



- [Alan Wallbank](#)
- [In Memory](#)
- [SoCo Constitution](#)
- [Ian Simpson](#)
- [Penny Cup](#)
- [Peter Heaven](#)
- [Tom Hardwick](#)
- [Robert Paget](#)
- [Around The Clubs](#)
- [Dave Jones](#)
- [Lee Prescott](#)
- [CEMRIAC AV Competition](#)



Chairman
David Martin

Chairman's Chat

I am pleased to tell you all, that the AGM was a success with an increase in Council Members with representatives from!

- Teignmouth - Ivan Andrews.
- Bristol - Julian Baldwin.
- Bristol - Susan Cockwell.
- Isle of White - Michael Collinson.
- Reading - Brian Hibbert.
- Stonehouse - Lee Prescott.
- Weymouth - John Simpson.
- Weymouth - Mel Dover. Writer.

I look forward to us all working together with ideas to bring us all closer together to go forward in creating the art of Film Making in the Southern Counties.

It is with sadness that I tell you of my loss on Friday the sixth of December when my friend and partner died at 5.30pm after two and a half years of illness.

Many of you will know her as Anne Vincent, a fellow of the IAC.

A friend to many here in Weymouth. in her studio teaching the makers of many films how to Edit, on a club night having fun times, successful ones as well.

Anne spent the last fifteen months as a resident in Gracewell a superb Home with guess what! A purpose built Cinema.

My Best Wishes to you all for 2020

David Martin

Chairman SoCo Regional Council

davidmartinsoco@gmail.com



Pip Critten
Writes...

Editorial

It is with great sadness that I start this editorial; earlier this month saw the passing of our long time past Chairman, Anne Vincent.

I first met Anne many years ago at the first Bournemouth Weekender I attended, I think it was 2007.

She made my wife Sue and I feel very welcome and part of what was going on.

So much so that we attended all the following Weekenders until they came to an end.

It was clear, even back then, that Anne had some mobility issues but it never stood in her way and I never once heard her moan or complain.

I found her to be a very positive lady and she always had good words to say about everyone, inspirational.

I found this picture of Anne at the 2010 Weekender where she insisted on polishing up the Cups so they would be in



pristine condition before they were presented to the next recipient.

At the last AGM there were some minor changes to the SoCo Constitution so I thought it would be good to include the new version in this magazine.

It's exactly as you would expect for an organisation such as ours.

Wishing you a wonderful year ahead.

Keep Smiling, Pip

pipcritten@googlemail.com



Readers Letters

Hi Pip

My father has a whole load of 16mm cine films some of which I have had digitally converted i.e. the ones I can work out what they are from the title, though I would like to see some of the others just to see whether they are worth converting.

Do you have any contacts that may be able to help me have a quick check to see what I have.

The other alternative is my Dad has a projector etc, though I have no idea how to set it up and he's too old to remember.

So if there is someone ideally local to me (Salisbury) that could show me, I would be grateful assuming the things still work.

You can contact me via email:

jricharddramsay1@aol.com

Thanks

Richard Ramsey



Anne Vincent

Anne, our previous Chair of the SOCO Region, now having passed into the Realms of Continuous Happiness

I and all here in the Stonehouse and Stroud Video Unit Remember Anne with fondness, gratitude and with the deepest respect and with every sympathy for David.

I Am Free.

“Be not burdened with times of sorrow,
I wish for you the sunshine of tomorrow,
My life's been full, I've savoured much,
Good Friends, Good Times. A loved one's touch”.

Lee Prescott

Hi Pip - Greetings for Xmas and new year.

Although I am now in the Autumn of my life (78 this year) I still can't stop messing about and modifying hardware - stems back to my days working on 2001 and Superman sets on special effects - still trying to get the ultimate out of shooting equipment.



The first is a Lumix to film 4K using an Optex anamorphic lens on a cage rig, fairly lightweight and very effective it desqueezes in DaVinci Resolve superbly

The second project I am working on is based upon a Cambo 6x9 view camera and I can fit either a Nikon/Canon/Lumix body and apply scheinpflug movements to the video to get variable planes of sharp focus - this means I can for example film on a railway line with the pebbles and rail bolts in sharp focus and the engine sharp at affinity (have to set this one up with the driver) or any other variable focus shots - you can also do extreme macro work with the bellows.

Keep up the good work.



Kind regards, John Flannigan

Tribute to Anne Vincent.

I met Anne at various SoCo film presentation events and years later our paths crossed again at Weymouth Movie Makers, where she was chairman.

She was a stalwart of the amateur film making movement and a great supporter of the I.A.C. Proud to have known you, Anne.

Thoughts are with David, our chairman, at this difficult time.

Melvyn Dover



Alan's Ramblings - Year of reflections

Alan Wallbank

Muses...
Over the past year

As I look back over this past year, I feel that it could have been better. It started with the completion of a two year project in March, while a cut down version has also been made for next year's So-Co Competition.

Since then, nothing has really been achieved due to bad luck and technical oversights. Last year, I was amazed to find a location just by chance, that I didn't even know existed! Having managed to find someone who worked there some 60 years earlier was a bonus, so we met up in March and discussed how to take my new project forward.

I returned in June to plan the filming, only to find that the location had become so overgrown that it was impossible to see what was actually there! That means that I will need to wait until next Spring.

Then In September I ventured into Sussex, a long drive, but a delightful day was achieved filming at just one location, although a second visit was needed. I decided to return the following weekend, but it rained. A new date was arranged two weeks later, but my car broke down and I still haven't got it back!

Being without transport somewhat restricts my filming activities, yet I have realised that I really don't need a car in general. We have excellent bus service around the area running every ten minutes and the train station is just down the road.

I have access to my daughters car, which I rarely use as I now find public transport more practical, although very time consuming. I am not sure if I feel better for walking so much, as my hip protests if I try to go too far.

It has made me realise that I should not be filming projects all over the place, as I have enough footage here to keep me busy for quite awhile.

In November, I borrowed my daughter's car as I wanted to film about a mile away for my clubs December Competition. The location was somewhere I have visited many times over the years, but just my luck to find that

contractors were in the area, leaving everywhere a muddy morass.

I pressed on in my casual shoes and managed to get most of the scenes needed, but then my shoes started leaking! That meant a repeat visit the next day, this time with suitable footwear.

You will have noted so far that I haven't mentioned the subject of my projects. That is because they might be entered into competitions, so I'm keeping quiet about the content for now.

One film that I am happy to talk about, is a cinema organ located in the "Thorngate Halls" in Gosport. I really enjoy listening to them, so thought it would make a good filming subject.

For various reasons, I had to return on numerous occasions to complete the project. I have had a big problem with setting the white balance as the lighting conditions are never the same!

During this December, I asked the Organ Club to provide a special "one off" for the films finale and as usual I was using two cameras. The viewing screen on one showed a symbol that I did not recognise and to make matters worse, I just could not figure out how to delete it!

As I was being urgently pressed to get the piece done, I had no choice but to film regardless. On viewing the filming at home, I was horrified to find that the picture was over exposed, to the point of being almost unwatchable!

I examined the camera again, but it took nearly an hour to sort out. Yes, somehow I had pressed the back light button, so easy to do when putting the camera on the tripod, but not something I have ever done before!

I have asked the organist to repeat the piece, but I expect he is not too pleased with me! I don't think I have ever had so much bad luck, but I suppose it had to happen sometime.

Wishing everyone a 'Happy New Year'.

**NEWLYN PZ INTERNATIONAL FILM FESTIVAL
WEEKEND
APRIL 24-26TH 2020
ACORN THEATRE PENZANCE
SUBMIT NOW VIA FILM FREEWAY**

 **www.newlynfilmfestival.com**



STONEHOUSE & STROUD VIDEO
UNIT
[Youtube](#) and [Vimeo](#)



So what's happening? – “Nowt” as they say in Wigan! Christmas is a “closed Season” especially where younger folks are involved. To busy twinkling their Christmas Lights! The more ancient folks continue with me, to sort through past “featurettes” involving, as it does, digitally transferring and re editing with some new sound footage from V.H.S. and S.V.H.S. tapes.

