



SoCo are sad to announce the death of  
Oswald Morris at the age of 98 at his  
home in his beloved Dorset

Alan Creamer

reminisces on his time with "Ossie"



I first met Ossie in 1982 - the local newspaper had a short article that said he would be speaking to members of a photographic club (who shall remain nameless for obvious reasons - as you will see) quite close by.

I telephoned said club asking if I could come along to the evening and was made most welcome. The evening went well with "Mr Morris" (as he was known then) regaling us with many of the problems he had had in photographing some of his films. His biggest achievement was when he won the "Oscar" for his work on "Fiddler on the Roof" and he had brought along a precious 16mm excerpt.

The society had rented a 16mm projector for the occasion and the precious film was handed to the projectionist. After some ten minutes or so, it become very obvious that the person chosen to project hadn't a clue as to how to lace up the projector - but after huffing and puffing all was ready for the big screening. Disaster - when the projector was turned on the projectionist chewed up about the first fifty foot of film before I jumped up and switched off the machine and rescued what was left of that precious four hundred foot reel.

Remember, this was before the days of video/dvd projectors and at that time not many of Ossies films had been released on video.

Obviously gritting his teeth, Mr Morris brought the evening to a close in an attempt to make a hasty retreat, but before he did so I introduced myself to him, apologising for the way his film had been treated and

made it quite clear that I was NOT a member of the club but had come along as a very interested film maker.

I explained that I was an amateur film maker and that I used to live very close to where he was born and where he began his film career at the Wembley Studios. He thanked me and asked for my telephone number saying that it would be nice to have a chat some time about the area in which we both lived.

Not long after this, I was very fortunate to become the Chairman of the Wimborne Minster Cine Club and one of the first suggestions I made was that we appoint a President and Patron ( which the club had not had up to that point). On my suggestion, and as he was reasonably local, it was agreed that Ossie be approached for the position of Patron which would really look good on the headed notepaper. As I had had several telephone conversations with him by this time and now had his telephone number, I rang him with this suggestion.

After a long discussion, he said that if he did become involved then the standard of work produced by members of the club would have to be of a high calibre and that he didn't just want to be a name on a letterhead but be involved with the membership - that was, if he agreed to my suggestion.

My next step was to invite him to the club's next film competition which he accepted. At the end of that evening he told the members that he had been very impressed with what he had seen and congratulated the club on it professionalism and agreed to become Patron - and this post he held right up to his death.

Over the years Ossie gave talks and demonstrations at least once a year to the Wimborne club and joined in with all the special events organised by them. He and I became very close friends and because of that he agreed to do even more for the amateur movement within SoCo.

He would happily give an evening of his time talking to a club about one - or a selection of his films - the one thing he did insist on though was that I did the projection of his work - which over the years went from VHS tape on a TV monitor right up to the present day with DVD - Blu-ray and very high quality projection equipment.

In 1991 when I was responsible for organising my first IAC National AGM (by this time I had also become Chairman of SoCo) I asked him if he would consider giving a special evening during the event. >

His feeling was that his VHS tapes shown on a twenty six inch TV screen to in excess of a hundred or so people would do little for his films nor his image.

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Pip Critten  
Writes...

## Editorial

Wow, what a packed edition this is, 23 pages. So, as always, a big thank you to everyone who has contributed. There should be something for everyone in this edition. If there isn't, why not write something and forward for the next edition.

Sutton Coldfield

I have to say a thank you to my better "three quarters" for being a model at Sutton Coldfield Movie Makers, when I did a lighting demonstration / workshop for them earlier this month.

Sue does not like being in the lime light. But this is exactly what she did on this occasion. She sat there, very patiently, whilst she got lit with an array of lighting.

First we used fluorescent lighting, then tungsten, a large LED set and finally a very compact LED set.

The audience watched the results on a monitor fed by a camera, which the club kindly supplied to cut down on the amount of kit I had to carry. It was essential to have the monitor so we could see exactly what the camera sees.

I have to admit that I am no expert but it was great to share the knowledge that I have gained over the years.



The event was organised by Jill Lampert who had put a lot of effort into ensuring that everything went smoothly and even attracted visitors from surrounding clubs.

Jill kindly commented; "I shouldn't think any of us has ever seen such an array and such a display before. I certainly haven't. We are all fired up, and I'm fully expecting that we'll be so inspired by your presentation that we'll move to great things in the area of lighting."

Oh. And I managed to get to go to the theatre whilst I was up there. I'm such a luvvie!

Keep Smiling, Pip

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



Chairman  
Anne Vincent

## Chairman's Chat

BRISTOL WINS  
PENNY CUP 2014

Hello Everybody

The Penny Cup Competition was held at Wellworthy Sports and Social Club Wyke Regis, the home of Weymouth Cine & Video Club on Thursday March 6<sup>th</sup> 2014.

