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Chairman
Anne Vincent

Chairman's Chat

Hello to you all!

May I wish you a Healthy and Happy New Year in 2018 and that you will hopefully be healthy and successful in all you do; especially in our wonderful hobby of filmmaking.

I have only recently come out of hospital after an operation for the removal of Gaul Stones that had blocked access to my liver.

Most painful but thanks to wonderful doctors I am now home and on the slow road to recovery. Mind you I have an appointment to go back in the New Year.

David has been looking after things for me, SoCo and Weymouth Movie Makers etc.

WMM lost Gordon Parker who died recently; he had been President of the club

for over twenty years and will be sadly missed.

He was an ardent film maker and hard to replace in these days that we all have of finding it so hard to attract new members

Any ideas! Let me know please.

Remember the forthcoming Competitions!

They need your support both within SoCo and the Clubs.

Contact **John Simpson**

01300 345401 Or Email johnsimpson57@yahoo.co.uk

for **The Southern Counties Competitions** and **Weymouth Movie Makers** for the **THE PENNY CUP**

Happy Filming, Anne Vincent



Pip Critten
Writes...

Editorial

So at the end of 2017, I want to thank all the contributors to this SoCo Magazine. The one off and regular columnists, the international writers, and of course thanks to you the readers.

Special thanks to those who have continued to write even though they have gone through very difficult times in their personal lives. I am most grateful to you.

This year has seen the loss of many great movie making friends. Some of whom I never met face to face, but none the less considered true friends.

I suppose the fact that communicating with one another and viewing videos across the globe has made sharing and collaborating so much easier.

The flip side of this is that, perhaps, younger people see the need for a video club less relevant than it used to be.

On line there are tutorials on most topics and reviews of every bit of kit you can think off.

That's all well and good but I think you can't beat meeting up with real people and having real conversations about topics that unite you.

I don't know why some clubs are in decline while other flourish. Perhaps it is in the excellent marketing they do, making good use of social media?

If you have a view on this, or any other matter, please share it with our readers via this magazine.

So what's ahead for us movie makers?

How many "advancements" have we already seen in technology - a lot of us go back to 8mm film days.

Who can predict what the next must have technology will be for us movie makers. What ever it is they will be telling us it's outdated this time next year!

Keep Smiling

Pip

pipcritten@googlemail.com



TV Connection frustration

Tom Hardwick

Takes a look at the PROZOR DAC Digital converter

What is it with TV manufactures these days? The last two Samsung LCD sets I've had have only had digital optical out, not even headphones out, so I've had to have a convoluted HDMI circuit wired up so that my Blu-ray player, home cinema amp and TV all sing together. Even the TV supplied SCART doesn't give me analogue audio out.

What I really wanted was some way to bypass the little plastic downwards-facing speakers built into both TV sets, and run the audio through my amplifier that's devoid of an optical in socket.

This is especially important when I take the TV and active loudspeakers with me to the club, meaning I can have beefy sound with as few components to transport as possible.

Let me introduce you to a little black £10.95 box that has solved all these audio problems at a stroke. The PROZOR DAC Digital SPDIF Toslink to analogue stereo audio converter is tiny, weighing in at 90 gms.

It's supplied with optical and USB cables. I've used a little double sided sticky pad to attach it to the rear of my TV, and it's automatically powered up on at TV switch-on by connecting it to one of the TV's USB ports.

It converts coaxial or Toslink digital PCM audio signals to analogue L/R RCA and 3.5mm jack audio. It also can be used on equipment such as the PS3, Xbox, Blue-ray player etc which have no RCA(L/R) outputs or 3.5mm jack output.

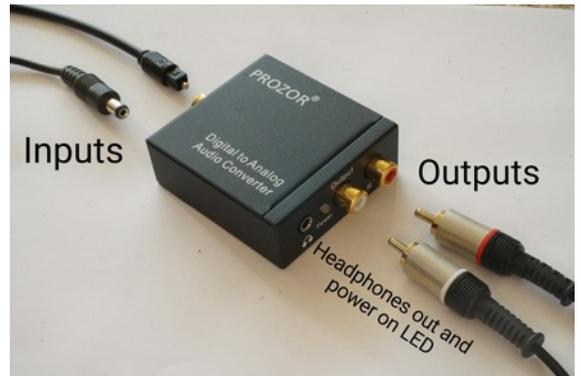
This little black metal box supports an uncompressed 2-channel PCM or LPCM digital audio signal output at 32KHz, 44.1KHz, 48KHz and 96KHz, through gold plated connectors.

The adapter is incompatible with a 5.1 Channel signal such as Dolby AC3, so you'll need to set the audio output to PCM or LPCM and turn down the TV's internal speakers. Suddenly, good sound from a modern flat panel TV is easy to obtain.

Tom Hardwick. FACI



It may be tiny, but it performs flawlessly



Inputs

Outputs

Headphones out and power on LED



L & R analogue audio out to the sound system

Digital optical in from your TV

5v power in, from a USB port on the TV



It was Saturday morning and we had to decide, should we go or shouldn't we go. The weather forecasters were saying don't go out unless you really have to. Driving conditions were hazardous with trees falling down without any warning. A decision had to be made as this was no ordinary Saturday.

This was the 21st of October. The Saturday of the 42nd Teign Film Makers Club Competition. We started off on our 95mile journey from Cornwall with the hope that we would get to Teignmouth unscathed. My wife Susan was nervous with me driving as not so long ago I blacked out while on the way back from an outing in Falmouth.