Additionally, fomenting different ideas for future productions hopefully. Perhaps involving the past life of a silver, now almost 200 years old, English pocket watch, a family heirloom still happily ticking away each time it's rewound with its key! Never had to be repaired ... How's that, OK “Big Ben”?

Additionally, we're still awaiting some decent weather(?) to complete our last production which has been held up due entirely to the atmospheric degeneration.

Lee Prescott. F.A.C.I



Gloucester Film Makers

We have completed yet another busy year at the club and resume activities on January 13th with the Muriel Gray Trophy Competition. This is for films which came second in this year's competitions.

Our Finals Night saw two of our lady members sweep the board for possibly the first time ever in the history of the club's 57 years.

Congratulations to Paula Clare who won Best Film with her entry Robert Raikes.

This film will be shown at the Annual Inter Club Competition in Worcester on March 14th. Lynne Garner's film The birds of Costa Rica picked up the Higgs Trophy for Best Sound. The 3 Judges were from the Tewkesbury Club.

At our AGM, Mike Morris has taken over from Clare Robinson as Chairman and we thank him for that. Clare first became involved some 10 years ago as an actor in one of our drama films and subsequently became our very capable Chairman for 8 years.

A new projector has been purchased, all singing, all dancing, Sony VPL-CH 375 which had its first outing 2 weeks ago at one of our Video Road Shows in the village of Cranham. Our protectionist Chris Wheatley was most impressed with its quality.

Our thanks to Derek Clare of New Day Audio Visuals for his assistance during our search for a projector. Next item is a new screen!

Our Annual Christmas Dinner was held in The House In The Tree pub and was so enjoyed by all we booked it for next year!

A Happy Christmas and Best Wishes to all for 2020.

Keep filming.

John Greene,

[Gloucester Film Makers.](#)

Firstly, Seasons Greetings to all from Teign Film Makers Club and thank you to those with whom we have formed exchange relationships.

The club is happy to take part in film exchange arrangements with any club that is interested. Please see the website for contact information.

Also thanks to those who have attended and supported our 'guest speaker' evenings.

Following the Summer break the club held the traditional open night in September. We always hope to attract new members during this meeting but, sadly, this year didn't result in any 'new blood'.

The club has also held 'filming in two evenings' where members filmed during the first evening and edited and screened their productions during a later meeting.

This project has turned out to be popular with members especially those new to our hobby. It gives everyone the chance to create a story, film it and finally edit, screen and discuss the result. These are all skills that we endeavour to improve and develop from beginners to experienced film makers. It is also a great way to involve those members who support but do not make films themselves. Fair to say we got to know each other better through the activity and it is bound to be repeated.

Following meetings included a technical forum evening during which questions and answers were discussed, plus one minute film and holiday film screenings.

We were also delighted to welcome Peter Bloor, brother of member Eileen Sharp, who is a talented film maker and a member of Cheadle and Stoke Film Makers. He presented a mixed and entertaining programme of his work.

The club finished 2019 with a visit from Mike Perrem, who screened some of his travel films for the entertainment of club members and visitors from Tiverton Camcorder Club.

Finally thanks to all club members for their enthusiasm, imagination and participation in events and meetings as we look forward to 2020 which commences with the New Years celebration lunch at a well known Torquay hotel.

Teign Film Makers Club welcomes visitors both local and not so local to any meeting and if you want more information about the upcoming programme, events and updates please visit the website:-

<http://www.teignfilmmakersclub.org> or visit the [Facebook page.](#)



WEYMOUTH MOVIE MAKERS

Weymouth Movie Makers

"PENNY CUP" Open Competition 2020

Results and Winning Films Show 7:30 pm Wednesday
8th April 2020 at Centenary Club, 21 Jubilee Close,
Weymouth, DT4 7BG

Closing Date Monday 2nd March 2020

This is an open competition open to anyone anywhere, please enter.

It will be the third year I have been running the Weymouth Penny Cup Competition. Last years' competition worked well. The way we judge the films is myself and two other club members get together and watch the films, we individually give marks on technical quality, sound, entertainment and something uniquely special about each film. Depending on what films are entered we categorise the films. Last year we categorised the films into Documentary, Straight Drama and Comedy. This time there may be an under five minute section or an animation section, it just depends what is entered. There will be an overall winner which could be a club or an individual and they will have their name engraved on the Penny Cup and get a £25 prize.

I make films and do creative writing for our local magazine, so I know some of the highs and lows of being creative. It is great to have as wide an audience as possible for our work. Watching amateur films inspires others in their film-making, you may never know the good effect that your film has upon others. The judging of the films will be sensitive and the comments will be positive, we don't want to upset anyone, what would be the point of that!

The results and winning film-show will be at 7:30 pm on Wednesday 8th April 2020 at Centenary Club, 21 Jubilee Close, Weymouth, DT4 7BG. Free admission, free parking and a warm welcome from club members. If you come we will be sure to show your film.

Please enter your films in DVD format and encourage as many as you can to enter the 2019 Penny Cup so that we have another great competition. - John Simpson

Please send entries to: John Simpson, 9 Ford Down Lane, Henley, Buckland Newton, Dorchester, Dorset, DT2 7BW

John Simpson

COMPETITION RULES

Entry Cost £5

1. Any film on DVD, HD, Blu-Ray disk, maybe entered into this amateur competition. It can be entered by an individual or a club. Young people and Students are welcome to enter.
2. The winning entrant will receive a £25 cheque and hold the Penny Cup for one year if they so wish or a Photograph of winner being presented with the Cup together with a certificate. If the winner does wish to hold the cup for a year it will be their responsibility to pick it up from Weymouth Movie Makers and return it. Certificates and encouraging comments will be given to all participants.
3. The overall winner will be the winner of the Penny Cup. Films will also be judged in categories, Drama, Comedy, Drama, Documentary, Travelogue, etc.
4. The number of entries from any one club or organisation is not restricted.
5. All entries, together with entry forms and fees, must be received by **Monday 2nd March 2020**
6. In the event of there being insufficient entries received to run the competition by the closing date, the competition will be deferred to a later date.
7. No nudity, swearing or cruelty to animals in the films please. Films may use up to 10% of other peoples stock footage if you have copyright clearance.
8. The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final. A film may only be entered once in the Competition
9. Maximum running time fifteen (15) minutes - including titles and credits.

Please send entries to:

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



WEYMOUTH MOVIE MAKERS

**Weymouth Movie Makers
"PENNY CUP" Open Competition 2020**

Penny Cup Entry Form

PENNY CUP COMPETITION,
Wednesday 8th April 2020 7:30pm
The showing of the Penny Cup Films will be at the:
CENTENARY CLUB, 21 JUBILEE CLOSE, WEYMOUTH, Dorset, DT4 7BG
CLOSING DATE 2nd March 2020

Title of Film
Name of Film Maker
Address and Post Code
.....
.....
TEL
E-MAIL

Are you a member of a film club? If so which one (optional)

Format (Please Circle) DVD HD BLUE-RAY Aspect Ratio 4.3 16.9

If film is on YouTube, Facebook or Vimeo please write title and URL below.

Running Time (Max 15 Minutes)

DECLARATION: I accept the conditions of entry to this competition.

Name: Signature:

Fee per entry: £5.00 please make the Cheque payable to WEYMOUTH MOVIE MAKERS and forward cheque and film and Completed Entry Form to competition Organiser

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



Taking Risks

Robert Paget

Tips and advice

Take risks, think outside the box, the armchair edit, and avoid the dominoes...

