

<a href="#">Alan Wallbank</a>
<a href="#">Wessex Dramas</a>
<a href="#">VVG</a>
<a href="#">Ian Simpson</a>
<a href="#">Dave Jones</a>
<a href="#">Teignmouth</a>
<a href="#">Lee Prescott</a>
<a href="#">Robert Paget</a>
<a href="#">Gloucester</a>
<a href="#">Melvyn Dover</a>
<a href="#">Tom Hardwick</a>
<a href="#">Larry Hall</a>



# RIP Lee Prescott FACI



Lee will also be remembered as the organiser of the Cotswold Film Competition which he ran for many years. It was a successful and popular film event in our calendar.

In his later years he had less mobility than he would have liked but still continued his interests in film making by revisiting much of his older cine footage and giving it a new lease of life.

I spoke with Lee on the telephone frequently about filming and about the difficulties that he had in stopping his computer from thinking the SoCo News letter was SPAM, cheek of it! We tried different email addresses, sending it separately to the bulk email that goes out. We solved it in the end, can't remember how though.

I knew that he looked forward to the newsletter, that he started, as I could almost predict a call from him, "Have you sent out the magazine yet as I haven't got it."

He had several spells in hospital towards the end and despite being in considerable pain would manage to put an article together. In fact his last article, for this edition, arrived a month early as he wanted to complete it when he could, not being able to predict his health from day to day. There's dedication for you.

It is with great sadness that I report the passing of Lee Prescott FACI. I took this picture of him in 2007 at a SoCo Council meeting.

I first met Lee at a SoCo Weekender 2005 ish, I don't recall the exact date. Back then we held an annual weekend get together in Bournemouth when we would take over a small hotel and have film shows, competitions, lectures and the AGM.

At that time, Lee was on the SoCo Council and also the editor of SoCo News. It was a real printed pamphlet way back then.

Lee worked tirelessly to get people to contribute and filled many pages himself to keep it going. It had to be compiled, printed and packaged off to HQ so that it could be sent out with the national magazine.

In 2008, Lee gave up the Editorship and I took over. He continued to support the newsletter and was the longest serving columnist, only missing a few editions due to ill health.

I'll leave the final words to Mike Szewczuk, his long term co-producer.

*"Sadly Lee Prescott passed away on 22nd Dec in hospital after another fall. He was 91.*

*He will be sadly missed especially by me as a close friend and joint video maker.*

*He had a great sense of humour throughout his life and was a very generous and caring person.*

*He appeared in about seven or eight videos we produced together and was a pretty good "natural" actor, always finding a different approach to a character, giving it a three dimensional appeal.*

*His holiday videos were well put together, and his tongue in cheek dialogue always gave amusement.*

*He was unique and very approachable, always finding the funny side of situations.*

*God Bless Lee... may the heavens be kind to him now he's free.....*

*Mike Szewczuk, a very close friend."*



# Chairman's Chat & Editorial

Pip Critten  
Writes...

## Zoom f3

In this edition I thought I would share my views on a recently purchased new toy, the Zoom f3. It's a tiny audio recorder from the Zoom stable which has an excellent reputation for good quality kit. I already have a Zoom H6 which I have been very happy with. So, why buy another audio recorder? Well, it ticks several boxes.



It's small, you could put it in your pocket or even strap it to your wrist or a boom pole.

It's powered by two AA batteries, so not two much issues with batteries running out. Plus it can be run from a USB input or power bank.



It has two professional XLR inputs which can be phantom powered if needed. It's rare that I need more than two inputs, a lav' and a overhead so it fits most of my needs. It has a third 3.5mm line input which is a bonus.



It uses micro SD cards to record on. It can save as a mixed track or two separate tracks which, if you had two sound sources that can each be dealt with in post production.

Within the menus you can set limiters if you want and it's very simple to use. And best of all, it records in 32 bit Float which means it has an extremely wide dynamic range, making it very difficult not to get a bad recording.

When you are a solo operator, or doing run and gun style camerawork, it's not always easy to be able to keep an eye on recording levels. Even if you have taken the trouble to set levels spot on at the outset you just don't know what's going to happen. And you have so many other things to think about too.

**So what does 32 bit Float mean in practice?**

Lets assume you use it to record a series of speakers, wedding speeches for example. One person has a good mic technique and you get a good recording. The next one holds it much to far away from their mouth or talks quietly. The third shoves the mic down their throat and talks loudly.

Without 32 bit Float you are highly likely to have problems in the edit. When you raise the level of the quiet one you will introduce lots of noise and it will sound terrible. With the loud one, it will be over modulated or clipped and even if you lower the level you will end up with awful, Dalek like unusable sound.



On left too low, middle ok, right clipping

With 32 bit Float, you can raise the first to a good level without introducing any noise. The voice of the last, even though it has been clipped, can be lowered to a good level.



Now each voice can be level without and hiss or distortion being introduced.

Ok, it's better to get it right in the first place I agree. But we don't live in a perfect world and can only focus on one thing at a time. Simply set a "near enough" level and get on with filming. With this recorder you have an extremely good chance of getting perfectly useable audio every time. So long as you remember to switch it on of course!

With an extra USB dongle, you can operate it from a mobile phone meaning you could get everything set up in advance, then simply stop and start recording remotely.



It's a great piece of kit, I love it.

Keep Smiling, Pip

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



Bristol member Larry Hall takes us behind the scenes in a green screen experiment.



The BFVS group from Bristol recently ran an experimental evening to test out some green screen effects. One section tried to simulate someone floating in a weightless environment. While Hollywood has technicians who are experts at wire work and can swing actors off the ground and fly them around a set, we amateurs have to find simpler solutions.

Our lady astronaut was therefore lying on her back on some green material with a camera positioned directly above her, pointing straight down. With no other reference point in the frame, the effect is that she's actually vertical. Now, keying out the green and with some keyframed re-positioning and rotation, she appears to be moving around the frame. Adding slow-motion accentuated the feeling of weightlessness.



Girl floating on green

I thought it would be interesting to put the character into a space-station and have her operating controls and interacting with perhaps another character. So, I dipped into my ragbag of unused stock footage and graphical elements. My hard drive is the equivalent of the loft, where we store everything that's deemed too good to throw away. in case it might come in useful later.

I found a couple of spaceship control panels, an animated character that was created for another film (unmade) plus some other graphics and was able to build up the space station control room in quite a short time. I made the control panels transparent so that our astronaut could appear to work behind them and animated her position so she appeared to be entering data. The maintenance robot was an after thought but he'd been sitting in my ragbag twiddling his metal thumbs for years so he was glad to have an outing and get playful with our astronaut character.



Girl floating with robot

To add interest to what was inevitably a static setup, I imported all the elements into After Effects and created a 3D environment with a 28mm virtual camera, placing all

the elements into their own layer at varying distances from the camera position.

The advantage of using a virtual camera is that it's possible to simulate real-life tracking shots where the camera moves forward or back with all the elements appearing to move realistically and in correct perspective.

The result being that we move into and around the set and later track backwards through the porthole in the hull without a break (in both senses of the word). Hitchcock would be proud!

The hull section is a flat image put together in Photoshop with the interior of the porthole keyed out so that we can see through it when it's composited in front of the space station control room. To get the effect of backing through the porthole, the image is placed behind the virtual camera which moves backwards, revealing the hull section as our viewpoint continues to retreat.



The exterior space station shots and the departing supply ship were animated in Maya using 3D models I'd bought for another project (that ragbag again). 3D models work exactly like physical models in that they're rotatable and you can move right around them. In this case, the station model was set to rotate slowly on it's axis while another virtual camera provided the slow track towards it.

The drawback with 3D animation is long render times. Every frame renders one by one, creating a large number of still images that need combining into a video sequence in post production. In this case, it entire day just to render the required number of frames.