The audience came from as far away as Bristol, Southampton, Exeter, Mid Wilts, and Frome.

There were twelve entries in the competition all of which were of a very high standard and the audience thought they were most entertaining.

**Into The Light** by **Declan Smith** from Bristol Film and Video Society was a very worthy winner. The judges said the film was excellent with first class camera work, editing and sound.

**We Will Remember Them** by **Ernie McKenna** from Frome Film and Video Makers came Second. The judges said the film was an excellent coverage of the event, well paced throughout, highly enjoyable film.

**Avon Cliff** by **Tony Bridger** from Mid Wilts Video Society was placed Third. The judges thought this was a very nice documentary with good storyline.

**Strong Arm Of The Law** by **Paul Vernon** from Southampton Video Camera Club was Awarded The Best Drama. The judges said all the actors were well chosen and fitted their parts well. There was some excellent photography and a well balanced sound track. A well considered piece of work with the right dramatic effect.

Congratulations to all the entrants, all the films were most enjoyable. Thank you all for entering the Competition, keep up the good work we look forward to seeing more from you in the future.

Weymouth Cine & Video Club would like to thank the three Judges for giving up their Sunday afternoon to judge the competition, no doubt about it, they did a very good job.

Alan Creamer FACI, Vice Chairman SoCo, with a long history of film making and judging competitions both nationally and within the Clubs.

Darren Cummings FACI SoCo Treasurer, and ardent Film maker for many years.

Trevor Matthews Retired TV Cameraman who has worked in television all of his working life.

The Entry Forms for the **SoCo Annual Regional Competition 2014** are now available. You will find the Committee has agreed to open up the competition to non IAC members providing they are a member of an Affiliated Club. There is an additional section on the entry form for the Secretary of your Club to sign the declaration.

Please note all entries to be sent to Sue Minns (contact details on back page). You may know, Sue, her husband Ernie and myself will be dealing with competitions until a new Competition Secretary can be found. So why not have a go?

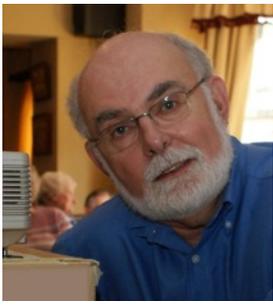
Anyone interested please contact me: [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)

Spring is here at last, just the right time of year for all the wild life enthusiasts to get out and about with their cameras and the longer daylight hours gives encouragement to get working on the scripts that have been written during the dark days of winter.

Happy Filming!

Anne





## Phil Marshman writes.....

Phil Marshman

Making movies on an iPhone

Recently the Mid-Wilts Club have asked for entries for their Gone in 90 Seconds competition. One of the requirements of this competition was that you mustn't use a camcorder to film it.

The idea behind this competition is to encourage those who do not have camcorders, but do have the means to record moving pictures, to try their hands at film making, and in doing so be encouraged to join a video club.

By the time you read this everything will be done and dusted.

Myself, and two other Frome members have taken up the challenge, although at this stage I've no idea what they've entered, or what they have used to film their entries.

Alan Campbell has an iPad, and we've already seen some results from that. One of his efforts was in last years Ridgeway Cup programme.

Ernie McKenna has a video capable DLR camera, so I expect he will have used this to film his entry.

I used my iPhone 4S. This was, apparently the first iPhone that would record FULL 1080 HD. I haven't got any apps on it to assist video filming, although there are quite a lot available including a version of iMovie so it is possible to edit on the phone too.

The only item I've bought to assist any film making is a mount to enable me to put it on a tripod. I make the point, supported by everything I've read, or seen on YouTube, that the iPhone is not designed as a camcorder but as a PHONE. The phone does have a microphone socket so you can get good quality sound as does the iPad, iPod Touch (and similar tablets) and DLRs have them too.



I was in Currys in Bath the other day looking at their selection of camcorders when I was approached by one of their assistants. You are never alone for long in Currys, or Jessops (Bath) come to that. I was saying that it was a pity that the camera manufacturers had taken microphone sockets off the cheaper camcorders. Agreeing with me he picked one up, and much to his surprise and mine, it had a microphone socket. Out of the ten or so camcorders

there, there were only two that didn't have them - all SD. None of the models were over £300, with most priced at under £200 (HD) in their sale (an old parent company Dixons tradition).

There was another restriction on entries, which was that the film didn't have to include any stills. Most digital stills cameras will take video now, my pocket Canon IXUS will, as will many mobile phones although not all at HD quality. Don't forget it is not the device that makes the film, but the nut behind the wheel.

I followed the same filming practise as I do with a camcorder. Sound was recorded using the built in iPhone microphone (we were indoors).

Fellow Frome member George Rose, and his wife Pat, assisted me. No problems were encountered except when I needed a close-up of the actual phone. I achieved this by filming into a mirror and flipping it at the editing stage so that the type on the phone wasn't back to front.