Whatever the task, it can be very satisfying to stay within your comfort zone. Using your camera in the same way, selecting the same opening “house logo” (even though you know it has flaws) and assembling the film exactly as you have always done: laying down shot after shot in the timeline just like laying down dominoes in a row, and rarely going back to alter the shot lengths, let alone altering them several times, as long as it looks OK.

Ask yourself whether you want your next film to look exactly like the previous film, as you would were you producing a TV series, or whether you want the film to stand out on its own merits. Changing, or at least reviewing, your choice of font in titles and credits may be first step.

As enthusiasts, if we can take for ever editing a particular project, there is no time sheet to fill out, and we cannot be told off for time wasting. Were it never to be finished, we may still learn from the challenges we set ourselves and perhaps could not fully meet. We can then take that experience forward into the next film.

A couple of years ago I had attempted editing by starting in the middle of the project, and working both backwards and forwards from there. The central section of the film was going to be easier, but I was uncertain how I wanted the whole thing to start. There were options as to which material I was going to exclude, and this process got the edit under way.

I randomly started at around ten minutes on the time line (I never start absolutely at zero anyway, because I shall need a header of black screen when I render it, and I often “tweak” the position and length of any logos and the fade positions and fade lengths of titles several times before I am happy with them. Leaving a gap at the start means I do not have to do an enormous ripple edit later. In this instance I managed to create some problems for myself in terms of which video and audio tracks were linked when inserting time or dragging whole sequences together or apart. One of the audio tracks never wanted to group with the others. I got over that by noting the amounts of deletion or movement in parts of a second, and then moving it the same amount. However, it made me more aware of sequences that were in different parts of the film, but which were related, and the dozens of other unused shots in the bins of clips which I could draw on if required.

Because of a perceived Health & Safety issue (and I could see a different safety issue), the completed film is currently not available online. This was unfortunate because I had purchased authorisation for two pre-war historic aerial images from *Historic England* to be used in the film, specifying how the film was to be used, titled and displayed. Their Swindon office were extremely helpful to me, and their website is fascinating. You can search the images by location, place name, flight number etc., and although you may find some of their images elsewhere on the internet, those images are very often unauthorised and risk copyright infringement. As a result, you are unlikely to have any better title to their usage. To enable you to “zoom” into the full detail of these remarkable high resolution images, you simply give yourself a username and password. Very few people appear in the images,

because between the two world wars, you were either at work or dead.

Transport, railway lines and waterways tell so much of that era. I found an image which has either my Grandmother or disabled Great Aunt standing in a doorway wearing a “pinny” and looking south towards the reconnaissance plane. Some UK towns and cities were photographed from several flights in the 1920s and 1930s, and give clues to the economy with the diminished size of coal stocks between years at some locations. To find out more, look at:

<https://historicengland.org.uk/images-books/archive/collections/aerial-photos/>



Watching a recent TV drama series which had scenes of wartime protesters in Poland, I felt that I wanted to go back to check how they had edited the first few frames of a person who was waiving a placard by raising and lowering their arm. It would be more positive and dynamic if the arm was already rising, and not lowering, the tiny point that you may not be able to go back to if it is a commercial project with time constraints. It would be what I would do had I been the editor. Two “enthusiast” films I watched recently, which had obviously been thoroughly story boarded, gave me the clue as to how they could have been improved. The story boards had possibly restricted the number of cutaways filmed, and on review at the editing stage, should they see the opportunity for a better creative edit, it should be at least attempted. At this point, when I realise there is an alternate way to edit the scene, I sometimes “save as” the project, and carry on with a more risky approach to see if it works out. That has sometimes resulted in projects having to be renamed “use this one” because I eventually prefer it.

Back to the TV drama and my armchair editing, I was waiting for the big close ups of the protesters’ expressions, but they were not in the broadcast film, which would have so added to the drama and audience experience. In a later episode, where German troops machine gunned partisans, and a young couple are reunited and escape, I realised that it could have had a sequence of very tightly edited montage from the earlier protest (ideally not the identical clips). These could possibly be in slow motion, plus a close up of a German officer’s hand holding a pistol. It could have been all either silent or with the audio of the protest crowd (possibly with a “J” cut to get the attention of the audience). This edit version would have portrayed how the girl had nearly been executed and could be facing it again. A final black screen and a pistol shot sound would have completed my “fantasy” edit. There would have been no change in the length of the finished product.

I now see that the two enthusiast films I referred to, each suffer from the constraints of the story board, with insufficient material filmed for cutaways in one, and the lost possibility of framing the actor differently or by additional camera angles in the other. The additional

Robert Paget continued....

shots could be used to briefly change the tempo of the film in sections by giving the editor more material to use, and the possibility to avoid the viewer audience thinking "why are we still watching this actor's face?" or even worse "why are we seeing the same cutaway?" I am not suggesting any "mission creep", but that creativity and quality must remain in the thoughts of the whole film making team. Just as our attention can be grabbed so quickly by an image, be it moving or still, so it can be lost to wondering why the filmmaker had not pushed their editing just one step further. Rather than finding out that your film was not quite as good as you believed by way of immediately entering competitions, why not tell the team to "imagine" it had really flopped in a major competition, and to ask each member to individually write down why they thought that had happened? An open meeting where all of the responses are aired and discussed, may lead to a further revision of the film or better planning for the next.

Following what many saw as a government knee jerk reaction to the dreadful and illegal use of a drone at an airport, from 30th November 2019 anyone flying a drone of 250gm weight or over has to register and obtain *firstly* a "Flyer ID" which is free and lasts for three years. (If the rest of your family want to use it they will each need such an ID.) In mid - November DJI brought out a new drone which weighs in at 249gm - which is either clever or cynical marketing, and brings that drone into the "toy" category. The Flyer ID It is alpha numeric, and they *recommend* you carry it, but of course you are not even obliged to carry your Driving Licence. You have to print it out or print their email to you or write it down somewhere. The "Flyer ID" does not even refer to or mention your name when printed out. There is **also** a one year "Operator ID" (effectively the drone "owner") whereby you have registered your drone or drones online (£9 fee first year). You are obliged to label the Drone with the "Operator ID" visibly on its upper side with minimum sized characters etc, and which sensibly would give links back to you, were you to engage in illegal activities and lose it at the scene of the crime. But what if someone had stolen your drone, or copied your Operator ID? This all applies to non- commercial usage, and there are other details relating to flying by minors etc. (I welcome correction on any of these points). The big question that jumps out at me is "surely this will not deter usage by any criminal element whatsoever?" I imagine that the annual fee will increase and be paid principally to whatever IT provider the government use, and in the hands of the

consumer will be just another inflationary cost, with the prime objective not having been fully addressed.

Whether you need the ID registrations or fly a "toy" drone, it is always obligatory to comply with the relevant CAA advice and regulations for using UAVs.