I explained that the pacemaker I had had installed shortly after that event was working very well and all other medications were doing there job as well, so there was nothing to worry about!

Susan cannot drive so it was up to me and me alone to get us there. We arrived early at the venue and met up with like minded folk. I was looking forward to seeing the films in the competition.

I am the enthusiast film maker, my wife is not. She had an unfortunate experience with a Donald Duck cartoon when she was 5 years old.

All the children present were laughing their heads off except for Susan. Susan was becoming more and more distraught as thought that there was something wrong with her hearing. She couldn't understand a word that the duck was saying!

The presentation of the films was exceptional and I enjoyed all of them. I was wondering how Susan was going to like or dislike what had seen. As it happened She picked out the winner 'The Man Engine' by Diana Taylor. The judging by Tony and Eileen Colburn I found fascinating and so did Sue.

Due to the rough weather that day there were not as many in the audience as was hoped for. This has it's advantages because when the judges have finished there deliberations the ladies of the Teign Film Makers Club had put on a marvelous spread for us all.

Sandwiches, sausage rolls and loads of cake. Yum yum. Less people means more for the folk that turned up! Thank you very much ladies for your efforts on that day.

Sue and me looking forward to next years Competition.

Remember; Keep it simple. Cause keeping it simple is hard enough sometimes.

Richard Abram



STONEHOUSE & STROUD VIDEO UNIT

What do you do or did do in the "closed season" in your neck of the woods? Out in the freezing cold and 22cms. of snow as it is here as I write and just with about seven hours of daylight?

Filming kids and their snowy adventures? Christmas activities? Christmas markets? All with around minus 6c. camera shake! Well, not so here at SSVU. People have so many "irons in the fire" at this time. Especially the younger ones.

So, some got together searched the archives and selected a few fast becoming historic productions. Sharpened up the editing, sound and smarter post production.

Ready to upload to YouTube / Vimeo etc.

It was very interesting to note how more precise and more smartly we do things

Lee Prescott

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

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

Send you articles to
pipcritten@googlemail.com

bristol film and video society
ordinary people who share a passion for creating movies

In mid October our club prepared to do something totally new to us. After several months of careful preparation, we performed an end to end test prior to our forthcoming annual film competition.

This year the competition was to be adjudicated live from one of our ex members in - wait for it - Tasmania!

We proved that using the club room's WiFi we could Skype Stewart Mackay at his breakfast time. We were able to link a laptop to our projector and sound system to show the adjudicator to the audience while he saw us clearly through the laptop's webcam.

A month later in the club room we blasted our way into the 21st century. Our competition secretary ran the meeting, in which we watched the competition entries. Stewart had viewed them in advance on a specially created YouTube channel.

Then, on a live Skype session, traversing half the globe, with barely a second's time lag, Stewart pronounced his verdict on our various masterpieces . . .

It was great to see him again, and he was able to say hi to a lot of familiar old faces...

The evening was incredibly successful!

Cheers, Tim Smart



Penny Cup

The Penny Cup 2018 will be held at The Centenary Club, 21 Jubilee Close, Weymouth, Dorset DT4 7BG on the 12th May 2018 at 2pm.

The rules and entry form will be available on the Weymouth Movie Makers Website:

<https://weymouthmoviemakers.weebly.com/>

In some ways I'm lucky because I've come to film-making fairly recently and have only known digital format and computer editing. I have not spent a lot of money on expensive equipment which is now obsolete or complicated editing programs which I cannot understand.

Even so I am slowly learning to use all the facilities of an old copy of Adobe Premier Elements 11.

One of the advantages of this editing program is it does not need too much computer power, 4GB of RAM minimum. But I have made videos which I'm still proud of, when using much simpler editing programs.

It seems to me that there have been so many changes in film-making hardware in recent years that it's put many film makers off making films.

But does this need to be the case?

Surely good films can still be filmed and edited on old equipment. I love seeing really good films club members have made years ago; an entertaining film then, is an entertaining film now.

So, as the new Penny Cup and SoCo Competitions Secretary may I encourage film makers old and new to dust off their equipment and get filming.

John Simpson, 9 Ford Down Lane, Henley, Buckland Newton, Dorchester Dorset, DT2 7BW.

Enquiries phone 01300 345401.

email johnsimpson57@yahoo.co.uk



I'm writing to let you know that my film, "Where Thunder Reigns" has just been released on YouTube, should you care to view it over the festive break (or whenever).

If so, best to access it through the website:

www.wherethunderreigns.com



Thanks, **Graham Pitt**



Mid Wilts Video Society

Judge Free

In the last edition of SoCo News Harold Trill –it is very impressive that Harold can put on shows of his work and get over 100 paying customers to view them - was kind enough to suggest that it was 'all GO GO' at MidWilts ,perhaps, but one thing that is gone at MidWilts is outside judging.

Strangely both Susie Walker and Roger Western are right in their different ways about judges and suggest the reasons MidWilts has gone judge free.

Most video clubs have a real problem in finding suitable outside judges. Susie is right in her analysis, to which I would add that an especial problem is that few seem to understand modern video making and the use of SFX, the other is their tendency to be rather eccentric and lacking in any clear criteria.

However Roger is also correct, there are some excellent judges but should you find that hen's tooth they are not always available and you can't keep going back to them. Faced with this problem MidWilts set about setting up a new competition judging arrangement.

