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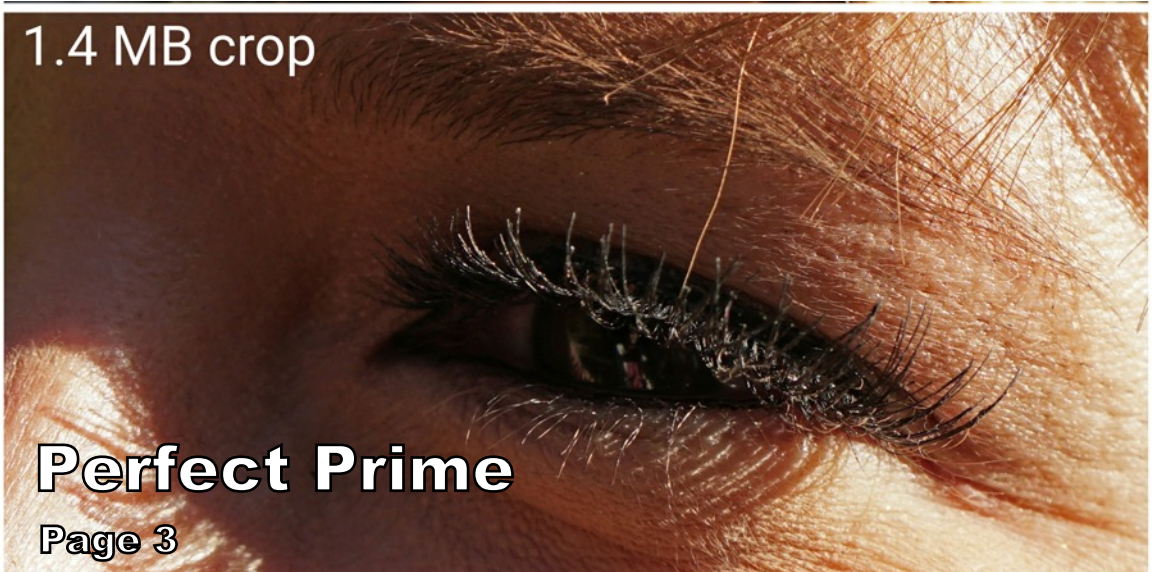
[Tom Hardwick](#)

[Gloucester](#)



AI in movie making

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1.4 MB crop

Perfect Prime

Page 3



Lovely Clubbely

Page 10



Pip Critten
Writes...

Chairman's Chat & Editorial

It has been Lights, Camera, Action for Teign Film Makers on our newest project "Hairy Hands", from the creative mind of Keith Rossiter who has written, produced and is directing the film.

There has been a huge amount of post production work from Keith just to see if it would be a viable project. With exterior locations on Dartmoor and an interior kitchen big enough to take a cast of eight, plus the crew and kit has been challenging to say the least.

Anyone who has produced a film before will know the logistical nightmare of finding eight talented actors, plus a crew, plus locations, who can all be available on the same weekend is a bit like herding cats.

Following several days scouting and gaining landowners permissions, and of course a Risk Assessment, we found the exterior locations. A river scene had to be secluded and a closed set due to one of the actresses appearing to be nude.



Mary played by Natalie Melissa Powell takes to the very cold river

This was complicated by the young male actor being under sixteen so ethically we could not have them both on the set at the same time. Hopefully some careful editing will make it seem that they were both there together.

Getting the shots safely meant that the actress and the camera operator had to be in the very cold water for the minimum amount of time possible.

I threw another spanner in the works by refusing to allow my main camera to be taken in the river for fear of it getting wet. We used my tiny DJI Action 2 camera which gave remarkable 4K footage and the sound from it, with a little cleaning in post, was very acceptable.



Actor Finlay Callaghan plays the part of Billy in one of the day for night shots

Another of the exterior locations had to be shot Day for Night which presented a new set of challenges and test footage. Our lighting gaffer, Mervyn Brooking, spent many hours creating and fitting shutters to a hole in the wall to make the shot look right. All for a few seconds on screen!

My role in the production is Director of Photography and later to edit the film. It's been great fun so far and I think it's fair to say that it has stretched our skill bases.

Filming Day for Night in a kitchen was "interesting". I had considered building huge black boxes outside the windows and doors then lighting with lamps from within the boxes. This was ruled out as it would have been a mammoth and costly task and I have no lights that would be powerful enough to create the desired effect.

As a compromise layers of blue film were put on the outside of the windows with fake blinds on the inside to create the effect. This was supplemented by panel LED lights on the tops of cabinets bouncing a blue light off the ceiling. It wasn't exactly what we wanted but it had to do.



Mandy Mander our script supervisor marks one of the kitchen shots

Despite most of the footage being shot there is still so much more to do. Ivan Andrews is in the process of writing and recording original music and the edit has to be done. It will be some months before the first cut is ready.

Writer, producer and director, Keith Rossiter has remained upbeat throughout the process and has demonstrated great skills in getting us this far.



Paul B E Davenport, The Hands, makes a ghostly appearance behind Director Keith Rossiter

When asked about how he thought things were going Keith said: "I was honoured to be asked to lead on this project and am so grateful to the talented cast and crew who has helped to make this an enjoyable and collaborative process. We are not there yet but I am confident that with their help we will have a film to be proud of. The pleasure in filmmaking comes from working with a talented and engaged director of photography and an enthusiastic and imaginative crew."

Keep Smiling,

Pip

pipcritten@googlemail.com



Tom's Perfect Prime

Tom Hardwick

You're what?
Only taking one
lens on a photo
shoot?

It's all about the moment and it's all about the light.



The Sony A7RII fitted with a battery pack, a wrist strap, and most importantly my favourite lens, the Zeiss Batis 85mm f/1.8.

The photo shoot

Ahhh, it's a beautiful sunny day in October as I jump in my car on my way to photograph a couple's **engagement celebration**. Yes please! Of all the things I photograph it's people that I find to be the most appealing and challenging of subjects. People are so fickle, unpredictable beings, and I'm very aware that most probably the couple have been trying to calm their nerves as they prepare for this day.

Taking portraits is really about putting the subject(s) at their ease, entertaining them and making the whole experience for them a pleasurable, almost casual occasion. I'm far from treating it casually though; my mind is constantly assessing the camera settings I need for each location I shoot in. I have my thumb almost permanently on the **exposure compensation** dial as the light varies depending on the situation. I'm assessing the background – how far it's away and how it's lit. I snap into burst mode (5 FPS is ample for such shots) when the couple are walking, hand in hand, down the lane. Every now and then I show the couple how good they look, and I have my camera's rear screen set on maximum brightness for the added punch this brings.



I have my camera's excellent rear screen turned up to maximum brightness to impress the clients and so that I can quickly check that all's OK

Genuine Smiles

Genuine smiles are so different from fake ones, and I know it's up to me to make and capture their real happiness. I also like proving yet again - whatever YouTube nay-sayers may shout - that a proper, dedicated camera allows you to take miles better pictures than any phone can.

So we met in the park. Sunshine, beautiful gardens, a little brook and trees of all shapes, sizes and colours. I'd never been to the place before, so as I run my pre-shoot technical check I'm also eyeing up the landscape, the light and the locations. It's **S.A.F.E.** I tell myself. Shutter, Aperture, Framing and Exposure. I pop two spare batteries in my pocket.

I choose to shoot with just one lens for a variety of reasons, and I invariably shoot in the **aperture priority** mode. I like the simplicity and compactness of my kit, as the Sony body is small and light and the 85/1.8 likewise.