Five years ago I had an urgent early morning telephone call ... "Bob, this is urgent for this morning, have you got a voice recorder?" I said no, but realised that I could use a video camera, so went to the rescue armed with microphones and a couple of cameras. The subject of the recording had travelled a couple of hundred miles specifically for this to be recorded for an audio archive, and he was very interesting. The only problem was that the eaves of the hotel room, where three of us were now crammed in, were very low, and rain was absolutely pounding down on the roof only a few feet above. I knew that this would be like recording audio next to a road works, but had to go along with it. The story which unfolded was fascinating, with 1944 wartime American tanks travelling at night in Gloucestershire, taking "first right" but having missed the correct road, followed by tearing tarmac up in a cul-de-sac, and even digging tank tracks into the parapet of a railway bridge. (I later went outside to film the marks which are still there). My contact needed an audio only file, so I ended up making both a film and a separate audio track. I had never previously attempted editing audio in *Sony Soundforge*, which had loaded at the same time I installed the *Sony Vegas* video software, so there was a rapid learning curve of basic use and remembering shortcuts. What I very quickly found was that I was more focussed on the gaps and hesitations in speech than I was when editing the film, which I had already assembled using shots of the hotel exterior and railway bridge. In particular, use of the word "damned". It had been said in an enthusiastic and clearly spoken manner, and related to the drama of a 1940s approaching German aircraft and a gun battery near Stroud. It seemed fine in the video, but far too extreme in the audio only track. I should not really have been surprised at this, because we take so many clues as to the detail and deeper meanings in spoken language from gestures and tiny facial expressions. People's lives and words are engraved on their faces, and here was proof that without the moving image of the unrehearsed speaker, I felt the audio track was imperfect. *Soundforge* allows you to instantly hear what it would sound like "IF" you deleted a gap which you had highlighted in the audio timeline, replaying instantly at the press of a key, allowing you to rapidly change the length of the gap removed, and listen to it again, all as fast as you can click the mouse and press a key. (You need to ensure that you have set it to delete from both channels if it is a stereo track). Removing a word from a sentence, then fractionally altering the timing between words became easy. Deleting tiny audio glitches and clicks can be done by scrolling on the timeline to examine an enlarged wave form display, and "drawing" with the mouse to flatten out the curve and remove an unwanted audio "spike". It can seamlessly transform recorded audio into a very polished end product, and has made me listen far more carefully through headphones when I am recording voices.

Robert Paget



SoCo Constitution

The updated SoCo
Constitution

CONSTITUTION AND RULES of THE SOUTHERN COUNTIES REGIONAL COUNCIL of the THE FILM and VIDEO INSTITUTE

Effective: 26th October 2019

1. THE COUNCIL

1.1 Membership of the Council is open on an elective basis to all members of the IAC and members of IAC Affiliated Clubs who are based in the Region as defined and to duly appointed representatives of the IAC Affiliated Societies.

1.2 The Council shall consist of the following Officers each elected for the year at the AGM of the Region.

- a. Chairman
- b. Vice-Chairman
- c. Hon. Secretary
- d. Hon. Treasurer
- e. SoCo News Editor
- f. Video Competition Officer
- g. Webmaster
- h. Up to maximum of eight elected members.

1.3 . Affiliated Societies may each nominate for election not more than one representative to serve on the Council. Election of Members of Council takes place at the AGM.

1.4 Nominations for office and membership must be proposed and seconded and consent of the nominee obtained.

1.5 Nominations must be in the hands of the Hon. Secretary at least one hour prior to the AGM.

1.6 Membership of the Council will lapse if:

- 1.6.1 He/She ceases to be a member of the IAC or member of an IAC Affiliated Club or Society or
- 1.6.2 The Affiliated Club or Society who the member represents ceases subscribing to the IAC; or the member absents himself/herself from three consecutive meetings without good reason accepted by the Council.

2. OBJECTIVES

2.1 The Council is responsible in the Region for:

- a. Organisation
- b. Competitions
- d. Assisting in inter-Club liaison
- e. Co-ordinating regional activities
- f. Arranging regional functions and conventions
- g. Such other purposes as are within the stated objectives of the IAC

3. SUBCOMMITTEES

3.1 The Council has the power to appoint subcommittees to deal with specific matters and may delegate such power to the subcommittee deemed appropriate.

3.2 The Council has the power to co-opt additional members provided that the total number of the Council never exceeds the total set out in the constitution. (see para 1.2 above)

4. COUNCIL MEETINGS

4.1 The Council meets as required and, with the agreement of Council Members, meetings can be held via video or audio link.

4.2 With the agreement of Council Members, proposals can also be circulated, discussed and decisions made via Email or Social Media.

4.3 The Chairman or in his/her absence the Vice-Chairman, has the power to instruct the Hon. Secretary to convene a Special Meeting at any convenient time giving not less than 20 days notice. Notification will normally be via Email.

5. GENERAL MEETINGS

5.1 . The Council is required to call a General Meeting once in every calendar year for which not less than 20 days notice must be given in SoCo News.

5.2 This meeting is held before the end of November each year for the following purposes:

5.2.1 To approve the audited accounts for the financial year ending 31st March.

5.2.2 To receive the Chairman's report.

5.2.3 To elect the Officers and Members of the Council.

5.2.4 To appoint an Hon. Auditor for the coming year.

5.2.5 To deal with other business for which advanced notice has been given to members.

5.2.6 To have open discussion.

5.3 Ten members may request the Council in writing to call a Special General Meeting for which not less than twenty eight days notice must be given. Notice must be lodged with the Hon. Secretary.

6. VOTING AT GENERAL MEETINGS

6.1 All Full members of the Southern Region and one representative of each IAC Affiliated Society of the region have the power to vote.

6.2 . Voting at a meeting will be by show of hands but the chairman at his discretion may order a secret ballot.

6.3 The Chairman has a casting vote in all cases where the voting is declared to be equal.

6.4 Members may cast a Proxy Vote which must be lodged to the Hon. Secretary.

Continued.....



SoCo Constitution ... continued

7. GENERAL.

7.1 Copies of the minutes of the AGM will be submitted to the IAC Head Office and the Hon Auditor.

7.2 Copies of the Council meetings will be submitted to the IAC Head Office after approval by the Council

7.3 The Constitution and Rules may be altered only at the AGM or at a Special General Meeting by a

majority of not less than two thirds of those present and entitled to vote.

8. RECORDS AND MINUTES

8.1 The Hon. Secretary shall be responsible for recording minutes of all Council Meetings and for maintaining the official minute book.

8.2 Minutes to be circulated with the Notice of Meetings (see 5.1 above).

8.3 Membership Records and details of Clubs in membership within the region will be maintained from information provided monthly by the IAC Administration Department.

8.4 Details of membership numbers and together with a summary of changes that occurred during the past year to be presented at Council Meetings.

8.5 Records will be stored securely and personal information not shared with third parties.

9 FINANCES

9.1 Expenses incurred in the organisation and operation of the Council shall be subject to prior formal authorisation by the Chairman. In the absence of the Chairman this responsibility may be delegated to the Vice Chairman. This delegation to be formally noted by the Hon. Secretary.

9.2 Reimbursement of expenses and settlement of accounts, will be subject to submission of the approved

expenses claim form and receipts duly authorised by the Chairman and Treasurer.

9.3. Payments to be made by Cheque or via Internet Bank Transfer.

9.4 Once in receipt of the necessary authority signed by the Chairman, the Hon. Treasurer is authorised to make payment in accordance with 9.3 above.

9.5 In the case of cheque payments, two signatures will be required for cheques with value in excess of £50.00.

9.6 The Chairman and Hon. Treasurer are the key authority for controlling expenditure, however, the Council may, at their discretion, agree to appoint a back-up signatory in order to ensure continuity in the event of the demise/resignation of one of the main signatories

9.7 The Hon. Treasurer will be responsible for maintaining and operating the bank account using Internet Banking and for ensuring financial records are properly maintained and submitted for annual audit.

9.8 The Council to grant authority for the Hon. Treasurer to control and make deposits and payments to and from the Bank Account subject to the necessary approval authorities. (see 9.2 above)

10. Abuse

10.1 Abuse of any SoCo Officer, Members of the Regional Council or persons acting on their behalf, whether verbal or otherwise, will not be tolerated under any circumstances.

Constitution adopted on: 26th October 2019

Signed *David Martin, Chairman*



I'm a bit of an old movie buff, and love the way they created special effects, in the days long before computer Generated Imagery.

A case in point is in The Wizard Of Oz, where the tornado drops Dorothy's house onto Oz, and she walks through the house and opens the door into Oz

I made this short video clip, which explains how the transition from the sepia tones of Kansas transition into Technicolor OZ.



