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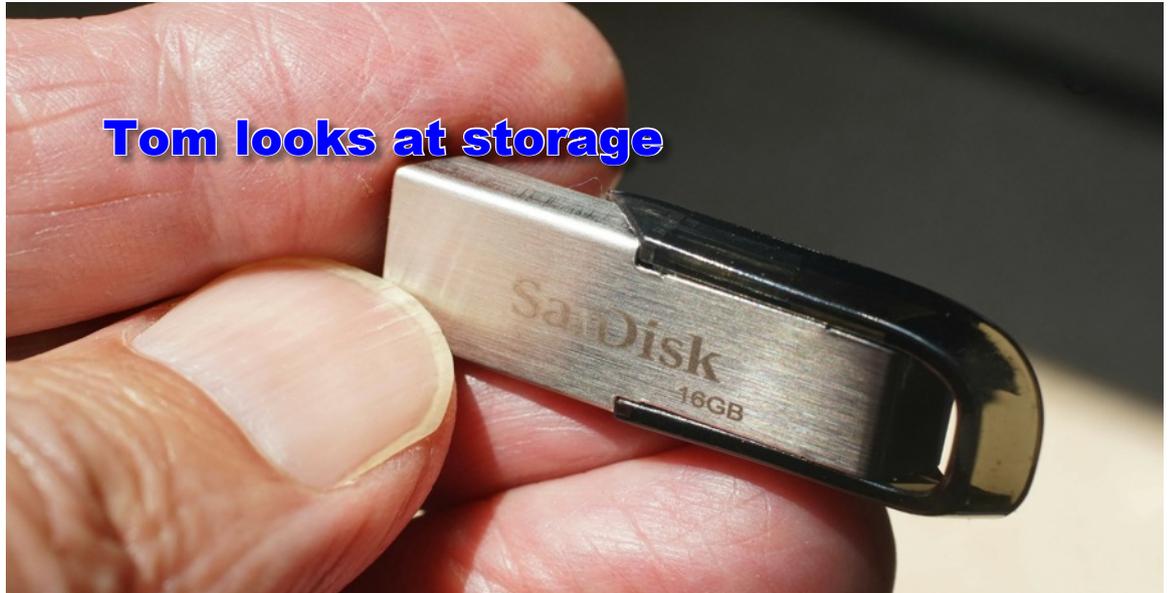
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Tom looks at storage



Suzie looks in her kit bag



Lee reminisces



Pip Critten
Writes...

Chairman's Chat & Editorial



I was lucky enough to be at the Teign Film Makers Zoom AGM recently, ably lead by their Chairman Ivan Andrews.

This year, the committee had decided not to run any Competitions but instead to have Challenges.

Their thinking being that not everyone wants to enter competitions but would be happy to present a film for a challenge. Great thinking to encourage activity.

Their challenges during the year had been very successful with most members entering - exactly as you might expect.

Or would you?

There was a fascinating discussion around this topic with for's and against's on each side and everyone putting their point politely and calmly.

I believe that every one of those differing opinions, and others that I have spoken too, are all correct - or else it would not be their opinions.

Who is to say that one is right and another is wrong, at the end of the day it's just a matter of personal choice.

Competitions

With respect to Competitions, some people enter because they really want to win and be seen as the best in that category within the club, and there is absolutely nothing wrong with that.

Some do not like to enter competitions as it's always the same few that get placed, so there is really little point in entering. Some feel this has the potential to cause elitism. Which, in my opinion, shouldn't happen as we are all just doing our best and none of us are perfect.



Then there are those who say how can a film come first in one competition and not get a look in in another, what's wrong with the judges?

To which I would say, because it's just an opinion on a piece of art judged against a set of criteria. And, in the competitions I have judged, there is almost always a consensus over the top three films and a decision is made after some constructive discussion.

Others liked competitions to gain critical feedback from judges, which may lead to hints and tips as to how they might improve for their next film.

Some enter competitions to try and get higher up the ranking than they did in previous competitions - I've had a 2 star, now I'm aiming at a 3 star. Seeking improvement each time, building on their knowledge and skills.

All these opinions, and probably others I haven't mentioned, are perfectly valid and will effect ones decision to enter a competition or not.

Challenges

The Teign Film Makers Challenges have been very popular and well supported by the members.

Some felt that as it was not competitive it took the pressure off creating a masterpiece and they could make a film in their own style to their own standard.

The challenges also stretched some peoples skills encouraging them to step outside their comfort zone without the fear of failure. And that's great as every time we make a film we get a little bit better. Practice doesn't necessarily make perfect but it should make us better.

The challenges I am aware of are normally on a theme with a deadline to plan, shot and edit a film. Not everyone's idea of fun but for others it's an opportunity to get out, make films and be creative.

The wise man that Ivan Andrews is summed it up well by saying, whether it's a competition or a challenge don't see it as trying to beat someone else but try to make a film that's better than your last film. Compete against yourself.

Decision

In addition to our annual SoCo Competition (you have to the end of July to enter), should we ALSO have some sort of SoCo Challenge during the year.

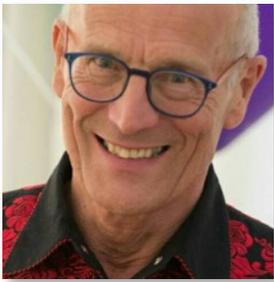
If so, what form should it take? A topic, a genre, a time limit, incorporate something into a film of any style. There is so many to choose from.

Do email me and let me know what you think so we can plan something for the future. Let's keep SoCo alive.

Keep Smiling,

Pip

pipcritten@googlemail.com



We need to store huge files these days

Not so long ago I'd have bought DVD blanks to back up my files or to give to clients, but those days are fast disappearing. So still wanting physical media (as against using the cloud) I've just bought some 16 GB Sandisk USB sticks. They cost a very reasonable £4.04 each, delivered, so are about twice the price/GB of a blank DVD.

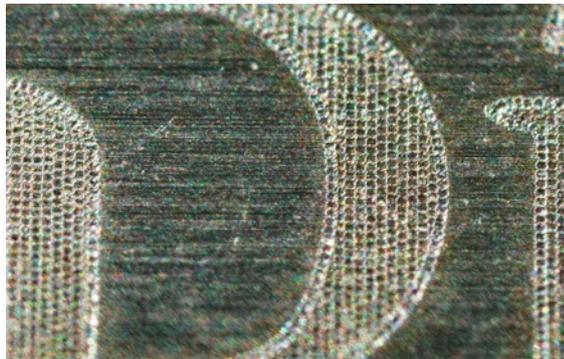
Tom Hardwick
FACI

This month Tom
talks about data
storage



I was impressed by the brushed stainless steel finish on the flash drives, so I photographed the letters using my macro lens, and the engraving of the logo in the alloy is fascinating to behold. I just wonder how they can do that so economically? It's probable that SanDisk go to such lengths in an attempt to combat piracy, as I know there's lots of fake,

counterfeit flash memory out there.



I bought these on eBay. They're genuine, but I've been caught before - I bought 5 USB sticks earlier this year all labelled as 64 GB, but if you tried to load them with any more than about 4 gigs of material they seized up, and then nothing could be recovered. My money was refunded with no questions asked as eBay and PayPal are always on the customer's side. I've labelled them up as 4 GB and they're fine.

To look good on our big TVs, I find that an MP4 video needs to be recorded at something like 15 MB/s from the 1920 x 1080p timeline, and a 16 GB stick should hold 2 hours or so.

