanks to Mike Morris for all his work. Former stuntman and actor Dick Sheppard who appeared in the films attended the show.

**Road Shows** are a continuing source of income, raising £720 this year, the biggest money maker by far. Many thanks to all who give up their time to help with the shows. We already have 13 bookings for 2017.



November: Film of the Year Award for the City of Gloucester Trophy was won by John Greene with *The Kaskelot Restoration*. This film will be entered in the 50<sup>th</sup>

Inter Club Competition next March at the Roses Theatre, Tewkesbury.



The Higgs Trophy for best sound was won by Kate Rendell with Highnam Church.

Judges for the evening were from Tewkesbury – Bill Dallimore, Brian Reeve and Phil Spry; our thanks to them.

36 films were shown in our competitions this year. Well done all those involved.

The 2017 programme will include an evening in July with Brian Reeve from the Tewkesbury Club demonstrating filming with a drone.

Our commissioned project "Millbrook Lodge" was recently completed. Thanks to Chris Wheatley, Angela Rendell and John Greene for their input.

Congratulations to Arthur and Helen Barry who made a £75 profit when they took part in the BBC1 "Bargain Hunt" programme. They will explain the making of the show to us as part of our 2017 programme.



I wish you all a very happy Christmas and a blessed New Year for 2017.

From the chairman of Gloucester Film Makers,  
Clare Robinson.

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

Send you articles to  
[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)

Claire Robinson's round up of the year





## The Future of DVD

Dave Jones

Shares his thoughts

It took something like the Cretaceous–Tertiary (K–T) extinction of 66 million years ago to wipe out the dinosaurs. Now, Microsoft have made the first move to bring about the demise of the DVD. However, I write to ask what there is to be gained.

If we go back twenty years or so, we discover VHS, then S-VHS, which resolved colour problems and prevented 'colour bleeding', it thus improved its 'viewability'. The demise of the CRT came about, because it coincided with the advent of digital recording and the incredible Plasma and Bio-Led flat screens. The wonderful improvement in picture quality could be described as nothing less than a quantum leap. Then, for the very first time, we were able to view our work on a large screen through projection... and we saw that it was beautiful.

Running parallel with the advent of the digital era came the development of the DVD, but are you old enough to know that the DVD was first used for analogue recording in the 1970's? Today, of course, it is ubiquitous and there is hardly a household without a DVD player.

Why has this 'Dinosaur' of an invention been with us for so long. Well, like the pedal cycle, it is cheap, calls for little or no maintenance, is considered utterly reliable and has managed to keep up with technology. First we had single sided discs, then double sided. When recordings carried ever more data, Blue Ray came into being with 25 Gig of space with a quality of picture and sound, never before witnessed by mankind.

It is the general consensus that there is little to distinguish the playing of a 2K video on a 42" screen than a 4K video. There is a scientific reason for this, but put into a nutshell, the limitations are the ability of the human eye coupled with the distance from which we view the screen.

It may be argued that there is little to be gained by Microsoft and their attempt to eliminate the DVD, by not including it in Windows 10. But there is little to be gained by promoting the demise of the DVD, and as the general public become ever-more aware of technology through self-education via the Web. One must ask, will its demise be brought about by modernity's love of fashion, or vogue, and peer pressure?

It brought a wry smile to my face when reading of the IAC's dilemma, it voicing its problem with trying to find a 'universal' medium that they could use, making life simpler for the projectionists. It is already here. Children load them into the player, and when you ask them what figure is this 11, they don't say 'eleven', they say "pause". They learn the sign for 'pause' before they can count! This clearly demonstrates how great is the power of the DVD and the part it now plays in our lives and education.

Furthermore, the use of DVD's would level the playing field for IAC entries, as we are marked on quality. Why should excellent filmmakers be penalised if they don't use 4K... and what if one hasn't got a 4K camera/editor? Whilst this is taken into consideration, 4K screenings have an impact that psychologically detracts from lesser screening qualities.

I've worked for the Government as an electronics engineer all my life, and had the privilege to work with some extremely clever people, who were head hunted from far and wide. It was general knowledge that when breaking new ground, there are so many avenues of thought and so many options to consider, that it was a

wonder we ever had the temerity to make any decisions at all. Did we ever fail? More often than we succeeded.

That's why we have spy networks ... they are the shortest route to success. Steal somebody else's success. When you strip a machine down and overhaul it, the chances of it failing are proven to be greater than to have left it alone... a mathematical fact, as one may have installed a defective part or two. Technology in the front line is ten times worse than that.

It would be better to stay with the DVD and reprogram the DVD players to accommodate MP4, which is now pretty universal, carries an excellent algorithmic solution and is able to compress vast amounts of data into a small space. The only limiting factor being that one needs a pretty powerful machine to keep pace with its demands, but they too are now common. This must be better than doing what Microsoft have advocated, which is to throw the baby out with the bathwater.