I have the camera **wrist-strap**ped to me, as an extension of my right hand, not having it wallowing about on a neck-strap. I dislike the disruption caused by changing lenses, with the associated faff of lens caps, camera bag swap-outs and lost time. With one lens in place I know where I should stand, I know the lens's characteristics, I'm not seen by the non-professional talent as playing technical when I should be playing empathic.

I took 455 pictures in 100 minutes, constantly chatting to them and suggesting different locations and poses. I zipped home, edited every single photo, and whittled them down to 117. I sent them over to the couple using **WeTransfer** that very evening. The bride2be was *de-lighted* I'm pleased to say, so that's all good then.

You have to get technical at some stage



Side by side there doesn't seem much in it. The Samyang 50mm f/1.4 vs the Zeiss Batis 85mm f/1.8, but the Zeiss is noticeably lighter

I have a fair few lenses in my cupboard, all crying for attention. There's a 16mm f/2.8 super wide. A 24-240mm f/4 - 6.3 zoom. A nifty-fifty f/1.8 and a lot less nifty 50/1.4. But as is invariably the case when it's people I'm shooting, it's the **85/1.8 Zeiss Batis** lens that I grab. I call it **My Perfect Prime**, and for good reason. It's compact and light at 503 gms, and as a comparison the 50mm f/1.4 Samyang at 592 gms is 18% heavier. It may be 2/3rds stop faster, but using the 50mm focal length means I'm standing much closer to the couple. Standing close is more off-putting for



Tom continues...

the talent I feel, and therefore results in less natural pictures.



The 85/1.8 Zeiss Batis without its lens hood. The OLED panel on the lens displays the focused distance and depth of field. The display can be switched between Imperial and metric

I bayonet this lens to my confidence-inspiring 2017 mirrorless Sony A7RII camera. This has an amazing autofocus system that will find and latch onto the nearest human eye, ensuring that if all else is soft, the eyes are sharp. In combination with a 42.4 MP full frame sensor this super sharp lens allows for huge cropping in post. It effectively turns my 85/1.8 into a telephoto zoom, as well as a near-macro. Need more wide-angle coverage? The Sony will instantly and seamlessly stitch panoramas together in-camera.

The sensor's dynamic range is such that for the work I do I can confidently shoot entirely in **jpeg**, even on high contrast days. For real speed I edit in the free Windows 10 picture editing program, hardly ever needing to open Photoshop these days.

The teaser-trailer collage



As a little teaser-trailer, I like to send my clients a simple collage. Here's 7 pictures out of the 117 they'll receive later

I attach the little collage I sent the couple ahead of the WeTransfer bundle, because I find a 'trailer' puts them into excited-expectation mode. The collage is made using photos straight out of camera, no editing.



Blowups can show hidden detail that modern lenses and high resolution sensors can exploit to good effect. You don't need to take a macro lens on location

The second collage shows my simple crops (and subsequent huge enlargements). Such an image shows the potential for a cropped-out macro shot of her engagement ring as well as a BCU of her eyes. I shot it at f/4, but even so the DoF doesn't quite include Ryan's eyes in biting detail.



The reflection of me at work shows the effectiveness of the simple lens hood when shooting into the light. My lens's front element is completely shadowed



Tom continues...

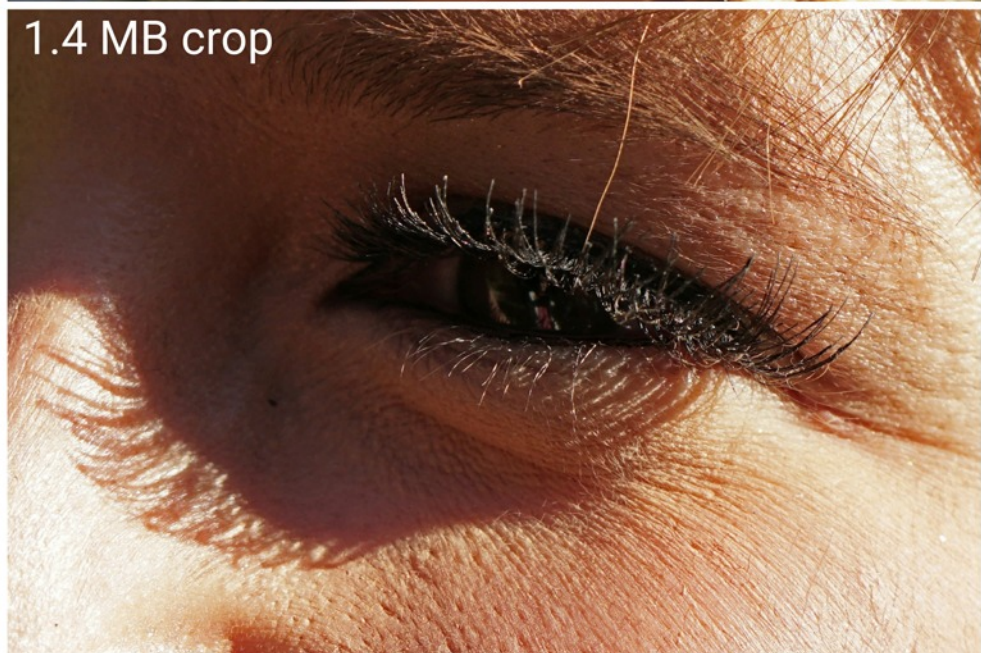
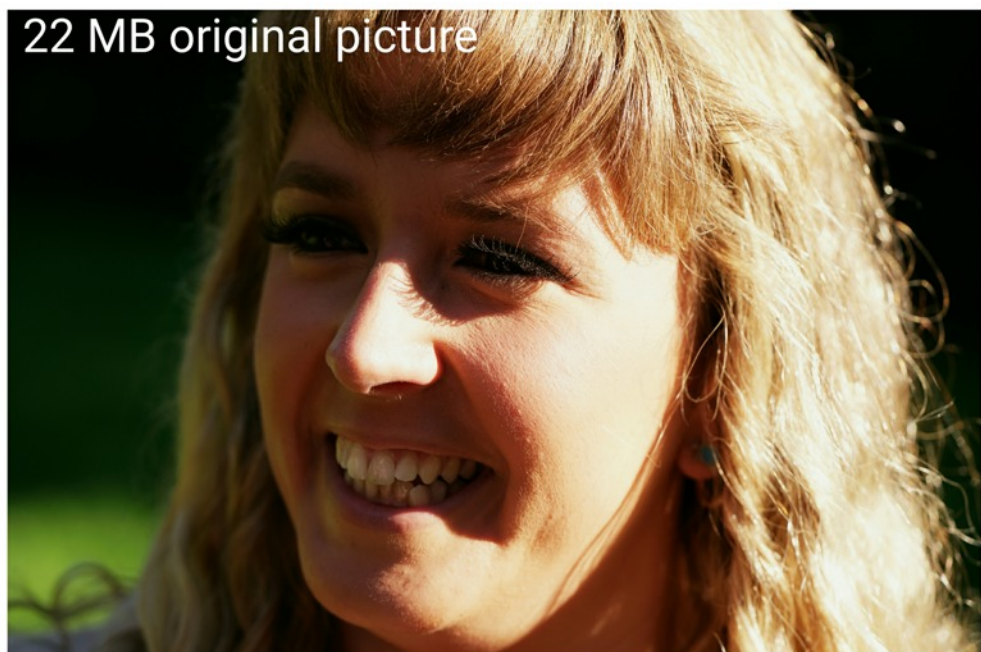
Modern cameras, huh? My Sony A7RII was introduced way back in late 2015, yet its capabilities astound me every single day. Some readers may remember I tested the latest version of my camera for my Positive Image article in FVM magazine - the **A7R Mk5**, with its even higher 62 MP resolution sensor. I'm still recovering from the experience of having so much technology on my side.