Not long ago I bought four absolutely genuine 64 GB Toshiba USB sticks for £29.80 delivered. Mind you, these are only USB 2, so are slower to read and write to than the

more expensive USB 3 version. The same eBay shop sells the Toshiba USB 3 version at £9.95 each I see, but I don't need the speed, I only need the storage.

ALL TVS HAVE USB INPUTS THESE DAYS

The good news is that for many years all TVs have been able to play or record to a stick, so it is the way ahead. As we know, discs are dying, although 4K Blu-ray seems to be doing ok with the purists.

I've sent a lot of transferred Super-8 films on USB sticks to my brother in Canada. His TV was wall mounted which made it difficult to access the TV's USB sockets. So what he did was buy a short Radio Shack male to dual female USB cable that he leaves permanently wired in, and is just visible at the edge of the TV's frame. Ergo, easy to use any USB device. I feel this is better than any wireless communication from a laptop across the room. 'if you're able use a cable' has always worked well for me.

You may find your TV can only replay sticks formatted in FAT32, in which case the upper file limit will be 4 GB, and this will limit the length, or decide the bit-rate, of any movie it holds. Formatting the flash memory using the more modern EX-FAT is better as it has no realistic file size or partition size limits.

DVD, BLU-RAY, USB FLASH MEMORY OR THE CLOUD?

The reason why I particularly like these Toshiba flash memory is that they have an LED inside which flashes during recording and replay (comforts me in my old age) but best of all (after the £7.45 price) is they're white, and have lots of space to write details on. Printable discs were lovely in that the surface could hold all sorts of information about the disc's contents - names, places, dates, pictures etc. On top of that discs have chapter points, a facility that I find much more user-friendly than fast forwarding through an MP4.



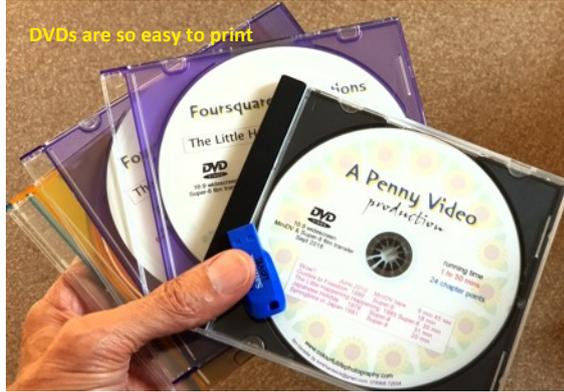
It's a shame that the decline of BD and DVD has meant that wedding videographers give the couple virtually nothing, only a link to their film in the clouds. Or maybe an erasable, loseable, USB stick.

I had it good; my wedding filmmaking years coincided rather nicely with the disc decades, and I could proudly give couples a disc or 5 and know they looked good, printed as they were with all sorts of relevant information.

I shot another covid wedding two days ago as I write this, stills only. It wouldn't cross my mind to deliver the images on silver discs these days; I'll give the couple all the pictures on USB flash memory and hope they don't accidentally erase it or format it.



Tom continues...



I've always liked DVD for delivering client's film transfers, because a 200' reel is the same diameter as a DVD. I simply photographed one of my reels and printed it onto the client's disc, adding their name around the central hole. It looks most convincing, but DVD footage is by its very nature SD, and these days everything, including film transfers, is done in HD, right?



The general public will abandon silver discs, for sure. They quickly lost interest in laser disc, and Philips 2000, Betamax, VHS, S-VHS have all bitten the dust. And just to give Blu-ray its due, they're recorded at something like 25 Mbps, so are far better quality than iPlayer, Netflix etc. 4K BD is 5x better than BD (which looks amazingly good to me), encoding the disc at a staggering 24 Giga bps

The only sure thing is change (except from a vending machine, naturally) such that keeping abreast of technological advances means we never know quite where we are. Thing is we tekkies get it all good. Super-8 to VHS to DV to DVD to iPlayer to BD, it's gets better all the time.

FRAMES PER SECOND

A few weeks ago I transferred a very nice 1969 Std 8 film shot in Morocco, sending the client the film as a 1920 X 1080p MP4 file on a USB stick.

Not long after this he wrote back to me to say that he had noticed that my MP4 was running at 25 FPS, whereas he had filmed his Standard-8 at footage at 16 FPS, so my transfer must be running faster.

I wonder where I should start in my explanation? How do I explain the interpolation that goes on that enables 16 cine frames to occur over 25 video frames? It's an interesting case. In the days of sending clients DVDs of their cine film they'd never realise they were watching 25 FPS, but MP4 files on a stick are easily interrogated by clicking on 'properties'.

Tom Hardwick. FACI

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.

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 you current email address.

Please send any email address amendments to:

pipcritten@googlemail.com

Quick update

As a magazine editor the autocorrect feature has become my worst enema.

Keep Smiling
Pip





SoCo Regional Video Competition 2021

Overview

SoCo Regional Video Competition 2021 (Incorporating the Regional, Dolphin and Baby Dolphin Competitions) Closing date for Entries 31st July 2021



Following the outstanding success of last years competitions the SoCo Regional Council has decided to run this years competitions in a similar manner with it being a wholly on line process.

There are a few changes to last years rules which are highlighted below along with important points.

This years competition is not an open competition (as last year) and is restricted to:

- Individual members of the IAC within the SoCo Region
- Individual members of an IAC Affiliated Club within the SoCo Region
- Club Entries from an IAC Affiliated Club within the SoCo Region

Entries will be checked against the IAC membership list

Once again, no entry fee. Our Treasurer, Brian Hibbett, has kindly agreed that there will be no entry fee for this years competition.

100% On-line film submission process. You can either:

- Provide a link to your public film which is already on line
- Transfer it by WeTransfer and we will upload it to a public YouTube Channel

On Line Entry Form.

Once your film has been uploaded or transferred via WeTransfer you then complete the online form:

<https://forms.gle/5imdDvwNLMNzBTqk8>

All entries must be submitted via the on line entry form, **sorry, we cannot accept forms or films by post**

All Entries will be public.

All films to be published publicly on your own channel or publicly on the SoCo YouTube Channel. This follows comments that last years winner could not be seen publicly so entrants could not see the standard of film entries.

Dolphin & Baby Dolphin.

The Dolphin and Baby Dolphin Competition entries, are included automatically in the Regional Competition and the winning entries from the Dolphins will be entered in the IAC National Mermaid and Mini Mermaid Competitions.

Judges.

Each film will be appraised by our panel of experienced judges who are each film makers in their own right. Their individual comments will be sent to entrants in September by email.

Please check out the rules on the following page or at:

<https://drive.google.com/file/d/1PBG4ofqaZMA3qldrQ1FriiWsJdf42eKS/view?usp=sharing>

If you have any questions, email me at pipcritten@googlemail.com

Our experienced Competition Secretary, Susan Cockwell, will administer the competition.

On behalf of the SoCo Regional Council I hope you will take advantage of this opportunity and support our efforts and we look forward to receiving your entry, or indeed entries, in due course.

In the meantime, from all the SoCo Regional Council we wish you good luck in the competitions.

Keep Smiling.