This was one of those projects that start out small and then expand outwards fuelled by enthusiasm and foolhardiness. I only intended it to be a tryout for the weightlessness effect but it "grewed and grewed" into a mini-movie. It isn't intended to be anything more than it is, and certainly not a "proper" film, but hopefully it provides an insight into how this sort of thing is done and what we amateurs can achieve "at home".

Here's the link to the film.

<https://youtu.be/ANYw85k1g0Y>



# Tom Hardwick

## Zoom continues to flourish

CEMRIAC held a very interesting film competition over Zoom just recently, with Alan Colgrave doing his best to pass judgement as soon as each film finished, and he chose a worthy winner at the end. It's always a difficult job to do, and in his shoes I'd love to have had a preview of the films before the night. Hopefully he'd been afforded that luxury.

Then we saw countless "under one minute" films, all tacked together end to end. It's fun to watch short films in this way, and as is often the case, audience judging at the finish was the instantaneous way to go. Another worthy winner was chosen.

What didn't work so well was when the Zoom coordinator shared his screen "to keep us all together" rather than posting Vimeo or YouTube links into the chat column. I've no idea what bit-rate Zoom can transmit, but it's not much. Consequently there's an almost imperceptible stuttering of the visuals, and sometimes very obvious stuttering. Is it too difficult for some members to click the link in chat and come back from YouTube to the Zoom meeting at the end of each film?

Thing is, Alan Colgrave in his appraisals at the conclusion of stuttering films quite often mentioned "the jerky pans" and so on, and yes, when we viewed the film from the coordinator's screen, this was indeed so. Subsequently I was pleased to hear the filmmakers themselves said their films played smooth as silk when they'd uploaded them.

## u3a photography groups



Panning with the cyclist while exposing at 1/10 th sec gives a great impression of speed and movement.

We had our u3a (University of the Third Age) photography group outside in the cold last week, perfecting their slow shutter panning skills. Here's a couple of photos that were submitted by members.

I don't know how many times I cycled up and down, silly grin on my face. Good fun though, and it does go to show that slow shutter speed photography can be a rather hit and miss game.

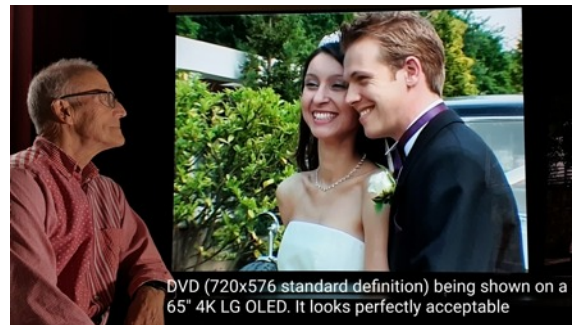
## We used to shoot in SD



The Sony FX1 could be used to shoot HD as well as SD to Mini DV tape, an eye-opener in 2004

I look back at myself now, 18 years later, and curse that I shot many weddings in SD, when I had a Sony HDR-FX1. This camera was introduced in late 2004, and was the first HDV 3 CCD camcorder to support 1080i (1440 X 1080). I remember I was nervous in case the HD "didn't work" for some reason, because for years the same little Mini DV tape had only been able to record standard definition (720x576).

My excuse for shooting in the SD mode was because should a tape dropout occur, it was far less damaging to the visuals - spoiling maybe 3 frames (that could be fixed in Photoshop) rather than 13 (that couldn't). Also back then the distribution medium of the day was solidly DVD, itself SD by definition. These days things are different, and SD footage really can look dated. But even so, SD footage being replayed off one of my old DVDs can look ok, even on a 65" TV, as my pictures show.



DVD (720x576 standard definition) being shown on a 65" 4K LG OLED. It looks perfectly acceptable



DVDs can look just about ok when played on a modern 65" OLED TV, but why didn't I shoot in the HDV mode to future proof my hard work?

Tom continues ....

Film and Video Maker magazine



Reading 24 year old copies of FVM magazine can be fun, remembering what all of us were up to back then.

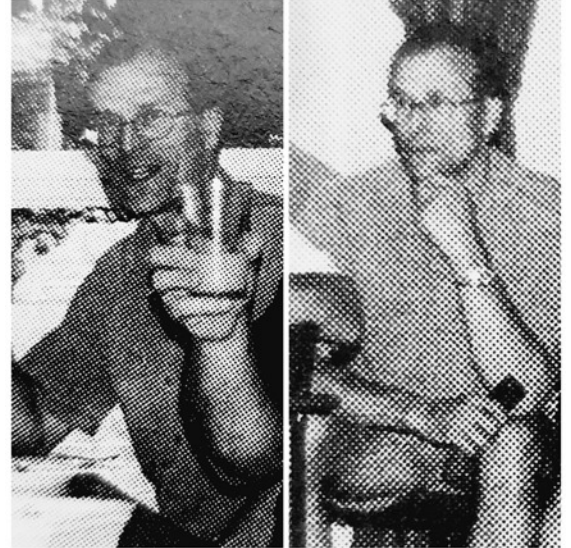
Reading my old 1990's FVMs has proved very interesting, noting all the people who have passed on and the big variety of articles submitted by IAC readers. Liz Donlan was the controversial editor at the time.

Cine was still alive for many, and analogue and digital video were solidly with us. Mini DV and computer editing were huge and wonderful advances for us all. Recordable DVDs were still years away and FVM was very black, white and grey.

And this surprised me - I'd attended a Wansfell college training course in August 1998 on non linear editing, NLE,

yet had no memory of it. I peered closely at the tiny published photos in the mag and bong! Could that be me?

I used my phone to rephotograph those tiny images and I attach those blowups too. Yep, twaz me on a Dave Blundell course.



Blow-ups of the two b&w images show I was there at one of Eric Granshaw's training courses

Tom Hardwick FACI



## VVG - Water Competition

The Water Competition 2022

Alan Sinclair

The Virtual Video Group is steadily growing in popularity, a long way from one of the original meetings back in 2021 that only Stewart Emm, Charles Elsdén and I attended. We now have well in excess of 60 on our distribution list and around 30 attending each meeting. It is fair to say that the VVG has exceeded both Stewarts and my expectation to its popularity, with members from all parts of the United Kingdom and some from abroad.

This is borne out in the amazing response we had to our Summer Members Competition for a short film up to 15 minutes long with the theme of **WATER** at its core.

By the deadline of 30 November 2022 we had 19 films/AV presentations submitted for our Members Film Night on the 14<sup>th</sup> December.

Initially Stewart Emm and myself were worried we may have to hold the competition over two nights, but we managed to do it by starting early and dispensing with the normal VVG business.

All the films were screened on members Tablets /TV's /Laptops etc via a YouTube, Vimeo or onedrive link. There was, as you would expect, a seasonal air to the competition with obligatory Christmas jumpers or in some cases formal dress code.

The competition was judged by **Howard Smith FACI (M)** who is also a member of VVG. We did not envy his job of judging what was a huge variety of films and AV's on the topic of water. The results of the competition were as follows:

**Howard-Smith FACI (M)** comments and judging,

*"There's something aesthetically pleasing about this eclectic collection of shorts films on the subject of water."*

**COMMENDED: 6 FILMS**

**Carrapetelo Lock** Charles Elsdén

**Story Of A Fountain** Alistair Biggar

**River Almond Iron Mills** Stewart Emm

**Happisburgh The Village Falling Into The Sea** Tony Ward

**Down By The Waterside** Peter Durnall

**MTFBWY** Rod Leyland

**THE TOP 3 FILMS**

**3rd: Hungary: It's Thermal Waters** Ian Morris

**2nd: The Power Of Water** Alan Sinclair

**1st: The Engulfed Cathedral** Larry Hall

After the success of this competition we will be holding another and I wonder what the theme may be for 2023.