Conclusions

There's a lot to be said for the simplicity of a one-lens, single-camera shoot. There's less for you the photographer to worry about, and less physical weight for your shoulders to bear. The talent will feel less intimidated not being faced by a barrage of kit, and I also find shooting from the hip using only the tilting rear screen helps in these situations.

The mirrorless design philosophy is on your side too, as the viewfinder and rear screen of your camera show you – well before you push the shutter button – exactly what your photo will look like. You'll see the effects of your white balance choice, you'll see how your exposure compensation changes the image and most importantly you'll be shown the depth of field you'll end up with for any given aperture you select. And it's this last point that I find most valuable in a portrait session. The confidence inspiring auto-focus that guarantees the subject's eyes are pin sharp means that all else will fit in place around it. You've done what's required, and modern technology has greatly eased the path to success.

Tom Hardwick FACI



Blowups can show hidden detail that modern lenses and high resolution sensors can exploit to good effect. You don't need to take a macro lens on location



Didn't those two months since the last SoCo News edition go by fast? As it's now October, the programme for Teign Film Makers is well under way. We started in September with a Zoom meeting, sharing summer activities and watching three of the top films from the recent SoCo Competition. The following week we were at Bitton House for a social gathering and the showing of our own films on the big screen. We were delighted that our club project film "Unquiet Spirit" was awarded 4* in the recent SoCo Competition and so we decided it deserved a reshooting that evening.

The following Monday, Pip presented a session on animating titles on Zoom. Pip's focus was on titles that might be added to a film to present the name of the film maker or club. Pip shared a number of websites from which free fonts could be gained (fonts that could be chosen to link to the mood of the film that was to follow) and sites that demonstrated ideas about colour matching. At the end of the session Pip set a challenge to members to make their own animated titles - to be shared in two weeks time.

At our next meeting we watched films sent to us from the Warrington Club as part of a film exchange. Film exchanges with other clubs are always good as the films shown (both their strengths and what we see as weaknesses) can be freely discussed without fear of upsetting the film makers. The evening encouraged much discussion and debate about film making techniques. There was also a great deal of discussion the following week when the results of the title challenge set by Pip were shown and debated.

The following week we had another session on lighting at Bitton House. Pip was again involved, this time with Mervyn. We used this as an opportunity to practice lighting a scene from one of our latest club projects based on the "Hairy Hands" legend from Dartmoor. The scene would be in a farm kitchen at night, lit only by a Tilly lamp.

This made for some interesting experiments as to how the scene could be lit to advantage. We were, of course, aware that the kitchen we would be using would be very different to the club room at Bitton House, but felt we had at least made some progress in deciding how it could be approached. One interesting point was that a blue spot was seen on the camera's LED screen in one shot but after research this turned out to be caused by the filter that was on the camera and not by how we had set the lights.

As I write I am looking forward to another evening Zoom meeting which will be led by Peter sharing thoughts on "What to Shoot". This is an interesting topic and we are looking forward to what Peter has to share. Next week we are looking forward to a special guest in Ian Morris who will be sharing his film making story from "8mm to digital" - with examples of his films.

Club numbers have taken a bit of a dip of late but I am happy to say we are still a happy bunch of enthusiastic film makers. Our two club projects are taking shape with the main shoot for "Hairy Hands" took place last weekend.

The other project, a documentary about "Devon Advanced Motorcyclists" is also progressing and we have got to the editing stage. As reported last time, we will be changing our schedule of meetings and so will finish this short series of meetings at the end of November and apart from a possible post-Christmas social lunch early in January will not be meeting (at Bitton House anyway) until March - although there may possibly be some 'ad-hoc' Zoom gatherings in the down time - watch this space.

Please look at our website for information about our upcoming programme and contact us through the contacts page if you would like to just visit for a couple of meetings or join. We always offer prospective new members the opportunity to meet with us once or twice (on Zoom or at Bitton House) without being asked to join so you can see if what we offer is for you. We are a very friendly bunch and will readily welcome new members.

Ivan Andrews: Chair; Teign Film Makers

<http://www.teignfilmmakersclub.org>

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

<http://www.gnfestival.org.uk/>

The screenshot shows the homepage of the Great Northern Festival website. At the top, it says "Great Northern Festival" with a sub-header "Incorporating the New Horizons Competition". Navigation links include Home, Booking, Venue, Images, Results, and About Us. The main heading is "27th Great Northern Festival 1st to 3rd December 2023" with a note "Will be a Live Event".

Key sections include:

- We are back Live with a new Venue in North Wales:** Set in the beautiful Conwy Valley with lots of attractions nearby, why not stay for longer and make it a holiday. Links to Venue Page and Booking Page.
- The Competitions are open to all residents of Great Britain, including Northern & Southern Ireland Also to members of Clubs in UK & Ireland:** Great Northern Competition and New Horizons Competition.
- The Jury:** Richard Brown FRPS FACI(M) APAGB EFIAP FIFP (Chair), Alastair Taylor ARPS DPAGB/AV AV-AFIAP, Mike Pili DPAGB/AV ARPS.
- Please Note:** All communication will normally be via email. Subscribe (Free) to our List to receive emails. A "Subscribe" button is present.
- The Howard Gregory Memorial Trophy:** This trophy is awarded for 'The Most Creative Soundtrack'. All entries in both the Great Northern and the New Horizons competitions will be eligible for this award. A microphone icon is shown.

At the bottom, a disclaimer states: "Your details will only be used to send you information about The Great Northern and for no other purpose. You can view previous communications HERE".



I have a keen interest in AI

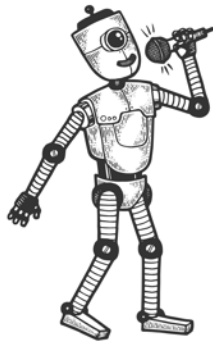
Alicia Gazley

Vice Chair of
Cemriac

Talks about AI

Like you perhaps, I have a keen interest in AI (Artificial Intelligence), especially as it applies to film-making. At the moment the big news is not so much AI itself, as events in the TV and film industry which will affect all of us. First though - what's happening inside the world of AI?

In the realm of text-to-video, Gen2 of RunwayML is regarded by some as the leader, though there are constant developments. One is Pika Labs, currently in closed-access beta. At the moment clips tend to be only a few seconds in length and, even then, there are issues with the continuity of moving forms.



The latest development with Pika labs is image-to-video generation. The user can either type in a prompt or supply an image and eventually will receive a few seconds of video in response. Pika have solved one problem of earlier videos in that the backgrounds do look solid, not shaking or swirling which goes a long way to convince the viewer.

Open source development is represented by Zeroscope V3. Compositions can be built at 24 frames per second in 16:9 format (though only at 576 x 360 resolution at this stage). Once the best compositions have been chosen, they are then 'upscaled' to 30 fps and 1024 x 576 resolution as a second pass. Testing is progressing at the moment, a few seconds per video. Open source development does proceed more slowly than work supported by huge amounts of finance from the start, but can survive and persist at a slower pace of development.

And what of those events in the TV and film industry? Screenwriters represented by the Writers Guild of America (WGA) have been on strike since 2nd May. They say that many TV series writers are receiving what amounts to a minimum wage. Now on 14th July they have been joined by actors, represented by their union, the Screen Actors Guild - American Federation of Television and Radio Artists (SAG-AFTRA). This union represents more than 160,000 performers in Hollywood and more widely, and they include stunt coordinators and voiceover artists. SAG contracts help set the industry standard for actors' unions around the world. The studios are represented by the Alliance of Motion Picture and Television Producers (AMPTP).