Pip Critten

The SoCo Regional Council Chairman



Competition Rules

SoCo Regional Video Competition 2021

(Incorporating the SoCo Regional Baby Dolphin and Dolphin Competitions)

1. Entry into the “The SoCo Regional Video Competition2021” is open to:
 - 1.1 Individual members of the IAC within the SoCo Region
 - 1.2 Individual members of an IAC Affiliated Club within the SoCo Region
 - 1.3 Club Entries from an IAC Affiliated Club within the SoCo Region
2. Films must have been made since January 2020 and have not previously been entered into a SoCo Regional Competition.
3. There are three categories in the competition:
 - 3.1 Main competition: Films on any subject with a maximum length* of 20 minutes
 - 3.2 Dolphin Competition: Films of a light hearted nature with a maximum length* of 10 minutes
 - 3.3 Baby Dolphin Competition: Films of a light hearted nature with a maximum length* of 1 minute

* Maximum film length includes all credits and any lead in's and out's
4. There is no entry fee.
5. Entries will only be accepted into the competition electronically via:
 - 5.1 Preferred Method: The entrant providing a link (and password if needed) to an online version (such as YouTube, Vimeo, or via a google drive)
 - 5.2 Alternative Method: WeTransfer, using www.WeTransfer.com sent to susan_cockwell@hotmail.com. The entrant agrees that the film can then be uploaded to the SoCo Competition YouTube Channel
6. The closing date for entries is midnight 31st July 2021.
7. Each entry must have a completed Online Entry Form that can be found here: <https://forms.gle/5imdDvwNLMNzBTqk8>
8. Winners of the Dolphin and Baby Dolphin competitions will go on to represent the SoCo region in the IAC Mermaid and Mini Mermaid Competitions.
9. Entries into the Dolphin and Baby Dolphin competitions will be automatically included in the main competition.
10. The competitions are for films made by individuals or clubs for pleasure and not for commercial gain, other than for the benefit of their club or a charity. Members of the production team, including actors, must not have been paid for their time.
11. Copyright clearance of all material, both sound and vision, is the sole responsibility of the entrant.
12. Name(s) on the entry form will be used on any certificates that may be awarded.
13. Entries will be assessed by two judges. Their comments will be sent to entrants by email in early September. Judges' comments will not be published to third parties.
14. Details of the 1st, 2nd and 3rd in each of the three competitions will be published in SoCo News.
15. The SoCo Regional Council reserve the right not to accept entries that are deemed offensive or in bad taste and will rule on all matters concerning the competitions and no correspondence can be entered into.
16. Submission of an entry confirms acceptance for award winning films to be uploaded to a public YouTube channel.
17. Submission of an entry confirms acceptance by the entrant of the above competition rules.
18. Submission of an entry confirms agreement to process personal data for administrative purposes.



Competition Entry Form

Once you have uploaded or transferred your film you must complete the online entry form: Please click link below or copy and paste into your browser.

<https://forms.gle/5imdDvwNLMNzBTqk8>

The only way to enter is by using the Online Entry Form

The SoCo Regional Video Competition 2021

Incorporating The SoCo Regional Dolphin & Baby Dolphin Competition
Closing date for entries midnight 31st July 2021

Rules: <https://drive.google.com/file/d/1PBG4ofqaZMA3qldrQ1FriiWsJdf42eKS/view?usp=sharing>

*Required

Email *

Your email address

Only ONE film per entry form

Please select the type of entry *

- Individual member of the IAC within the SoCo Region (A member in your own name)
- Member of an IAC Affiliated Club within the SoCo Region
- Club Entries from IAC Affiliated Clubs within the SoCo Region

Please confirm that the film has been made since January 2020 and has not previously been entered into a SoCo Regional Competition. *

Confirm

entry apply to



SoCo Competition

The SoCo Regional Council are delighted to obtain the excellent services of Tim Stannard from Surrey Border Movie Makers and Tom Hardwick FACI.

They are experienced amateur film makers, so can relate to all the joys and frustrations that we face at making films, which make them excellent judges for the 2021 SoCo Regional, Dolphin and Baby Dolphin Competition.

Both will independently assess each film entered and their feedback will be sent to the entrants in September by email.

The winners, 2nd and 3rd from each competition will be published in the SoCo newsletter.

Tim and Tom are looking forward to lots of interesting and exciting films to judge so please make sure enter your films by July 31st.

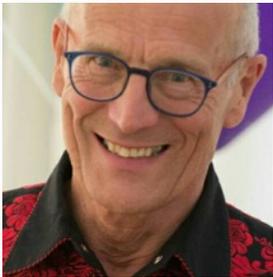
Sue Cockwell

SoCo Competition Officer

Sue Cockwell

Competition News

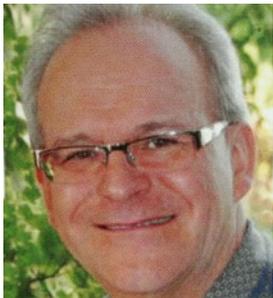
Meet the judges



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

He has had his Positive Image articles published in every edition of Film and Video Maker magazine for the last 22 years and is a regular columnist in SoCo News

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



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

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

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



Video guide to WeTransfer

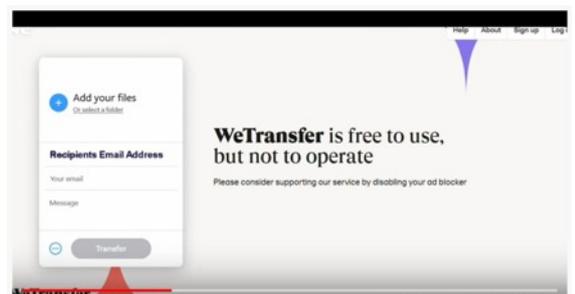
Entering your film

If anyone is concerned about using WeTransfer for sending films as you have not done it before, fear not as there is a very easy to follow video tutorial you can follow.

It really is easy and there is no sign up involved.

Follow this link <https://youtu.be/fdQvTxlz9Jg> to see just how easy it is.

Thanks to Tony Colburn for creating this.





Gloucester Film Makers

Since my last report we have held the following 4 film competitions, Documentary, Wildlife, Impact and How to do something.

Winners in order of the above were Robert Paget, John Greene, Larry Hall and the Tewkesbury Club.

The latter competition was Open to other clubs.

A total of 14 films were entered bringing the number this year up to to 28. Well done all and as ever a very special thanks to Chris Wheatley for planning the meetings via Zoom.

We have 3 more competitions, Drama then Holiday/Travelogue, which will held on 13th September.

We hope to be back to St.George's Church Centre then!

Finally, 8th November, the Ron Turner Trophy, which is an Open Competition, the theme of the film to be about Gloucestershire with a maximum length of 5 minutes.

My diary shows we have five Video Road Shows in the autumn period, two Women's Institutes, two Ladies Probus and finally the NHS Retired Group. We look forward to meeting them all and seeing films on a screen again.

Looking ahead to next year's Inter Club, which will be hosted by Tewkesbury, the date agreed is March 19th.

It may be on Zoom or held in our club room?

Watch this space.

John Greene .

Gloucester Film Makers.

John Greene

[Gloucester Film Makers](#)



Teign film Makers Club has effectively ended the 2020/2021 season, with the AGM and season wrap up being held on Monday 28th June.

Recently the topics for our virtual meetings have included subjects such as the importance of good sound, adding sound and effects to digitised silent films, the importance of the 'B' roll (secondary yet vital additional cut away shots etc.), the four minute film challenge, the good and bad aspects of filming a small subject, the skill of story telling and advice and guidance on filming techniques.

Thanks to all members and external visitors for the time and trouble taken to prepare and present for those meetings.

The planning for the 2021 Club project is complete and filming is due to take place in July. In keeping with the Club ethos, the project was developed to enable members to take on more than one role, if they wished, either in front of the camera, behind the camera or pre and post production. It is hoped that this approach enables everyone to try out something new as well as doing something that they are comfortable with.

During the Summer break, the Club is holding two 'catch up' zoom meetings, one in July and one in August. These will be casual and relaxed, giving members a chance to keep in touch and have a chat during the Summer months and possibly even discuss their own projects.