Editing wasn't so straight forward. The iPhone records at 30 fps in the mov. format. I thought that this might be a problem, but in fact it is not. All editing programs will accept this frame rate, if not the mov. files. Playback should not be a problem either. The reason NTSC discs wont play, usually, is down to the regional coding put on commercial discs.

However, the mov. files wouldn't download into either of my favoured laptop editing programs. This was solved by loading them into an earlier version of an Adobe Premier Elements (different laptop) and converting them to an mpeg file. I suspect that the reason it wouldn't work with my newer software is because I haven't ticked the right box somewhere. Microsofts Movie Maker will take mov. files, but it's too complicated for me.

Editing was done on Elements with no additional video added. I had recorded extra sound using the iPhone. The only items added were some music and the titles. The process was completed by making Bluray and DVD copies (yes it is Full 1080 HD) of my entry Photos.

I make the point again that only camcorders are designed for film making. It's really down to their shape. Still cameras, tablets and phones are designed for what they are. They just happen to take movie footage too so you don't actually need a camcorder to make films.

Phil Marshman.



### 2014 AGM

### IAC AUTUMN CONVENTION & AGM

16 - 19 October 2014

hosted by CEMRIAC

in Stratford-upon-Avon

<http://www.youtube.com/watch?v=vU8LXdMAKc>



Around The Clubs

**SALTASH VIDEO GROUP**



Sadly this month we have lost a founder member 'Patricia May'. When the Group started back in 1963 Pat and her Husband Phillip came down to Cornwall to live, and were members of 'Swindon Cine Society'.

They both joined us almost the day that they arrived.

Pat became our Secretary and held that position for many years, since she was so good at the job nobody else would take it on.

Sadly as time went by, they both separated and eventually Phil died.

Pat however stayed with us and as keen as ever became good at commentary and writing scripts.

Unfortunately the last two years she became ill and sadly left the group, to which she ended up in a Home.

Pat will be very much missed by us all.

Alan Barrett, Chairman



**Gloucester Film Makers**

*Results*

The Annual Gloucester Inter Club Competition was hosted this year by Gloucester Film Makers.

The competition was started by Gloucester over 40 years ago and local clubs compete for the Ray Toleman Trophy, which is awarded to the club which has made the best film.

The Vale Sound Trophy goes to the film which has made the best use of sound.

This year Tewkesbury YMCA Video Camera Club Collected The Ray Toleman Trophy with their film Santa's Special.

Cheltenham Videomakers ,with their film Mountain Holiday, won The Vale Sound Trophy.

This year six clubs entered the competition: Worcester, Bristol, Tewkesbury, Stonehouse and Stroud, Cheltenham and finally Gloucester.

Our judges this year were Phil Marshman, Bill Summers and Tony Bridger all members of Frome Film and Video Makers.

We are very grateful to them for helping us out at short notice.

The MC was our own Chairman, Clare Robinson.[YES!! She wishes to be known as the ChairMAN]

I must not forget a big thanks to our ladies who provided us with an excellent tea.

Our projectionist Chris Wheatley did us proud and all twelve films were screened without a hitch.

And finally thanks to all our club members for doing the jobs which had to be done so willingly.

Next year the Worcester Club will be hosting the event and we look forward to that.

*Massey Shaw Fireboat*



On April 15th a large audience of members and guests attended a very special evening presented by Bristol Film and Video Society.

Chair Jane Andrews introduced seven new productions which were being shown for the first time, including four that

were shot by different crews on the same day last year. This was done to enable as many of the clubs members as possible to get hands on with all aspects of production and thirty of them took up the challenge of shooting a film in one day.

All the productions were well received and now the club is looking for the new scripts to start the ball rolling again for the next Premiere Evening.



John Greene has filmed the restoration of the Massey Shaw fireboat in the Boatyard in Gloucester Docks at two or three week intervals until she sailed away from the docks in November 2013 under spray from fire hoses.

It has been displayed at the Boat Show in London. The resulting DVD of the 22 month restoration will be used as part of an exhibition as the boat tours the country.

John Greene,  
Secretary, Gloucester Film Makers





# The Birds

Researched and updated

by  
Lee Prescott  
FACI.



A Hollywood remake of this Hitchcock classic is on the cards mooted by Michael Bay, (Transformers). IF this is done it might well be shot in Cornwall where Daphne du Maurier's 1952 story was originally set. (Hitchcock relocated it to California)!

During my years in the film production industry prior to the film going into production various sorts of

experiments were tried.

"The Birds" was released in 1963, the main cast was/is: Tippi Hedren, (her debut), Rod Taylor, Suzy Pleshette, Jessica Tandy and Veronica Cartwright. The screenplay was the work of Evan Hunter, the Cameraman was Robert Burks.