Streaming services pay very little

One problem from the viewpoint of the artists is that streaming services (like Netflix) pay very little when a show is streamed, compared to a broadcast on network TV for which 'residuals' have long been paid. Seasons can also be shorter on streaming services. To make matters worse, studio executives can earn huge salaries while at the same time pointing to reduced memberships to 'plead poverty' as the president of SAG-AFTRA puts it.

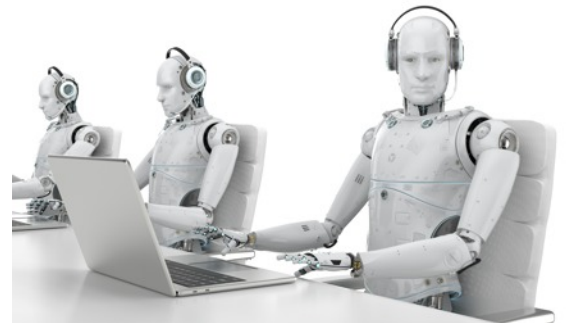
Where does AI come in? Writers are afraid that their work will be used to train AI models to create scripts for new episodes or even new series, without recompense. More broadly, the text AI model called Chat GPT can be asked to produce completely 'new' scripts for film or TV.

A human scriptwriter would then be paid to rework the result - at a low compensation compared to normal rates and with little opportunity to be creative, or introduce material from personal experiences.

Many of the world's most famous actors have signed a letter to their union supporting the strike, and specifically mentioning AI as a threat. Already "deep fakes", in which both faces and voices can be convincing, are in existence. Recently the money saving expert Martin Lewis was horrified to see fake footage of himself endorsing a scam investment.

Some actors have voiced their concerns about the threat from AI, even from the picket line. For example Susan Sarandon asks if people would want to see a product that is "soulless"? Brian Cox is afraid that nothing will be new - just regurgitated.

Not every actor is against the use of AI. A financial technology firm recently agreed a deal with an actor to use their likeness and voice - it requires a few hours in front of a greenscreen, and a few more hours in the recording studio, and AI to put it all together. The resulting "actor" can be used in advertising - in several languages, too. Other voluntary signings to allow limited use have involved personalities such as Lionel Messi, David Beckham and Bruce Willis. The law is unclear - and this poses risks for both the actor, and purchaser of rights.



Video game developers have a keen interest in AI and have used it to make decisions and present a visual display. Optimists say today's AI could automate more aspects of game development, allowing more studios to flourish employing more people. But there are warnings relating to copyright. Some AI platforms, especially open source ones, may not have obtained consent for images to be used in training their models and therefore anyone using generated images doesn't own copyright either. So not only does the games studio risk copyright claims, it also risks other studios just taking assets for use, and the law as it stands is unlikely to protect them.

What are the consequences for the viewer of the film and TV studios' output? Long-awaited films have been or are likely to be postponed, such as the latest sequels to Avatar, The Lion King, Deadpool and Beetlejuice. Even if the films are finished, striking actors will not take part in promotional activities.

In the UK, Equity represents more than 47,000 performers and says it will be keeping a very close eye on the situation. Already there have been consequences for studios in Northern Ireland - production of the film How to Train Your Dragon has been delayed, and also delayed is filming for the major TV series Blade Runner 2099.

Let's hope a satisfactory agreement is reached.



Comparing home cinema with the real thing

Melvyn Dover

Wonders how his home cinema compares to the "real thing"

My home cinema ("The Melodeon") has changed a little lately. The screen border has been increased in size thanks to some black cloth, and I've wired up some red lights via an in-line fader. It's not finalised quite as to the position of the lights or fader, but it's looking okay so far.

It's seeing some good use too, an increase in film watching which mirrors that of cinema-going audiences. It promoted my interest in the real thing, but I have a mobility problem at the moment so it's extra handy to be able to project DVDs and BluRays at home - the next best thing.

It surprised me to learn that a friend of mine, as part of a group, started going regularly to the cinema. This I thought must be a reaction to the news of the Cineworld chain being under threat. More recent bombshell news announced a permanent closure. Soon he and his friends won't be able to go. Such a national chain will surely find a buyer, though perhaps with pruning of the cinema network. The nearest picture houses are now seven miles away, instead of a short walk.

A shame. There have been some special streamings courtesy of Cineworld lately. David Bowie's Ziggy Stardust and the Spiders from Mars celebrated 50 years since his last performance in that guise, now in 4K with 5.1 sound, and with the film restored to its full length too. The evening included interviews and a piano recital of some of Bowie's songs. Unfortunately 20 minutes of pre-talk went AWOL, so Cineworld handed out complementary tickets to everyone. Good for them!

I've seen several streamed shows at Cineworld. They were shown on a massive screen - it's not really possible to take it in as a whole, and I usually aimed to sit a few rows from the back. The intervals of plays (and operas) annoyed me, all those talking heads and interviews! At least I'm able to ignore them by switching off hearing aids and concentrating on reading the notes they provided beforehand. I was likely to find time too to take out a loan to buy a coffee - scorching hot and best left to cool for a couple of centuries. They did put a countdown on the screen to indicate when the second half was about to start, which is useful. Aids turned on again.



As it is, I'm thinking about creating an advert reel for the Melodeon; I have made a couple of spoof trailers, but so far no adverts. I used to own some on Super 8mm - plenty of ice cream and lollies from the 1960s, and when I first had a standard 8mm sound projector but no films of my own to show, I saved up to hire some from Barry Wiles' library.

His catalogue included sponsored films : adverts for banks (usually animated), Ford cars, and orange drinks. Some 200ft Super 8mm advert reels were available too, eg Mr Savalas with his Bacardi ads. And who could forget the monkeys' tea ads in widescreen? It'd be great to be able to see some of those again. Is any of Barry's catalogue available on DVD?



At least the cinema will go out with a bang, and has whetted my appetite for yet more home cinema viewing. Enter the Dragon, like the Bowie film, celebrates 50 years since its release. That has a special anniversary Blu-Ray out, and I've never seen the film, so I'm looking forward to catching up with that. And how could I resist the four Disneys released for the current school holidays? Bambi (1942), Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Pinocchio (1950). They are out on 4K UHD and consequently the 'standard' DVDs are pretty cheap. I saw Bambi when I was even younger than I am now (ahem), without crying, and Snow White not so many years ago when the negative had been restored.

Then we have the Barbie/Oppenheimer effect, two films which have attracted large cinema audiences. The ultra large screen IMAX version of Christopher Nolan's Oppenheimer broke the previous box office record for July by more than \$50 million, taking in a heady \$176 million... and Christopher Nolan's interest in making films was nurtured when he borrowed his father's Super 8mm camera, on which he made sci-fi film spoofs. Later, at the University College London, he was able to shoot 16mm.

The latest Mission Impossible film, Dead Reckoning Part One, (AKA MI7), is the first Mission Impossible film to be shot entirely on digital, utilizing the Sony Venice sensor.

Old Lenses

Cinematographer Fraser Taggart's team used older lenses to compensate for the clinically crisp look of digital. As he explained to Y.M. Cinema magazine, 'Most of the modern lenses are too crisp and loses (sic) that filmic contrast - the cleaner, crisper images don't work for this project. So, we used older glass to soften up the digital image, with lenses from the 1960s, the Panavision C-series. We shot anamorphic because it's more forgiving, it's a fantastic format.' A heartening insight for those of us who cannot afford the latest pin-sharp lenses.

Some years ago I entered an image for a camera club competition taken with my Canon 500D fitted with an old screw-thread Helios lens via an adapter. I deliberately didn't sharpen it in post software, which seems to be compulsory in such competitions nowadays, believing the subject of the image sharp using differential focus.



Melvyn continues...

