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**Overall Winner - First Place**

**The Eagle and The Owl**  
Oli Seaman

**Runner Up - Second Place**

**High Stakes**  
BFVS Film Making In Bristol

**Third Place**

**Connected**  
Oliver Grills

**Best One Minute Film**

**The Friend Zone**  
Oli Seaman

**Special Awards**

**Best Cinematography**

**Exploring photography**  
Robert Paget

**Special Commendation for Youth Actor**

**Rayleigh Beckett for "Emma"**  
Beyond The Red Rope  
BFVS Film Making In Bristol

**Best Documentary**

**Life Under The Embargo**  
Alan Wallbank

**Best Original Soundtrack**

**High Stakes**  
BFVS Film Making In Bristol



Pip Critten  
Writes...

## Chairman's Chat & Editorial

### Competition sorted!

Wow, another SoCo Competition comes to a close with 28 entries for our Judges, Tim Stannard and Tom Hardwick, to view, deliberate, score and write up individual appraisals for EVERY film.

A mammoth task, I'm sure you would agree, for which I am ever grateful. Tom and Tim are two of the most experienced and well respected judges and give their time freely.

To give you an idea of how much time they give let me take you through the process: each film is watched individually by the two judges when they give it their star rating to a prescribed format (listed elsewhere in this magazine); they have several online meetings where they discuss each film and decide on a final star rating; they deliberate on the winning entries in the competition; they consider the films for any special awards which they are free to award; we have a final meeting where they inform me of the results; they each write up their appraisals for every film; they pass their own comments to the other judge to read through and check; they pass the appraisals through to me for collating and sending out to film makers.

Only then do they get to relax!

I will get those appraisals, along with certificates, to the film makers as soon as is practicably possible after the 1st of September.

Then of course there is the massive effort of all the film makers in producing the films in the first place. Some are made by solo producers and some are elaborate club productions made by large teams.

Thanks to each and every one of you who contributed to making this year's competition another success. Whether you were a producer, director, cameraman or a runner you are all vital in the production of each film. Thank you.

### Results Show

Another thank you. This time to everyone who found time to join us on the Zoom meeting to find out who the winners were.

We watched all four 60 second films and declared the winner The Friend Zone by Oli Seaman.

We also got to see extracts or the whole film of all the major awards and special awards. See front page for these and page 3 for a full list of films with there links so you too can enjoy them at your leisure.

### Goodbye to friends

Below you will find tributes to SoCo and personal friends who will be missed in the world of film making.

Alan Creamer and Phil Marshman both played an active role in the SoCo Region and film making in general.

### Australian Movie Maker - last issue!

It is with sadness that I tell you of the end of a great movie makers magazine. Gary Peterson is stepping down as the editor and there is no one to take his place.

Not only has Gary kept Australia informed about film making in his own country but he has championed UK film makers in each edition with a round up of what is happening this side of the globe.

Gary and I have shared articles over the years. Some of his regular columnists now appear in this magazine and some of our best loved regular contributors have had their own columns in his magazine. They include Dave Jones, Melvyn Dover and Tom Hardwick.

Gary's final bumper 84 page edition can be found here:

[https://drive.google.com/file/d/1jLuf1XoomJ0yluzrBr5YemORtVZrVwJ/view?usp=drive\\_link](https://drive.google.com/file/d/1jLuf1XoomJ0yluzrBr5YemORtVZrVwJ/view?usp=drive_link)

Keep Smiling, Pip

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



Alan Creamer



Phil Marshman

Many thanks to Andy Dunn for advising me of the sad passing of Alan Creamer who, for many years, was the Chair of the IAC SoCo Region. Andy was himself on the committee between 1981 and 1992.

Alan was a bubbly character who I first met at a SoCo Weekender way back when. Alan was the prime mover in these very popular events that we used to hold in Bournemouth. I took this picture of him in 2009 where he is happily taking a cheque from a guest.

Alan died peacefully in hospital.

Rest in peace "Flower".

Andy Dunn has also reported the passing of Phil Marshman in July this year.

Phil will be remembered as a stalwart of the video scene in the region. He too served on our committee and was also a key player in the Frome Five Minute Festival. This was a very popular competition that he organised. I took this picture of him at the 2010 SoCo Weekender where we shared the projectionist role.

He will be remembered for his quirky films and sense of humour.

Rest in peace Phil.



## SoCo Regional Video Competition 2023

# RESULTS IN ALPHABETICAL ORDER

Here are the full results of the star ratings and special awards.

### **A Bridge Too Far**

**3 Stars**

**BFVS Film Making In Bristol**

A short comedy that uses the premise that bits of our history have yet to happen.

<https://youtu.be/YZOMi7bq07g>

### **Beyond The Red Rope**

**4 Stars &**

**Special Commendation for Youth Actor - Rayleigh Beckett for "Emma"**

**BFVS Film Making In Bristol**

A ten-year-old girl tours a stately home. "What's behind ... there?"

<https://www.youtube.com/watch?v=DVEQ05Of6tM>

### **Connected**

**5 Stars &**

**Third Place**

**Oliver Grills**

On the 30th anniversary of the first ever text message some adults had a brilliant idea. When things didn't turn out as expected, it's left to a few children to save the world.

<https://youtu.be/XmzrP9TwNlo>

### **Cooking Up a Conger**

**2 Stars**

**Keith Rossiter**

A culinary experiment with conger eel steaks.

<https://vimeo.com/manage/videos/806720002>

### **Dancing On The Edge**

**2 Stars**

**BFVS Film Making In Bristol**

Three talented dancers from a Bristol Dance School perform their best routines for the BFVS cameras.

<https://youtu.be/HaTfdwfEciE>

### **Das Kabarett**

**4 Stars**

**Larry Hall**

A short documentary about the German cabaret or "Das Kabarett", the film includes some recreations of songs from the film "Cabaret" and "Chicago".

<https://youtu.be/T-K4LbGFTJ8>

### **Defeating The Alien Hordes**

**5 Stars**

**Larry Hall**

How to defeat a horde of ravaging aliens for less than a fiver.

[https://youtu.be/-XD9yWQh\\_xU](https://youtu.be/-XD9yWQh_xU)

### **Exploring photography**

**4 Stars &**

**Best Cinematography**

**Robert Paget**

A visual exploration to find out why so many people enjoy making films and taking photographs.