<https://youtu.be/jammSUjq4Y0>

I found the whole process fascinating.

The video starts with the actual scene as it was in the movie, followed by me explanation of how it was done..

Len Vine



Atmosphere - Action & Reaction

Lee Prescott
FACI

Getting a reaction!

“War of The Worlds” BBC1, from the book by H.G. WELLS. I contemplated watching this three part production by “Aunty BBC” wondering if it would prove to be as hopeless a production as “Jamaica Inn” was – gobble de gook, sound and mumble-wise.

Not so!! Good, it proved to be a lesson in film production in many ways, notably the created atmosphere. If you watched it, just imagine how hopeless it would have been without that created “misty reddish atmosphere”. Not only the mist but the created tumble down buildings. Set, as it was, in the UK’s appropriate social times and at last, with the cast speaking quite discernible dialogue.

Perhaps more quality dramatic productions will follow and on similar subjects as we do live in an age of heightened interest in the millennia old question of “what’s out there”? “Are We a lone life in the incredible Cosmos? “E.T. Aliens”.



With American NASA’s ever ongoing projects and space research. Pictures transmitted back from locations such as the Moon and Mars. Saturn’s and Jupiter’s moons etc. with already many published pictures plus some restricted files and photo’s leaked by the odd “whistle blower” that have “landed” on my PC!

The subject might seem ridiculous to many people but it can and does make for very interesting and entertaining productions. From not only the likes of “War Of The Worlds” but the “Star Trek” franchise and as I recall from 1951 “The Day The Earth Stood Still”. With Michael Rennie in the leading role, exploring as it did / still does, in this instance, the never ending American obsessive gun culture – Action and the all important Reaction between the characters, officialdom and political stances.

The curious idea of Extra Terrestrial Aliens and others has existed with wonder for as long as mankind has gazed heavenwards and walked the Earth for millions of years.

It certainly provides stories for films with, when handled correctly, excellent atmosphere, necessary Action and Reaction – from the Texas Roswell incident, (1947), the U.Ks. Rendlesham Forest Incident, (Christmas 1980), which both the US and UK governments quickly covered up, [ask why if not true]. All this provides enough material for different and entertaining atmospheric productions – as Mr. Spielberg found!

Setting up and producing such subjects with the necessary degree of Atmosphere, Action and Reaction between characters, is something that clubs with larger memberships could maybe undertake - get away from the usual travelogues and “Kitchen Sink” dramas!

Why not give it a go and make something “different”?



Hands Off

John Simpson

Creative film-making at Arts University Bournemouth AUB

In the summer there was a showing of twenty short films by emerging film-makers at the Shelly theatre Bournemouth. They were student films of varying quality. Watching them inspired me to sign up for the introduction to creative film-making at Arts University Bournemouth AUB. It was three hours on Monday evenings for ten weeks plus a Saturday when I shot my short film.

The course was like most things in life, You get as much out of it as you put in. Sometimes it was hard work finding out things like where and when you could park the car and which computers were available to use for editing. But seeing all the books on film-making in the library was amazing. Also talking to and working out what the three year degree students were up to was enlightening.

My Actor for the Saturday was Jamie Lee-Hill he was fantastic. Taking the course is not like being a full time student, but asking questions and doing research I managed to work out what the three year degree courses are all about.

Being on campus helped me visualise what was actually happening in the many AUB videos which are online. The course helped me understand the divide between amateur and professional film-making. That is

not to say one is better than the other or that amateur films should not be entered into any short film competition. Many amateur films are certainly better than a lot of graduate short films in my opinion!

I called my short film “Hands Off” and I describe it as a black comedy, my actor said it was a bio-pic because it is my experience taken to the extreme. I wanted to get some of the colleges fantastic architecture in the film and make it a bit of a record of my time there. The course is a good introduction and also acts as a source of material for people wanting to have a short film as part of a personal show-reel or portfolio. Here is a link to my film.

<https://www.youtube.com/watch?v=ivtkvAsGM9w>





A beginner's Guide... SD Cards

Peter Heaven

Explains the theory we have often wondered about

This edition covers SD Cards

Selecting SD "Secure Digital" Cards.

SDHC = Secure Digital High Capacity.

SDXC = Secure Digital eXtra Capacity (which are backwards compatible).

This applies to my Panasonic HC-X1 '4K' camera, but I expect this advice from Panasonic would apply to similar cameras from other manufacturers.

Basically it needs an SDHC or SDXC card; the maximum size recommended is 128 GB, and it is recommended to use a Class 10 to enable shooting 50 Mbps MOV/MP4. To use the Super Slow Recording function plus some other features the card needs to be a minimum of U3 (UHS 3).

The manufacturer or brand of the SD card does not really matter; the specifications mentioned above are the most important when it comes to purchasing an SD card for this camera, and there is no need to focus on the V rating.

I suspected that I had been tempted to purchase SD cards with specifications (and therefore prices!) exceeding those required, so I looked at the website for SanDisk (www.sandisk.com - other brands are available) and the website for the SD Association (www.sdcard.org) to find a simple chart showing the hierarchy of ratings.

I was disappointed! I had to look at individual offerings and tried to generate a chart myself, so the following is 'E&OE', but hopefully useful. I am also aware that you shouldn't rely on recordings on SD cards to last forever, so to take the path of minimum risk I only use them once, back them up, and put the camera originals (locked to avoid accidental changes) in a safe place.

First, a bit of background:

The SD Association devised a way to standardise the speed ratings for different cards.

These are defined as 'Speed Class', where the number corresponds to the absolute minimum sustained/sequential write speed in MB/sec. Cards can be rated as Class 2 (minimum write speed of 2MB/s), Class 4 (4MB/s), Class 6 (6MB/s) or Class 10 (10MB/s).

The next rating is the UHS Speed Class. This stands for Ultra High Speed and refers to minimum sustained writing performance for recording video. UHS came about due to 4K-capable video devices needing faster write speeds.

The SD Association has two UHS Speed Classes; UHS speed class U1 supports a minimum 10MB/sec write speed, and speed class U3 supports a minimum 30MB/sec. As a rule of thumb, 4K-capable camcorders will usually require at least a U3 rated SD card, but if you intend to shoot AVCHD, a C4 or Ultra C10 card is likely to suffice - see below.

Video speed class was introduced to facilitate 4K and 8K recording; V10=10MB/sec, V30=30MB/sec etc.

Things get a little more confusing as UHS Speed Class-rated devices will also use one of two UHS Bus Interfaces that indicate the theoretical maximum read and write speeds.

They'll be listed as either UHS-I or UHS-II to show which interface is used. UHS-I devices have a maximum read speed of 104MB/s, whereas a UHS-II card has a maximum read speed of 312MB/s. Note that unlike the UHS Speed Class, these are not sustained speeds.

Availability (*SanDisk card descriptions in bold*). Listed roughly in order of R/W speed, and probably price!