Immediately the judge said the image looked soft. Relatively speaking, yes... But where was Fraser Taggart then?

Gareth Edwards' The Creator has been shot entirely on a prosumer camera, the Sony FX3, which managed to achieve impressive IMAX quality. Another big screen attainment. Mind you the camera had gained so many inputs, outputs and gubbins by then it looked far from the humble pocket-sized camera it started out as. Amateur film makers it seems can have cameras capable of professional results, something which I for one used to dream about as a youngster.

BIAFF

I enjoyed watching the selection of BIAFF '23 award winners via the IAC website. There are two I'd single out for recommendation, both humorous: The Curse of Wartsan Hall by Daniel Newbury; and Knott ... The Line of Duty by John Williamson. Excellent.

This year's BIAFF offerings from Howard Smith I liked too, especially Distraction. He has the knack of getting good results out of a young cast, who are always talented and have the ability to act in a natural way.

OK, so I'm feeling guilty at not going to the cinema much. I've got several excuses. The news of the closure on the local newspaper website (Bah!) is followed by the usual comments - 'It's old fashioned, people prefer to stay

at home now. Several film channels available...' I don't hold with that. When television came along in the year dot, people said then it'd kill cinema-going. Cinema's answer was to go widescreen. And it ain't dead yet.



I've already pointed out one overlap between the Amateur and Professional cinema, there is another worth mentioning: You've probably heard of the video editor, Da Vinci Resolve. I gather in its latest version (18.5) that the manual for the full piece of software has 4,000 pages. And I thought 4K referred to the screen resolution, not the manual size!

Happy Filming
Melvyn Dover



A Casablanca S6000, previously owned by the late Lee Prescott, is currently in the possession of our Clive Blackmore, who would like to hear from anyone who may be interested in making an offer for it. Clive may be contacted on:

clijun69@gmail.com

Specifications	S3000	S6000
Processor	Intel Core 2 Duo E6300, 2 x 2.8 GHz	Intel Core 2 Duo E8600, 2 x 3.33 GHz
RAM (Memory)	2 GB	2 GB
Internal Hard Drive - HDD	500 GB	2,000 GB (2 TB)
Optical drive	DVD/CD burner (Blu-ray Optional)	Blu-ray burner (DVD/CD)
Additional Function	---	WLAN N: wireless capability, Front LCD Display (lists the active menu)
Included Software (NTSC)	Bogart SE 3 with Media Manager, DVD-Arabesk 4, Fonts & FX 1-4, Photo Transfer, and Presentation Options. NOTE: Pro Pack optional.	Bogart SE 3 with Media Manager, DVD-Arabesk 4, Pro Pack, 3D Shapes, Fonts & FX 1-4, Presentation Options, Photo Transfer, and PowerKey w/keyboard
Front Connections	DV, USB	DV, USB
Rear Connections	HDMI (output only), DVI-I/VGA (output only), DV, S-Video (input only), RCA Audio/Video (input only), Digital Audio-Output (optical), Ethernet, USB, & eSATA.	HDMI (output only), DVI-I/VGA (output only), DV, S-Video (input only), RCA Audio/Video (input only), Digital Audio-Output (optical), Ethernet, USB, & eSATA.
Monitor Connections/Options <i>(MSUS Recommendation: Resolution quality is by far best via HDMI and is highly recommend choice)</i>	<ul style="list-style-type: none"> • Single HDMI • Single VGA (audio via mini jack or optical out) with DVI-I to VGA adapter • Single DVI (audio via mini jack or optical out) • Dual HDMI/VGA • Dual HDMI/DVI VGA (no S-video output) 	<ul style="list-style-type: none"> • Single HDMI • Single VGA (audio via mini jack or optical out) with DVI-I to VGA adapter • Single DVI (audio via mini jack or optical out) • Dual HDMI/VGA • Dual HDMI/DVI VGA (no S-video output)





Movies in context

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia

When politicians miss speak and are caught out, they always complain that their words were taken out of context. When you attend an art gallery, you will often see alongside the paintings, small cards giving information (context) on both the painting and the painter. When we enter our videos into a competition, we are often asked to state its genre and to provide a short précis; both designed to give the judge some context.

So what does context mean in relation to a photograph or a movie and how important is it to the greater appreciation of the photo or movie?

Some writers see context in terms of “understanding the intricacies behind the artistic and creative process,” (Chloe Blake, “Photography and the Importance of Content”, 2018), whilst others consider it to be the subject matter or the story, the medium, the form and the relationships between all three.

If by now you are a bit confused about what context is, then perhaps a quote from the famous photographer Ansel Adams might help simplify it all; “A photograph is usually looked at – seldom looked into.” Context is the “looking into”.

Context in our movies – technical and melancholy images

Timothy Lawrence wrote in 2018, that films are “shaped by their era in the unique and constantly changing world of production technology,” I found this to be particular true in my re-viewing, after scanning, of my Super 8 films from the 1960s through to the 1980s. Watching these decades old films again, I was reminded of the wealth of contexts associated with each film. As the Timothy Lawrence quote alludes to, what was initially obvious in these old films were the technical limitations such as no sync sound, manual titling, the 4 x 3 format and the lack of any special effects. These production technology limitations shaped how these movies were made and often drove the creative process to minimise their influence on the movie.

As the art historian and critic, Christopher Allen, stated recently, “The appreciation of any kind of art is enhanced by some understanding of the process ...” (Weekend Australian Feb 11-12, 2023), so knowing that Super 8 filmmaking process can lead to better appreciation of these films. The understanding of the movie making process is not limited to the past. When discussing with a member of our club another of his Video Of The Year winners, he related how, to get one shot, he had to drive hours in the car in the right season. I glibly said to him, you don’t get extra points from the judges for effort, but I was partly wrong. The extra effort shows up in the harmonious construction of the movie, where each shot is necessary and adds clarity to the story being presented

Another context of old films was what Christopher Allen called “The melancholy of photographs” (Weekend Australian, March 18-19, 2023). He regards photos in old family albums as melancholy as “they show younger versions of people still living or who are no longer with us,” This comment, it would seem, would be even more pertinent to home movies, especially if you can also hear voices as well as see the images. I found out how true this was when I once sent a collection of old photographs and digital copies of silent Super 8 films to a descendant of a

late friend. It took some time before he was ready to view the films as he was anxious about hearing his father’s voice. Old home movies can carry very strong emotional connections.



The melancholy of photographs

Interestingly for Allen, for a picture not to be melancholy, a picture needs to be, “not only timeless but impersonal”. In other words, all personal context and historical context needs to be stripped from the photo or film. Examples of such movies can be seen on the internet today where form (fast moving, unrelated shots cut to fast moving music) trumps content. Whilst photographic examples of little or no context are often minimalistic, limited tones, abstract images which often win competitions or are exhibited in galleries as art.

Personal and Historical Context

Home movies have such a rich mix of personal and historical contexts because the filmmaker brings to the footage and edit, a wealth of knowledge, a mix of memories and information which adds further meaning to the footage. These personal contextual links will last from generation to generation as long as there is direct personal memory of those in the footage. Once these links are broken, home movies become just another historical record of their time and location. For the casual viewer to appreciate these movies, context needs to be added, often by further research or decoding; by looking for historical significance or the metaphorical in the footage.

Context in our movies – genre

The Genre of a movie is also important contextually for the viewer’s full appreciation of the movie. As Christopher Allen wrote (Weekend Australian, February 11-12, 2023)

“Genre thus gives us an idea of what to expect, and what has been called the ‘horizon of expectation’ governs meaning, since any disturbance in the pattern of anticipation that does not fundamentally confuse the rules of the genre can be meaningful.”

I fell afoul of this genre expectation when I entered a video in a competition.