Alan Sinclair,

Virtual Video Group

<https://www.facebook.com/groups/166527655673758/about>



# At last! A Holiday film.

Melvyn Dover

A Look at Colourising AVs and Videos

For centuries the effect of different colours on our emotions has been recognised and studies continue to this day. Colours affect animals too. A racehorse will unwind quicker after a race if put into a room painted blue. A gull with a spot of red on its beak induces a pecking response in its young chicks. Violet has long been associated with sacred ceremonies and it's believed to be a favourite colour of some ancient cultures.

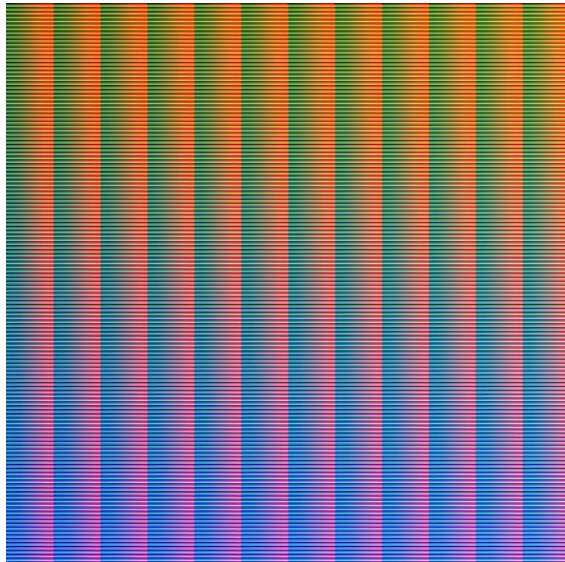
Red can stimulate parts of our nervous system: The colour of blood, warning signs, love, demanding attention. Blue represents calm and relaxation, and yellow and orange are associated with vitality and hope, being warm and cheerful. Green is said to be the calmest of all: A natural colour, dominating the Bayer matrix.

Our eyes can easily be fooled. We see blue-white as white. Stare at a colour long enough and we start to see its complementary colour. It was Johannes Itten who came up with a 12 point 'Farbkreis' (colour wheel) showing the relationship between primary, secondary and tertiary colours.

Still and video colour grading is becoming more practical for amateurs and one method of producing reliable results is to use Look-up Tables (LUTs).

LUTs are similar to an artist's palette and are often incorporated in still and video software, but not all programs use them. Video editors which can use LUTs include: Adobe Premiere Pro, Final Cut Pro, DaVinci Resolve, Avid Media Composer and Filmora Video Editor.

I use *Rawtherapee* to convert RAW still images to JPGs. It can use a library file called HALDCLUT, which gives LUTs for many types of films, positive, negative, BW, and for various brands.

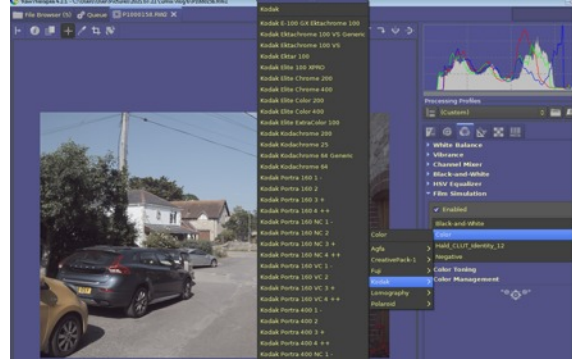


Here's an example of what a LUT file looks like

It doesn't look useful on its own, it has to work as part of other software, though some people can create and edit their own LUTs.

The top of the next column shows Screenshot showing some of the LUTs available in Rawtherapee.

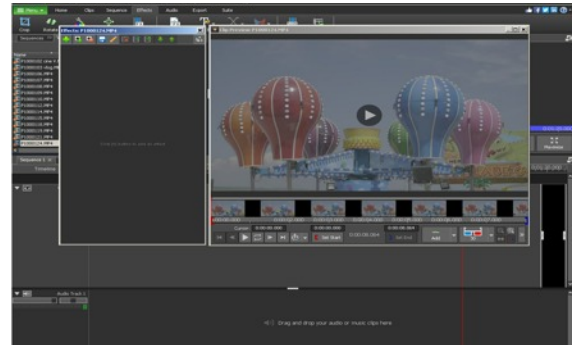
In this example, the + and - by the name represent 'push' and 'pull' processing.



Some of the LUTs available in Rawtherapee

One use of LUTs is that images used in AV presentations can quickly be given consistent looks.

My video editor, Videopad, does not use LUTs, so I have to work around that. If I shoot V-log L (a video format designed to be post-processed) the result is low contrast with desaturated colours, but said to contain a lot of colour information:



V-Log L as taken

By using the video effect *Colour Curves*, the dynamic range can be altered to increase contrast and colour, simply by moving the left hand low (black) point and the right hand top (white) point nearer the edges of the image data, and then giving the result a gentle 'S' curve to increase contrast.



V-Log L with S curve applied

Actually, a similar result can be obtained by clicking on the effect *Autofix* or *Autolevels*!

Clips need to be put on the timeline to do this, and then selected individually or in total. Thus you can process V-Log L movie files to a degree even if your video editor can't use LUTs.

Many feature films now credit a new profession - A Colourist. A Colourist will not only grade the film but work with the director and make-up team to achieve the

## Melvyn continues ....

desired result. LUTs may be involved, but they also use colours to change moods as the feature film progresses.

In the *Matrix* series of movies, a green hue was added to the colour of scenes which took place in the virtual world of the Matrix. The movie *Amelie* has a strong yellow colour palette to convey a feeling of warmth and the happiness of the protagonist.

Adam Glasman is a respected colourist who graded feature films such as *Skyfall* and Disney Studio's live action version of *Dumbo*. Asa Shoul is another industry leading colourist. His work includes the Netflix series *The Crown*.

The video editing program Avid Media Composer | First (free version mentioned above) uses the same tools

used by Maryann Brandon, DGA, ACE, to edit *Star Wars: The Force Awakens*, and Bob Ducsay in the making of *Star Wars: The Last Jedi*.

The professionals have been subtly colourising film for years, and increasingly, as skills and tools develop, it's making its mark in the world of amateur film-making too.

Happy Filming,

Melvyn Dover



It's been a busy season for TFMC members

Following a multicam meeting in October the edits of the resulting footage, by several members, were shown and discussed. This illustrated that there are many ways in which original footage of an interview can be edited to produce different results and this was especially noticeable in the humorous 'non-interview' by Peter Hiner.

However, a guitar solo, also filmed for the multicam session, produced some similar looking edits, mainly due to the need for audio continuity throughout.

Also in October members were entertained by Peter Hiner, who suggested several methods of bringing movement to still life or inanimate subjects when filming.

During following sessions we saw films made by guest presenter Howard Smith and a film by Tony and Eileen Colburn entitled 'Focus On The 50's'.

Tony and Eileen broke from their usual format by recording their film on mobile phones. During their accompanying presentation, they explained that, although the need for heavy or bulky equipment was reduced, the technique brought its own set of obstacles and problems to conquer.

The first meeting in November saw the screening of a selection of animated films that resulted from a challenge issued by Peter Hiner during his presentation in October.

The following meeting was the premiere of this year's club project "Unquiet Spirit".

Both this film and 2021 club project, "The Bench" have been entered into the 2023 BIAFF competition and the club awaits the results and comments from this.

Also in November, "Unquiet Spirit" was the subject of a talk by Keith Rossiter (writer, producer and director) and Geoff Hodgkinson (editor) about the triumphs and tribulations of the whole process.