Firstly, we set out by defining the purpose and nature of MWVS Competitions as being to help members improve all aspects of their video making and prepare for local and national competitions.

It seemed that judging by members against agreed criteria would be more likely to generate useful feedback and also be a useful experience for those doing the judging.

Therefore the competitions would be judged by any members who wanted to be involved, hoping this would encourage friendly competition, produce useful feedback and allow members to carefully scrutinize other members' work.



However we still encouraged members who want feedback from well qualified outside judges to enter outside competitions.

The first stage was to decide on judging criteria and this led to some really good discussion about what makes a good video. In the end we decided on six criteria.

We felt that these would apply to any video; even a silent movie would need suitably integrated music and even a one shot video would need titles, captions and perhaps more sophisticated editing techniques such as colour correction.

Three criteria were to be 'technical':

- Cinematography including technical quality, choice of shots and composition
- Sound including quality of sound, mix, voice over and music
- Editing including titling, captioning and editing effects; skilful use of the editing suite

And three 'artistic':

- Creativity a topic and approach which is imaginative and new.
- Structure the 'story' makes sense, the video has shape, is well edited and is helped by the 'script'
- Impact the success in what it sets out to achieve; is it entertaining, informative, exciting etc.?

As well as the criteria some agreement was needed on what points to award and so a 9 point scale was agreed for each criterion:

1. poor
2. less than adequate
3. not quite adequate
4. adequate
5. better than adequate
6. good
7. very good
8. excellent
9. outstanding

The judging would be achieved by all videos being uploaded to YouTube or Vimeo and their link entered. (Members who had problems with this could provide the video in some other format and the secretary uploaded them). Members were then provided with list of links and an online or physical marking sheet. Members were encouraged to give a brief positive, comment, focussing on what was good and practical advice on how it could be improved

The points and comment are collated by MWVS Secretary who uses them to assess who wins the awards and to produce a composite 'comment with advice' and the results published at the competition meeting.

The individual marks and comments remain confidential to the secretary, to encourage objectivity and avoid any friction As well as an overall winner, a range of awards are made for best editing, best sound, most original, funniest, best photography etc.

This system has been used for two years and has been very successful; members get very full feedback and acknowledgement of achievements in the various components of video making.

They also gain by having to carefully study other members' videos.

Everybody wins and nobody complains about the judging or results!

Mike D Snelling

Secretary MidWilts Video Society



Lee Prescott
FACI

Talks about the
technicalities of SD
Cards

Adventuring with SD Cards

Altogether I've found SD [Secure Digital] cards quite reliable. They're not as reliable as S x S or XQD cards but quite good overall.

However the innate construction of these cards can be at fault sometimes. Instance the plastic strips between the contacts at times break off. This is a death knell! Not too bad though because the camera refused to record on them. Unfortunately this involves most likely getting the already recorded images off them. So to the resurrection:-

Before commencing this exercise DO NOT format the card. There are a number of free programmes that claim to be able to recover the data. There is "Disc Digger", "EaseUS Free Data Recovery". Another one is ZAR (Zero Assumption Recovery). Most programmes work in a similar way.

I'll stay with this one:

- Install ZAR.
- Then insert the faulty, damaged SD card into the PC's card reader.
- Bring in ZAR. Note: You might have to disable your Security Software. In this case kill the Internet Connection.
- When prompted click the Image Recovery (free) Option. This should help you to recover the images from the corrupted SD card.
- ZAR then looks for devices that are installed; you must then select the naughty SD card. Select the correct point and click
- ZAR will then analyse the SD card, it takes some minutes – plus. Once it has completed this you should see a list of the recovered files.
- With most SD cards the chance is that clicking the "Root" checkbox will select all the images.
- Click Next and you can select a folder into which to place the recovered files. By default this will probably be the folder chosen to "save".

Note: you will have to select a destination folder for the recovered files. Ensure that one on the hard disc is set and not back on the corrupted SD card!

It will take time for all the files to copy. When this is finished browse the destination folder selected. Most if not all the files should be present.

Worn Out?

I am of the opinion that most people do not realise that a good deal of solid state media ages the more it is used. Effectively it wears out.

There are a couple of different sorts of memory cell that are used in solid state media. High end professional media often uses single level memory cells that are either switched on or off. These can only store a single value but are fast and reliable because of their simplicity. However, very many are required in a big size memory card.

The other sort of cell is that used in lower cost media is a multi level cell. They store a voltage and the levels of the voltage represent different values. The result is that each cell stores more than one single value. These memory cells are insulated to prevent leaking meaning every time images are written the insulation can become eroded. After some time the cell becomes leaky resulting in corrupted data!

Multi level cards therefore that are used a lot can / will develop leaky cells. If the card is read soon after it was written then it is unlikely that problems will occur.

Over time though, a card can reach a point where it no longer has enough memory to map out damaged cells, or cells that lose their charge fast resulting in corrupted data.

With a video camera it will depend entirely on how often the card(s) are used. If using only one or two then these would have to be replaced fairly frequently – depending of course on how much they're used. It's probably best to have several cards and to cycle through them in use. This will normally extend their useful life.

One thing is that SD cards et al are not at all good for long term storage. 1 year maybe five at the most and that's pushing good fortune because the charge in the cells will, most likely, leak away over that time! There are offered special write once SD cards designed for archiving. In these the cells are permanently fused together at either ON or Off. Standard SD cards are most unlikely to hold data for five years no matter how many times they've been used.