Ian continues ...

The judges expected the video to be from the travelogue genre, but it exhibited none of the characteristic of that genre, and so was marked down.

Context and its Importance Today

Up until recently, "The power of photography is its apparent documentation of reality" (Tony Bridge, f11, Issue 39, 2013). From the beginnings of the photographic process, there were those willing and able to manipulate the created image on film and paper; using double exposures and other "magic tricks". Even home photography can be considered, "the naïve illusion of reality" (Christopher Allen), for if an alien had only home movies and social media posts to view, they would conclude humans spent all their time enjoying themselves; partying, family events and holidaying.

Up until now, the photograph's "apparent documentation of reality" or the movie's "the naïve illusion of reality" were inspired and created by humans with only a little help from tools such as active auto-focus and "corrected" exposures. Now there is a new "photographic process" that challenges the idea that

photography documents reality. This new process can create its own "reality".

The two photographs below appear to be from the first half of the 20th century. Or are they? Anyone who has been following the photographic press and especially the reports from international photography competitions, will instantly recognise the right hand photograph as a crop from a photograph that initially won the Sony International Competition in the Creative Section. Unfortunately for the judges, this photograph was revealed as generated by Artificial Intelligence (AI) software. So the context surrounding a photograph or movie from now on will require the author(s) to declare whether it has included inputs from AI. We can no longer assume that the photograph or movie is solely the result of human creativity and craft.

"It's not what you look at that matters, it's what you see."

Henry David Thoreau

Ian Simpson



Gloucester Film Makers

After our summer break, activities resumed in our club room on September 11th when the Wildlife Competition was held.

Ken White claimed the Langwood Trophy with his film "Life in the Tundra". Mike Morris won the Berry Trophy, which was for a film made using a phone, titled "The Lewis Merthyr Band".

On that same evening Paula Clare gave a very interesting demonstration on 360 degree filming.

Our Film Of The Year evening was held on 9th October. Six films, all winners in competitions held during this year, were judged by members of the Worcester Club.

We were very pleased to welcome Barry Hill and Paul Hartright from Worcester to join us on the evening. Barry commented on all the films and in his conclusion stated that the Best film was "The Laxey Wheel", made by Chris Byrne. The Best Sound award went to Clive Blackmore for his film 2 Days in St.Petersburg. Congratulations to both.

We next meet on November 13th, when our AGM will be held, and our programme for next year prepared. No doubt with some challenges, which we shall overcome.

This year has been very quiet regarding our Video Road Shows. Pre Covid we were doing on average about 15 each year. They were a great boost to club finances and

covered hall hire costs. This year we only had 5. However we did have a very successful evening recently at a local church fund raising event when we showed, thanks to Chairman Mike Morris, "100 years of Gloucester on film".

This raised £400.00 for the church. Hopefully we can do another show there next year.

To end on an optimistic note, we have had a booking confirmed for 2024.

There is always some good news!

John Greene. Secretary, [Gloucester Film Makers](#)



Lovely Clubbely!

Will Dallimore

Tewkesbury
YMCA Movie
Makers

With the topic of mental health and well being being high on our agendas these days one of the best ways for a group of filmmakers to achieve this is to turn to one of the old time stalwarts, the club film.

We at Tewkesbury Movie Makers have just finished such an exercise, and although the resulting film may not win any prizes, it was the taking part that was the most important thing.

As with most local film-making clubs our membership has dwindled and we are down to just a handful of members. But what we do not lack is enthusiasm. The few members we have are all ardent filmmakers and regularly compete against each other at our monthly meetings.



The group has been making 'club films' for many years, with varying degrees of success. It has approached the subject in many ways regarding storylines, actors, filming techniques, etc. generally decided by whoever was in charge. It is strange that however much you may struggle to get members to volunteer to do things, you can always find someone to be "in charge".

Our remit was to produce a short comedy film, on little or no budget, but to include all of our members in one way or another, in fact, each were used many times from acting one minute to holding the boom microphone the next. We decided not to use "real actors" but to use our own members. Anyone who has worked with actors, even your common or garden AmDrammers, will know that arranging a date when they can all turn up is almost impossible. Our members may be more wooden than Pinocchio in their acting but winning an Oscar for best actor was not our aim.

The storyline was decided on what we had in the way of a location. Luckily our club treasurer owns a large old manor house so this solved that problem. It was just a matter of writing a storyline that encompassed the house. It was my task to do this. Having written a few things in my time, I decided to make the house a loss-making stately home, nothing new there, with the only means of survival being the discovery of a ghost in it's well.

We managed to film most of it in one day. This was one of our usual meeting days so all of our members were potentially available.

Not only was there constant banter and laughter amongst the group, there was also a great deal of learning different filming techniques. Each member's individual expertise were shared with the others, so everyone came away knowing something new.



Our "catering van" was a flask of tea and a piece of home-made cake!

Not that everything was plain-sailing. One of our cameras had a faulty microphone which was never discovered until the editing stage, and the constant road noise proved a problem until we found our editing software could miraculously eliminate it. We also dipped our toes into green-screening and turning day into night.

The result is a ten-minute comedy film called 'The Ghost of Mudbury Manor' which will do the round of competitions next year. It won't win any prizes, but what it has already achieved in its making is far more important. Clubs that play together, stay together.

Will Dallimore

Just released

I saw a documentary film in the cinema
all about cheese.

It was G rated!



Keep Smiling
Pip



Dave Watterson
Keeping us up to
date on
UNICA

I wish you'd been there!

Like a great party or the perfect sunset ... no words can do justice to the feeling of being there.

The 2023 UNICA Festival in Italy was magical.

The journey was straightforward: a shared taxi organised by the local team whisked us from Bologna airport to Comacchio on the Adriatic coast. The village is built around canals, crossed by lovely brick bridges. On most streets are cafes and ice-cream parlours. The cinema was a well-raked hall in the centre.



Comacchio's canals

On offer were over 80 short films from 24 countries. The range was wide: documentary, drama, wildlife, comedy even philosophy. What happened to Charlie Chaplin's last suit? How can a stateless asylum seeker in Austria use art to make her mark? Can you explain a mother's heart?

The British programme did well. SoCo News writer Suzie Topolska won a diploma of honour for *The Adventures of Cowboy Kale*.



The Adventures of Cowboy Kale

Smuggler's Song from Bristol and *The Power of Water* by Alan Sinclair of the Virtual Video Group got Diplomas.



Smuggler's Song

The stand-out was *Dig!* by Gary Hewitt which received one of the very rare Gold Medals ... and the accolade of Best Film in the Festival.



DIG

Each film was discussed briefly by the jury in the evenings. During every break people from many lands chatted, took photos and made friends. We met old acquaintances from Korea and Ukraine. We had a meal with Luxemburgers, who can switch languages in mid-sentence. A Croatian friend recommended the best beers.

There were outings sailing on the Po Delta, visiting an amazing abbey and the locations for many feature films. Our hotel was in a seaside resort, so a few steps took us to pizza parlours, ice-cream stalls, stores packed with funny t-shirts and garish bikinis ... a stunning bookshop and a couple of very nice restaurants.



Alan and Dave

You may see some of the international films at the next BIAFF – we encourage that. But the films are only part of the joy of UNICA. It's worth it for the people and the chance to sample other countries. The next one will be in Poznan, Poland from 18th to 23rd August 2024. Ryanair fly there from Bristol, Birmingham and Stansted among other UK airports.

If you are even slightly interested drop me an email watterson.dave@gmail.com and at the start of 2024 I'll send you updates on the event and how to get there.