The final presentation of the month was a film for discussion by Alec Ball and Roger Western who explored various methods of maintaining or enhancing audience engagement using different shots, angles, movements and aspects when filming

In December, Suzie Topolska entertained members with a presentation about experimental films, Mike Perrem took us to Antarctica and Ethiopia with his travel documentaries and during the final meeting of the year, Tony O'Brien challenged and entertained members with his Christmas Quiz.

We shall all be leaving 2022 behind now and looking forward to 2023 so from the members of Teign Film Makers Club we wish all readers and film makers, a Happy, Prosperous and fruitful new year.

Details of the TFMC 2022 - 2023 programme are on the website.

Anyone is welcome to attend both the Zoom and physical meetings, whatever your expertise and wherever you live. A limited number of 'visitor' places are available for the zoom meetings which can be 'booked' via the website contact details. Feel free to visit and if you find that it isn't for you, we shall not be offended if you leave early.

Both the website and Facebook page are normally updated on a weekly basis during the season and on a casual basis during the Summer break.

Roger Western

<http://www.teignfilmmakersclub.org>

<https://www.facebook.com/tfmcadmin>



Ian Simpson

Wollongong  
Camera Club Movie  
Makers,  
Australia

xxxxxx

# To Find, to Restore, to Preserve, to Retain Heritage

## Where have they gone?

The magazine *Total Film* in its May issue 2022, made the point that when NETFLIX was posting out DVDs to customers, it had a catalogue of more than 10,000 films. Come 2014 as a streaming service, NETFLIX's catalogue contained 6,494 titles and in 2022 that has dropped further to 3,900 titles. Now you don't expect a commercial company to be an archivist, but the question remains what happened to all those movies that are no longer in their catalogue?

A 2013 study by the film historian, David Pierce, found that 70% of all American silent feature films are lost. The Australia's National Film & Sound Archive (NFSA) has a Most Wanted list, which covers not only films, but TV and radio programmes and sound recordings. The NFSA in 1982, began *The Last Film Search*, as it was recognised then that there was an urgent need to find old films on nitrate stock before their deterioration prevented any possible recovery and preservation.

The International Federation of Film Archives lists over 150 institutions world-wide that preserve films. In UK alone there are more than 20 archives. There is also a group called *Missing Movies*, that seeks "to empower filmmakers, distributors, archivists and others to locate lost materials, clear rights and advocate for policies that make the full range of cinema history possible." This seems like a clear and simple enough aim, but the path a film goes from the final negative stage to its many distribution copies and who finally is responsible for its storage is very complex.

## Finding and Restoring a Classic Australian Film



Anthony Buckley found out how difficult it is to track down the original negatives of a film he had once edited, when he began the search for the 1971 Australian classic, *Wake in Fright*. Buckley details the pursuit in his book, *Behind a Velvet Light Trap*. The search began 1996 in London, initially with no success, but Kays Laboratories were holding the negatives of 19 Australian films with no owners! A Spanish dubbed print was found, then in January 1998, the Dublin Film Festival director located the only known Technicolor print in London.

The search for the negatives ended when they were found together with the soundtrack and tri-separations and 35 mm magnetic mixing tracks, all in a vault in Pittsburgh, USA. These were all in a container marked "For Destruction." As Buckley writes in his book, "I was never game enough to ask Mr Rappaport (from CBS who

found the container) what date had been on the manifesto at the vaults for the film's destruction."

Work began on restoring *Wake in Fright* at Atlab together with NFSA in 2007. The NFSA's report on the restoration, tells of the initial state of the materials, "the onset of vinegar syndrome on key components" and how, "it was soon apparent that traditional photochemical preservation would not be sufficient to preserve the film and produce prints that could match the film's original release. Significant colour fade and emulsion scratching were too severe to rejuvenate it via photochemical means. Instead, testing with digital restoration techniques was carried out -- Digital restoration testing proved very positive and a partnership was agreed between the NFSA and Atlab for a full digital restoration."

*Wake in Fright* had another premiere at the Sydney Film Festival on the 13th June 2009 followed by a limited theatre release in Australia.

A comment by an archive technician, Meghan Holly, puts a different slant on film preservation: "Preserving film has a longer shelf life than preserving to digital. It is estimated that if stored in proper conditions a reel of polyester film could last 500 years. While it may seem counter-intuitive, digital film preservation is actually a less permanent process. A digital preservation file needs to be migrated every so often to stay up to date with constantly changing technology."

## EDITED OUT

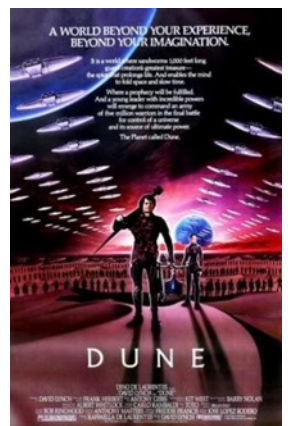
How would you feel after spending a year or more making a motion picture, to find someone, who wasn't involved in production, has re-edited your movie? Someone who unilaterally decides they know better than you how long the movie should be or what parts need to be cut out to make it more acceptable to the audience.



This is a common practice in the professional industry, where "alterations" are made after the premiere or selected screenings. Sometimes even the director is involved, as with the 35-minute shortening of the original 222 minutes long film, David Lean's *Lawrence of Arabia*. Here Lean admitted to cutting out 6 minutes after the premiere, but who ordered or cut the other 29 minutes is unknown?

But what if one third of your movie was cut out, how would you feel? Perhaps like David Lynch, you would publicly disown it, when his three-hour epic *Dune* in 1984 was reduced to two hours, The savage cut resulted in a simplified plot and voice-over narration added to cover the gaps.

Historically one of the most notorious "editing" of a feature film was Orson





Ian continues ...

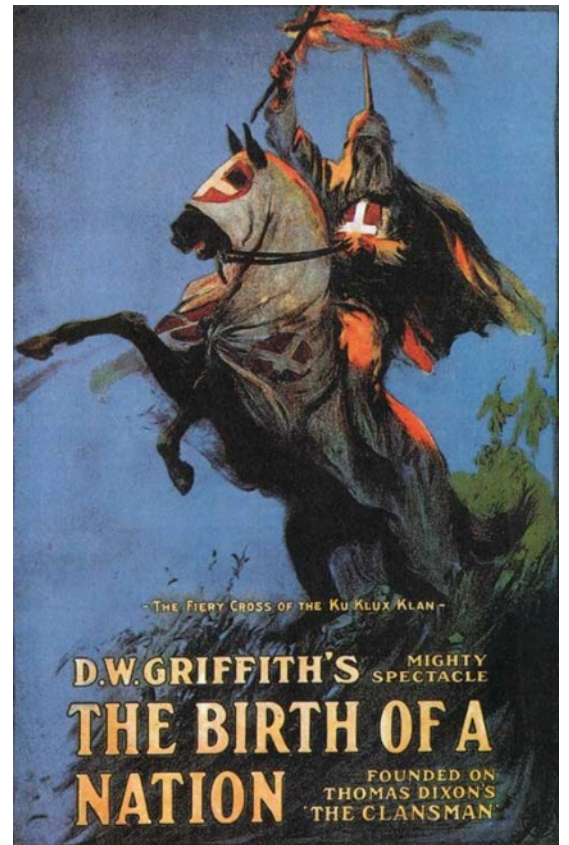
Welles' *The Magnificent Ambersons*. The film we may have seen on TV, an 88-minute version is quite different from what Welles intended. Brian Rose spent 2 years reconstructing this film, as he said, "The film was radically altered, entire scenes were cut, performances were reshaped. Most infamous is the lost ending, which was entirely removed and replaced with a short happy one."