It was known that Hitchcock had a long concern that "Civilisation" only rested on a thin layer of "Reality" covering underlying Chaos! This theme is in a number of his films and was fully implemented in "THE BIRDS".

It's a sense of the value of life that is on trial and in the film it's marked by the beating away of "THE BIRDS" in the manner in which Hedren does – BUT – in "THE BIRDS" it isn't properly resolved leaving the audience unknowing if the ornithological anger will allow their victims and "US" escape from an Armageddon!

Hitchcock was the most experimental of the major Directors. For "THE BIRDS" he was ably assisted by Ub Iwerks and Albert Whitlock.

Iwerks was a major animator at Disney. He won two "Oscars" in the early 1930s for his expertise in SFX, (special effects). No CGI then!

Dumaurier's first two novels "Jamaica Inn" and "Rebecca" were filmed by Hitch. Apparently she was very pleased but much less so with "THE BIRDS" as he transposed the locale from Cornwall to California! As is frequently the case, even with (winning) non-professionals, Hitchcock always confronted with the almost impossible requirement, that of meeting his audiences expectations. With "THE BIRDS" he came closest following his film "Psycho".

Many of the SFX were conjured upon the then new electronic instrument "Mixer-Trautonium" invented in the late 1920s by Friedrich Trautwein and further developed by Oskar Sala.

Hitch. used SFX instead of conventional musical scoring with little source music.

Scala with Remi Gassman provided an electronic sound track.

Bernhard Herrman was "Sound Consultant". Debussy's "Deux Arabesques" is "played" on a piano by Tippi Hedren. An Americanised version of the



Tippi Hedren

Scots folk song "Wee Cooper O' Fyfe" is sung by the school children.

The sodium vapour process (yellow screen), was used. This films the action against a screen lit with spectrum sodium vapour lights. Two separate elements are shot at the same time with a Beam – Splitter. One is shot on ordinary film the other film sensitive only to the sodium vapour wavelength. It is far more precise than Blue Screen etc. and avoids any "fringing" of the image, especially that of rapid movement such as with bird's wings.



"THE BIRDS" was honoured by the American Film Institute as the 7<sup>th</sup>. greatest thriller of all time, (then). "Bravo" placed it then as 96<sup>th</sup>. in their "100 Scariest Movies", that is four from the top.

So, Mr. Michael Bay will have his "work cut out" methinks! Let's hope he makes a good job of it, he's got a long way to go to match Hitchcock.

Myself, I have almost always found that "remakes" are never anywhere near as good as the "originals" – or is that just psychological?

Lee



Sue Mansi  
Reports..

Four Films  
in a Day:

December the 7<sup>th</sup>  
with Bristol Film  
and Video Society.

Part Two of Two

As we assembled, it soon became clear that there was a major crisis dawning – one of my actors, the male one, did not arrive. We waited, everyone else turned up, we wondered, and eventually we got hold of him, and a personal life event had overtaken his capacity to be present. Luckily, and I really do thank my lucky stars here in my choice of actors, Fiona, who was the actor I'd found on Facebook, rang her partner Matthew, also an actor, and asked him if there was any way he could step in. To my eternal gratitude Matthew dropped everything and arrived within about twenty minutes, managed a sterling job all day at learning the part – not just the lines, of course, but the whole gist of the story – with which he had no prior familiarity, and was a cheerful member of the team with it! Disaster was averted, because really, without him, we'd have been packing up and going home.

Nothing much could faze me after that, I must say, and I think we all went on to have a great, if demanding and tiring day. I think there's something in the nature of filming, as with so many other things, that a lot of the careful preparation, important as it is to the process, is forgotten about in the heat of the event. I'd very carefully done a storyboard and thought about shot sequences, but I didn't refer to these as much as I might have done during the actual shoot. This appears to have happened to some extent in the other groups, too, Steve Andrews (film – 'Lucy') telling me that "We arrived with all good intentions, a full storyboard and shot list. Having cleared the chairs once everyone had gone we began to shoot as per plan but things soon began to change in that we had to cut a number of corners to achieve our deadline.

One of our early issues was that the footage that I could see on the monitor from my intended cameraman, John Cockwell's camera, was not good. As we did not have time to establish what was causing the problem, camera, cable or monitor, I made the difficult decision for a different camera to be used. Our morning cameraman, Declan Smith, therefore continued into the afternoon. This was disappointing for John Cockwell but he accepted and understood my decision.

Problems with continuity, camera angles that would match earlier green screen shots and trying to get around the severely restricted shot angles we had in the room, all took their toll in time but eventually we just about got there."

This refers to their afternoon shoot, which was not at the church but took place in the bar of a local club. Useful as St Paul's is, there's too much adventurous spirit in BFVS for us to confine ourselves to its facilities, and more than one group ventured further afield.