Dave Watterson

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

Send you articles to pipcritten@googlemail.com



Full of surprises

Dave Jones

Shares his thoughts

It is said that if you change horses in mid-stream, you are likely to come a cropper, yet many do just this in the name of development, then along comes the financial wizard and says to the development team, "You've got to market this latest model by next week," and, without option, that is what they do.

One of the most popular cameras on the market, the Lumix, turns out one of the best pictures you could ever wish to see, but if you delve in the backdrop where Joe Public puts it through its paces, you will find that theirs and mine will overheat if used to 'excess'?? No ... I visited the Butterfly World, which is close to where I live, and took four stills. When it got the big spiders, my camera 'panicked' and refused to look at them. The atmosphere within Butterfly World is very humid and at about 27°C and that's enough to cause a Lumix shutdown.

You go outside and swing it over your head by its camera straps in a circular motion, as if a sling-shot, for about two minutes, and it works just fine ... again, so it obviously needs a modification ... a fan or something? Holes drilled somewhere for ventilation?

"Really clever"

As a retired electronics design engineer (of sorts), one of the most common oversights by the "clever, really clever" student engineer is that of temperature. It says on the packet that "the device" will withstand storage up to 120°C and an operating temperature of 100°C, but it doesn't tell the engineer for how long. I liked to design for lukewarm operation, as the kit was obliged to run for 15 years. Lukewarm has a definition! It is a temperature between 36.5° - 40.5°C.

When trying to decide upon the make and model of their next camera, many fall in love, and love is blind. Firstly, it must appeal aesthetically, then it must allow its new owner to control every facet of its programming, then it must perform well (on automatic, eliminating the Learning Curve), but here's a tip, if the camera mentions in its specification a range of temperatures that it will operate in, there is a very high chance that it will never fail you in hot weather, however, if it isn't mentioned, then you may be in for a surprise.

I never did (possibly thinking I knew what was best for me) look up other people's POV's about a new camera. Professional reviews tell you what the camera supposed to do with pros and cons, but the fellow who doesn't profess to be an expert will tell you not what happened to the camera, no, he will tell you what happened to "him" ... and he won't pull any punches.

It really is good advice not to go rushing into things and start reading only the official standpoint from the manufacturer's specs. Awaiting almost a year before buying a camera, it became the 'Camera of the Year' in the 'Which' magazine and the owners of the camera were waxing lyrical about its performance, so I bought it. It proved to be the best decision I could have made, as the camera behaved perfectly, until, many years later, it broke down; a small plug had come adrift internally.

Improvements

I got it cleaned and overhauled, which resulted in the camera improving, because (you couldn't make this up) the lens, during its transportation, had been subjected to extremes of temperature/humidity, resulting in

condensation leaving a white spotty deposit on ALL the surfaces of the lens, which had adversely effected the focussing. I discovered this, when it focussed on the final element! Surprise! Okay, I was in my late 60's when I purchased it and I thought it was my glasses ... or something.

That was a surprise, but then another surprise was the wondrous picture subsequent to the servicing, and I was "'in love" all over again. I use it to this day and we really are good friends.

Whilst it is human nature to think that we know best, do purchase with caution. Back when I bought my favourite camera, it was compatible with all my editing gear, and still is, but it would be rather unpopular with your bank account to find that the new camera cost half the price of having to change goodness knows what to accommodate its software ... been there, got the T-shirt for that one.

Compatibility

When I purchased a Sony X70, I didn't know, back then, that AVCHD and MP4 were recorded together, plus metadata, so the camera made three recordings ... take your pick. Another surprise was, they knocked AVCHD on the head editing-wise and refused to entertain it, but Sony were still producing cameras that made AVCHD recordings. You may ask why. If they too had stopped AVCHD recordings, their cameras would not have been fully compatible with many customers' editing gear, so don't think they are not aware of your in-house problems, they are. Surprised?



Sony X70

Back in the year 2000, I bought a stand-alone editor from Germany. When they produced MP4 it read an SD 10 Card with MP4 with ease and alacrity. Here we are in 2023 and it still reads MP4. This may surprise many, but we can no longer moan about cameras not being compatible with MP4 editing gear. Years ago, incompatibility was rife, but it may surprise you to know that common sense has inevitably prevailed.

Don't tell anybody, but MP3 DVD's are very close to MP4, only MP3 has less compression than MP4, so Long GOP has been around a long time. What is Long GOP? Oh ... that's another story and you have to be a geek to read that stuff.

Happy hunting!

Dave Jones.



Alan's Ramblings

Alan Wallbank

Shares his thoughts

This month I would like to begin with Ken Wilson's excellent article "The 'J' Word". My first thought after reading the piece was to write about the comments from judges on my recent competition entries, but may I ask you to read Ken's article again to put my thoughts into perspective.

Ken says comedy is hard to assess if the selected panel does not laugh. It is quite likely that another panel will have an entirely different view. That reminds me of something my daughter filmed on her phone in my back garden. My family thought it was hilarious, so I showed it to other people and the reactions ranged from the same eye watering laughter to completely blank expressions.

Opinions

Ken says "I hate spiders, but the film must be judged on its own merit and the star rating should not be affected by my opinion on spiders". Yet on one occasion a judge said he didn't like my film while two others did, so was the former judges film rating affected by his opinion?

On with this theme, I recently made a film about a church that stands alone in the middle of a field. It starts with the church warden introducing himself and describing the churches location, after he talks about the churches history and his duties. We then go inside where he talks about the interior, especially the world renowned "Wall Paintings". He speaks at length about them and, I must admit, that it does go on a bit too long, but there was no way to reduce its length except to ask the warden to do a shortened version, in hindsight I should have done.

Whilst I accepted most of the judges comments, the one that confused me was that they didn't know what the film was about. Was it a record of the church in the 2020's, or a way to sell the church to a wider community? In my view it was about a church in a field, its history and what there is to see today. I never considered it to be anything else. I feel that the comments were the result of my lack of film making experience as I still don't understand their remarks. Perhaps someone can tell me

how I should have approached the subject so that the message was clear and not open to interpretation.

However, I was enormously pleased with the film that took two years to complete, with the highs and lows being mentioned through this article on several occasions in the last two years.

Be prepared

The motto is "always check your equipment before going out to film". In my case I make sure the lens filter is clean, the camera battery is well charged and I have at least two tapes. All this was done in preparation for a walk along a long closed railway line and I also took along my radio mics complete with spare batteries. I drove to the location and made my way to the first place for a 'piece to camera'. I put the batteries in the radio mics transmitter and receiver and switched them on, only to find that the receivers red light did not illuminate, nor did it when I put in a new battery. I then swapped it with the one in the transmitter, but still nothing. So that was that and off I set to the lines end and back without a microphone.

I was quite a trek, down hill one way and the back the rising gradient to where I joined the trail with my tripod and camera, a heavy load, but I'm quite used to doing this to get the scenes I need. Unfortunately, all the video was without sound as the separate mic for the camera had been left in the car. I did retrieve it when I returned and did use it for the "piece", but not sure how it turned out as I have not looked at the result yet. The following day I put the battery into the receiver and the light came on straight away, even when I swapped batteries. The motto here is "always carry a spare mic".

My eye problems came to a conclusion recently when I had an operation to sew my bottom eye lid so that the eyelashes don't rub the eye ball, a painless op that gave me instant relief after 7 months of grief. I still have to keep my editing down to one hours duration, due to the dry eye problems, but at least its better than not being able to make films at all!



Reading Film and video Makers (RFVM) had made serious effort to advertise themselves in advance of their new season, especially on Facebook, and this has paid off.

The season started with an excellent talk by Ben Cole on his documentary film making.

As in previous years, the club has run an introduction to film making course for beginners, run by Dan Brant. The course has been well attended, with over 25 subscribed.