At the San Francisco Silent Film Festival in May this year, there was screened the "Rebirth of a Nation". This was a remix by D J Spooky (Paul D Miller) of D W Griffith's *Birth of a Nation*, made in 1915. The original was blatantly racist and made heroes of the Ku Klux Klan.

The remix trimmed the original movie to almost half its length, repeatedly superimposed geometric designs over its images and added a partly pre-recorded pulsating score. One wonders why he bothered. The original *Birth of a Nation*, when it was first shown, caused rioting in Boston and other US cities. Griffith knew even then that the movie's white supremacy viewpoint was not acceptable.

To counter the widespread anger, Griffith made his monumental film, *Intolerance* in 1916. However, although, for its time, a technical innovative masterpiece, *Birth of a Nation* remains one of Hollywood's most difficult products, which no amount of re-editing will change its racist content and its history.

Ian



## Gloucester Film Makers

Since my last report we have held our AGM and the existing committee have all agreed to continue. We are very fortunate that they are prepared and willing to do so.

Sadly some clubs have been unable to continue due to members not being willing to come forward. Result, no committee so no club!

After the AGM we held the Ron Turner Competition which was won by Ken White with his film Gloucester Through The Ages.

Our 60 Film Competition was won by Paula Clare with her animated film Sixty. Paula collects £60.00 for her efforts. Our thanks to IAC Chairman Simon Sumner for judging the films.

Our 2023 Programme has been prepared with fewer competitions but some interesting evenings planned.

These include on location filming with drones plus a film made using a smart phone.

Our major event is hosting The Annual Gloucester Inter Club Film Competition on Saturday March 18th at 2 30 pm in St, George's Church Centre, Brockworth.

Many thanks to Ivan Andrews , who with some members of the Teign club have agreed to be judges. They will be announcing the winners of Best Film, Best Sound and Best Cinematography via Zoom.

Along with our films we look forward to seeing those from the following clubs, Worcester, Tewkesbury and Bristol and their members. The Gloucester club won Best Film and Best Sound this year. Can we do it again in 2023?

Watch this space.

Keep on filming.

John Greene,

Gloucester Film Makers

[www.gloucesterfilmmakers.org.uk](http://www.gloucesterfilmmakers.org.uk)

## Quick update

As the editor, I can honestly say that the days of people using proper English are went.

Keep Smiling  
Pip



# FREE film night

IAC Patron  
Paul Kittel FACI

Invites you to  
another

Open Film Night

Where there is  
always an array of  
great films to enjoy

**FREE!**

THE IAC PRESENTS:

**OPEN FILM NIGHT**

**SUNDAY**  
**29th**  
**January**

**DOORS  
OPEN  
7PM**

**HOST:  
PAUL KITTEL  
FACI**

Zoom ID:  
847 0197 2435

Zoom Passcode:  
123456

**START TIME  
7:30PM**

Made with PosterMyWall.com

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

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



## Wessex Dramas

The new Wessex Dramas project [thedailydilettante.com](http://thedailydilettante.com) recently previewed their anthology feature film, "Hardy's Regrets" at the Royal Manor Theatre, Portland, attended by the local mayors.

Rose Goldthorp

The new Wessex Dramas project is making period British literature films on iPhones



This collection of Thomas Hardy short films, rendered as a feature film, was very well received. The massive change in technology upgrading phone cameras to cinematographic level has meant that many 'starter filmmakers' are now trying their hand, without the prohibitive expense of celluloid film, or even expensive Black Magic, or Red cameras.

The filmmaker behind the project, Rose Goldthorp [rosegoldthorp.com](http://rosegoldthorp.com) came from New Zealand when she graduated in 2020. Rose had already made five feature film in her spare time whilst at school and university, studying Communications. Upon moving down to Weymouth, Rose started her Wessex Dramas project in 2022 and, in this, her first year of the project, made three dramatic podcast seasons of Hardy adaptations (Desperate Remedies, The Hand of Ethelberta and The Laodiceans) plus her first feature film: an anthology of four Thomas Hardy short stories: "Hardy's Regrets". Rose shot 80% of this first feature film on her iPhone.



"There seems to be a great enthusiasm for Hardy, as lots of nice people are joining in the scrum" said Rose. She is amazed at how people are coming forwards to join in this community group project. The group has had offers of everything from locations, e.g. from The Royal Manor Theatre Company, through costumes, from, e.g. The New Hardy Players, through to offers of shire horses being lent from relatives of actors.

Rose cowrites with her mother, who also helps with admin, post supervision and as PMD, because Rose has to

have a part-time job to make ends meet. The writing team has now adapted Hardy stories for eight feature films-worth and will be making one Hardy feature film per year. Films 3-8 have been adapted from Hardy novels, or novellas: 'A Seaside Trilogy' (The Well Beloved, The Trumpet Major, and Fellow Townsmen) and "The Novels of Ingenuity" (Desperate Remedies, The Hand of Ethelberta and The Laodicean).



The Project is looking for writers/adapters who want to adapt Hardy short stories, as Rose and Ann-Marie need many more short story adaptations for the dramatic podcasts. These podcasts, of course, need many more scripts as they get made at a much greater rate than the yearly films. Anyone who wants to adapt Hardy short stories would be greatly welcomed to get in touch with the pair at: [nfo@thedailydilettante.com](mailto:nfo@thedailydilettante.com)

These writers' work could be podcast, and even, perhaps, shot as a/or part of a feature film.

If the films ever make any monies, Rose will be paying people their expenses, then giving donations to the charities, involved, and then using remaining monies for the next production, catering, gear, etc.. "I suppose that I will become something like a Social Enterprise, and then, eventually.....hopefully, becoming a registered filmprod company", said Rose. "I should still be working with my friends, though: just fitting some TV and A' list actors on top of them for leads. Also, replacing my, at present, many combined roles with pros, e.g. a cinematographer (still iPhone?!) and a Line Producer/PM".



As well as writers, the project welcomes any cam ops, in the South of England who want to play at weekends, in summer, using their phones, or DSLR's. The project can only offer credits, experience and a copy of the film, of course, however. "I suppose that we are a sort of 'Folk Filmmaking' group" said Rose.



## Actors from the past

### Christopher Plummer

Arthur Christopher Orme Plummer CC was a Canadian actor. His career spanned seven decades, gaining recognition for his performances in film, television, and theatre. Born: 13 December 1929, Toronto, Canada. Died: 5 February 2021, Weston, Connecticut, United States

### Jack Hawkins

John Edward "Jack" Hawkins, CBE was an English actor who worked on stage and in film from the 1930s until the 1970s. One of the most popular British film stars of the 1950s, he was best known for his portrayal of military men. Born: 14 September 1910, Wood Green. Died: 18 July 1973, Chelsea, London

Lee Prescott  
FACI

Researches actors  
from the past



Arthur Christopher Orme Plummer CC (December 13, 1929 – February 5, 2021) was a Canadian actor. His career spanned seven decades, gaining recognition for his performances in film, television, and theatre. Plummer made his Broadway debut in 1954, and continued to act in leading roles on stage playing Cyrano de Bergerac in *Cyrano* (1974), Iago in *Othello*, as well as playing the titular roles in *Hamlet at Elsinore* (1964), *Macbeth*, *King Lear*, and *Barrymore*. Plummer also performed in stage productions *J.B.*, *No Man's Land*, and *Inherit the Wind*.