What SD card types are there? SD. SDHC. SDXC.

SD cards have physically shrunk down in size over the past 18 years. The usual SD card can be considered the full sized variant. It is used in most modern digital cameras. (If buying a Lap Top ensure it's got an SD card reader slot).

Things become confusing is when you see SDHC or SDXC. 1st. means Secure Digital High Capacity 2nd. means Secure Digital eXtra Capacity. The former refers to capacity over 2GB but below 32GB.

The latter goes beyond 32GB some with a large 2TB of storage. SD, SDHC, SDXC all look the same so they will all fit into the regular SD card slot. Problems could arise depending on the device in use though. Some might be incompatible. Here is the need to check your devices specification.

Next bit of confusion up on this agenda is Speed Classes! This is important when cards are used in Cameras / Video Cameras as the speed of the card will limit video resolution. High resolution requires a lot of data to be written on the card speedily.

The SD Association,(yes it does exist), found a way to standardise these speed ratings for different cards defined as "Speed Class". Cards can be rated as class 2 i.e. minimum write speed of 2MB's. Class 4 = 4MB's. Class 6 = 6 MB's. with Class 10 = 10MB's. Note that these are a minimum it is possible for a card to achieve faster speeds but the foregoing will give an impression.

Some manufacturers will list a speed alongside to the Class rating meaning, say, that a Class 10 can also be listed as "up to 80MB's". meaning that's the best that can be achieved but not necessarily so!

Choosing an SD Card: Obvious? The safest way to ensure you buy a correct card is to consult the product's user guide / specifications. Checking this out is important in that the device has specific requirements as with many 4K Camcorders to ensure it will record at the highest resolution. – Instance: The Sony FDR – X1000V for example states that it requires a Class 10 U3 micro SD Card to record in 4K. Class 10 cards are not much more expensive so it's worth paying the extra to achieve first class results – image wise I add!



FROME FILM & VIDEO MAKERS
Present

THE 2018 FROME FIVE MINUTE FESTIVAL

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

Award Sponsored by

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

The closing date for entries is
February 3rd 2018.

Entry forms will be available October 2017 from our
website

www:fromevideo.webs.com

Frome Five Minute Festival Competition 2018

Entrants Details

Name: _____

Address: _____

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

Club (if appropriate): _____

Youth Section School/College (if applicable) _____

How did you find out about our competition? _____

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

I agree to honour the rules of the competition.

Signed _____

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

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



How long do you actually NEED to get your footage in the bag?

Way, way back in the warm summer months when planning the RFVM programme, a practical challenge was scheduled for one November club night.

The idea was for 2 or 3 teams to shoot a film based on "A Card Game", using lots of close up shots. They would have 2.5 hours to set up cameras, lights, props, actors briefed, and get it all shot in one night.

Little did we know that on that *particular* night both the M4 AND the A4 into Reading would be closed! As many of us inched our way into Reading from surrounding areas, some turned back, but a few of us carried on, not wanting to let our team members down.....

Also not knowing if they were to turn up or not. The key holder Tony, normally there promptly at 7.30 didn't arrive until 8.20, so even local members who arrived on time, couldn't get access to the hall.

Our team script writer Gabi (whose script was in her head!) did not arrive until 9pm, so we had only one hour left to get it all shot. It was all done in a mad rush, but thankfully with no dialogue in our film, we got it done.

The other team's film written by Oli, was heavily reliant on the actors getting their dialogue delivered, but because of the way it was shot, they did not need to actually learn their lines. Phew!

So, how long you actually need to get your footage in the bag..... only as long as you've got!

I hope you enjoy the results, and maybe the idea might spark some inspiration for a similar club project for your own club next season.

SUDDEN DEATH FINAL:

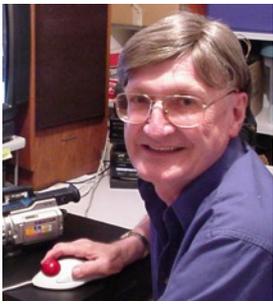
<https://youtu.be/VTBUGxcaUHg>



CARD GAME: <https://vimeo.com/246020058>



Anne Massey, CHAIR RFVM



Teaching in Kidston - part one

David Fuller

Looking back..

Memories from David Fuller

Part one, to be continued in the next edition.

1953

I was a new, single teacher with some three years experience in a one-room school.

It had been a quiet week, in old Proserpine. Out of town itself, I taught School in a one-room building and I bunked down in a bachelor's room. The mailman delivered the letters. I noted a windowed letter in the mail. from the Department of Public Instruction, it began :

Dear Mr. Fuller: I regret to inform you that you have been transferred to Kidston... etc. etc. Have a great time.

Yours faithfully, etc. Etc.

I left Proserpine, in darkness, on the Sunlander train, arrived in Cairns the next day about the usual five hours late, but just in time to transfer to a rail-motor (a variant of the Budd-car) heading West, a young expendable man, crossing over the Great Divide to Mareeba. Go West, young man! A loud, grinding, squealing ascent which never wore out any high gears. Noisy, winding and slow.

Day 1

I dragged my suitcase along to Mareeba's finest hotel for the night - with a couple of mangy, scratching guard-dogs, removing surplus fleas, outside my door.

Day 2

Early breakfast and hot-foot to the railhead at 8:00am. At the tail end of a train of a dozen empty carriages, each punctuated with a range of delicate effluvia from a previous cargo destined for the meat-works, hove into view, my traveling quarters. It consisted of a rude cabin, attached to the last cattle-car, with two benches, behind which was an area set aside for the "guard" and his paper work.