The committee and members are hoping that the new season, starting in September, will be the chance for old acquaintances to be renewed and new acquaintances made in person.

One of the many aspects of zoom meetings that the Club has enjoyed over the past year or so has been the virtual visits from members of other Clubs and we thank those individuals for their attendance and input. We trust that you enjoyed our company as much as we enjoyed yours and hope to see you again.

Teign Film Makers also exchanged visits with and formed a link with Dawlish and Teignmouth Camera Club and it is hoped that this alliance will continue when both Clubs are in session again.

For the 2021/2022 season, TFMC will be meeting physically in Teignmouth on the second Monday of each month with zoom meetings on the other weeks.

The programme has yet to be agreed, but it is planned that topics will range from basic film making skills to advanced editing techniques and include practical evenings, tutorials and visiting presenters, as well as encouraging the making and showing of films made by individuals as well as the Club as a group.

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

Both the website and Facebook page are normally updated on a weekly basis.

<http://www.teignfilmmakersclub.org>

or visit the [Facebook page](#).



Melvyn Dover

A look at creating characters' emotions in editing

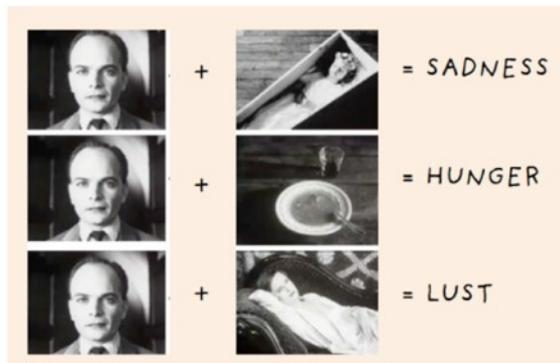
The Kuleshov Effect

There's an interesting article in the I.A.C.'s Film and Video Magazine dated February 2017. It's by Jon M. Wilson and is called "Getting the Take". Jon has some good points to make about toning down acting and letting the editing do the work. He goes on to say, "I recommend looking up Lev Kuleshov's experiments who believed that meaning is created between shots and through the editing decisions that the film-maker chooses."

Of course I had to follow it through. There are many references on the Internet, though quite a few reproduce the same information and examples. I was surprised to learn it's a technique I'd already mentioned in a previous SoCo News article* - I just never knew it was called that!

Lev Kuleshov (1899-1970) was a Russian film maker who worked as a newsreel cameraman during the 1917 Russian Revolution. Afterwards he founded the Kuleshov Workshop, an arm of the Moscow Film School attended by students who were interested in pushing the boundaries of creative editing techniques. Why so many early Russian film makers are associated with pioneering film techniques I don't know, but the same techniques are still recognised in film-making today. Kuleshov made the important discovery that depending on how shots are assembled the audience will attach a specific meaning or emotion to it. It's a psychological effect, which has occupied many behavioural researchers since.

In his experiment, Kuleshov cut shots of Ivan Mosjoukine, a Tsarist matinee idol, with three different subjects: a hot plate of soup, a girl in a coffin, and a pretty woman on a couch. The footage of the actor was of the same 'expressionless' gaze towards the camera. The audience raved the actor's performance, declaring he superbly portrayed emotions of hunger, sadness and lust respectively. All this was achieved using identical shots of Ivan Mosjoukine's "blank" face!



Sir Michael Caine in a television interview years ago, alluded to the technique. He explained that the shot sequence did the work, and declared the best way to act on film was not to! So if you see him looking blank on screen, you'll know he's acting. One thing to note about using amateur stage actors on screen, is that they tend to "overact". It's their job to, as they have to project image and voice to the back of the auditorium and high into theatre balconies. They may get away with that in a very long shot on film, but not in close up, where the merest eye-blink occupies a couple of square metres on screen. Hence Jon Wilson's advice on toning it down.

Let the editing do the work, and the projector do the projecting.



Director Alfred Hitchcock used and talked about the technique. He declared it to be a three stage process: 1. Close-up shot 2. Point-of-view (P.O.V.) shot 3. Reaction shot. We've established that 1. and 3. can sometimes consist of the same "blank" expression on a face, but step 2. is important in that it has to be a point-of-view shot.

Point of View is literally that, with the camera taking the place of someone's eyes. If the actor is looking down, then the camera P.O.V. shot would be looking down at the same angle to reveal the subject of the actor's gaze. Study Hitchcock's *Rear Window*, which is full of P.O.V. examples.



Further research into the Kuleshov effect revealed that it can be induced aurally. Baranowski and Hecht intercut different clips of faces with neutral scenes, featuring either happy music, sad music, or no music at all. They found that the music significantly influenced participants' emotional judgments of facial expressions.

To summarise their findings, audiences rated faces as happier when they watched scenes accompanied by happy music. And they were rated as less happy when they watched scenes accompanied by sad music.

Mind you, all that was before *Eastenders*!

Happy Filming, Melvyn Dover.

refs

* The Language of Film May-Jun 2019 issue.

https://en.wikipedia.org/wiki/Kuleshov_effect

<https://www.masterclass.com/articles/what-is-the-kuleshov-effect-learn-the-importance-of-video-editing#the-origins-of-the-kuleshov-effect>

https://www.researchgate.net/profile/Andreas_Baranowski/publication/311467664_The_Auditory_Kuleshov_Effect_Multisensory_Integration_in_Movie_Editing/links/59cb68d90f7e9bbf4c3b2a56/The-Auditory-Kuleshov-Effect-Multisensory-Integration-in-Movie-Editing.pdf

(The Auditory Kuleshov Effect: Multisensory Integration in Movie Editing

Andreas M. Baranowski and H. Hecht

Department of Psychology, Johannes Gutenberg-University Mainz, Germany)



The need for variable ND Filters

Why all cameras with small sensors need a variable neutral density filters.

This is intended to be a simple approach to a topic that can very quickly become complicated, so my apologies to those readers who are well versed in the physics of optical systems and of how light waves travel through lenses.

So to the first simplification, let's consider the so called "standard" focal length lens for different sensor sizes. In the days of 35 mm film this was simple, it was the lens with a 50 mm focal length. Now with different sensor sizes, as the following table indicates, we have different "standard" focal lengths.

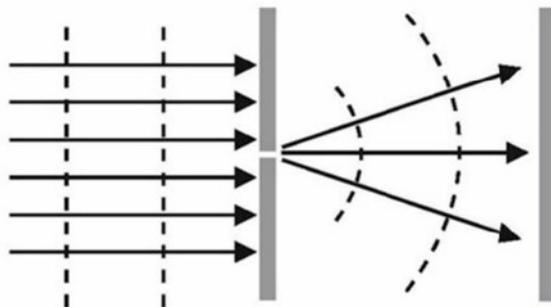
Medium format	80 mm
35 mm	50 mm
APS-C	33.3 mm
4/3	25 mm
1 inch	16.7 mm
1/2.3 inch	8.8 mm

As we all know the lens aperture controls the amount of light that passes through the lens when the shutter is open. However, the physical size of that opening depends on the focal length of the lens because the F stop is calculated by the ratio:

$$F = \text{Focal length of the lens} / \text{the diameter of the aperture opening.}$$

So for example, for standard focal length lenses, the diameter of the opening for F11 on a 35 mm (full frame) format (4.5 mm) is approximately the same as the diameter for F4 on a 1 inch sensor (4.3 mm).

Why is this important? Because of another feature of light passing through a small diameter hole.