Plummer was born in Toronto and grew up in Senneville, Quebec. After appearing on stage, he made his film debut in Sidney Lumet's *Stage Struck* (1958), and won great acclaim for his performance as Captain Georg von Trapp in the musical film *The Sound of Music* (1965) alongside Julie Andrews. Plummer portrayed numerous major historical figures, including Commodus in *The Fall of the Roman Empire* (1964), Arthur Wellesley, 1st Duke of Wellington in *Waterloo* (1970), Rudyard Kipling in *The Man Who Would Be King* (1975), Mike Wallace in *The Insider* (1999), Leo Tolstoy in *The Last Station* (2009), Kaiser Wilhelm II in *The Exception* (2016), and J. Paul Getty in *All the Money in the World* (2017). Plummer also appeared in Spike Lee's *Malcolm X* (1992), Ron Howard's *A Beautiful Mind* (2001), Terrence Malick's *The New World* (2005), David Fincher's *The Girl with the Dragon Tattoo* (2011), Rian Johnson's *Knives Out* (2019), and Todd Robinson's *The Last Full Measure* (2019).

Plummer received various awards for his work, including an Academy Award, two Primetime Emmy Awards, two Tony Awards, a Golden Globe Award, a Screen Actors Guild Award, and a British Academy Film Award. He is one of the few performers to have received the Triple Crown of Acting, and the only Canadian. He won the Academy Award for Best Supporting Actor at the age of 82 for *Beginners* (2010), becoming the oldest person to win an acting award, and he received a nomination at the age of 88 for *All the Money in the World*, making him the oldest person to be nominated in an acting category.

Jack was born in Ipswich and educated at the Ipswich School. He read Jurisprudence at Balliol College, Oxford and trained at the London Academy of Music and Dramatic Art.

He often played friendly World War II officers. He died three months after an operation to insert an artificial voice box in April 1973.

He underwent cobalt treatment for a secondary condition of the larynx in 1959 after making *The League of Gentlemen* (1960). Afterwards he took voice coaching and reduced the number of cigarettes he smoked each day from about sixty to five. However, while filming *Guns at Batasi* (1964) five years later his voice began to fail. It was not until Christmas 1965 that he was diagnosed with throat cancer, by which time the only possible treatment was a total laryngectomy in January of the following year. Ever since, with his approval, his performances were dubbed, often by Robert Rietty or Charles Gray. Hawkins continued to smoke after losing his voice. In the completely restored edition of *Lawrence of Arabia* (1962) in 1989, Gray also dubbed Hawkins's voice for the sound restoration in scenes which had been deleted from previous editions of the film. In the same film, Rietty had also dubbed Gamil Ratib's voice at first place.

He was voted Number 1 star at the British Box Office in 1954.

Initially sought for the role of Melville Farr in *Victim* (1961), Hawkins turned the role down because he thought the part might compromise his masculine screen image. Dirk Bogarde, who eventually played Farr, opined that Hawkins feared the role of a gay barrister would "prejudice his chances of a knighthood."

He resented the idea that he was typecast in war movies, pointing out in his 1973 autobiography "Anything for a Quiet Life" that he had in fact played fewer military roles than John Mills, Trevor Howard and Richard Attenborough.

Researched by Lee Prescott



# A Bunch of Amateurs

Dave Jones

Shares his thoughts

The candle flames play silently amidst the family, giving heart and warmth, occasionally drawing the eye, they being placed as a centrepiece of a jolly group tucking into a Christmas dinner. For the amateur filmmaker, he notes how those candles modify the lighting and give texture to the features of those across the table. A knife slices through a roast potato and jogs the memories, which now capture mind and spirit of bygone days, and sometimes prompts an anecdote. Grandchildren watch expectantly ... Granddad's on the move.

Never far away is Granddad's video camera. He stands, flexes his knees, as he sidesteps his way smoothly around the table, capturing the moment for posterity. A child asks, "I wonder where they first made films?" His sister says, "Granddad knows, 'cos he's really, really ancient."

"Who told you that?" asked Granddad.

"Nanny told me in secret."

"Where do you think they were first made?" Robert was twelve and he told his sister he knows everything, "That's obvious!" he shouts, "America!"

"Wrong. The oldest film studios in the world, meaning the longest working, is the Will Barker Studios, known today as Ealing Studios."

"Where's that?" asked Robert.

"Here ... in England."

"Is that the club you've belonged to all your life Granddad?"

"No ... I belong to an amateur club, Ealing studios is a professional organisation."

"What's the difference?" asks Janet, Robert's sister.

"There's no difference ... we are as good as them." Nanny looked at the ceiling.

"You and that club of yours," she said, "... are they all like you?"

"Worse, they have withdrawal symptoms when they go on holiday and miss a week."

"Then they should all go on holiday together."

"I'll put that to the Committee ... good idea that."

The first movie was made by the inventor and photographer Frieze-Greene and was of a man riding a

galloping horse in 1855, but the development of filmmaking took place in Leeds in 1888, which played a big part in early films. However, the big advances made in filmmaking took place between 1900-1910, when sound was in its experimental stages. Today, sound quality is considered more important than film quality.

Only 22 years after sound was truly established, the Bradford Filmmakers was formed in 1932 – (the gift of addition and subtraction had nothing to do with my education, I learnt that playing darts with my Ma' in the garden, during the war ... the house was in ruins and we lived in the dugout. She cooked the dinner on a borrowed Primus Stove on the garden path. We weren't the only ones, we had no gas main. That's where the 'do or die' spirit was inculcated in the kids. All the neighbours were aunts. This was why the kids grew up and formed clubs and satisfied the need to be together).

In the recent past, we've often read of clubs going to the wall for whatever reason, ageing members usually, but some clubs retain the magic, that 'glue' that helps bond the members. It is suspected that there is a difference between belonging to a club and bonding with other members of a club, that togetherness, thick and thin stuff, as they churn out films against all the odds. In such clubs, when somebody makes a formal announcement that they are 'about to make a film', the members form a queue.

It is rather sad that, during this next Christmas, millions of hours will be shot on iPhones, most will be clips lasting a few seconds, some will end up on the 'Failed Brigade' of people with a skinful trying to stay upright and you'd be lucky to find a film anywhere that has been edited. If you are in a video club or society, you are one in twenty-six thousand, so you should feel pretty special.

Bradford may be the oldest club in the British Isles, but it is so special in so many ways, that even other club members 'love it', respect it, for they know exactly what it takes to win a top prize; the graft involved, the teamwork, the vision and they see the 'magic' of bonding amongst its members.

To the Bradford Film Makers, Pip, the editor of this magazine, its many authors and the clubs across the whole of Britain would like to congratulate you on your 90<sup>th</sup> Anniversary, which encapsulates an enormous effort over the decades, for it says a lot about Bradford's community and their ability to stick to their guns, despite what the world throws at them. Not only that, but you've made it to the top too. The ultimate prize. You've ticked all the boxes now, gained a phenomenal reputation and proved to us that it's there and possible to achieve.

Let us hope that your wondrous performance proves inspirational to other clubs across Britain. Well done Bradford's Members, a magnificent achievement.

Dave Jones



A frame from Frieze-Greene's first ever movie



# Alan's Ramblings

Alan Wallbank

Shares his thoughts

Last time I mentioned my fear of equipment failure might have an affect on future projects and unfortunately that is what happened a few weeks ago with two filming sessions producing absolutely nothing on the tape! It was similar to the problem I had in the early part of this year and I can only put it down to condensation in my camera, as my house always has high humidity levels.

I live in a house that like most of today's housing stock is over 100 years old, but it suffers badly from damp. Although double glazed throughout, virtually every internal window is completely covered with condensation on cold mornings and some of the internal walls get wet when it is raining, causing the emulsion to come off the walls. I put the problem down to cavity wall insulation. The house is well maintained, but I am fighting this constant battle to keep the condensation and mould at bay during the winter months.

I am sure it is affecting my video cameras ability to record on tape. On the last attempt to get the scenes I wanted, the camera was placed inside my airing cupboard overnight in the hope that it would keep the camera dry for the following day. Fortunately it was a warm November morning and to my utter relief the images were successfully recorded. All this means that I am now being forced to end my use of tape and the Casablancas and ask myself if I need to upgrade or give up filming altogether as I am only a few years from 80<sup>th</sup> birthday. I have enough tape footage to edit for sometime to come, but then again once a film maker always a film maker.