[https://youtu.be/J9pP6ix2s\\_0](https://youtu.be/J9pP6ix2s_0)

### **Free Fall**

**3 Stars**

**Larry Hall**

An experimental 3D animated film made up from odd bits of stock footage floating around my archive folder, combined with live footage courtesy of the Bristol club.

<https://youtu.be/ANYw85k1g0Y>

### **Grumpy's Garden**

**3 Stars**

**Barry Glynn**

Garden models performing on musical instruments

<https://youtu.be/wa7nC7701sw>

### **High Stakes**

**5 Stars &**

**Runner Up**

**BFVS Film Making In Bristol**

When the chips are down, this dealer has a trick up his sleeve ...

<https://www.youtube.com/watch?v=pXYH9POUgfwUgfw>

### **Jigsaw Movie 2**

**2 Stars**

**Dave Smith**

Visit to a Jigsaw Puzzle Factory

[https://www.youtube.com/watch?v=eTFZNO-Ukdk&ab\\_channel=BournemouthVideoClub](https://www.youtube.com/watch?v=eTFZNO-Ukdk&ab_channel=BournemouthVideoClub)



## SoCo Regional Video Competition 2023

### **Kamentu!**

**3 Stars**

**Oli Seaman**

A mockumentary about a Japanese gesture strategy game

<https://youtu.be/SZb2fv6w-IA>

### **Kinetic Advert**

**2 Stars**

**Anne Massey**

A new product launch for the answer to all your problems.

<https://youtu.be/4vNbjA-SzL4>

### **Lara Swift trailer**

**5 Stars**

**Larry Hall**

A cod trailer for a non-existent film, thrill to the imaginary exploits of LARA SWIFT - MONSTER HUNTER.

[https://youtu.be/3Z\\_wuVCeTXc](https://youtu.be/3Z_wuVCeTXc)

### **Life Under The Embargo**

**4 Stars &**

**Best Documentary**

**Alan Wallbank**

Daily life in the Cuban town of Rafael Freyre

<https://youtu.be/11u78hCwhjg>

### **Mastermind Meltdown**

**3 Stars**

**Bournemouth Video Club**

Mastermind Spoof

[https://www.youtube.com/watch?v=SOD0cv67nOA&ab\\_channel=JohnSimpson](https://www.youtube.com/watch?v=SOD0cv67nOA&ab_channel=JohnSimpson)

### **Painswick Rococo Garden**

**3 Stars**

**Mrs Kate Peake**

An informative visit to this unique garden in Gloucestershire.

<https://youtu.be/dyzsVqx5HA>

### **Platinum Jubilee Flowers**

**2 Stars**

**John Simpson**

A light hearted film about a church flower festival

[https://www.youtube.com/watch?v=uqWBx1hV8Js&ab\\_channel=JohnSimpson](https://www.youtube.com/watch?v=uqWBx1hV8Js&ab_channel=JohnSimpson)

### **Sarah and Mikes Party**

**1 Star**

David Smith

A party that i was invited to

<https://youtu.be/HyQPJOQESlo>

### **StairWalker**

**4 Stars**

Oli Seaman

A documentary about an alternative to stair lifts

<https://youtu.be/XeDA8kDUR4U>

### **Stop Running**

**3 Stars**

Anne Massey

A fictional film in which King Charles announces an Easter Competition to commemorate his upcoming Coronation.

<https://youtu.be/0F2S3jnBI-I>

### **The Eagle and The Owl**

**5 Stars**

Overall Winner

Oli Seaman

Can a con-man avoid getting involved with a gangster?

<https://youtu.be/JkaFFJU2mQQ>

### **The Friend Zone**

**5 Stars &**

**Best 60 second**

**Oli Seaman**

Will Bob ever date Alice or is he stuck in the Friend Zone?

<https://youtu.be/UNAvYD89bzk>

### **Unquiet Spirit**

**4 Stars**

Teign Film Makers

A psychological drama

<https://vimeo.com/manage/videos/781509452>

### **Wake Up!**

**3 Stars**

**Oli Seaman**

Modern gadgets to wake you up!

<https://youtu.be/RLQgpS3FUqo>

### **Zipwiring in the Mindo Cloud Forest**

**2 Stars**

**Brian Hibbitt**

A personal record of a memorable very wet afternoon in Ecuador!

<https://youtu.be/QJ5MmdW561A>

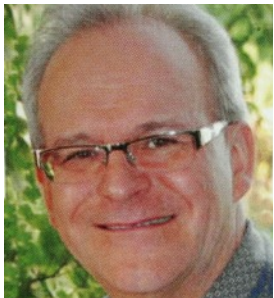
## Meet the judges



*Tom Hardwick (FACI) has for many years been a member of BIAFF's judging team, and has often been called upon to judge local film competitions.*

*He has had his Positive Image articles published in every edition of Film and Video Maker magazine for the last 23 years and is a regular columnist in SoCo News*

*He teaches photography and filmmaking and ran a successful filmmaking business for over 15 years.*



*Tim Stannard AACI bought his first camcorder in 2005 to film his new daughter, Elise, and he hasn't stopped filming her yet! He quickly developed a particular interest in editing. After joining Stains Video Makers he directed or edited several club films.*

*He is perhaps best known in IAC circles for his light hearted films at BIAFF usually featuring a cast of youngsters in historical costume singing lyrics written by his wife.*

*Tim has given talks to many clubs and IAC Regions from Southampton to Edinburgh and enjoys critical analysis of short films as well as discussing film making in general.*



## The Star Ratings

The judges have used the same star rating criteria as used in BIAFF. This was adopted so that film makers can use this to see if they can or want to make any improvements should they wish to enter their film in the next BIAFF Competition. They could use the judges comments, which all films receive, to see if there maybe tweaks that could be made to move their film up the star rating. All judges comments should be viewed as constructive feedback.

### 1 Star

Work at this level shows little understanding of the basics of filmmaking. It may for example have unsteady photography or problems with exposure, obvious distortions of sound or unattractive abrupt changes. It may lack understanding of the conventions of editing. The film may typically lack effective story or structure and fail to engage the viewer.