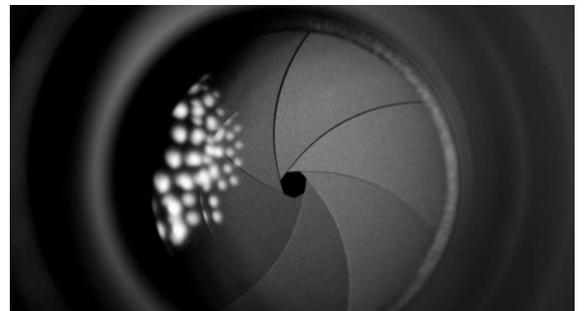
Light waves when they pass through a hole will do two things. Most of the light will go straight through without any problems but some light rays will be deflected on the other side of the hole as shown in the diagram. The smaller the diameter of the hole the more light rays will be diffracted. The consequence of this is that we start to see the loss of fine detail in our images.

When this starts to occur again depends on many things such as the size of the pixels in the sensor, but as a rough guide the following table shows the aperture before the onset of some degree of diffraction. So for the 35 mm format an image shot at F32 would show some loss of fine detail but not if shot at F22.

Sensor size	Aperture before onset of Diffraction
Full size 35mm	F22
APS-C	F11
4/3	F11
1 inch	F8
1/3 inch	F2.8

To check these calculations and to dig deeper into the physics go to the following link;

<https://www.cambridgeincolour.com/tutorials/diffraction-photography.htm#:~:text=Diffraction%20is%20an%20optical%20effect,such%20as%20your%20camera's%20aperture>



So what has all this got to do with Neutral Density (ND) filters?

When shooting video (or cine) the golden rule is that the shutter speed should be twice the frame rate. For example, a shutter speed of 1/100 th for 50 fps.

Straight away that limits your controls on exposure, you only have ISO and the F stop. So if you want to avoid diffraction you don't want go beyond the F stops in the table.

This is where the ND filter comes in, it acts like sunglasses in cutting down the light entering the lens. Now you can stick to the apertures in (say) the range F4 to F8.

Also this allows you to make use of another golden rule of lenses—their best sharpness and contrast is achieved about one to two stop below maximum aperture.

For example, my Sony RX10 with a F2.8 maximum has a built-in variable ND filter and so shots taken on a sunny day are at F4—avoiding diffraction and giving optimal image quality.

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia



Just when you think it's flatlined

Dave Jones

Shares his thoughts

When looking back just a few years, we had iPhones that produced a reasonable picture, then, quite suddenly, there was a massive push to have them excel, and year by year, they took on the video market in a massive face-off. One cannot help thinking that the video camera per se is dying out, but, like the manual gearbox in cars, they have their followers and they just keep coming back saying, "I don't want a camera that thinks it's a phone, I want a camera camera."

When looking through some of this year's cameras, despite the devaluation, worldwide, of currencies, the price of professional cameras is very much the same, more of them later, but what is most surprising is the slow uptake of 4K.

People are buying 4K cameras for the purpose of future proofing, but they have stuck to their old editors like glue, also their 42" T/V's and the clubs have stuck to their old projectors. One of the most common questions being asked of sales staff is, "Yes ... I know it's a four 'K' camera, but does it do two 'K'?"

What has actually become general knowledge, is that 4K down converted to 2K, produces a better picture than 2K cameras. Logic tells us that this proves 2K isn't really 2K, but something less. The "something less" is due to the algorithm used to compress 2K. What isn't generally understood is that MP2 carries more picture information than MP4, and will give the eye far more than MP4, if you have a player that will cope with 2 Meg per second.

What we have now is the youngsters with no idea of how to make a DVD, and at the other end of the scale, we have Granddads, like me, who have no intention of posting £70-worth of SD card to a friend, to get mixed up with his SD Cards and then forgotten about.

We then have another group of people who send films via WeTransfer, but have no idea what else they are sending in the process. Then browsers started providing us with methods of sending films, but again, there is always a security risk. This has entrenched the granddads into believing that a DVD is bullet proof, no virus and with total security, it carrying nothing with it. My editor stands alone, is not connected to the Internet and must therefore be virus free, which it is.

You now see what the corporates are up against. They can't take a retrograde step in the name of progress, so must carry on doing what they've always done ... regardless of what they do, it's hard work.



Panasonic chose to perfect and improve their Lumix range, year upon year, and like it or not, their latest Lumix is still flying off the shelves. The reason is, it is a great little performer, has a bargain price that many can afford. It

turns out wonderful video, yet its sensor is no bigger than your little finger nail. I've been staggered by its 4K output down converted to 2K. When you get to its specifications, it is still an undeniable bargain, and the more you know about video, as a technology, the more you realise this. The Lumix FZ82 carries with it a 5-year warranty, and it's under £300. Answering the above question, 'Yes ... it does 2K and much more.'

Most of us think of performance as being inextricably linked with picture quality. This isn't necessarily the case, e.g. Sony are renowned for bringing out small prosumer cameras that turn out superb footage, the equal of some of their professional cameras at double the price. When Panasonic were making shoulder mount cameras, they could never quite cut it, when compared with other big names, but then Panasonic became linked with Sony it all changed.

It must be understood that Sony produce sensors that are so advanced, most other camera manufacturers throughout the world use Sony's. The development costs are truly horrendous, and, unless corporates have a market for whatever they are developing, it just isn't worth their investment.

Earlier, I mention how the iPhone openly opposed the camera market. The iPhone packaging was something of a surprise, and development takes some time to gain momentum, but we have a lot to thank the competition between phones and cameras for. This year, 2021, we have an incredible number of new cameras aiming to beat the iPhone market.

Rather than my reinventing the wheel, just browse through:

<https://www.techradar.com/uk/news/best-camera>



Tech Radar is a trusted site that brings to the enthusiast factual information, without bias, and the authoring comes from very experienced testers, who are able to compare cameras virtually across the board.

Just my personal opinion, but this year, instead of having last year's cameras with just a few plusses and minuses, there is a real presence of endeavour.

Black Magic have added a prosumer 6K camera at around £500, yet, although they have classed it as a "pocket camera", to many, it is anything but. It is a really big camera and, quite personally, I think it belongs on a tripod, as it is lacking in the stabilisation department. Have another browse through:

<https://www.digitalcameraworld.com/uk/buying-guides/best-camera-for-video>

They speak of superb pictures, but like everything else, there is 6K ... and 6K for real. However, I doubt Black Magic is willing to risk its wondrous reputation on



Dave Jones continues....

anything substandard. They have literally gone for superb picture quality, to which, everything else is secondary.



If you have been toying with buying a more modern camera, there are still many out there that will comply with your 2K editing system, and down converting 4K reduces aliasing, which, in turn, reduces ragged edges to images. This reduction is perceived by us as improved resolution. Some people prefer 2K images to 4K images, believe it or not. This preference comes from custom and

practise. It's similar to our liking the first version of a pop song, no matter who sings any subsequent version.

I can tell you here and now, the older people get, the more likely they are to 'stick in the mud', preferring 'manual gear' changing, and pressing down a clutch pedal to a self-drive, automatic car. People are still buying film cameras ... and the reason is, there's nought as queer as folk.

To place great importance on enjoying one's self in this rather brief life is not a sin, and without our "toys" we are quite likely to become bored and depressed ... you can't take it with you, so, if you have a few bob to spare, why not take up a new camera, a superb new camera, and let them see 4K or 6K clearly printed on its body ... the fact that you down convert and process all and sundry in 2K is between you and your editor.

Dave Jones.



Dear Pip,

It is great that you and Susan Cockwell and others, have done such great job of organising this years SoCo Film Competition. This years format seems excellent, you have built on the success of last years format. I intend to put at least two films in. It will be interesting to see how many entries there are and what types of films.