It must have been a first-class compartment because I held a first-class ticket. Wonder what second class looked like. (Joke.)

A gusset of steam escaped from old Betsy up front, accompanied by an adolescent-voiced wheel-squeal and the caboose we were in lurched backwards then jerked forwards and the trip had begun, at Railway Union speed. The motto being "Never get there early; you'll find yourself out of a job."

Besides the guard, there was me and a rancher's wife with a child. Who knows on which lovely but lonely God-forsaken ranch she lived on. In conversation with her, she assumed that I knew where her resplendent manor was located. Somewhere in the vast loneliness of Cape York Peninsula.

At the speed of an arthritic turtle, like a travelling panorama in ultra slow-motion, we jiggled along, station to station, picked up another passenger at the rail-line edge, and after darkness had set in, we arrived at our sleep-over at Alma Den. Hotel de Ironbark, the other commercial enterprise in this fair city.

Too late for a meal.

The landlady's injunction, "Up early," ringing in my ears, a meagre quantity of hot water in a kerosene can for a shower. I laid to rest my travel-weary bones in luxurious comfort, on a coconut husk mattress. Next morning, a shave with cold water.

A gathering of souls in the dining room, ground level, that is, straight in via an open door from the dusty environs of a parched dirt road. A weather-beaten truck pulled up just outside the doorway and a cloud of dust and exhaust fumes were ushered into the dining room.

After the dust cleared, we caught a view from the dining room of a goat chewing away at a piece of street newspaper. The passenger list had expanded by 100%, counting the guard, who was chomping away mightily on a piece of goat meat, embalmed with two eggs.

I was still enjoying the culinary delight of cereal with goat's milk. The piece de resistance, the goat meat and eggs, was next course.

Day 3

Oh, joy! The next leg of our journey began in another Budd car. We watched the guard load a mixture of groceries, mail, luggage, a cattle dog in a cage, etc. beside the fuel drums, newspapers and parcels.



In mounting excitement, as departure time arrived, with a dull horn-honk that roused a sleeping dog, the driver with his hand on a crunching gear stick engaged the motor and we ground out of Alma Den.

As the "train" - a misnomer with only a single car - roared along, we noted the change in scenery. It was even more monotonous. But the driver had his eyes glued to his responsibility of getting us to Einasleigh. Probably, he had a callous on the palm of his gear-stick hand.

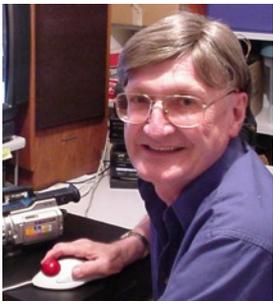
A rancher, after he'd discovered he was in the company of a green-horn, took delight in providing an historical background to how this part of "the Gulf Country" was developed. Interesting, and colorful nevertheless.

"The rail bed and track were intended to be an emergency measure, built during WW I, as a means of transporting copper ore to the coast from Einasleigh. Copper for munitions. Prices were good."

The small matter of 'track grades' was considered part of the intrigue of the journey. Would the motor konk out, the steep grade just too much for her? Unimportant. For the Budd car, it meant at times being reduced to bottom gear, roaring motor, less than walking speed, then rocketing down a steep decline for 10 minutes or so.

At Einasleigh, approaching darkness descended upon our humble gathering. We scratched around for our luggage and headed for the Einasleigh Hotel. The purring generator motors blotted out the calls of night birds.

The Einasleigh Hotel loomed into view. The sound of a brash, tinkling piano, guests drinking wine, waiters in tuxedos, dining and dancing, a handful of us called on the



continued

bar-tender to register. I nearly trod on a dog flaked out on the mat beneath me.

Beef steak and eggs, but we could have enjoyed the alternative menu, steak and egg! I adjourned to my hotel room to luxury, running water and a hot bath.

Day 4

"When does the bus leave for Kidston, please, Miss?"

"Oh, the bus ?" Mutual blank stares, one from courtesy, the other spelling hope.

"Yes, I want to go to Kidston."

"Sir, did you say Kidston?"

"Yes."

"Oh, Kidston. Well, the mail-truck goes down there only once every two weeks. You're lucky. The next trip is on Monday." So, I'd have plenty of time to explore and discover the full range of urban sights and delights - and watch the traffic of street goats munching paper. Or get drunk every night.

Day 7

A crisp, frosty morning, even though the latitude read 16 degrees south. I had been thrust into the famed "continental climate", inland from the ocean. In August, mid winter. And equipped with a modest wind-cheater coat and dressed in a pair of shorts.

Monday arrived. So did the "bus". Vintage transport. Here in 1953, a WW II veteran military truck - perhaps with a proud record of a gun battle fought in Papua, unlikely, a Chevy truck, V8, painted in glorious green and brown, in "flat-bed" configuration. Its cabin had long since been taken off. Full air-conditioning prevailed.

I noticed a 10 gallon drum of engine oil stuffed among the "pieces" of freight. Eventually, after the Forsyth Express nonchalantly trundled in, heading east on its return trip, our driver, also the owner of the Hotel, the man with the mail contract too, cranked up the Chevy. An enormous thick cloud of pungent white smoke erupted

from the rear end of the flat-bed and wafted over the passenger and the driver and into all four nostrils. After the acrid cloud dispersed, the driver could see where the road led.