In rare cases where a film is of such an atrocious standard that it does not constitute a serious entry to the competition, the judges may award a 'Certificate of Entry' rather than 1 Star.

### 2 Star

The work is a 'Near Miss' by the filmmaker. They may have tried some brave or novel ideas which the judges believed didn't work. Apart from shortcomings in the concept, there may have been technical or constructional issues: Cinematography may be inadequate with little sign of attractive or well-composed images. Sound may be uneven. Story may feel too long. The film may fail to show an adequate sense of purpose/structure/timing. Voiceover may state the obvious. Editing may not flow.

### 3 Star

Good. Basically good cinematography, and with signs of using pleasing compositions. Sound appropriate and well balanced. Clear structure and planning. Appropriate pace. Acting good enough not to spoil the story. Flows reasonably well with few distractions. Overall the film largely holds the viewer's attention.

### 4 Star

Very good. It is expected that the story will hang together well as an artistic whole. This standard of film would have something special about it: perhaps something original in the treatment of the subject, or something out of the ordinary about the content, or be technically creative. It may, however, have minor flaws which detrimentally affect the audience appeal.

### 5 Star

An excellent film, creative and well structured, possibly stylish or innovative. It has a clear and satisfying structure, appealing to the audience. Films at this level would generally be technically excellent, demonstrating a comprehensive grasp of filmmaking. Any acting/narration will be of a high standard, and the subject matter will be well researched etc.



# Building a Screen

Melvyn Dover

Melvyn takes us through the process of building his cinema screen.

## It was time I had a Home Cinema

Not so long ago, the Bournemouth Odeon was due to be demolished after 88 years, the Cineworld chain was under threat, and the local Movie-Makers closed down.

Things felt grim - for a while. The Odeon was replaced by a new one at a different location. And Cineworld is still going. But it would be hard to see my own films, yet alone others', on the big screen. How to get the cinema-going experience without even having a television?

Over forty years ago I created my own home cinema, as did many other Super 8mm film collectors. So why not do the same again? Bones are older, muscles have gone on holiday, but the spirit was still willing. I'd do what I could.

I learned a valuable lesson back then: it was possible to create the proper experience even on a small screen in a small room: It was the proportion and viewing distance that counted. Consequently I enjoyed many hours watching films on a 40 x 30 inch screen in a bay window.



That was Then

That was Then. The screen was set proud from the black background, which was a light-absorbing flock wallpaper. That allowed a bit of light overspill and got rid of the out of focus picture edges. The red velvet curtains were motorised, and red lights faded down or up at the flick of a switch. Sound was on cassette for interval music, or a mono speaker underneath the screen. In the projection 'booth' the other side of the room sat Super and Standard 8 projectors.

I set to on the new, tentatively nicknamed 'Melodeon': Bought a digital projector (an Optoma), and ordered wood to make a white screen on a black background. This time at 143 x 84 cms, the screen would be larger (to fit the viewing angle in the room) and have approximately a 16:9 ratio. For some reason ordering the wood from a local supplier who would cut it to size and deliver it took at least four attempts.



The backing board

The backing board was 4mm ply. This I clamped, screwed and glued onto a 2 x 1 cm redwood frame.

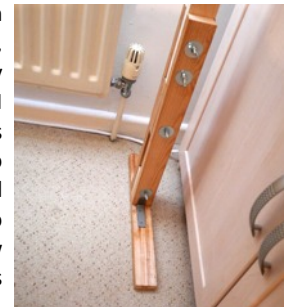
Black flock wallpaper seems to have disappeared from the market, so I decided to roller-paint both the black and white. Just as well. Nowadays buying paint and brushes is complicated. No longer is it a choice of Matt or Gloss. Now it's a case of - Do I want paint/brushes for ceilings, walls, kitchens, one coat...? And black paint is 'nearly black', or 'black with a hint of (some other colour)'. Buying matt pure white is not easy either. Eggshell? Then there's the finish. Black and white now have to have a 'sheen'. On a scale of 1 to 15. It's matt paint I want. Matt. Not gloss. No sheen required! I ended up with a sheen of three for the black. Oh, and I even had a choice of roller finishes! And would I mind buying 2L tins when 500ml would do?

## How much more complicated can things be made?



The Workbench

The room I did this in was turned into a workshop, and the computer quickly got buried. What's more I had to manoeuvre all this with very little room to spare. I had to add removable 'legs and feet' to the screen in order to allow horizontal or vertical access at various times.



Once it was completed, I was eager to try out the result of all this, as you can imagine, and I lined up a few DVDs to watch, giving priority to those with the 16:9 format. And like over forty years ago, I sat in my 'home cinema' watching films with a cuppa to hand and a smile on my face.



Finished for now!



## Melvyn continues...

### Things to be done:

I hope not to leave it there. The black background paint is not very light absorbent. With the margin around the screen being small, I'd planned to extend it with black velvet anyway. I've bought some in readiness.

I did read that scientists have come up with a new, really black material, thanks to nanotube technology. For specialist applications only, *Vantablack* is said to be so light absorbent, it's impossible to see it!

Happy Filming  
Melvyn Dover



## A Year in The Making

On the 23<sup>rd</sup> February 2022, I read a letter in our local paper, the Stroud News & Journal, from a lady who wanted to know if any reader could edit some video which she had. I sent an e-mail to her with my telephone number and next day she rang me.

We arranged for her to visit me on 1<sup>st</sup> March with the video. She came, an elderly frail person, but when we tried to download the video to the editor we found it was somehow incompatible, so she had to go away, and did not return until 14<sup>th</sup> March.

This time she brought a USB memory stick, and we were able to start downloading. There was so much of it I had to leave it overnight. Next morning it was finished, all nine hours of it!

Just over half an hour was an interview, so no editing was required. The remaining eight and a half hours was of the Woodchester Convent which had closed in 2011. The video had been taken shortly afterwards, by a very good cameraman on MiniDV. He had taken many shots of each feature from different angles, and of sufficient length to enable me to pick and choose.

It took me two days to split the footage, before I exchanged several e-mails with the lady discussing what sort of video she wanted. She wanted no commentary, just background music.