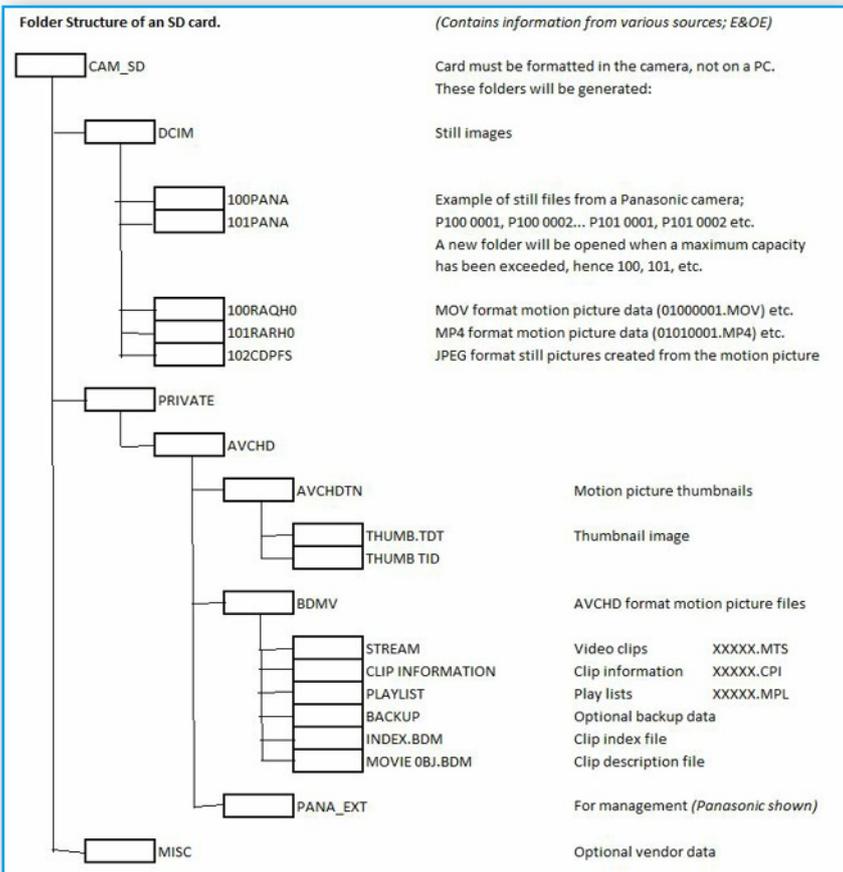
Some specs are incomplete, especially the Read/Write speed/s where only one speed is stated.

- SDHC** C4, sizes 4GB-64GB
- Ultra** SDXC1, R/W 30/48, C10, 16GB-64GB
- Ultra** SDHC/SDXC UHS-I, R/W 80, C10, 8GB-128GB (*Packaging states SDHC UHS-1 'Full HD video'*).
- Ultra Plus** SDHC/SDXC, R/W 80, C10, U1, 16GB-128GB
- Extreme** UHS-I, R/W 90, C10, U3, V30, 16GB-256GB
- Extreme** UHS-I, R/W 150, C10, U3, 16GB-256GB
- Extreme Plus** SDHC/SDXC, UHS-I, R/W 90/60, C10 4KUHD, U3, V30, 16GB-64GB
- Extreme Pro** 4K UHD, SDXC, UHSI, R/W 95/90, C10, U3, V30, 32GB-512GB
- Extreme Pro** UHS-II, R/W 300/260, C10, U3, 32GB-128GB

Yes, it is confusing, but over-specifying will just be a waste of money - just match you camera's needs. With so many cards to choose from not everyone stocks a full range, so you will need to shop around; prices differ widely.

Offered E&OE! If you have any comments or corrections, please let me know. I hope you find it useful. Pete Heaven, BFVS.

[Editors note: Pete kindly wrote this series back in August 2019 so it is possible that specifications and prices may have changed.]





CEMRIAC Audio Visual Competition 2019

David Newman

Reports on this annual AV Competition

First published in the CEMRIAC Magazine



An unforgettable sunset! - A scene from the winning sequence God's Paintbrush by Malcolm Imhoff

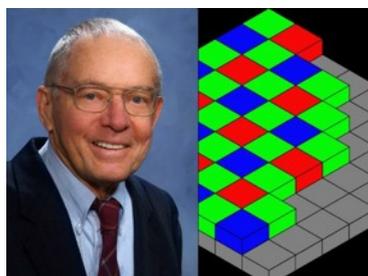
Early last October I was privileged to attend CEMRIAC's annual Audio-Visual Competition. Once again it was a highly entertaining and informative afternoon, with 18 intelligent sequences covering comedy and both poignant and educational documentary. I was also introduced to the term 'Photo Harmony' for a sequence to be enjoyed as an art form in its own right. The venue was appropriately Smethwick Photographic Society's Club Headquarters, in Oldbury, West Midlands. The sequences were viewed on the big screen, while outside one could gain inspiration from their exhibition of many hundreds of top class still photographs.

Our judge was John Holt ARPS DPAGB BPE5. He gave informed feedback to the audience on each sequence.

Several sequences were not given specific awards but John thought they deserved a judge's mention. One I particularly liked was Bomber by Alan Tyrer, who described how over 55,000 RAF bomber crew members lost their lives in WW 2 (an alarming 44% death rate). The tension and drama of the sequence were enhanced by lots of close-up shots of equipment and memorabilia of the era. John did comment, however, that he would have liked a couple of archive shots of the missions.



Another historical piece on a more pleasant note was It All Adds Up by Richard Brown, describing the history of colour photography. The various processes used over the years were well-researched and presented in an easily understandable manner.



The American scientist Bryce Bayer, with the illustration of how his Bayer filter system worked.

It All Adds Up was Commended, along with The Bronx by Mike Edwards and Cinderloo Remembered by Martin James.

Beyond the Wall by Alastair Taylor was a poignant sequence based on a tour of HM Prison Shrewsbury (Aka 'The Dana' after the nearby site of Dana Gaol, a medieval prison). It was Highly Commended, and in addition to its excellent photography and editing it raised issues of the morality of the penal system past and present. Apparently a number of suicides and executions occurred over the years, and John commented that multiple viewings did not reduce the powerful points.



Andrew Gagg's sequence Chakra Sutra came third and won the award for Best Sound. This complex, multi-themed sequence showed how the wheel has influenced Indian culture and society throughout the ages. For example the wheel on the Indian flag (the 'Dharma Chakra') represents dynamic progress of the nation and justice.



Second place was awarded to Lifeline by Malcolm and Jenny Gee. This told of the work of the Hurtigruten ships in supporting Norway's coastal communities, as photographed on a winter voyage to the country's northern extremities. "Travel documentaries don't come much better than this" said the judge. He also praised the excellent choice of music, though personally I found that the use of some tunes from the early James Bond films distracted somewhat from the theme!



The Jessop Rose Bowl was awarded to Malcolm Imhoff's sequence God's Paintbrush, describing a winter ascent of Scafell Pike, the highest mountain in England. How could anyone not want to go hillwalking after seeing images like this?

Continued...



CEMRIAC Audio Visual Competition 2019

David Newman

continued



details such as ice formations created by people's boots compacting the snow. The subtlety of the title was in the shafts of orange and red light shining between the hills to create possibly the finest sunset sequence I have ever seen! Malcolm added a very personal narrative. The judge thought it was a dramatic story, in a sequence of the right length with good transitions.

We hope to run another A-V Competition in 2020, and even if you don't enter, please come along to the event – you will find it a great experience!

Our thanks are due to Worcestershire A-V Group for arranging and hosting this memorable event, in particular Ian Bennett for his projection of the sequences.

There were not only some stunning mountain vistas exploiting the cold winter weather conditions, but also

Is your club news featured here?

If not, you may well be missing a trick.

This magazine is circulated internationally!



It's probably a long time ago that you gave your email address to head office and some of the email addresses are no longer current. This makes it a little difficult for the committee to keep in touch and to forward out information about competitions etc.

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

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

Please send any email address amendments to:

pipcritten@googlemail.com

Many thanks for your help.



Quick update....

I was in the cinema buying popcorn, a drink and some sweets. As I went to pay I said, "I'm ever so sorry, I've only got a £50 note."

The lady said, "That's ok, you can put the sweets back!"

*Keep Smiling
Pip*



Reflections and thoughts

Dave Jones

Shares his thoughts

Upon coming to the end of Lee Prescott's educational piece, "Soundings" ... it must be classed as such, for he is indeed a mine of information ... I couldn't help but smile at his comment "... so many actors mumble their words, thus defeating the development", he referring to the development of digital sound. This is one of my perpetual grouses. I really enjoy a good screenplay with a convoluted plot that throws one off the scent. From the cradle to the grave, we all enjoy a good story. Like Lee may well do, I now find myself dependent upon subtitles, but have no problem understanding old films.