## Henry Cole

We now come to Henry Cole, a madcap presenter on the TV whose programmes "Shed and buried", "Find it, Fix it, Sell it", "Junk and Disorderly" and "Motorcycle Show" make for entertaining viewing. Henry is often seen with his dog Jelly Bean and friends Alan Millyard a brilliant engineer, Sam Lovegrove and Guy all of which make these programmes, in my mind a joy to watch.



I will leave you to check him out and watch some of his antics. He is very animated and brings the best out of his helpers as they appear in the different programmes. In the "Motorcycle Show", Henry is often seen riding a motorcycle at around 30 mph while talking to the viewer as he is being filmed from the rear of a preceding vehicle. Despite them travelling at speed, Henry's every word can be heard even though he is wearing an open faced crash helmet. Does anyone know how they cut out the wind noise? I understand that soft ware is available to cut out specific sounds?

Secondly, they use a camera its fixings only ever seen in shadow, that rotates in front of the rider, round the nearside and then above after which it looks forward, all the time no other vehicle is seen. I ask how is the camera controlled and why doesn't it obstruct the riders vision which its looking at him or when we see the road ahead?

## How did they do it?

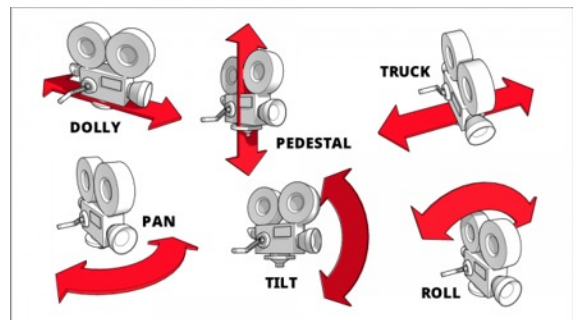
On a similar subject, I expect some of you watched the Queen's funeral. For me the procession threw up a number of questions, such as how was it possible to hear the constant rhythmic thumping of the big drum when the sound should have faded away as the precession filed past. Strangely, I cannot recall seeing the drummer, as I wondered how he could keep banging away for such a long time, but a fleeting view of him saw another drummer along side, so presume the other one took over for some of the time.



Then the spell was broken as Big Ben chimed and for me it was like bringing reality to the occasion, an almost undescrivable sensation that I doubt I will ever experience again. Yet were the chimes actually heard in the Mall or was the sound being transmitted by the BBC to the TV audience?

## Keep moving

When I looked at my recent finished project, it occurred to me that I had failed to bring enough movement to my filming. I believe that if the scene is static then move the camera, pans and slight zooms and if there is movement still move the camera.



After re filming several scenes I have to say that the difference is amazing as the movement brings so much new information to the audience. I always did this in the past, but for some reason I got out of the habit of doing it.

Alan



Robert Paget

Tips, advice and  
chit chat.

## This and That

### Where do ideas for films come from?

Covid lockdowns had taught me that it is not so bad to have several unfinished film projects. I had always perceived those as failures. They were reminders of all the things that go wrong with making a film, from basic camerawork errors and equipment not being up to the task, to the realities of life and finance limiting what you could attempt.

But where does the germ of an idea come from for that next film? A cine film I was involved with in 1968 had started with my reading a headline in the Sunday Times, a holiday film in the mid 1990's shot in Digital8 and MiniDV, came together once I heard a music track playing in MacDonalds, and last May I moved paperwork on the top of my printer suddenly revealing half a dozen newspaper clippings from fifty years ago. One of those was of a letter I had written to the local Press, and it touched on short sighted transport policies and pollution. With the other cuttings it now told a complete story to me, and linked to so many events and people from that time. Within days, I set out to film the story surrounding the cuttings, and attempted to shoot it in one day.

I had first filmed a rapid sequence of newspaper cuttings in 1972, using a Standard 8 cine camera, working out how much time in seconds each was on screen before the next one landed on it.

Giving the audience just time to read the headline of each one was achieved by filming it all in a sequence of single frames which I counted. That prevented "flash" frames which my cheap clockwork camera was liable to produce at the start of a shot (so in this case they would all be flash frames). I decided on the length of each shot at the outset, because I did not want a rapid series of potentially distracting cement splices in the film.

Fifty years ago, I had wanted to achieve the dramatic style of 1940's Hollywood crime dramas, and now using a scanner to capture faded newspaper cuttings in high resolution, meant I could put them into a photo program to improve their faded appearance. Providing I could complete it, the film would gain most views on Youtube, and that would be my target audience, where anyone wishing to read each "letter to the editor" in detail would be able to pause and read them thoroughly. It would also enable a change of pace in the final edit.

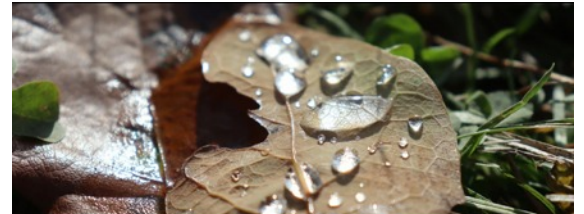
I had checked the Met Office web site for the wind gust speeds at the filming location, but they proved to be far higher, and there were audible and on-screen warnings about wind speed. I saw the drone start to move away from me at one point, forcing me to capture the minimum footage I needed by remaining overhead, filming one "bird's eye" shot and a couple of "reveals".

I was using a tripod mounted main video camera, a small drone plus a gimbal camera with radio microphone. I had set each to record in 4K. I wanted to achieve the look of camera movement in the film, and was able to crop and pan around in the edit, without any quality loss when rendered as 1080p. I also added some very slight zooms to assist with the flow of the film. Cine film from 1972 and some 720p HD became part of the content, and using two main pieces of music, the opening and closing sections were initially edited to that music. The voice track was recorded by sitting in a car to reduce "room echo", and having typed out the script I was to read, made sure I

recorded it as one sitting using the same digital recorder and microphone, plus keeping microphone to face position and distance constant.

### Another idea

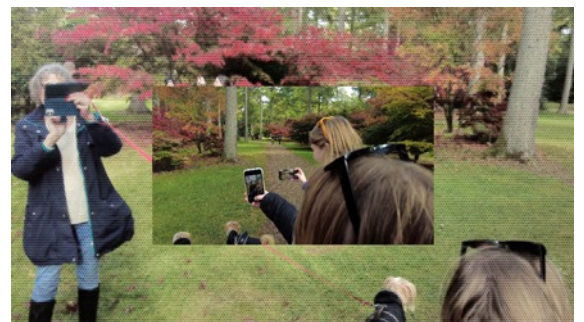
A family visit to Westonbirt Arboretum in October gave me the idea of filming another short film in a day. After all, if you were filming for a media company, you would probably have to capture all of the footage in one visit. Wind gust speeds were high, so using the drone was not an option, and to make the gentle walk easier, I did not take a tripod or main video camera.



I relied on an Osmo Pocket 2 gimbal camera with radio microphone, together with a 25mp DSLR fitted with a lightweight IS zoom lens, and which I rarely use for filming. I would be restricted by having neither a good wide angle or telephoto lens, and would not easily be able to attempt any focus transitions.

Having watched Suzy Topolska's creative, ambitious and skilful travel film style with rapid montages of stills, I realized I had never attempted anything like that. I wanted to find out just how many stills you need and how rapidly they need to be displayed for good effect depending on the audio track. My current edit of the film briefly uses one rapid sequence with five being the shortest number of video frames as piano music reaches a crescendo. Even moving those sections on the timeline by one or two frames earlier or later creates quite a different visual experience.