Given the creative melee that is a film shoot, and the difficulties of keeping to schedule and the necessity for flexibility and responsiveness to conditions, my anxiety for a clapperboard proved correct. Now that I'm editing I can really see what a fundamental tool it is, as Declan Smith, Director of Photography on Steve's film says, "From my perspective, on team 'LUCY' the clapper loader and shot logging were absolutely fundamental to our

operation. Our shoot had mute pictures and separately recorded sound. Each frame started with the clapper board making the job of sorting through the clips and syncing sound much easier in post (production). The shot logging makes clip selection in post much more productive. Having the clapper board in the first frame makes it quick and easy to identify each shot from the thumbnail (without having to preview it) and rename the files to match the shot/take number. Having the clips named this way helps in the edit both in terms of building the sequence and once the clips have been topped and tailed it's very easy to still see which shot/take you are working with and marry up with the shot log." I can only concur with all of this, at the same time as admitting my own editing process is a tad more random than Declan's, which doesn't surprise me.

There were interesting challenges to be overcome around lighting. As an amateur film club, I know that many members are more than willing to spend money on good equipment, but it's never big bucks, and if we can do something for nothing, we will. Tony Orr took care of the lighting on my shoot, with help from Bob Bennett, who also 'floated' from group to group, both as lighting assistant and taking stills for the website etc. Tony has summed up the lighting thus, "Taking part in the filming of "House Clearance" presented the opportunity to try out a modified lighting unit made from a 6 X 650 watt lamp unit that cost £10 in an auction. As replacement lamps cost in excess of £35 each, I decided to replace the old lamp-holders with the standard bayonet type. I can now use modern low wattage (25-30 watt) compact spiral fluorescents, with the added bonus that they come in a range of colour temperatures, i.e. daylight 5600K, warm 3000K. With all 6 lamps switched on the light output is the equivalent of an 800 Watt redhead, without having to use scrim to soften the light. The other successful experiment was taping a length of wide Bacofoil to the ceiling in the kitchen scene to simulate a fluorescent light by bouncing the light off it."

Bacofoil! It doesn't get much cheaper or more improvisational than that!

I haven't come across many issues arising around sound. Declan Smith says of the 'Lucy' shoot, "The

acoustics in the large church hall presented an issue with reverb, but we were able to minimise this by placing the microphone very close to the actress.

Even though the microphone was in shot, as long as we left a border of green (note – this part of their shoot was green-screen) between the microphone and the actress, we are easily able to remove this in post."

One of our newest members, Chris Challen, stepped in as my boom operator under the tutelage of Tony Orr, who took multiple roles in my shoot.



## Four Films In A Day continued

Chris had never been on a film set before and managed beautifully, not least because he was tall enough and strong enough to keep lofting the boom well out of sight, something I couldn't have done.

Chris was one of many to comment upon time constraints, telling me that "I found that trying to get it all together on the (one) day was quite daunting. I would have liked to have met up with everyone involved in the production - drama & technical - beforehand for a read through. This would, I think, have provided me with a perspective and an opportunity to ask questions (or for the more experienced to perhaps make suggestions) regarding the technical requirements of the production and iron out any ambiguities. However, I'm probably only feeling this because of my lack of experience."

I think Chris is being unnecessarily self-effacing, because this is a point that many have echoed, that of the time pressures making the experience in some ways less satisfying. On the one hand, there is the challenge to make a film in a short time, which undoubtedly galvanises people and makes things happen that otherwise might not. On the other hand, if we're going to go on bettering the quality of our productions I think we need as much effort devoted to those that are planned and executed over a longer timescale as we do to the snap challenges such as this one.

From my own point of view, one of the biggest headaches was finding actors, with the date already set and only a very short time to achieve this in. Because I'm interested in making longer films in which characters develop, personally I'd like to focus more on films where the actors are found before the dates are set, and there's plenty of time for rehearsal and team building and ironing out questions such as Chris refers to.



But there's no doubt in my mind that a challenge such as December the 7<sup>th</sup>, Four Films in a Day, is a fantastic way to get over people's nervousness about jumping in and beginning to make films, and a great forum, too, for new members to get involved in a project that doesn't have such a high level of commitment to it. And, as Ros Shennan told me "By the end of the day

the cast and crew were churning out takes at least 10 times quicker than at the beginning. Maybe I should say we were 10 times slower at the start! But the learning rate was clear to see."

Well, there are so many things I haven't said. There are the anecdotes, of which this is probably the best, from Steve Andrews, talking of their arrival at their outside location, "When we arrived the room was full of rows of seats ready for an evening pantomime performance and the room was being used by a young mothers club. Indeed my first sight when I arrived was a woman breast feeding by the door!!" Sign of the times, Steve, sign of the times.