May I suggest that for next years competition some of the past awards may be reinstated, if they are appropriate, such as best drama, best documentary, best travelogue, best young persons entry, best animation perhaps.

Also it would be great if there could be a winners show or even a winners weekend. I would be happy to help in the organisation of such an event.

Yours sincerely
John Simpson

Hi Pip

Attached is a photo of rig with two Lumix G7 one with 14mm lens and one with 175mm lens both on Cartoni fluid head with Tascam DR-10SG recorder.



This is the first time I have ever used two cameras on one head it was visually very effective - normally I use separate cameras on their own tripods to do a multi camera shoot, but combining them and doing a edit for the two angles was great fun and looks very effective.

Regards to all
John Flanagan

The Ray Dunbobbin Award 2021

The late Ray Dunbobbin worked for the BBC and ITV as a scriptwriter and television actor. He was best known for his role as Ralph Harwicke in Brookside. When he retired from his professional career he joined *Swan Movie Makers*. After Ray passed away, his widow Christine presented the club with a trophy in Ray's memory - *The Ray Dunbobbin Award for Best Original Script*. *Entries are judged from the point of view of the writing and the originality of the script rather than the standards of the production itself.*

- Open to members of IAC affiliated clubs anywhere in the UK
- Drama, documentary, animation, etc
- 15 minutes maximum running time including credits
- **No scripts** - just films
- One film each from individual club members and/or one film from a club
- Entry fee £5 payable by cheque or bank transfer (excepting Swan Members)
- **By Post** on standard DVD or Blue Ray disc - or AVI or MP4 data files. Online via *We Transfer* AVI or MP4 only.
- Film Title, Filmmaker, Aspect Ratio, running time, email and postal address must accompany postal entries. Include a cheque made payable to *Swan Moviemakers* - or confirm a bank transfer has been made. Online entries - provide this information in a **separate** email
- Provide a self addressed envelope with correct postage if you wish your entry returned
- Closing date September 24th 2021
- Screening evening October 22nd 7:30 - 10:00 (attendance isn't an entry requirement)
- Results and the selection of films to be shown will be announced in advance of the screening evening
- There will be no written judge's comments other than for the winning entry, second and third place
- The judge will be a non-filmmaker and independent of Swan Movie Makers
- The trophy will remain in the care of Swan Movie Makers - the winner, runner up and third place will each receive a certificate

Address to send postal entries

James Chalmers, 61 Greenfields Drive, Little Neston, Neston CH64 0UL

Email address for file transfers, entry details and enquiries

james.chalmers@btinternet.com

Bank Details for entry fee (include your name as the reference)

Swan Moviemakers 40-34-06 31172204

Screening Evening

Victoria Hall, Bebington, Wirral CH63 8AB



Essential low-budget film equipment

Filmmaking can sometimes be a very expensive hobby, so many of us try to find the cheapest yet functional options for film equipment. Here are a few of my recommendations for beginner's filmmaking equipment if you're not sure what you should prioritise your money on.

Having a decent camera is obviously the most important place to start. Your main two options are camcorder or DSLR.

I personally prefer DSLRs/mirrorless cameras because of their comparison to "cinematic video", however, camcorders are usually cheaper and more user-friendly.

The camera I started out with was a Panasonic HC-W580 camcorder which cost £270, but I've heard that the Canon 2000d is good if you want an affordable DSLR option (it costs £370).



I currently own the Panasonic Lumix G7 which is a mirrorless camera, but it's a bit pricier in the £500 range because it can shoot in 4k. As for editing software, I started with iMovie because it's very user-friendly and comes for free with a mac, but then I eventually moved on to Final Cut Pro when I wanted to advance. If you have a PC, I've heard that DaVinci Resolve is also a perfectly good free alternative.

Another very important piece of gear is a tripod since having shaky footage can distract an audience. Manfrotto is generally a trusted brand, and I own their Compact Action Tripod which cost me £70. It's very sturdy and allows you to film smooth panning shots. If you want a handheld option for tracking shots, I'd recommend buying the Neewer foldable camera rig (£30). This rig is more aimed at DSLR owners though, since camcorders usually have better stabilization features.



Having good quality audio in your video is also extremely important, so I'd recommend purchasing an external microphone (since built-in camera mics are usually terrible quality). I own the RODE VideoMic Pro which cost me about £100 and is very good quality, but RODE also have a smaller

cheaper option called 'VideoMicro' which only costs £50. If you're filming outdoors, I'd also recommend buying a DeadCat for wind reduction. However, cheap camcorders don't usually come with a hot shoe to mount an external mic, which is another reason why I'd recommend a DSLR instead if you're on a budget.



You can then advance onto other audio gear like a condenser mic, handheld boom pole, and handheld recorder so you can have a specific person in charge of audio during a shoot.

My Neewer condenser mic and boom pole only cost £60, and even though the quality isn't the best thing in the world, it really does make a difference if the mic is able to get closer to the audio source.

I also have a Tascam DR-05X handheld recorder which I use for creating sound effects and it costs about £70. You can even use an iPhone as an alternative audio recorder and the sound quality is actually quite decent.



My final bit of microphone gear is the RODE NT1-A which I sometimes use for voiceovers and narration. It cost roughly £100, but you'd also need to get some extra equipment for it like a table stand and an audio interface (e.g. 'Native Instruments Komplete Audio 1' which I also use for connecting my guitars to the computer).

Then comes lighting. I've utilized a small LED light panel mounted on top of my camera for the majority of my indoor filming, and I have a Viltrox one that cost roughly £50.



Suzie Topolska

Talks us through her own kit bag



Suzie continues...

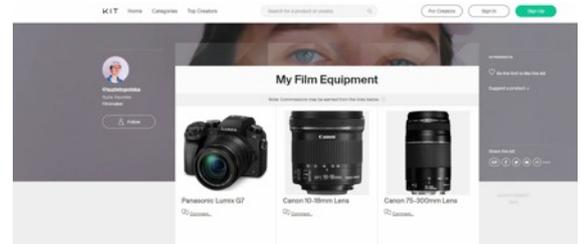
Make sure you purchase one that can vary light intensity. As for outdoor filming, a portable light reflector can come in handy if the sky isn't too cloudy. They usually cost no more than £20, however, you'd probably need to get someone else to hold it up while filming if you're a solo filmmaker like me. If you're filming indoors, softbox lighting also comes in handy for interview-type shots. I got some cheap ones as part of a green screen combo. If you search "green screen and lighting kit", you can find ones ranging anywhere between £50 to £100.

You can then advance onto other cameras like GoPros for POV sports or DJI drones for aerial shots if you prefer that style of filmmaking. Both of these cameras are very good for travel videos, and you can find relatively affordable options. The latest GoPro Hero9 costs £380, but my Hero4 only cost £100 and is decent quality. On the other hand, the cheapest DJI drone with a built-in camera costs £370.

At the end of the day, you can make a perfectly good film just using your smartphone and an app if you're very

limited on resources. Having expensive equipment won't necessarily mean you'll make a better-quality film, so I'd focus more on the story you're trying to tell instead of the production value.

Here's a full list of my filmmaking equipment which I've collected over the years:



<https://kit.co/suzietopolska/my-film-equipment>

Thanks for reading!

Suzie Topolska



Alan's Ramblings

I expect most of us have had thoughts of making a film on a particular subject, but for one reason or another it has never materialised. In my case it was several years ago that I had the idea of making a film about canals despite one of our club members saying he could think of nothing more boring! Yet to me it's a glorious opportunity to be creative with endless subject material, especially when the weather is nice as it has been over the last couple of months.