### Copyright

She brought me the CD that she wanted me to use, but I had to explain that as she wanted to sell DVD's it was not possible to use copyright music unless she was prepared to pay a big fee. She went off to see if she could find an alternative. She eventually brought me a CD by the nuns that had occupied the Convent, The Order of Poor Clares. I thought it was probably still copyright but the

Priest had assured her it was alright, so that is what I used. It suited very well.

Meanwhile, she asked me to meet her at the nearby churchyard where there was something she wanted me to video to add at the end. I went, but due to a traffic jam she did not turn up. I had a look round and the only thing I could see relevant to the video was a memorial to the nuns at the Convent, so I took several shots of that. Fortunately I got it right.

### Computer problems

I continued editing until 13<sup>th</sup> April, when the editor threw a wobbly and did not recover for two days.

Now the lady decided she wanted to have a separate video of pictures from a book about the Convent, to which she would add a commentary. I experimented videoing the pictures and got fairly good results. She was very pleased.

Nothing much happened until 30<sup>th</sup> May, when the cameraman came round to see the project. He too was fairly pleased.

Due to other videos and the difficulty of getting decisions from the lady, very little took place until 21<sup>st</sup> December when I finally finished the tour of the Convent.

It was 22 minutes long, from eight and a half hours! Finally I had to do the short video from the book. With the difficulties of communication and the lady's increasing frailty, the DVD was not completed until 6<sup>th</sup> March, 2023. She asked me to make 3 more copies, which I did next day. I told her they were ready but I have not yet heard from her.

Clive Blackmore

Clive Blackmore

Explains the frustrations and perseverance in making a film.

## Did you know

In the early 1900's Hollywood switched to filming in colour because it too long to paint everything, including the actors, black and white.

Keep Smiling  
Pip





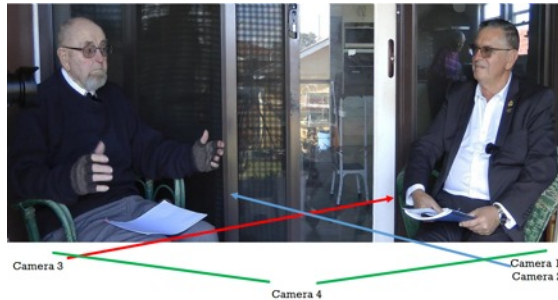
Ian Simpson

Wollongong  
Camera Club Movie  
Makers,  
Australia

# The Making of the Documentary

## The Man with the Jokes - Max Barry's Memories

If you are a member of a camera club and that fact gets known in another club, you may find yourself in the same position I was in recently. I was asked to video an interview with a World War II veteran. Little did I realise that the making of a video of his long life - now 99 years old - would turn out to be quite a challenge. Little did I appreciate how unprepared I was and how much I had to quickly learn. All of this despite the numerous club projects and activities over the years, which have taught me how to handle lighting conditions, camera settings and sound recording for interviews. The first lesson was to recognise your limitations and get help. Help came in a second cameraman. The setup used 4 cameras as indicated below.



## The Setup

Cameras 1 & 2 captured the interviewee, Max, using different, close-up framings; Camera 3 captured a close-up framing of the interviewer, Keith, and Camera 4 captured the full view. Both Max and Keith had Rode GO II microphone/recorders attached to them with each set to record once switched on. Camera 1 had the GO II receiver attached to it. All other cameras used, either external mics, or their own built-in mics. As the sound from the two GO II microphone/recorders were to be the soundtrack of the final video, the sound recordings on the cameras were used during editing just to sync to the Rode microphone tracks.

This was one of the best decisions, as the GO II mics gave the cleanest sound, free of external noises. The semi outdoor location proved problematical, both from external sounds and variable lighting due to passing clouds, even though Max and Keith were in the shade of the verandah.

## The Shoot

The limitations of one camera's dynamic range soon became obvious. To capture the eyes of Max meant that one side of his face was over exposed. Post processing in *Da Vinci Resolve 18*, to some degree, made this footage acceptable, but a lot of footage for the final videos came from the "backup" camera 2, which handled the brightness range better. Due to some cameras having the 29 minute 59 second file length limit, shooting had to be stopped and restarted. In fact, Max was so well prepared for the interview that we did not have to stop on his account at all. Part of his preparation came from providing him, some weeks before, with the list of interview questions, supported by documents from archival searches by my wife. The shoot took about an hour including the stoppages.

## The Edit

The aim was to produce two videos. The first would be for Max and his family that would include the full interview and all the interactions between Max and Keith. The second video would be a shorter one that just involved Max telling an abbreviated version of his life for general viewing.

As I was soon to go on holidays, the full interview version was tackled first, using editing software I have been using in its various forms for over 20 years - *Pinnacle Studio 24 (PS24)*. This video, 46 minutes long, was completed before our departure for Brisbane, so the second, shorter video, 28 minutes long, was completed whilst on holidays using a laptop with the free version of *Da Vinci Resolve 18 (DVR18)* software.

My experiences with both software revealed both the strengths and weaknesses of each, and that you never really know a software package until you are forced to use some of its less frequently used features.

*DVR18* was instrumental in correcting some of the lighting problems mentioned above and had a nifty way of syncing the camera images with the two Rode GO II microphone tracks. Whilst *PS24* was at times frustrating, I found *PS24* more visual and easier in constructing the more complex timeline of the longer version. But it should be noted, at a project length of 46 minutes, and being a mixture of 4K, HD and SD footage, edited on a HD timeline, *PS24* became frequently unresponsive or crashed. This is a known "feature" of *PS24*, (re: the mention in advertising for *PS26* that it has "improved product stability"), so the designers have built-in recovery procedures after a crash.



From the Left: Max Barry, Glen King, Noel Robinson, Joe Fletcher & Tony Matthews

It should also be disclosed that, although I am familiar with *Pinnacle Studio* software, I have used *Da Vinci Resolve* only on relatively simple timeline constructions since the free version became available. My knowledge of its intricacies was tested with this project, as in the past I have mainly worked in the Colour Page. What helped was that the *DVR18*, 28-minute version had a simpler timeline.

All the questions from the interviewer were removed. Thus, the timeline consisted of Max talking about his experiences during and after WWII, with appropriate overlaying of WWII footage, Stalag photographs and other documents, a newspaper article, and photographs. With *DVR18* successfully syncing the Rode GO II mics tracks, all that was required was to decide when to cut from one camera to another.