We were on our way. With twenty-eight miles south through rosewood terrain, the driver was free to choose whichever version of road that ran through the trees. Beside one of the pathways, lay a strand of copper wire hanging from tree to tree. The telephone line ! A comforting reassurance the farther we lost sight of civilization.

A few diversions en route to Kidston. Ranchers waiting kerb-side for mail deliveries and groceries.

"Dave, hang on to your hat here. We're going to charge the Einasleigh River crossing in a few moments." He stopped old Betsy and fed in another gallon of oil.

Fingers clutching the dashboard, down the cut-away angled slope of the bank, gathering speed, a humungous cloud of white smoke from the rear, bumpety-bump into the foot of water covering a 100 feet wide stretch of sand.

Chug-a-lug, roaring motor, a smoke screen, and up the steep slope on the south bank. White fumes hung around us like a fog in a WWI gas attack. The pall of smoke cleared enabling the driver to find the gear-stick. We proceeded on our way.

"How many gallons of oil per mile does old Betsy give you, Larry ?"

The rosewood trees thinned out and a village hove into view. The one-roomed school. The police station and its Post Office sign in the front, with a knot of people, women, a few men, and kids and sundry dogs all staring as the driver unloaded the bags of mail and ushered them into the postal clerk (aka policeman's wife).

Some groceries and a couple of kegs of beer for the hotel, the trip was over.

David Fuller

[to be continued]



John Gibbs

IAC BIAFF 2018
booking officer

BIAFF 2018 at Harrogate



This event is the last BIAFF in the present format.

It is being held in one of the best venues that we have previously used and it would be great if we could make this Festival really special and well attended.

You will find further details of BIAFF 2018 in the National magazine *Film & Video Maker* sent to all IAC members and clubs and information and a booking form is also on the IAC website <http://www.theiac.org.uk/>

Not too many members from SoCo have visited recent BIAFFs, so why not give this one a try?

After BIAFF 2018 what then if this is last of the present format?

Well it is moving on and BIAFF 2019 will have the Sunday premier show in a separate, and superior, venue to the Saturday mini-cinemas. But more of that next year.

For now, try to make a date for BIAFF 2018 at Harrogate from 12th to 15th April.

Come for an hour, a day or the whole weekend, a warm welcome awaits you.

John Gibbs, IAC BIAFF 2018 Booking Officer

Thanks, John



Filming in the dark

Susie Walker

Talks about making the most of a day out

Last autumn, in my role as SoCo's Club liaison officer, I combined a short holiday with a visit to the Isle of Wight Video Camera Club, a very friendly thriving club and one I keep in touch with on a regular basis.

So it was whilst on a day out exploring the island I discovered Newport's Robin Hill's Country Park was hosting a popular Electric Woods event, this year the theme was celebrating 70 years of India's independence.

This event was open every evening from the end of September to the beginning of November. Visitors can experience the lush colours, flavours, and magic of the Asian subcontinent set in glorious, autumnal, ancient woodland as they venture on a journey of discovery through India.

There is *wild* India, *modern* India, *decorative* India, *historical* India, *urban* India, and a *celebration* and *spiritual* India situated in different zones throughout the park.

Not having done any night-time filming before with my little camera, I did think that there was a distinct possibility that this could end up being a Blair Witch Project - the sequel, but this time in colour, so I was keen to see how the evening would turn out.

As we all know, any outdoor filming depends a lot on the weather, would it be windy or worse windy and raining, also having never visited the place before, and not knowing the conditions I would be filming in, is always a risk.

I need not have worried, this particular evening was unusually dry and warm, also there was not a breath of wind, which is always a great help too when taking limited equipment, in my case filming in High Definition with my one and only trusty Sony DSC-HX90 and coupled with a mini Gorilla Pod. Making sure of course I had charged my camera battery and brought along a spare one, I set off.

Parking the car, I made my way to the entrance, and was greeted with a magical sight. From the moment I set foot on the path leading down through the woods, passing play equipment large enough of all the family to have fun on, these structures were lit from all angles with pulsating coloured lights.

I turned a corner and came upon the most amazing sight, lights on trees and bushes as far as the eye could see, with signs urging you to follow the row of lit lanterns strung along the way. And in a clearing you are rewarded with the spectacle of two large, beautifully lit mechanical elephants majestically waving their ears and trunks at passers-by.

Just beyond them I could see a massive rope bridge, completely lit in bright blue neon high up in the trees. Well, I had to have a go on that and see what the park looked like from a bird's-eye view.

Now has anyone reading this, ever tried filming themselves walking across a rope bridge in the dark with only dazzling rope lights to guide you?

Well, you should try it sometime, I have to tell you it was not easy but truly exhilarating, not least was the challenge of trying to keep my camera steady all the time checking that I was in the frame, whilst negotiating the unsteadiness of the ropes I was walking across. It was quite a challenge, but enormous fun.



Moving on and walking further into the woods guided by the lanterns, twisting down through the park's many paths until turning a corner I was greeted with the smell and sounds of an authentic Indian bazaar, complete with stalls selling hot food and drinks, there were even people toasting marshmallows over a huge open fire.

All this was set in a clearing by a big lake where everyone enjoying this AI fresco dining experience. It was surrounded with an amazing colourful light display throwing beams of red, green and blue like search lights through the trees into the night sky, whilst all the time the whole area was filled with ethereal eastern music.