In the distant past, American film studios in general, asserted a requirement that the acting profession adopt English, as spoken by the English. Sadly, whilst our American friends across the pond understand our films' dialogue, and steep themselves in the BBC's period plays to the tune of millions of \$'s, they fail to understand we don't understand their actors when they mutter a language from the Bronx.

There is a distinct desire on the part of Americans to divorce themselves from UK English, well beyond the Germanic shift. Yet strangely enough, the average American has a larger English vocabulary than people of the same age in Britain. Yesteryear, it was a sin to split the infinitives of a sentence, yet today, it is considered wholly acceptable. We even have subtleties like the spelling of "program" referring to the computer, whilst "programme" refers to the planning of various items. However, many lexicographers are not aware of this and apply the spellings equally to both meanings, it being considered by them as optional.

Articulation has much to do with genetics. My granddaughter of 25 speaks Received English. Less than 3% of the British nation speak this articulately, such a person is Joanna Lumley and another is Her Majesty. That same granddaughter's sister speaks with a Cornish accent. Both girls were brought up in the same home together and didn't part until in their early twenties. It can only be genetics when one is left to their own devices. I'm not talking about people with a "telephone voice".

Whilst we are on the subject of film dialogue, three things come to mind: The first is why they have to go overboard with expletives, most of which can be replaced with the word "very" or a given name ... and why are such words spoken so clearly, when all else is muttered? The third point is one which maybe Lee can clarify: Why are the rules, regulating films for public distribution, stipulating that music may be greater in amplitude than dialogue? The actual volume encountered in cinemas measures music as being 8x louder than dialogue ... that's a full 9dB. The actual figures are 70dB for dialogue and 79dB for music volume. Incidentally, Britain is the testing ground for all new film innovations. It always has been.

Not only are American films employing mutterers, (In American screenplays, this is usually indicative of macho toughness, you see, most are either inebriated or on drugs), but they frequently drown the dialogue with a single note and a drum and/or LFS (low frequency sound FX). The latter is usually about 20 Hz and may last for several minutes, or until they remember to switch it off ... but what of the British?

Recently, I watched a British film about the subsidence of Venice and how the city was built on

thousands of wooden piles, which served to compress the mud and silt of the river banks, it having to support the buildings, which are full of holes 'windows', making them lighter. When interviewing was in progress, the music was a good 17dB's down on dialogue, yet as soon as the narrator opened her mouth, it was raised by 13dB's, and this was to be repeated throughout the documentary. For me, it ruined the film. The narrator was well spoken and her dialogue very easily understood, when you could hear it. It was unfortunate, that her voice trailed off at the end of sentences on numerous occasions ... narrators, please note: An even volume of voice is called for throughout your narration. It is the frequency of the voice that is reduced at the end of sentences, not the volume. The number of announcers employed by the BBC whose voice trails to a whisper, beggars belief. They probably receive no elocution training in public speaking, poor Luvs.

Watching old films that Lee sometimes mentions, we have many prime examples of pure acting ability, camera angles, body language and foley, coupled with the clarity of speech. The then directors actually used silence to create suspense, or even an image not readily analysed by the human mind, making one peer into the picture, as we try to identify what it is exactly that we are looking at. The clever use of lighting and camera angles can indeed camouflage just about anything, if given a little thought.

I've often been annoyed by a predominant music track comprising a single note and a drum and would much rather listen to foley. Admittedly, music can enhance in certain circumstances, but to use it continuously adoes tend to prove OTT. Millions don't like opera for this reason, much preferring to listen to the spoken word occasionally, as in a musical film.

Lee's comment about easily understanding stage play dialogues brings something else to light, I've never yet heard a band strike up in the middle of somebody talking when attending a stage play. Most stage actors are taught how to project their voice by adopting a given stance, which narrators and presenters should be taught to adopt.

In the case of American films, which are now turned out like a sausage machine, they are made, sold and the T/V stations worldwide come back for more, so why change anything? Well ... foreign countries use subtitles and are not interested in listening to the dialogue, or the dialogue is dubbed with their own people speaking. The American films are left untouched, muttering to the English speaking nations. We have to listen to "Kimera" instead of camera and "Chinge" instead of change ... and it is the changing of the vowel sounds that throws our understanding into a quandary. Even the British are now saying "reguly" and "appsolutely" or even "appsally", the list is enormous. Then we have politicians saying "We need to sex it up" instead of "accentuate the point.

Everybody understands Lee and me, the problem being, we don't understand everybody. One thing is certain, language lives and is ever-changing ... for the worse? Probably. Directors give very little thought to global audiences when making a film.

Many thanks for your articles Lee, which I find most enjoyable.

Dave Jones.



Tom Hardwick
FACI

Shares his
thoughts

Are 4K TVs all they're cracked up to be?

Are 4k TVs all they're cracked up to be?

Folk are telling me that they see no difference between Full HD and 4k on their fancy new TVs. Well, one good way to 'spot the difference' between 2k and 4k pictures was to watch David Attenborough's 'One World' programme on BBC 1 on Sunday afternoons.

The BBC 1 programme was transmitted in HD, but you could immediately switch over to iPlayer and watch it (slightly delayed by a minute or two) in 4k. That way you got to see the same bit of footage repeated at 4x the resolution, and the picture quality improvement really was noticeable.

Breathtaking stuff, although I often think the audio mixer has got it wrong in places, with Sir David's voice-over being somewhat drowned out in places by the bland music.

Certainly the pictures look amazing here, sitting as I do quite close to a 65" LG 4k OLED panel. But by the same reasoning anything that's transmitted in SD just looks a mess, and no amount of upscaling can help matters.

All TVs have been 4k for a few years now, so all the upscaling development has been put into the CPUs that drive the 4k panels. And hey, £355 will now buy you a 55" Smart 4k TV. No idea who the maker is, but it's pretty gobsmacking. Mind you, proper Samsung smart TVs of the same size and resolution aren't much more. £482 to be precise.

Upscaling old SD footage

We had a good night down at our Moviemakers club just recently. We asked members to bring along anything they wanted to show on the 55" Samsung TV, and for fun I showed chunks of a wedding I had shot in 2006.

Back then I was shooting everything onto Mini DV tapes in 16:9 standard definition, using the Sony Z1 and FX1, and for convenience at the club I wanted to convert the tapes to an MP4 file on a USB stick. I added a tiny bit of sharpening in Premiere Elements and I was very pleased with how it looked.



Standard Def on a 65" 4k TV

Of course I had a DVD of the wedding, but I reckoned that going back to the original DV tape files was better than (the far easier task of) scooping the compressed MP2 files off the DVD. Look at it this way. An hour on mini DV is 13.5gb. you encode this at 8mbps to get the highest quality DVD you can make, and that 13.5gb is compressed down to an mp2 file of just over 4gb.

So that's 9.5gb of info that have been jettisoned; gone forever. But you know what? It's remarkable how good an

old compression algorithm like mpg2 can be. Back in 2006 a big TV was maybe a 32" CRT, so it's asking a lot, I felt, to fill a screen of 4x the area today.

Our youngest club member had just turned 3 when I was filming that 2006 wedding, and it was interesting to see the kids in the movie and realise that they were now all 14+ years older. And to think that some of the oldies had passed on, and maybe ... were the couple even still together?

Yes, the footage didn't look at all bad. And of course if I'd shot the mini DV tapes in HDV mode (1440x1080) rather than the lowly SD of 720x576, they would indeed have competed better with their modern counterparts.