The meetings have not been as well attended since before the pandemic. Roadworks at Caversham Bridge has been a bit of a problem, causing serious delays and resulting in some people aborting attendance at some meetings. The road was closed completely for the last evening of the course, but we were forewarned, and held a very successful final course meeting.

This was a practical, getting into groups to film a scene, and there were 5 groups filming away!



Oli Seaman, who has, virtually single-handed, kept the club alive, reckons that there have never been as many groups at the end of course filming before.

It looks as if, at last, the club is recovering from the pandemic, though the test will be how many course subscribers join as full members.

Charles Elsdon, [FVM](#)



This and That

Robert Paget

Tips, advice and
chit chat.

At what point does your “film” actually start to become a film?

Is it just in your imagination when thinking about camera angles and equipment you need to load into your car, or is it when you begin to think about the editing process?

During the summer I had completed “Exploiting the Camera”, “SOUND”, and “Aspects of the Edit”. They were made specifically for a one-off screening, are not for any competition.

The third film incorporating a very simple three-minute film shot on a mobile phone. I had hoped that somewhere in the project I would learn something from the experience. Putting thought into the construction of each of these films made me remember that however sophisticated our cameras and editing software may be, the basic skills of camerawork and recording more shots than you need are the starting point for any project.

The film “Sound” reminded me that an audience will tolerate poor visuals in some circumstances, but poor audio is unacceptable. I wondered if the “pictures” (in our minds) on radio are better than TV or Cinema, does that somehow mean our imagination is “peeled back” when images are added?

Challenge

I hoped that editing a twenty-minute film about “editing” would be challenging, and I set about it with no written plan or notes. Whilst only touching on the basic editing of cutaways, an example of using Bezier masks, and one example of a “J” cut, I never got round to “Ramp” edits which I have only recently attempted. My first “discovery” was related to the fading out of audio which played during on-screen explanatory titles. The copyright and acknowledgement free YouTube library music had been a last-minute addition to the edit.

It made the edit flow better, and gave a natural dictation to me of at least a couple of dozen points where I should either lengthen or shorten explanatory on-screen moving titles. The closure and fading out of the audio track after a particular phrase became awkward, with a single piano note annoyingly still being there just before the end of the fade. Neither removing single frames of audio or starting the fade out earlier would resolve it. I then attempted to use the different profiles of “fade” offered by the editing software, and the problem was instantly resolved.

Back to basics

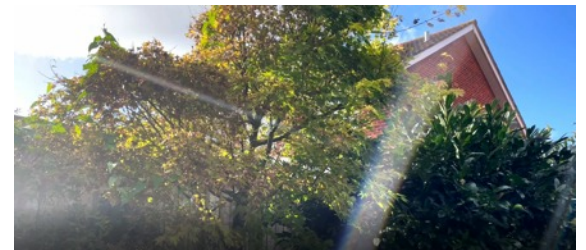
I had already used my mobile phone in March for shots in a film using four different cameras, and found that it took me back to basics. One of those “basics” that most people carried out when filming in the days of Cine was to practise shots without filming. For many of us that was not only “de rigueur” for some to look as though they knew what we were doing, but usually because we could not afford to waste precious film or buy another film cartridge for ages.

Needing to film shots close to the ground, I had bought a phone gimbal several years ago, but found that my “hand me down” phone at the time was too heavy for the device. It was a disappointment, and has languished in a box with other rarely used equipment for years.

It copes easily with my current phone, and I have just tried filming drops of rain on flowers in the garden. It does not compare to the level of stability provided by my Osmo Pocket2, but that may be because I have not practised. The “WeWow” gimbal unit is heavy and probably does match up to modern units.



Having made three short experimental films on my phone, and currently working on another titled “Through a lens”. The most recent online phone software updated has added a useful “level line” to the screen, but I cannot find a suitable “mini lens hood” other than my hand, to deal with the unpleasant light streaks it can produce when sunlight strikes the camera lenses.



I find it a “socially unobtrusive” device, despite its drawbacks and limited storage and battery capacity. Gazing at your phone screen does not alert anyone to the fact that you are filming. But hold it over your head to film in a crowd, or place it on the pavement to look up at a building or the wheels of a passing car, and you cannot look at the view screen.

When you film extreme close up, it can be a surprise that the lenses are at “one end” of the unit, meaning there can be a tendency to incorrectly frame the shot when you are close to the subject. Copying files from the phone has been a simple and normal process except when the phone had decided to upload a large file of 4K timelapse sequence, but showed that the files were still in the phone.

Gauge wars

I see that many film makers are somewhere between shocked and amazed that you can film 4K with a basic modern phone, use it for 240 fps slow motion, or record timelapse. It almost harks back to the so called “gauge wars” when amateurs saw the improved quality of Super8 over Standard 8 as a threat to their very existence.

There is a very limited range of basic video cameras under say £1,000. That probably equates to just £180 or so in “1970s money” where you would be looking at the second or third model up in 1970s range of Canon cine cameras. However, the heavily targeted consumer part of the market has long moved over to action cams, and 360 deg. cams at very attractive prices.



Robert Paget continues....

Every few months there are upgrades of models and specifications, and over the last year, generally at Sunday family dinner, we have jokingly asked each other which action camera we ideally would we like to buy the following week...that is, if money were no object.

Chip size, bit depth, improved stabilization, remote control from mobile phone, horizon levelling, battery replacement/price and waterproof to varying depths, are the starting points of conversations. Connectivity of microphones, frame rates in 4K, whether there are view screens both front and rear, the type of camera clamp or tripod thread required, Exposure Value compensation function and availability of ND filters to reduce shutter speeds, ability to make tripod or selfie stick invisible: the range of products and available features is growing.

For many years I used two Sony Action 1080p cams with waterproof cases, mainly for their ability to deliver close ups or just to be put on a mini tripod and provide cutaway shots controlled either by a wristwatch style control screen or an app on my phone. I once riskily mounted one via a Joby magnetic mini tripod to a sheet steel piling rig, and the camera survived.

FREE

I have just downloaded the free software "STOP MOTION" into my phone which allows me to film animation for the first time in years using single frames. "Free", but if you want to animate in the 4K that your phone can record, then you have to pay £5.99. It amused my grandson when I filmed a slice of birthday cake being rapidly "eaten" by a greedy small plastic model dinosaur.

Those short sequences of family fun and events, which most of us capture, serve to remind us that the recorded event, and not whether it was on the most upmarket or expensive camera, is where amateur film making starts. We probably have the advantage over professional film makers because we can film just what we want to, and are then able to edit our own footage. If I were a newcomer to the hobby, a phone would most likely be my starting point, and an upmarket action camera would certainly be on my shopping list.

Robert



One To Watch

Robert Paget suggests:

10 Smartphone Gimbal Moves Beginner to Pro
https://www.youtube.com/watch?v=0_BY7jqlrNs



A few from Pip Critten

Amazing Effects in Classic Films - How Did They Pull It Off?

<https://www.youtube.com/watch?v=jwWR9lgOpWA>



Cinematic Lighting Vs Natural Lighting

<https://youtu.be/VNFogcP9KKY?si=RAedyqshcs2a4uKT>



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Council Members

Ivan Andrews – Teignmouth

Changes

New & Rejoined:

Change of address / contact:

Resigned:

BATH POSTAL MUSEUM

Cancelled:

MRS SUSAN WINKWORTH, Bristol
WEYMOUTH MOVIE MAKERS

Deceased:

MR A. CREAMER FACI, Dorset

Moved into SoCo Region:

Change of Name

BFVS FILM MAKING IN BRISTOL
Previously BRISTOL FILM AND VIDEO SOCIETY

The SoCo News Archive can be found

at either:

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