I thought that couldn't be bettered until I wondered off by the lake to a colourful bridge that I could see in the distance. As I got nearer I could hear the rush of water, and realised that the whole bridge, lit with ever changing colours, was covered in water cascading down the sides, which tunneled its way through this mass of water to an oriental temple, also suitably lit beyond.

Fired by my experience of walking across the rope bridge earlier, I had to risk getting soaking wet to walk between the walls of water to the temple and see the lake from the other side, and I'm pleased to report that I didn't get my camera wet once.

You see, this is another great thing about filming stuff you have never tried before, not knowing what, if anything, you have captured will come out properly. It's all part of the enjoyment of making films, and is always a constant source of amazement to me.

It was after the euphoria of all this assault on my senses that I looked at my camera again and realised that the battery was flashing low. I had been filming practically non-stop for at least two hours, so it was time to change batteries.

This park was enormous and I had walked almost two thirds of the way around. So I slowly made my way back passing huge colourful letters spelling out INDIA, and in a clearing colourful mechanical peacocks standing proud, and trees wrapped up with beautifully patterned Indian cloth, following the trail of lanterns guiding my way out of the park.

What an experience, I couldn't wait to get back home and download it all on to my laptop ready to work on and see exactly how much I had actually shot, hoping that there would be some usable material to work with.

Well I am really pleased with the result and have managed to make a six minute film of my experiences of that wonderful evening.

If you haven't ventured outside and done some evening filming after the sun has gone down, then please do try it you may be pleasantly surprised by the results.

Susie Walker





Dynamic Range or Resolution?

Ever since the arrival of the first analogue consumer video cameras, one of the major driving forces for technological development was increased resolution of the camcorder images.

In these early years of video, film, even Super 8 film, far exceeded the image resolution of the then video cameras or camcorders. I

n fact a common comment at that time was, "good sound but a pity about the images."

Now with 4K capability in most cameras and even some smartphones, the race to exceed film resolution has been won.

So what is left to achieve? For sure 8K is being talked about, but will that really become a domestic format or just be restricted to the commercial cinema? If we accept the latter view then what further developments can we expect in consumer cameras?

One development that is getting a lot of mention in the advertising for domestic large screen TV displays is High Dynamic Range.

High Dynamic Range means in a practical sense, that in, say, a beach scene you will not only see details in the clouds but you will also see details in the dark shoreline rocks that are in the shade. This range of brightness captured by the camera's sensor is expressed in aperture stops or F stops.

Thus for example, as you move from F4 to F2.8 you are actually doubling the amount of light hitting the sensor. It is reported that *Kodak Vision3* film has about a 14 stop range.

Some professional cameras with large sensors can achieve this value, but most consumer cameras are limited to about a 9 stop range. So perhaps manufacturers of consumer cameras should take a "resolution break" and concentrate on how they can increase the dynamic range of the sensors used in these cameras.

What this may mean is that instead of cramming as many pixels as they can onto as small a sensor as they can, they should look to less pixels on larger sensors. The move to the 1 inch sized sensor is a move in the right direction, but manufacturers still want to put as many pixels as they can on this sensor, thus limiting the amount of light each pixel can sample.

The analogy for this is that we can see clearer in



daylight than in the dark because more light enters our eye in daylight than in the dark.

I did not realise the importance of shooting video with a camera with a high dynamic range until I saw some video shot with a *Blackmagic's Pocket Cinema Camera*.

Its 13 stop dynamic range and scenes shot in high definition resolution just blew me away.

If you think that this is only a problem for manufacturers to solve for consumer cameras, then think again. Emmanuel Lubezki, who received his third consecutive Oscar for Best Cinematography for *The Revenant*, also would like to have video cameras with greater dynamic ranges.

He shot *The Revenant* on digital video in natural light without any artificial lighting. He said, "OK, do I lose Leo's face or detail in his hair? Or do I lose a cloud that is front-lit and many, many stops brighter than what this camera could capture? So what I would do much of the time is go for Leo's face, because he's the star of the movie,"

So until camera manufacturers give us high dynamic range cameras, we too will have to decide to expose for the most important part of the scene.



Ian Simpson
Wollongong
Camera Club Movie
Makers,
Australia



I now have the results of the two IAC competitions. The winners were:
Mermaid: "May the farce go with you"
Mini Mermaid: "I do not like model yachts"

Readers may also like to view some of the films that were entered in the SoCo competitions. h

They can be found at www.iacsoco.webs.com

Regards, Tony Colburn



Southern Counties Region



The home of amateur video in Southern Britain

SoCo 2017 Competitions Results & Video Links

Baby Dolphin
1st Place: "Go Compare" by Marion Westcott - [click here to view](#)
2nd Place: "Mistaken Identity" by John Simpson - [click here to view](#)

Dolphin
1st Place: "Stern Questioning" by Teign Film Makers Club - [click here to view](#)
2nd Place: "Flying Lessons" by Steve Jones - [click here to view](#)

Dolphin entries also available:
"Bless" by Bristol Film and Video Society - [click here to view](#)
"Dignitas" by Bristol Film and Video Society - [click here to view](#)
"An Afternoon Out" by John Simpson - [click here to view](#)

Top of the Chuba
1st Place: "The Gift of Love" by Anne Massey - [click here to view](#)
2nd Place: "An Italian Dream" by Gordon Young

Regional Competition
1st Place: "Just One Wish" by Gordon A. Clarke
2nd Place: "A Day with the Waverley" by John Greene



FROME FILM & VIDEO MAKERS

Encouraging film and video making



Frome round up for the year

Well what have we been up to, lots. The AGM in January saw a re-election of officers, is this because we are so good at our jobs, or no one else wants to take over?