There is the whole subject of green-screen filming, which I did not use but other groups did, but I'm not sure I have, yet, the capacity to comment on this. There are issues of working with actors, there is the assembling of props, about which Ros says, "As the director I saw the

film as a big challenge for me, because it added a lot of complexity compared to the first film I shot.

Props were a big thing - it's a real challenge visualising all of the props you're going to need to create a set and running round the city the night before trying to find the ones you've decided you need is great fun! (If a little stressful...)", there's the huge question of scriptwriting and story, there's the whole post-production process, which is underway now; but I hope I've conveyed some of the diversity of activity involved in such a day, and the opportunities it gives people to be really involved in making a film.



Bristol film and Video Society has, of late, been experiencing a surge of new membership. The energy, enthusiasm and talent in the club are great motivators. I'm reliably informed that this isn't the case in many local film clubs. I, for one, am very grateful because, as a woman in her late fifties who suddenly found out she wanted to make films, I don't know where else I could have gone to get the hands-on experiences I'm getting in BFVS.

I'd like especially to thank Jane Andrews, who I know does a massive amount of behind the scenes work, Graham Egarr, who was pivotal to Dec 7<sup>th</sup>, and Mike George, who encouraged me to think I could stick my neck out in the first place. But I'd like to leave the last word to Fiona Barras, who came to us via Facebook, and who I will be working with again.

Fiona says, "Actors are often seen as the Stars of a production, but they are really the top half of the swan. They wouldn't be there without the rest of the crew, the writer and the director."

It was very clear that on the day of the filming our crew and cast gelled well & worked together to hopefully meet the expectations and desires of the writer/director.

I've subsequently almost worked on a student production which I have to say was a complete nightmare, driven by ego. The BFVS production was heaven compared to that experience."

Wonderful, thank you Fiona!



My only question is, if the actors are the top half of the swan, which bit of the swan's anatomy am I?

Sue Mansi



# Calne's Blue Plaques

Take a stroll around my small town of Calne in Wiltshire and you may spot the occasional blue plaque commemorating some person, event or place on the town's history. I thought this might make an interesting video project.

The town Information Office printed some details of these ten plaques and I set off to find them all. I also researched the web for information.

The Calne Civic Society erected them in 2000 as a millennium project. From what I have discovered, the Calne Civic Society is no longer functioning which is rather sad.

At first sight it would appear that recording these 10 items would be very easy but this was not so at times. Many are high up on walls in busy streets and a tripod was needed to get steady shots when zoomed in for close-ups. My main camera is a rather heavy Sony Z5 and this requires the large heavy tripod. Two problems here is that the large tripod would be quite an obstruction on the opposite side of some narrow roads and secondly, humping this heavy gear around the town is more than I wanted to do at my age.

Therefore my small Panasonic HC-X920 was chosen with a lighter weight tripod. Even so, it was amazing how often I had to move the tripod to allow walkers and prams to easily pass by. Yes I know that the use of tripods on streets and pavements is frowned upon (Even prohibited by some bylaws) but the Council assured me that given suitable care there would be no official problems.

The Z5 takes either tape or memory card whilst the HC-X920 on card only. To be honest I can't see any difference in the resulting pictures. In the Z5 I use both the tape and the memory card as this provides a convenient back-up. These days I generally edit from the card based files in HD.

Whilst the HC-X920 is small, convenient and gives first-class results, there are facilities on the Z5 that are missed in many circumstances. When the Z5 is used on the tripod there is the very convenient LANC control on the tripod handle. This controls the start/stop and the zoom at varying speeds. The tripod head is very good giving super smooth pans and tilts when required.

Unfortunately there is no LANC socket on the HC-X920 and so the camera must be started and stopped with the camera button and also the zoom control, when needed, has to be operated with a very light touch and great care to avoid shaky shots. This of course is emphasised when the lens is at its greatest tele setting and the lightweight tripod at maximum height.

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After starting the camera I wait a few seconds before considering the shot as 'started' giving time for any vibrations to settle down. With any pan/tilt shots as well as zooms I always have a few trial runs to get the handling the very best I can. In addition to the actual close-ups of the various plaques it was important of course to take a few location setting shots.



In the editing I did a bit of fancy trickery for a title shot. I took a still from one of the plaques and in Serif Photoplus (The poor man's Photoshop) I erased all the centre words on the plaque. This retouched still frame I then put on the editing timeline and added appropriate words with the title programme using as near as possible the same font. Have a look at this when viewing the video.



The map was 'obtained' and much of the unwanted map detail was erased in Serif Photoplus and the plaques location details added. A semi transparent overlay of black was added with a clear section to emphasise the point of interest.

That's the story of this little project. I felt that with 10 rather small 'still' subjects it was important to add further information and video scenes to make it of interest.

<https://www.youtube.com/watch?v=reJdTbLfm8>



Pete Stedman

The Making Off...