Ian continues ...



Max as Dr Do-A-Lot from The Border Mail, Saturday, June 3,

The longer version edited on *PS24*, required the addition of the interviewer footage and synced soundtrack, which often continued under the main footage of Max, as quite often Keith would make a response to Max's comment which needed to be present on the soundtrack of the final video. Such responses were absent from the *DVR18* version.

As both Max and Keith were recorded on separate mics, on the edited videos they occupied their own unique mono track of the "stereo" track. The decision was made to convert these mono tracks for each speaker into dual mono on the "stereo" track by duplicating the mono track. This task is quite a simple operation in *PS24*, but not so obvious in *DVR18*. However, after consulting Dr Google a method was obtained.

#### The Screening

The 46-minute video was shown at a meeting only days before Max's 99th birthday and was warming received by those present. Copies of this video have been

made available for his family. However, for me, this effort showed how important it is to capture these life stories.

Otherwise for me, Max would have been just another person sitting across the table from me at monthly meetings. Now I see him as a young 20 year old rear gunner of a Lancaster bomber; who successfully parachuted out when the plane went down; survived a few weeks on the run in France; survived two German POW camps and the long march westward to avoid the advancing Red Army; then on return to Australia he obtained a Vet Science degree and worked for the Pastures Protection Board; became Mayor of Albury in 1976; married Ruth who became a doctor at Albury and now resides in Port Kembla.



Avro Lancaster from RAAF 463 Squadron Australian War Memorial

Quite a story for a man who I just knew as one who closed the monthly meeting with a joke.

If the above has sparked some interest in the man and the video, then the 28-minute version can be viewed from the following link:

<https://vimeo.com/841810842>

Ian Simpson

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

# Great Northern Festival

Incorporating the New Horizons Competition

Home Booking Venue Images Results About Us

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## 27th Great Northern Festival

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See the [Booking Page](#) for Entry/Booking Forms & Rules

**The Jury**  
Richard Brown FRPS FACI(M) APAGB EFIAP FIFP (Chair)  
Alastair Taylor ARPS DPAGB/AV AV-AFIAP  
Mike Pili DPAGB/AV ARPS

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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](#)

**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

### New Horizons Competition

In order to encourage newcomers and the less experienced AV worker to enter and attend the Festival The New Horizons Competition is a restricted category for those authors who have not previously won awards in a major competition. Authors will be given verbal feedback on the day from the Judges and written feedback after the Competition.

**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.

The Judges will be looking for the best use of all the elements of Sound that have been blended together creatively by the Author to produce a soundtrack that compliments and enhances the Sequence



# The Chocolate Soldier Competition

Formally known as 'The West Midlands Amateur Film Festival'

Hosted by 'Virtual Video Group'

## Competition Rules 2023

1. The host club is the 'Virtual Video Group'. The VVG contact is Ian Bennett [yannybav@gmail.com](mailto:yannybav@gmail.com)
2. The competition is open to all clubs and societies in the U.K.
3. The competition will normally be held annually during November.  
The 'Virtual Video Group' will arrange the date and advertise as appropriate.
4. This is an Open Competition and there is no set theme.
5. The entry should be the work of the competing club, society or their members and must not have been previously entered into this competition.
6. Maximum running time of 10 minutes including titles and credits.
7. Only one entry is allowed from each club or society.
8. Entries should be submitted via the 'You Tube' platform. See link to the entry form: <https://forms.gle/R8N5uRommDqSizGs8> Please paste into your browser.  
All details must be notified to the 'Virtual Video Group' on the entry form three weeks before the competition.
9. In the event of over subscription 'Virtual Video Group' reserve the right to pre-select entries.
10. There is no entry fee for this event.
11. Judging will take place on the evening of the competition.  
The winners will be decided by an audience vote.
12. Third second and first placed winners will receive a certificate which will include a watermarked digital version of the trophy.
13. It is up to individual clubs to ensure that all copyright is obtained.

The 'Virtual Video Group' shall not be held responsible for any infringement of any current copyright law.

**THE DEADLINE IS THREE WEEKS PRIOR TO THE  
COMPETITION ON THE 8TH NOVEMBER 2023**



Dave Jones

Shares his thoughts

## The Things You Know About But Never Do

A pound to a penny, this is about you. The landscape POV of humanity ranges from those with chronic OCD (Obsessive Compulsive Disorder), these are the people that refuse to have visitors in their home, as they 'dent' the cushions, to the 'that'll do' brigade, where last month's wood shavings are still on the floor in their shed or workshop. It is considered best to be an 'in betweeny', when things eventually get done, but you tackle about ten jobs a day, like a caterpillar chewing at a leaf.

You sit with a friend, who is showing you his latest film. People like to bounce things off each other, that's how we learn or resolve issues, some of them personal. You mention some aspect of the film, and he replies, "Yeah ... I know ..."

"Then why did you let it go?"

"Didn't think people would notice."

If people think they are going to get away with it, then they won't do something they know they should, which is sneaky, but no less ubiquitous. Jumping the traffic lights at 1 a.m., zooming through corners and doing 60 mph through an off-set roundabout, sending emails full of mistakes, leaving a note on the company copier reading, 'Do not use, my pen is stuck', which no woman on the planet would miss ... men would, because a man wrote it, so he was one of them. My wife asked me, "What do yer think." I looked around the room and didn't notice anything odd. I smiled politely and said, "Very nice."

"You haven't a ruddy clue, have you? The curtains! I've changed the curtains."

"Oh yes."

"What colour were the old ones?"

"Blue?"

"Green."

"Is dinner ready?"

"No ... I forgot I was married. Who do these kids belong to? Are they yours?"

Making a film we find gratifying, otherwise we wouldn't do it, but seemingly, we draw a line somewhere in our head, that, being a hobby, it is not to be taken too seriously ... so we play at it. This brings about a product that is half-baked, and as if playing 'Snakes and Ladders' with the kids, some filmmakers have the temerity to enter films into a competition, which is sort of tongue-in-cheek.