In April we had a very informative discussion on gathering sound for our productions presented by a former BBC sound engineer Julian Baldwin. He brought along an array of microphones from cheap to expensive. He also produced a demo DVD on the use of different mics and wind muffs. A great evening.

Another interesting speaker was Robin Hill from Frome Tunnels. None of us realised Frome has a warren of tunnels running throughout the town and these volunteers trace, excavate and document dozens of tunnels.

In June we arranged a social evening with neighboring clubs Mid Wilts and Devizes. A newly formed club from Southampton (Solent) also came along. The idea was to form a closer working relationship with other clubs.

Each year we hold a "Film in an evening" someone comes up with a doable script or an idea that we can film in our club room. This year we decided on a film of a Biscuit Dunking completion and called it "Dip Dip Hooray" every-one joined in which turned out to be chaos but very enjoyable, even if it was a rubbish film. Alan's film of us making the film was much better.

One of our brilliant finds has been the discovery of a professional animator David Moss and his lovely wife Leila. He has treated us to some great evenings showing some of his creations, making us an animated club Logo and an introduction to a simple free editing programme, "Hit Films Express"

Will he join the club? Lets hope, if he does he will bring our average age down dramatically.

Probably the most popular and well attended evenings is our Fish and Chip night, not sure if it is because of the love of our great British cuisine or that it's free! Thanks Neville.

In September we once again shared an evening with the Wessex Camera Club, this has proved to be an enjoyable event and does sort of bring the two art forms to a closer understanding of each others work. It is surprisingly similar.

Alan and David Moss gave a presentation on Social Media something we should all be getting into, if not already. Thanks to David, I have a YouTube Channel where I post my films, so far with good viewings.

It's all about letting people know your YouTube link and is something our club should have.

Once again Frome was successful in keeping the Ridgeway Cup. This is a competition with Weymouth club. Each has to present a programme of up to 45 minutes and is judged on the programme only.

Individual members have been busy filming different local events for the club.

A club outing to a Birds of Prey Centre in Bruton was attended by some members who captured some excellent footage. Alan put together a very good film.

Ernie McKenna

We held the 42nd Teign Cup Competition on Saturday 21st October at Bitton House, Teignmouth and it was a great success with a total of thirteen entries from individuals and clubs throughout the IAC Southern Counties.

Although the audience was reduced following forecasts of adverse weather, it included film makers from Bristol, Yeovil and Perranporth as well as club members and we thank you for your support and attendance.

Thanks also to all the TFMC club members who contributed to the success of the afternoon.

Entries were pre-judged by Tony and Eileen Colburn, whom we all know as experienced and successful amateur film makers and, immediately following the screening, they gave their reasons for choosing the top three films.

The film subjects were diverse and varied but the common factor was the high production quality and entertainment value of each entry.

The top three were:- 1st Man Engine by Diana Taylor; 2nd Bristol Aerospace Heritage - Bristol Film and Video Society, and 3rd Isn't Nature Amazing by Susie Walker.

Congratulations to the top three and thank you to all entrants for supporting the competition and our hobby.



Tony and Eileen Colburn (judges) with Ivan Andrews (TFMC chairman) and Julian Baldwin (Bristol Film and Video Society), who accepted the Teign Cup on behalf of Diana Taylor.

At the subsequent club meeting many international stars of the silver screen were in attendance, not in person of course (we wish) but part of the 'Hollywood Quiz Night' when teams of members were tested on their knowledge of films and film stars.

This light hearted quiz, prepared and hosted by Chairman Ivan Andrews,

took the form of both written and visual questions. To everyone's surprise and satisfaction, the result was declared a draw.

Peter Hiner also gave a presentation about the difference between interlaced and progressive recording of video pictures and the advantages and disadvantages of each method. As always, his presentation was very informative and easily understood.

Over the last few meetings, club members have been entertained by a selection of films from Weymouth Movie Makers, holiday films from TFMC members, part of the Mermaid competition programme and a visit by Mike Perrem with his documentaries and travelogues.

In the new year we look forward to the competition 'season' and further technical workshops and practical sessions.



One To Watch

A Few from Lee Prescott

Son Doong Cave

<https://vimeo.com/242163982>



Valley of the Sun.

<https://vimeo.com/238227596>



Persistence of Vision - Amazing piece of work.

<https://vimeo.com/239282032>



Garden Party

<https://vimeo.com/239295615>



A Few recommendations

from the IAC

Pirus Back Up Camera

<https://www.facebook.com/VerySeriousContent/videos/vb.1972368409456583/2046922942001129/?type=2&theater>



Creative Soundscapes Series - This is the first in a series, follow the link to first then link on from there.

https://www.youtube.com/watch?time_continue=3&v=OEnwCBLR8yc



Eulogy for the Red Telephone Box

<https://www.youtube.com/watch?v=Gcjo9rAF6Y>



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

Pip Critten

pipcritten@googlemail.com

Selected Movies from the World Wide Web

Send your contributions to

pipcritten@googlemail.com

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Changes

New & Rejoined:

MR TONY OBRIEN, Paignton

Change of address:

Resigned:

THE DEVIZES VIDEO CLUB.

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

The SoCo News Archive
is hosted by



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

SoCo Diary Dates

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