Unfortunately, I don't live close to a canal so I feel a bit jealous of those that do! A friend of mine has a narrow boat, but lives in Bewdley much too far for regular visits.

When I saw him last time he mentioned that the boat had to be moved as they are only allowed a few days in each location. Once aboard he handed me the rudder and left me to it, no instructions just left rudder to go right and vice versa. Other than almost colliding head on with two other boats, running aground and ramming a bridge support while he was pouring out the tea down below, I didn't do too bad!

I digress, as I would like to mention two canal programmes recently on TV. The first was Robbie Cumming in Canal Boat Diaries, who was navigating various canals on his narrow boat Naughty Lass. His narration was brief and to the point and included a mixture of location and canal history, while explaining everyday problems, such as how to wash clothes when you don't have a washing machine, cooking and general repairs.

I found each thirty five minute episode with Robbie's pieces to camera coupled with absolute stunning photography such a joyful experience. The series ended with Robbie having to decide if he wanted to remain on

his boat, which he did or living with his girlfriend on dry land who didn't like boats!

The second programme was Building Britain's Canals by Dan Jones. Each episode is an hour in length and very informative not dwelling too long on any particular aspect so maintaining the viewers attention. I found his last series Roman Roads hard going, but this latest subject seemed to flow much better.

To help me understand the spoken word I tend to use the sub titles now as my hearing is not so good these days, although I manage to get by most of the time. Although helpful they can be very annoying when they don't display at the same time as the speech and it's not unusual for words to be missing or complete dialogue! It would help if the spoken word was pronounced correctly and the last word of sentences didn't tail off. When I add commentary to my films I make I sure I can hear every word, mainly because my audience is usually those who have the same hearing problems as myself.

I am quite often amused at sub titles when it comes to sound, so I made a note of a few that I found ; Papers rustling, Another language and Comically irritated music. In one old film, a car passes in front of the camera with the caption 'car revving' while others include 'bees buzzing' and 'women sighs'.

Alan

Alan Wallbank

Shares his thoughts



This and That

Robert Paget

Tips and advice

Just in case anyone missed the news, John Greene of Gloucester Filmmakers has been awarded a well deserved FACI. Congratulations.

Being in "Lockdown" and surviving, so easily became the "norm" for most of us. I still cannot visualize a full return to club meetings in a hall for quite some time. I felt very anxious and possibly "wrong" when I could go out and capture new footage. I knew that it had damaged my confidence.

There are so many people making films and uploading to Vimeo or Youtube, who have never been involved with any film/video club. Those who studied Media at school will have even had a grounding in NLE editing, and within minutes of my eldest daughter glancing at my editing project last week, she pointed out a couple of improvements I could make to the position and motion of on screen "astons". For some, having to pass a school exam in Media, may actually be a "turn off" for making films for fun.at a later date.

The Vlog style film is very popular, requires some bravery in appearing in your own film, and is certainly very audio quality dependent. Phones, tablets and action cameras can produce good footage, and I smile at the end titles on some films tell you it was "edited by...Windows or Apple", just as though they had no personal input. It is a fact that when you see some amateur films you instantly know, from the opening low resolution title characters, what equipment/software is involved. But what if your camera showed you what to film next, and online software edited the whole thing for you?

It has existed for some time, and may be available with the next camera you buy.



In April I had purchased a new drone and a DJI Pocket2 gimbal camera. I wanted to ensure that my "muscle memory" of going out filming was still in place, and that I could shoot a small film in a day.

New equipment would bring different challenges, but I wanted to use those to advantage. What would I film? Well, I had an outline of ideas and locations. Had I been desperate for a subject, I would have attempted a camera or equipment review film, but

there are dozens of those online for these two devices, and I often wonder whether those who review products do any more than that.

Walking up and down the garden holding the Pocket2 and recording voice into the built in four microphones, (which can be switched to two forward or two back), and then attempting the same using the tiny radio microphone to compare quality, was my only practice session. I struggled with remembering how to swipe up down/sideways etc., to access modes and functions on the tiny display screen. Once I had linked my phone to the camera wirelessly, switched it into pro mode, brought up the exposure histogram, the zebra hatching display and

tried out the super smooth slow pans it can achieve, I began to feel more in control of it.

A tiny, well designed folding metal tripod attaches to the fountain pen sized camera case, and is very handy should you wish to film low growing small flowers.

However "crooked" your tripod is on the ground, the camera remains "level". A finger pressed on the phone screen is sufficient to make it focus on that point, and the fixed large aperture gives a good level of out of focus "bokeh". Switching back to distant focus happens very rapidly, and you can hear a mechanism operating in the camera head. Initially I thought it may be too rapid for using as a focus transition, but have used a couple so far.

I have added a hand cut screen protector to the touch screen display, and found that the matt black paint on the camera can be scratched easily. Even with the wide angle convertor lens, the angle of view is not exceptional, but time lapse, motion lapse, tracking, slow motion, and the unobtrusive look of the device, make this a great addition to the gadget bag.



By the time the camera had its second outing, I had purchased a set of neutral density filters to bring down the high shutter speeds it was using because of its fixed aperture, even though I had restricted the ISO. The filters attach to the lens magnetically, as does the supplied wide angle convertor lens. Should you wish to mount both an ND filer and a circular polarizer filter, you will need to use a combined filter. I found that a tiny misalignment of the finger nail sized filter can mean it would detach easily if jarred.

I mounted the camera on an extended monopod, and pushed it up into the edge of the lower branches of tree where the canopy of leaves was backlit by sunshine.

It all felt like "back to basics" filming. Holding the base of the monopod, and glancing at the phone screen held in





Robert Paget continues....

my other hand or placed on the ground, I slowly rotated the monopod for a gentle pan.

With any other camera this would have been poor, but it produced the slowest and most gentle pan. I have since found that repositioning the camera very slightly when it is already recording, gives an even more "subtle" amount of pan.

In two months I managed to complete five experimental films using this very odd looking camera,



and the new DJI Mini2 drone. They will both film in 1080p, 2.7k or 4K.

So far, 2.7k has become my preferred setting. My PC renders a 12 minute 2.7K film into 1080p in about three minutes, giving me enough time to make another coffee.

Would I buy a camera with "digital zoom"? No thanks!", would have been my instant reply. I tried that



function on the drone on its very first flight, it gained me an extra shot when I identified a small feature on the ground. For films rendered into 1080p it is very useful, but producing a zoom of the frame shot in 2.7K or 4k in post production can give you an "offset" zoom or pan, or a mix of both.

Returning to my thoughts about a video being edited by AI: The DJI MIMO app, which you download into your smart phone, to enable remote control of the Pocket2 camera, facilitates the use of a range of "off the shelf" films. You select the "Story Mode" based on example films, it then tells you the direction of movement for the camera for each shot.

Attempting something different in filmmaking, often leads to learning new skills or generating fresh ideas.

Robert



The IAC Forum

The Forum is part of the IAC Website. www.theiac.org.uk. In the Letters to the Editor of the last SoCo News Melvyn Dover mentions under the thread: Equipment and Technical Issues, advice about the video editor Videopad. The Forum has a search box for people looking for a particular issue.

I have only recently registered with the forum which is adjudicated by Big Dave, that is Dave Watterson. It is the first forum I've been on. There are five main areas "Advice on Films", "Club and General Issues", "Equipment and Technical Issues", "Competitions and the Art of Film" and "Film Comments a moderated Forum"

It is easy to find out what goes on as you can look at posts going back to the beginning. The person who writes the post can edit it or delete it, so if a bad spelling or factual mistake is made you can correct it. Or if you have written something unfortunate in the heat of the moment, you can delete it and hope no one has read it!