It is met with kindness and understanding, the judges assuming the competitor to be a beginner, so try not to be too dismissive ... and the contestant gets away with it ... when they should have been given a short, sharp wrap over the knuckles. The reason being, and I know people like this, they have the knowledge and experience to compete at a very, very high level.

I remember a member at one club, who never actually did all that well in competitions, at any level. Then, out of the blue, he went to Thailand with another member, and they joined forces, going all out to make a holiday documentary, because, this holiday was going to cost an arm and a leg, and it was definitely going to be a one-off.

They came back with about forty hours of film. It was so huge a project, they resorted to writing every single clip content on post-its and stuck them on a huge board. It took almost a month of their spare time to sort the post-

its out and to get some form of sequence. Everything was numbered and entered onto the time line, where it was run to examine for flow and contiguity (connectedness). Then the script was tackled, and there were two thick notepads filled with names, places, history, population figures, topography and demographic contents. They were months writing the script, weeks in choosing the music, and then they added Foley.

Almost a year to the day, they asked if they could show the club members their film ... and it blew us away. For instance, you would see a picture of a long-tailed Thai boat from the shoreline, then be aboard it ... that second camera makes so much difference! Then there were the commentaries, and with two narrators, it broke the sameness of a monologue, and re-awoke one's interest.

The film ran for 90 minutes or so, and we were late in having tea and bickies, the whole club being abuzz with talk of this film.

Firstly, it was the subject ... nobody had ever been to Thailand. What the Thais could do with flowers, was beyond our imagination, with a blaze of colour and design, we heard people gasping with awe. It was beautifully filmed and edited. Okay, I'll stop waxing lyrical.

I know filmmakers, have handled up to forty men for over a decade in my career, know how they take short-cuts and know enough about human nature to predict people's next move.

### Allow to rest

This isn't blah-blah or bull. There's a lot of experience and brains out there in the UK's clubs and societies, I kid you not. When people enter a film for a competition, it isn't their best work possible, it is all they had time for, or they were getting a bit fed up with it ... so called it a day! The soundest advice you will ever get is, treat it like pastry, you mix it, then put it in the fridge to 'rest'.

Give your new film at least five days, then start up your editor and run it again. Listen to the sound track with the volume highish, listen for flaws in the recording, intonation of voice, articulation, clarity of sibilance. Now run it again with the sound off and examine the film silently, the pictures should tell a story if the film is well-edited. Check for colour grading and consistency throughout. The story should flow, you cross the road and there is a slight change of scenery. If too great a change, then you must explain that it is the same place. Introduce each place with a well-chosen establishing shot. You should really take your time with establishing shots. They are a chance to show your ability to compose.

### As good as it gets

When you are absolutely sure that you can do nothing more to improve your film technically or from an artistic POV, when you are sure that, in your opinion, no judge will be able to fault it, then, and only then, enter it, knowing this is as good as it gets. Then you will find out just how good you really are ... and I bet you a pound to a penny, you will be in for a very pleasant surprise.

Why? Because hardly anybody does this, it is what puts you into a higher class of individuals, the class of people who really care. Or you can bumble along quite happily and go and make more of the usual stuff ... and get nowhere.



## Continues...

Dave Jones

Shares his thoughts

The quality of film that you make is all about you, nobody else, just you. When it is screened, it will say, "This is who I am". People of habit rarely improve, unless they are practising with improvement in mind. Filmmaking isn't all about rose tinted glasses, there are many things that ruffle we filmmakers. If you study professional films, they have a set paradigm, which is an hour-glass shape. Their method of making a documentary is to narrate, interview a number of people and delay the nub of their issue until the last moment. The problem with this is that people will turn to the last ten minutes.

A travelogue can be with many peaks of interest, if well done, you will have twisted and turned its threads to weave your film into one of colour, composed scenes of beauty and where possible, will have added action packed excitement.

If you go skiing, don't hold the camera at eye level, let it skim across the surface of the snow, using a wide angle

lens, narrowly missing trees, and give the sound track a swishing sound, let the ski sound inundate the track ... not a single note and a drum ... you won't need music, you need excitement, voices shouting etc. "Oh! I think I'm in trouble here!" before a dead easy jump, camera angle to raise its difficulty. You are an artist, so practise your art. Take two cameras, most of us have three or more. Get a member of your family to help you get the shot with a second camera. They may moan, but there is always an answer to that.

One Christmas, my friend and I walked into his place having just got out of a taxi, we'd had a few too many. His wife started to give him a tongue lashing, so he put a tenner in her mouth ... she stopped dead and walked away. Now that's science in the making! Okay, so now you know about it, the chances are, you'll never do it.

Dave Jones.



As I write this it is August and Teign Film Makers are on a summer break. Since the club was formed our usual pattern of meetings ran fortnightly from the beginning of September through to our AGM at the end of June. The break through July and August was because members usually took holidays in that period.

When lock-down occurred in 2020 we began a pattern of meeting weekly over Zoom. Then when we were allowed to meet face-to-face again we chose, as the Zoom meetings seemed so successful, to continue that pattern and meet face-to-face at our club room in Bitton House Teignmouth just monthly – the second Monday of each month.

At our last AGM in June 2023 members voted to change this pattern of meetings again. The AGM agreed to change our schedule of meetings from September to June to March through to November – keeping the same pattern of Monthly meetings at Bitton House with weekly Zoom meetings in between.

The reasons for this move were very evident. We have a number of members who live quite a distance from Teignmouth – members come from Seaton, Sidmouth, Plymouth, Okehampton, Torquay and Exeter so it was argued that travelling these distances in the winter months of December, January and February in winter weather was not good and perhaps not entirely safe.

It was also argued that as most of our members are now in retirement from work and took holidays anytime of the year, often avoiding school holidays. we should continue to meet over the July and August months – months that might also offer better weather and light for filming of course.

Having said all this, summer months were never inactive for the club as Club Projects:

"The Bench"

<https://www.youtube.com/watch?v=7bxSc-8E-5U&t=250s>

and "Unquiet Spirit"

<https://vimeo.com/781509452>

for two recent examples - would be planned and shot during July and August. This summer, club members are working on two projects - a script by Keith based on the Dartmoor "Hairy Hands" legend and a documentary about the activities of "Devon Advanced Motorcyclists". These two projects are well under way and we look forward to screening them next year.