I had my doubts of achieving anything useful on the day, wondered how much battery life the DSLR would give me, and knew I would struggle if I wanted to record any focus transitions. Generally, I like to film "processes", people making things, and logical cycles of events, so this would be out of my comfort zone.



It was brilliant Autumn light, and although I heard "come on, -- keep up with us" several times, it gave me time to ask myself the question "why do we like taking film and pictures?" That would become the theme of the film, and to which I am just about to add a voice track.

My first rough edit was to copyright free music from YouTube audio library. I tried to interpret the changing



## Robert Paget continues....

flow, emotion and pace of the audio tracks in the edit of the visuals. I have used this method in recent films without comment from anyone.

In one shot I am filming my daughters who are filming each other using mobile phones, and Dawn is photographing them. [see image on previous page] They were all laughing, and then immediately sharing their images. Capturing events in "time", the dimension we are aware of but cannot explore or alter, and that immediate urge to share the information.

It was all happening at that point, and gave me a further core idea for the film.

I scanned an old family photograph from the 1930s, colorized it, and added the names of family members. The whole process taught me that images are sometimes "signposts" to other information which is not in the photograph. In this case it was the name of the (not in shot) cameraman, who was to later serve in WWII convoy support, and became a keen photographer.

I once attended a lecture by a social historian and author discussing the outcomes of the 1766 "Stroud food riots." At one point in the middle of the lecture he stopped, turned to his wife and said he could now see the link to some other social outcome in the area. That sort of realization can happen when you are editing a documentary style film, and with the film I am working on has provided a surplus of information to be available for the scripted voice track.

Making a film and then daring to share it, just as writing an article or sharing a point of view risks exposing all of your weaknesses of skills. However, communicating ideas can lead to others gaining ideas and understanding.

I always consider that any information or knowledge is "lost" unless it is shared.

Old films and images locked away from public view, possibly never to be screened again, may as well be stored in a vault on an exoplanet with no device able to play or read them. It is almost the seasonal Dickensian story of kindness or collected wealth not being shared.

Once I had started the edit of "Exploring Photography", an idea for another film evolved. I realized that I had a couple of shots which could form an intro for a film about "film competitions". Hollywood liked to make films about itself, so who am I not to follow their lead? I had made one such film four years ago for use at the "Gloucester Inter Club Competition". It was a screen time filler for the interval or during arrival of the audience. I used sequences of film overlaid with quotes from famous Movie Directors, plus images of film trophies.

I wanted this new film to have a different appearance, and set out to film some old cine cameras and an early Box Brownie 2A manufactured in Canada. I filmed the iris of my old Zenit 35mm SLR opening and closing by mounting it on a tripod and holding the film spool door open to allow light from the rear.

### Sharing

Sharing an early edit of this to family members, gained the response that it had an element of a James Bond title sequence with the internal gun barrelling being somewhat like the lens iris. Sharing information and exchanging ideas had worked, and the next day was spent making a white spot move across the screen leaving

cinematic style bullet holes across the screen accompanied by the sounds of a camera shutter.



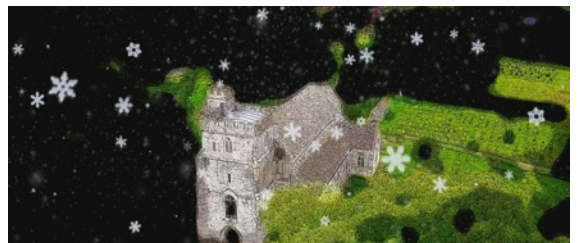
That was two films underway, and the third followed when we were discussing postal strikes, postal rates and whether the "Christmas Card" would survive.

A five-minute film includes 1968 Standard8 of toboggans on the hillside at Selsley, a snowy journey to my place of work in 1981 filmed in Super8 (I never got there that day), plus 4K aerial footage of a Church with falling snow added (using Microsoft editor) were the main seasonal ingredients. I gave it all a "movie" theme with the camera sequence I had just created, an opening quote from Martin Scorsese, and Dawn decided on the overlaid wording for each section of the film.



Altering and then rendering each of the seventeen personalized films separately took just minutes, but uploading to YouTube with each one as "unlisted" ) meant that I probably only uploaded about three or four per day.

My eldest daughter amended the wording so that she had a one-off version to screen at her school with a seasonal message from staff to pupils. The film continued to evolve when I added the sound of approaching sleigh bells for a special version to show to my grandson.



Not as slick and efficient as those streamed animated films from online retailers who add names to a selected animated scene, the novelty of those wears off when you receive links to the same film from more than one friend.

We knew that our Seasonal "VideoCard" would be unique and fun.... and this was the first time we have ever received emails saying "thank you" for a Christmas card.

Robert





# One To Watch

A few from Pip Critten

Biggest drone display ever! - Guinness World Records

<https://www.youtube.com/watch?v=44KvHwRHb3A>

Selected  
Movies  
from  
the  
World  
Wide Web



Removing the VFX From Pirates of the Caribbean Movies

<https://www.youtube.com/watch?v=6CjoLa3X-Q8>

Send your  
contributions to

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



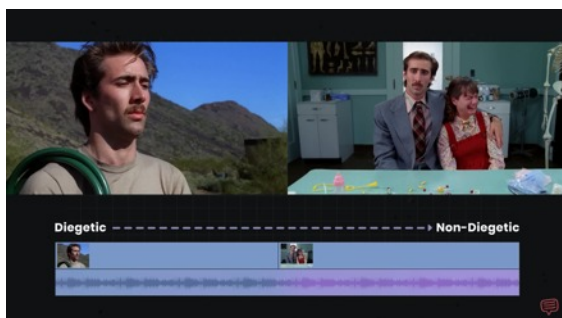
How Virtual Studio Sets Are Changing The Way Movies Are Made

<https://youtu.be/2Xk37Nz8cz8>



Ultimate Guide to Diegetic vs Non-Diegetic Sound

<https://www.youtube.com/watch?v=2vlwm4VyyTc>



# SoCo Regional Council

**Chairman:** Pip Critten

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

**Vice Chairman:** John Simpson

**Email:** [johnsimpson57@yahoo.co.uk](mailto:johnsimpson57@yahoo.co.uk)

**Secretary:** Vacant

**Email:**

**Treasurer:** Brian Hibbit

**Email:** [brian@brianhibbitt.com](mailto:brian@brianhibbitt.com)

**Competition Officer:** Susan Cockwell

**Email:** [susan\\_cockwell@hotmail.com](mailto:susan_cockwell@hotmail.com)

**Social Media Officer:** Paula Clare

**Email:** [paula@newday.tv](mailto:paula@newday.tv)

**SoCo News Editor:** Pip Critten

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

## Council Members

Ivan Andrews – Teignmouth

Lee Prescott – Stonehouse

# Changes

## New & Rejoined:

MR GEOFF HODGKINSON, Exbourne

## Change of address / contact:

## Resigned:

WOOLSTON CAMERA CLUB

## Cancelled:

## Deceased:

MR W.A. OLIVER, Chepstow

## Moved into SoCo Region:

## Change of Name

The SoCo News Archive can be found

at either:

[Pip's SoCo News Archive](#)

<http://www.theiac.org.uk/iac/regions/soco/soco.htm>

# SoCo Diary Dates

To have your event featured in SoCo News drop an email to

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

For a full list of national and international events

[Cti](#)

**Please note:** Articles and opinions published in this newsletter are not necessarily those of the Editor, SoCo Committee or the IAC. The Institute of Amateur Cinematographers is a Company Limited by Guarantee, incorporated in 1932, registered in England No. 00269085

**Copy Deadline** for Mar - Apr 2023 Issue

To reach Editor by 15th February 2023