Alan Creamer FACI

SoCo are sad to announce the death of Oswald Morris at the age of 98 at his home in his beloved Dorset.

Continued from front page...

I said that if I found a way around the projection problems would he reconsider. His reply was typical of Ossie - "Project my excerpts on a ten foot screen and you've got a deal."

The challenge had been set, and in collaboration with some members of the SoCo Committee, we approached Sony who had recently produced a video projector (which at that time could only be bought for some several thousand pounds) which was being demonstrated at International exhibitions. After explaining what we were after, as the name Oswald Morris was well known to them, they agreed to send along the projector with a fully qualified projectionist who would set the whole thing up and run the evening with him.

I gleefully rang Ossie and said "Right sunshine - get your clips sorted out, I would like about a ninety minute show with you on stage and your clips are being shown on a fifteen foot screen. He could hardly believe it, but agreed to go ahead with the project and also bring along (again at my request) his Academy Award (Oscar) for "Fiddler".

I planned a real showstopper of an evening - and that it turned out to be, even taking the man himself by surprise - so much so that he named me the Cecil B DeMille of the IAC. There was only one small problem - the projectionist had just got married two days prior to our event, but agreed to come along - so he and his new wife spent their honeymoon - with us - and projecting films. How's that for a first?

I had arranged for Ossie and his wife Lee to stay on with us for the Gala Dinner on the Saturday evening, at which, to my surprise I was awarded a Fellowship of the IAC - something very unexpected. But obviously there had been a plot afoot as Ossie had been made aware that I would be getting my FACI and he gave a speech at the dinner extolling my virtues (such as they were!!) and then



proceeded to present me with a bottle of Dom Perignon champagne which had been used in the film "The Man With the Golden Gun"- which he had filmed.

Over the years, this lovely man has done much within SoCo - even though he was never a member of the IAC - he had been approached by the then President to do so by

becoming one of their patrons. Being the man that he was, he stuck to his principles by saying that he did not just want to be a name on a letterhead but be involved, and that as he was now retired he felt that though he could do things on a local scale he did not wish to become involved nationally.

I could go on for hours about the evenings we spent together breaking a good bottle of wine (and occasionally a decent bottle of scotch) together - the dinners we shared together both at our home and his and Lee's.

I remember going out with them both and spending his money on new equipment which he had seen at my home and wanted to emulate - bringing back laserdiscs and dvd's from American holidays both for us and him. I was at times privileged to view with him copies of films sent by the American Academy of Arts for his

consideration - because he was - of course - on the voting panel for the "Oscars".

When he wrote his book "Huston - we have a problem" he gave myself and Darren Cummings a copy inscribed "To Alan and Darren, two very dear friends" which we treasure.

He was a generous man who gave of his time and his expertise. During his lifetime he was nominated for the Academy Award on three occasions - for "Oliver" - "The Wiz", and of course "Fiddler on the Roof". On one of our evenings he told me his secret about filming "Fiddler".

The titles open with the fiddler on the roof of a house - a beautiful sunrise appearing in the background. Ossie and his crew spend days trying in vain to get the perfect sunrise but without success. Then one evening as they were about to have dinner the most delightful sunset was becoming very evident - deep reds and oranges lighting up the sky. "Right lads" said Ossie to his crew, "Lets at least get a sunset if we can't get anything else. So now when you watch the film, what you are seeing is actually a sunset and not a sunrise at all. The studio were not informed, and it wasn't until after the films release that they became aware of Ossies little deception. It still looks good to me though

Many plaudits were heaped upon this lovely man - all well deserved. He was a BSC, made an Honorary Doctor at Brunel University, given the OBE by the Queen for his work in the British Film Industry, had many nominations and wins at the BAFTA's, the British Film School in Beaconsfield named one of their new buildings after him. For his bravery during the second world war when he flew many sorties over Germany (in fact 30, the maximum allowed) in Lancaster bombers for Bomber Command. For this he was awarded the Distinguished Flying Cross. Later he was also given the Air Force Cross - quite an achievement as the two were rarely given to one person. The American Academy of Film and Arts named him the world's outstanding cinematographer at their Centennial ceremony in 2000 as did the British Film Institute.



Might I suggest that you Google Oswald Morris when you get a minute to spare - I think you may be surprised at what a brilliant and much love man he was. On his passing, newspapers around the world wrote columns about his achievements which must go to show how special he was.

From his entry into the film world at a very early age, he worked on over 80 films in total - but he will be mainly remembered for his work as a cameraman and Director of Photography from his work after the Second World War. From Shakespeare to the Muppets - you name it he did it.

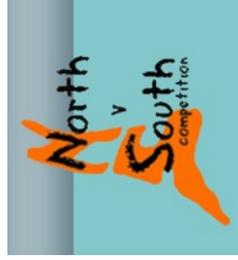
Eight films with John Huston is a record and the many stars he has filmed could fill a Who's Who of the film world. Do look him up - and be amazed at what a talented man he was.