We are in a transitional period with the new schedule of meetings starting in September. The autumn session will run from September to November and then after the winter break the new pattern of meetings from March 2024 through to November will begin. We are happy for anyone to join us on Zoom and/or at Bitton House. Our annual membership fee stays as it was before at £30 (£35 for a Married/Civil Partnership couple and £15 for a student) for the year. Membership fees will be due in January 2024 in preparation for our new schedule of meetings.

We do have some members who cannot get to Bitton House and only meet with us on Zoom. We are happy with this arrangement but if you wish to join with us only on Zoom throughout the year we will still ask you for a membership fee as Zoom is not free and the club has to find the fee.

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>



# Alan's Ramblings

Alan Walbank

Shares his thoughts

Quite a few things have been going on this month, so lets start with something that has/ is/ or will happen to most of us. Last month I mentioned that Stuart Egbeare had passed away.



Myself with Stuart Egbeare

Stuart became the custodian of everything relating to the Portsmouth Cine/Video Club that folded about 12 years ago. Stuart's sister has now given it all to me as none of the other ex members are interested in the various items. They include dozens of mainly "on location" glossy photographs, competition trophy's including a shield with main competition winners over a period of 32 years, "out take" cine film which I still have to look at, club films on dvds and the clubs, Casablanca that came in a "huge" case. I ask "what am I to do with it all"?

The shield is very heavy, probably made from teak or other dense hardwood, yet it would be a pity just to take it to the local tip to be recycled, while one of the other trophy's can be used for a future Portsdown Video Club Comp. Another member passed away about two years ago and I have been given most of his PVC items as well!



The very heavy shield

I did enjoy Tom Hardwick's piece on printers, but my Epson cannot use compatible cartridges, so have to fork out and average of £12 for each one. Each cartridge has a printed circuit, that some people were able to copy, but Epson have overcame this by regularly updating the chips.

Some years ago I was making a film about a railway line which had a bridge that looked down on the gardens below. I felt it would be nice to have a scene of the bridge from the garden level, so plucked up courage and knocked

on the door of what I thought was the house in question. In fact I was at the right address and after explaining the reason for my request, they were quite happy to accommodate me. I kept their address and phone number just in case I needed to redo the scene.

Sure enough my latest project about the whole line required a repeat, but now in 16.9 whereas the original was 4x3. Unfortunately, I had lost their phone number, so I had make another unannounced call and thankfully it was the same couple as on the previous occasion and they did remembered me. In fact the finished film at that time was shown in the neighbours house. This time the day was quite cloudy although sunny when I left home, so it was suggested that I return anytime when the bridge was in sunlight, which I did only a few days later. They also said that my first visit was 12 years ago!

Today (the 17th August), I had an appointment with the hospital re my eye problems. It seems I have an infection in the left eye, so I need to use drops three times day for the next 28 after which I will go back to the hospital. If the infection has cleared up, they will operate on my lower eye lid as the eye lashes are rubbing against the eye ball. Apparently it is common problem requiring day surgery. If the infection is still present, then they will have to take a biopsy.

I had a scare recently when the Scart socket on my Casablanca stopped working so preventing a signal reaching the monitor. That meant I could not edit the project for the So-Co Competition, but fortunately another Scart used for downloading films via a dvd player was used to edit the film. Then unbelievably my other Cassy developed the same fault! I suppose it's not surprising when you consider the age of the machines and the number of times the Scart has been in and out of the socket over many years. I am hoping that the re jugged set up works until all my projects have been completed.



As mentioned previously, virtually all my films are documentaries and that requires interviews with various people. Over the years I have been extremely fortunate to have found the right person for each subject, but I do worry that their opinion of me may be one of "does this guy know what he is doing" as I am not the most confident of people. My latest completed project was about Lavant Railway Station in West Sussex on the now closed Chichester to Midhurst, with the building is now used for sheltered accommodation.

Originally I planned to do the narration myself, but it was too much bla, bla, bla. I don't remember how it came about, but I contacted a local resident who had lived in Lavant all his life, whose father had coal business in the railway yard and he remembered as a young lad going there when the trains were running. I also contacted a civil engineer who was able to talk about the stations decorative appearance and its designer on location. The combined pieces of these two gentleman really made all the difference to yet another successful film that was much appreciated by the two men.

Alan Walbank



# This and That

Robert Paget

Tips, advice and  
chit chat.

Where you explain a process, mathematical technique or how to carry out a task such as basic video editing, it can be that you also teach yourself a further detail in that process and begin to better understand it.

From the “unboxing” of new cameras and equipment to testing them out, there is extensive content on YouTube for almost every camera. However instructional they may be, the elements of a watchable and entertaining “film” are often missing.

I had wondered about “filming a review” of old equipment, because I would know very well the pitfalls, quality issues and which parts wore out first, but felt that this would introduce negativity into any film. I realized that an interesting subject could be to compile sections of various unfinished films plus examples of attempts and failures ranging from camerawork to editing. I had done this a few years ago with a film about “Sound”, and after cutting it down in length, and adding further information with screen “Astons”, I proved to myself that I had made some progress in how I dealt with audio, in particular when editing.

### Prime Mover

Camerawork is the “prime mover” to making a film. Without film clips, there will be no final outcome. Adding quality to the film starts with the camerawork, and whatever stabilization and focus systems your camera is packed with, your thought processes about a subsequent edit plus using and editing any audio captured, needs to start at this point in the process. This gave me the idea for two other films to sit either side of the “Sound” film, in each case using extracts from other films.

Searching through films to remember which films included examples of effects captured “in camera” in particular “focus transitions”, I tried to save time by recording a focus transition with a hand held Dslr. In poor light and through a rain battered sitting room widow, I found the manual focus ring was too easy to turn to obtain a slick result, and although the touch screen function worked better, it took ages for it to actually shift focus. My main video cameras can be set to change focus to a predetermined position, but you do need to be using a tripod to avoid any camera movement. The only time I ever filmed a “zip” pan was in the late 1960s on Standard 8mm, and it is very rare to capture artistic “light leaks” which are useable.