What's interesting though is how my standard def films look a lot better than standard def broadcast material, which on the same TV looks pretty dreadful. The SD mode I was shooting in (using the Sony Z1) used the camera's on-board downconverter (HD to SD) .. which probably cost Sony all of 17/11d to fit.

It's silly I know, but I put a lot of hours into preparing my 2006 wedding clips to be shown at the club. Choosing, checking, transferring, encoding, recording, more checking. You know exactly what I mean.

I heaved the TV into the car, along with a powered speaker and all the associated cables. I set it all up in the hall and of course took it all down again afterwards as members just said 'bye' as they walked past. Heaved it all back into the car etc.

Yet when I suggested that a few in the audience would see the screen better sitting over there in front of the telly, rather than almost on axis with a line parallel to the screen's edge, they said no, we can see it fine, thanks.

Then when the footage played, 3 of the members were deep in discussion as to how to get a laptop to play a DVD, and never once looked at the screen. I was sitting behind them, and would've felt better if they'd just slept.

Ho hum.

Panoramas in chemical film days

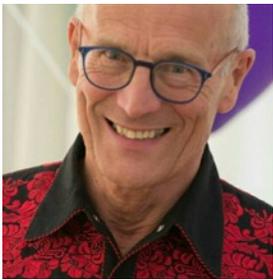
Just a reminder of how I took panorama pictures back in the 80s, this one in Sweden. Shot on colour slide film (almost invariably 135/36 Kodak Ektachrome 64 back then), getting the sides processed and returned unmounted, and then the laborious assembly of cutting off the perforations and assembling them in a (non projectable) cardboard mask, with diffuser glued on behind.



Transparency film panorama

Phew.

Continued...



Tom continued....

Tom Hardwick
FACI

Nowadays we can all take a perfectly stitched panorama using our phones, and it takes about 10 seconds. And today there's no tiny black spacers - which are there to hide my unavoidable mismatches between exposures.

Presumably I could now scan the individual slides, digitally stitch them together, and then view them in pretty good definition. Many years ago I remember seeing at exhibitions several slide projectors being synchronised to produce very widescreen images. How times have changed.

The cinema experience

I've written a review of Tarantino's *Once Upon a time in HOLLYWOOD* on the Cineworld website. I'm not best pleased. I didn't even get around to mentioning the far too cold air conditioning that made my teeth chatter. Anyway, don't go to Cineworld Basildon, team.

I gave them one star because you couldn't give them a zero or a negative star. I wrote this:

Deplorable presentation.

We went to see *Once Upon A Time in Hollywood*, Tarantino's masterpiece, and I was so glad he wasn't there in the theater with us, for he'd have been yelling his head off.

A lot of the film is low-light, night-time footage, but the amount of light in the auditorium is unbelievable. Great swathes of the right hand side of the screen were awash with reflections from the entrance corridor, so much so that it was often difficult to make out what was happening on screen. On top of that the red LEDs that light the centre aisle steps reflect in the screen as well, and it would be laughable if it wasn't so dreadful.

I won't be going to screen 11 ever again. The ticket price would easily buy me the Blu-ray, and a 65" OLED TV beats Basildon's Cineworld every day of the week, hands down. Do something about it Cineworld, or lose more customers.

Tom Hardwick. FACI



Analysing Videos

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia

Underwood Ark by Stacy Harrison

<https://vimeo.com/238529570>

Of the six forms of documentary described by Bill Nichols in his *Introduction to Documentary*, Stacy's *Underwood Ark* best fits into the Observational Documentary category. This category presents real events with minimum intervention, it avoids being too abstract or too didactic, and so aims for immediacy, intimacy and revelation of human character. Stacy has told the story of a tree which was selected, prepared and placed in a now unique location but where previously it would have been just part of the landscape. However, this is not simply the documentation of that process, but it also records the vision and the challenges of both artist and bushmen in achieving this vision. Stacy has produced a character driven story through key interviews with the participants. Through the interviews dramatic tensions are introduced:

- Will the chosen tree be long enough for the artist's purpose?
- Will the timber workers fell it without damaging the tree?
- Will the final outcome match the artist's vision?



It is these tensions throughout this video that make Stacy's documentary stand out from the more commonly found documentary that just "documents" an event. Wisely Stacy has minimised the use of voice-over commentary and instead has let the participants in the activity tell of their own involvement and of their concerns. The artist, Michael McIntyre, is especially memorable as he explains his vision. However, like the artist, the audience is left wondering how it will turn out, for as the artist says, "I can visualise what it is going to look like but I can't tell until it is up." It is not until the last few scenes of the video that the audience sees the practical result of the artist's vision and so Stacy has successfully composed a movie with a satisfying end to the concerns expressed in the middle of the video and of the vision explained at the beginning. *Underwood Ark* was the very worthy Video of the Year for 2017.

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

Pip Critten

pipcritten@googlemail.com



One To Watch

One from Lee Prescott

A Bridge for Santa | Coca-Cola

<https://www.youtube.com/embed/eOPhBWIF5bo>

Happy Christmas to All, Lee.



Selected
Movies
from
the
World
Wide Web

Send your
contributions to

piperitten@googlemail.com

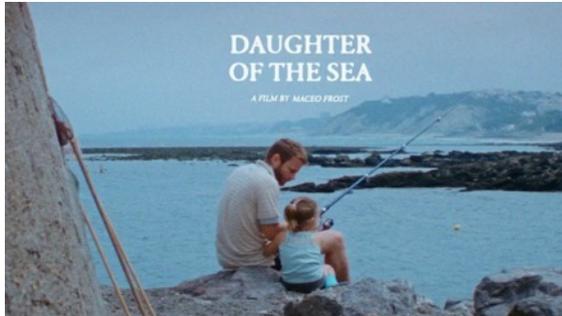
A couple from Robert Paget

These two films are pure cinema:

Robert Paget

Daughter of the Sea

<https://vimeo.com/372829861>



Le Mans 1955

<https://vimeo.com/374359820>



A Few from Pip Critten

A very informative video covering sound for film.

https://www.youtube.com/watch?v=mZ3pA6jUJwM&feature=push-sd&attr_tag=5_GfPLcawtWk6-6F%3A6



The next three show some amazing special effects:

Zack King - Stranded on Treasure Island

<https://youtu.be/4V16xkpb9NE>



Zack King - Best of.

https://www.youtube.com/watch?v=nMwQWrzAYSU&feature=push-sd&attr_tag=-qHqQGuBVdet-zow%3A6



Action Movie Kids - Holiday Compilation!

https://www.youtube.com/watch?v=n_uOPdmTfKU&feature=em-uploademail



SoCo Regional Council

Changes

The SoCo Website can be found here: <http://iacsoco.webs.com/>

Chairman: David Martin

Email: davidmartinsoco@gmail.com

Vice Chairman: Tony Colburn

Email: tony.colburn.soco@gmail.com

Secretary/Treasurer: Eileen Colburn

Email: eileen.colburn.soco@gmail.com

Competition Officer: Vacant

Email:

Webmaster: Vacant

Email:

SoCo News Editor: Pip Critten

Email: pipcritten@googlemail.com

Council Members

Brian Hibbitt – Reading

Ivan Andrews – Teignmouth

John Simpson – Weymouth

Julian Baldwin - Bristol

Lee Prescott – Stonehouse

Mervyn Dover - Weymouth

Michael Collinson – Isle of Wight

Susan Cockwell – Bristol

New & Rejoined:

MR ROBERT PAGET, Churchdown

Change of address / contact:

Resigned:

MR G.A. CLARKE, Plymouth

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

The SoCo News Archive can be found at either:

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

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



SoCo Diary Dates

To have your event featured in SoCo News drop an email to pipcritten@googlemail.com

For a full list of national and international events

[Click Here](#)

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

Copy Deadline for Mar - Apr 2020 Issue

To reach Editor by 15th February 2019