I use an iMac to put 1920 x 1080 MP4 onto a DVD to send to friends. They can then transfer directly to a USB memory stick, or play it as it is in their computer, forward it, or make a Blue Ray recording ... whatever. If MP4 is used as 'The Universal Language' and the DVD is retained to record UHD, HD and standard play for Granddad, it wouldn't be such a bad thing. It would seem to tick all the boxes. Most of today's projectors will read MP4 and MP4 will carry an enormous amount of data, giving excellent picture quality.

IAC should firstly, level the playing field re picture and sound quality, making the judges' work easier, and demand that they only deal with DVD's, not be inundated with all and sundry, leading to technical hang-ups. When it comes to public screenings, I think most would advocate the DVD as being the most reliable and easiest to set up for even the most junior of family members.

My question is; 'How do you get 3 billions users to drop their love of DVD's, when it is so quick and easy to load and view. It will be like trying to get rid of the QWERTY keyboard. I would hate to adapt to mem-sticks only to find myself out on a limb customer-wise.

The customer is always right. That is the first rule of any business. Act in haste, repent at leisure ... and I'm not going to be one of them. Are you? If Microsoft no longer cater for DVD's and Apple do, I think I know who will get the larger share of the future market. It's not like dropping Firewire, a speciality for just we keen videographers.

The capita per head of the populations throughout the world is falling ... maybe MS haven't thought this through. To stay with the DVD market and run improved technology parallel with it, is to have your cake and eat it. You can be clever, but if you lack business acumen, you will still go to the wall. I would love to see into the future on this one, but pragmatically, it is felt that Microsoft are going to find themselves in Queer Street, because the DVD is a dinosaur ... and there isn't very much to gain through its demise ... yet.

It should be noted, that there hasn't been a gold rush of custom for 4K. It follows that 16K, already within our grasp, will be left to the professional distributors and their £30,000 cameras. Doing away with DVD's will be like trying to push a piece of string, in the light of UHD being seemingly stuck. Remember Brexit?

Dave Jones.



# Weymouth Penny Cup

## COMPETITION RULES

1. Any film on DVD, HD, Blu-Ray disk, maybe entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will hold the Penny Cup for one year if they so wish or a Photograph of you being presented with the Cup together with a miniature Plaque to keep
3. There will be a plaque awarded for the highest placed Drama entry.
4. The number of entries from any one club is not restricted.
5. All entries, together with entry forms and fees, must be received by the closing date.
6. In the event of there being insufficient entries received to run the competition by the closing date, the competition will be cancelled.
7. 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 sales 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 OR ANY assistance from professionals OR ACTORS.
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 COMPETITION - THURSDAY MARCH 1<sup>st</sup> 2017

#### PENNY CUP COMPETITION ENTRY FORM (Closing date 12<sup>th</sup> January 2017)

**Hurry  
Entries close soon**

Title of Film .....

Name of Film Maker .....

(

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

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

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

.....  
.....

Nominating Club or Society ..... Name of Entrant.....

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

Address .....

..... Post Code .....

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

Name :

Signature:

Fee per Entry: £ 5.00. Please make cheques payable to WEYMOUTH MOVIE MAKERS and send to:

Competition Organiser, Anne Vincent, 14 Mandeville Road WEYMOUTH DORSET, DT4 9HW .

Tel: (01305) 780140 - E-mail: [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)

# SoCo Committee

**Chair:** Anne Vincent FACI, Tel/Fax: 01305 780140

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**Treasurer:** Post Vacant

**Vice Treasurer:** Post Vacant

**SoCo Competition Officer:** Anne Vincent FACI, Tel/Fax: 01305 780140

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**Other Competitions Officer:** Post Vacant

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& Trevor Mathews

# Changes

## New & Rejoined:

MR ROGER WESTERN, Plymouth

TIVERTON CAMCORDER CLUB

MR DAVID KIRK, Crediton

MRS SANDRA BARRETT ARPS, Exter

## Change of address:

## Resigned:

MR PETER AUSTIN, Nr Bodmin

MR M. W. FORD, Torquay

MR A F SMITH, Winchester

MR J LOVEDAY, Taunton

MR W.J. GILL, Torquay

MR MICHAEL WRIGHT, Barnstaple

## Cancelled:

MR PAUL J BRANCHFLOWER

MR KELVIN CUDE

MR JOHN DAY

MRS LYNNE GARNER

MR F.C. HOLLOWAY

MR STUART KENNEY

MS SUSAN MANSI

MRS EILEEN THORP

## Deceased:

## Moved into SoCo Region:

## Change of Name

The SoCo News Archive  
is hosted by



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**Copy Deadline** for Feb - Mar 2017 Issue

To reach Editor by 15th Jan 2017