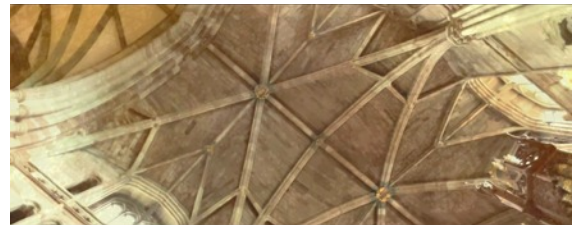
This set me on a path to produce a film which demonstrated solarization effects, flares of light across the screen and “light leaks”. I also wanted to use those as “screen magnets”, where the attention of an audience will be in one area of the screen at the end of a shot, and attention will be in the same area of the following shot. It was a personal challenge to film it just using my phone, and I knew that there would be issues with harsh light falling directly onto its tiny camera lenses.

I captured ninety-one clips within a couple of hours, including a handheld time lapse clip which was poor and two others were useless. Mainly recording in slow motion, it would have been better with the stabilizing gimbal I had left at home, but I would have been far more obvious walking around in an historic building with it. You are almost ignored when wandering around with a phone.

I did not want to fall into the trap of just using “stills” or captured frames, and wanted to have an element of motion in every shot. The human eye can detect a completely “still” image within just a few frames. Filming in 4K allowed cropping and repositioning in the edit, with the second shot placed on the next video track up and opacity temporarily reduced to see its position relative to the track below. Whilst the phone has a very fast lens, the sensor does not compare to a main video camera with one inch sensor, and grain begins to show in poor light.

### Try harder

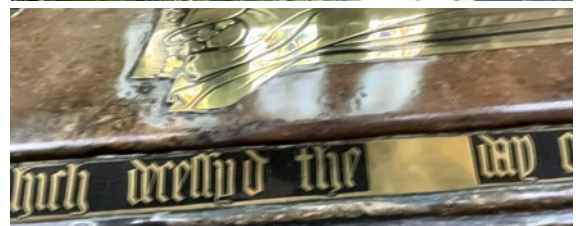
I tell myself that I may have not been trying hard enough if I do not learn something from each film, and at the initial stages of filming there already some challenges. Realising that the phone case could act as a “hinge” I placed the phone case on the ground, locked the focus and “panned up”, capturing a small flower growing out of stonework in the foreground. Because of the very light phone it was difficult to do this slowly, and as I rotated it back a few degrees there was no chance of looking at the screen when recording.



Rotating Images

An experimental edit to a copyright free music track, allowed me to use “screen magnets” captured from sunlight through trees, and introducing movement by cropping and moving the frame during the shot. After editing a “rotation shot” looking directly up, with a close up of a modern art cropped and slightly rotating in the same direction, I realized that the must be “motion magnets” (for want of a better description). I then attempted some of these where I had filmed a “pan up”, and could crop and “pan up” in the following shot.

I riskily added some flares of exposure in the last few frames of a shot by animating “offset” or “brilliance” to increase creating an almost white frame, and even tried that on the opening shot of the film.



Reflection in tomb in similar position to previous image



## Robert Paget continues....

The result runs 3 ¼ minutes. "Sacred and Historic" forms a short section in a new film about aspects of editing.

The acclaimed American film editor Walter Murch listed the first and very last items to delete from a film, with "process" being the first thing to eliminate. I imagine that to include excessive detail of say every process an actor goes through to unlock a car, insert ignition key, etc., and which you could film in multiple shots.

His edit would focus on retaining the emotional shots, where perhaps the actor glances in the rearview mirror with a tear in their eye, or hesitates and takes a breath before turning the ignition key. The audience will instantly "work out" exactly what the actor must be thinking.

Compared to us amateurs, what he is editing was not filmed by him. He has to acquaint himself with all of the clips and find out what the director wants to achieve, and where possible identify editing opportunities which will enhance the story.

He again refers to the importance of "emotion" in the edit, and how it will go down to individual frames at the edit point. When editing works well, it is almost unnoticeable. The pre planned cuts between camera positions of say a televised Promenade Concert simply add to the viewing experience and are great examples of how to edit.

I was surprised when watching the Scottish Crowning ceremony in Edinburgh, that the same production skills appeared to be lacking during the Cathedral musical performances. Cameras were well positioned including those to capture close up detail of soloists, but amazingly, the cuts between the broadcast shots were either late or early. Those few edit points which were at the suitable moment must have happened by sheer luck. Whoever was working on this was either untrained or had no perception of the "emotion" in the music. It cried out at points "cut to close up on camera three.... now".

Robert.



## One To Watch

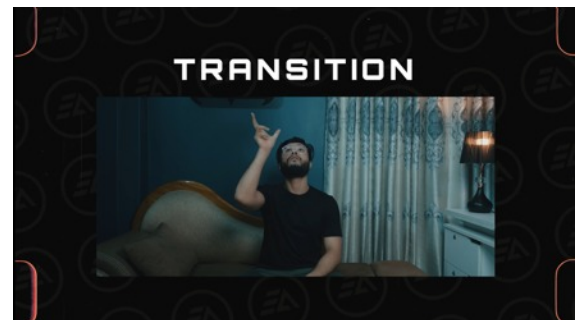
*A few from Pip Critten*

How to Create Cinematic Gimbal Moves Like a PRO!

<https://www.youtube.com/watch?v=miAJM8XmnS4>

Smooth & Seamless Transitions in Premiere Pro

<https://www.youtube.com/watch?v=yv9IWVInilQ>



*Selected  
Movies  
from  
the  
World  
Wide Web*

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contributions to*  
[pipecritten@googlemail.com](mailto:pipecritten@googlemail.com)

What is Theme — 5 Ways to Layer Theme into a Screenplay

<https://www.youtube.com/watch?v=9ELleu9J05g>

How to write subtext

<https://www.youtube.com/watch?v=wrR8ggeD4h4&authuser=0>



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**Council Members**

Ivan Andrews – Teignmouth

# Changes

*New & Rejoined:*

*Change of address / contact:*

*Resigned:*

MR J. BARTLETT, Ryde

*Cancelled:*

*Deceased:*

MR P. MARSHMAN FACI, Trowbridge

ALAN CREAMER, Portland

*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

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For a full list of national and international events

[Cti](#)

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**Copy Deadline** for Nov - Dec 2023 Issue

To reach Editor by 15th October 2023