Issues around BIAFF feature quite a lot, and it gives people a chance to let off steam if filmmakers feel their judgement had been unjust, or if a different film should have got an award. Everybody seems equal on the forum, there is no deferential treatment of members, you do have to be a bit thick skinned if you choose to bring up controversial topics, but I would certainly recommend contacting Big Dave to register for membership. asstweb@theiac.org.uk

I have made 61 post on the forum since my registration on the 14th of March 2021 (my wife says I never do things by halves!) Here is one of my posts:

[Re: What constitutes an amateur film?](#) Post by John Simpson:

I was lucky enough to hear Geoff Harmer talk about the making of his Diamond award film Dead Air at the on-line BIAFF last year. It gave me an understanding of the sort of budgets needed to make that sort of amateur film. Hire of film set, hire of cameras, catering for actors ect. That sort of interest and commitment to amateur film is amazing and admirable to me.

I think the "Shorts" circuit is slightly different: students make a film, perhaps some people have been paid, but the film is not expected to make any money. It is made as a showcase mainly for the director but others may benefit from the publicity as well. The people involved in the film would love to go on to be professionals in the film industry. Film studies Courses and Short Film Festivals are thriving, and in my opinion it would be great if our BIAFF rules could somehow accommodate these semi professional films more; where some of the actors or suchlike may have been paid. If someone gives up a day of their time how much expenses would it be reasonable to give them, without saying they were paid? Or should they be asked to supply receipts for transport costs, meals, wear and tear on shoes ect - just like in professional life?

Are BIAFF rules putting young UK film makers off entering? I don't know. I get the feeling that the feature length films in question, with ambiguous funding are mainly overseas films whose makers don't understand our U.K. Ways.

John Simpson

John Simpson

Offers sources of help, advice and a place to put your views forward.



Lock Down video reminiscences

Lee Prescott
FACI

Thinking back

One's mind turns to past video memories. Some years ago now a friend and I decided to take a trip to the French Riviera and Fréjus. Motoring around Paris on the la Francillienne looking for the exit to the Route du Soleil we were suddenly overtaken by a French idiot at about 60mph / 96kmh. He crashed head on into traffic ahead! Bits and pieces flying all over the place. All the French drivers circumnavigated the pile up and of necessity we followed! Eventually we found the required exit and continued south stopping now and then of necessity to use those oh so French smelly "watering holes"! After the first one we followed the Frenchies example and "watered" the trees and bushes behind!

Arriving on the Cote d' Azure we decided to go for a swim. Strolling along the wonderful beaches we noted particularly the almost dressed la Femmes all trying to be a B B or S L!



Time to eat! We entered a nice looking restaurant and enjoyed some good French cuisine with superlative wine. As the Sun rose t'was time for breakfast, wiping the remains of the oh so French chocolate from our now suntanned faces we continued our journey south.

Arriving in Fréjus we located our site smartened up and went downtown where the shops never seemed to close! We found people very friendly to a couple of Brits. (remembering the Liberation), chatty and interesting.

Eventually we entered a very Southern French Restaurant enjoyed an excellent meal with again exceptionally good wine. We then decided to visit some Bars. That too was a jolly time. Then we had a problem locating the car! During our search the "call of nature" occurred, surprise surprise! Couldn't see anywhere a public toilet. I noticed a building with the sign HOTEL in very large gold letters mounted up front (nothing else)!

So we decided to enter and use the expected facilities.

"Breezing in" we headed in the direction of the sign "Toilette". I noticed an Old Woman sitting to one side! On exiting the Old Woman confronted us yaking away ninety to the dozen with forceful emphasising gesticulations!"

We hadn't a clue as to what she was babbling about! THEN I saw five half dressed fluzies draped across some settees! MON DIEU we'd unknowingly entered the town's house of ill fame! We saluted her gave her a 50 note saluted again and left !

Looking back there wasn't any sign of it's true purpose ! We were accosted by a local Gendarme, he said "enjoyable gents?"

I replied, "No way, didn't realise what it twas!"

He laughed and said "you Brits!"

So our visit proceeded more calmly until.....

We decided to take a train trip to Ventimiglia just accross the border into Italy! We started out on the early SNCF train. Another crazy day ensued !

Arriving we decided to tour the town. Did the usual but especially visited the very interesting Market. As in Greece, Hong Kong and Singapore, I noticed that the flies and Bluebottles found much of the food on offer, especially the wet section, fish etc. of tasty interest! On leaving the Market we decided to have a further look around.

Navigating the area now proved a bit formidable as the indescribably idiotic Italian drivers thought nothing of mounting the pavements to get around parked vehicles and street hold ups. Many times and with then youthful alacrity we had to jump out of the way of transgressing cars etc.

Suddenly, I missed companion Dave! Gazing around there he was clinging to the top of a parked car where he'd been forced to jump out of the way of some amateur Lewis Hamilton type!

Having braved this craziness for a few hours it was time to get the SNCF train back to Fréjus. Arriving on Ventimiglia Station we decided to shoot some video.



Bang crash wallop.

On arriving at the station and producing the camera we were pounced on and arrested by the Carabinieri, marched into the office and told we would have to stay to face the Magistrates on the morrow!

We protested and the noise brought a Gendarme into the scene as it apparently was a Border Cop Shop. He intervened and asked for our Passports.

On seeing the Royal Coat of Arms on the front he said "British"....and then "Do you know Margaret Thatcher"?

I said yes, "personal friend"! He spoke rapid Italian to the Carabinieri who promptly released us!

So we returned to Fréjus somewhat wiser!

ASIDE: They also told us it was unlawful to film on the railway stations as it was IN GREAT BRITAIN! ... Could have fooled me!

Lee Prescott





One To Watch

A couple from Lee Prescott

Three boy singers, about 4 minutes.

<https://www.wimp.com/tenor-singing-voices/>



Misty Dreams? 3½ minutes

<https://vimeo.com/240643836>



A Few from Pip Critten

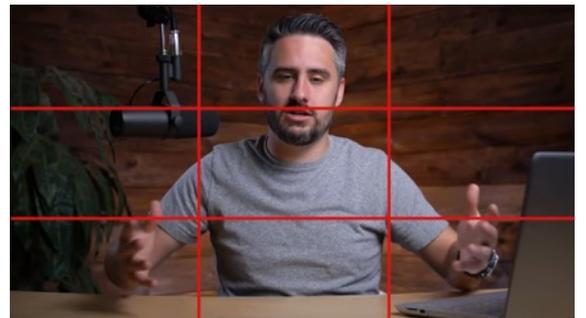
Thanks to Merlin Goldman from Bristol for bring these five excellent short movies with a love theme to my attention

<https://vimeo.com/512156299>



8 Steps to Cinematic Composition

<https://youtu.be/KVBc2Pg81rw>



How To Shoot Smartphone B-ROLL

<https://youtu.be/gS9bl1xGcEA>



What is Mise en Scene

<https://youtu.be/3euNFd7-TCg>



Selected
Movies
from
the
World
Wide Web

Send your
contributions to

piperitten@googlemail.com

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SoCo News Editor: Pip Critten

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Council Members

Ivan Andrews – Teignmouth

John Simpson – Weymouth

Lee Prescott – Stonehouse

Changes

New & Rejoined:

MR ANTHONY COLBURN, Torquay
(Great to see you back Tony)

Change of address / contact:

Resigned:

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>

[Pip's SoCo News Archive](#)

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Copy Deadline for September - October 2021 Issue

To reach Editor by 15th August 2021

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