Farewell Ossie and thank you for being such a good friend. My love goes to your children, Gillian, Christine and Roger and your ten Grand Children and ten Great Grand Children. I never met Christine or Roger until recently, but Christine has fed us well on occasions prior to us "putting on a show". Goodnight my friend - I miss you.

## North v South RULES

- The 'North v South' competition is for amateur/non-commercial movie-making groups or clubs based in the UK. There will be two sections, one for the North and one for the South. The boundary is an East-West line drawn through Stoke-on-Trent.
- Groups are invited to enter an original film to a theme selected by the previous year's judges. Entries may be the work of one group member but must be entered by a named, established club or group. Multiple entries from one group are acceptable but a film must not have been entered into this competition before.
- The host club for each section will be responsible for collating the movies, arranging the venue and choosing judges for the pre-judging to select five entries from each section to go forward to the final. The ten selected movies will then compete for the John Wright Trophy, with the runner-up receiving the Harry Adams Trophy. The result will be announced at simultaneous final presentations on a mutually agreed date.
- The organisers retain the right to make copies of any entries for distribution to other amateur clubs and to provide copies for the IAC Library. The copyright of all entries remains with the producers.
- It is the responsibility of each entrant to clear all copyright material. The organisers reserve the right to request proof of such clearance.
- Entries must conform to the set theme and must not exceed twenty minutes running time (black to black). Each entry must be on a separate disc or tape and be preceded by ten seconds of black and silence.
- Entries must be the original work of members of the submitting group. Use of actors who are not group members is acceptable.
- The final judging will be arranged alternately by the Northern and Southern host clubs. Final judging will be by an independent panel of judges who will be asked to provide general comments.

Submission of an entry will be deemed to be an acceptance of these rules. Any queries should be referred to the organisers.



## Southern Entry Form for the 2014 North V South Competition

This year's theme is: **IF**

Title of film: \_\_\_\_\_

Running time (Minutes): \_\_\_\_\_

Format and Ratio (Please tick): Mini DV    DVD    4:3    16:9

Name of Club: \_\_\_\_\_

Contact name & address: \_\_\_\_\_

Telephone number: \_\_\_\_\_

E-mail address: \_\_\_\_\_

I/We agree to abide by the competition rules (Signed) \_\_\_\_\_

**Send entry + £10 fee per film to: Mike Coad  
92, The Sackville, De La Warr Parade, Bexhill-on-Sea, East Sussex, TN40 1LS**

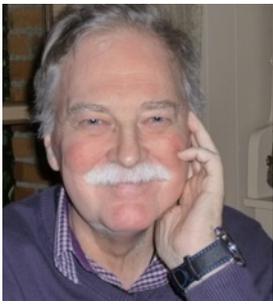
**This fee entitles you to 2 free tickets to the Festival.**

**Cheques to be made payable to 'Orpington Video & Film Makers'**

**Postage included for return of entry    or    Will collect at end of show**

For further info: [mikecoad@btinternet.com](mailto:mikecoad@btinternet.com) or telephone 01424 220391

**Closing Date for Entries: Friday 31<sup>st</sup> October 2014**



## To Michael with Love

The older you get the faster time seems to go. Already 35 years ago I organized that unforgettable school trip to England. My students and colleagues visited the Tower of London, but I myself preferred to have a walk in the City. I had already seen the crown jewels many times.

Brian

In "All Hallows by the Tower of London" I was impressed by an exhibition of miniature etchings by Brian Higbee, a Kentish artist and folksinger. Some months later I met Brian and we hit off immediately. "Maybe we will be friends for life", he said. And so it happened. In the course of all those years we saw each other very often. In Belgium he had his miniature etchings displayed at exhibitions and he sang songs at our festivity hall. Now Brian is the singer and interviewer in my film "To Michael, With Love".

### Michael and Margaret

But who is Michael? A few decades ago I visited the couple Michael and Margaret Bolton in their lovely chocolate box in the Garden of England. They were both silversmiths. Sometime later they moved to Cornwall, not far from the Scilly Isles, their favourite holiday resort. Brian Higbee and his wife, who were their close friends, followed them. They, too, bought a converted stone barn in the "Far West". So eventually the two couples lived "together" again in the same region. "A perfect couple"

Alas, Michael died. A heavy blow for Margaret! With Michael in her heart she carried on making silver jewels. In my film she tells her husband's life story in a very touching way. She says that he was world famous for his ecclesiastical silverware. And so he was. It had a touch of unique medieval splendour. Michael even created jewels for Lady

Diane, for Princess Ann, for Rowan Atkinson, Lady Judie Dench and other celebrities.

Brian, the ever "cheerful folksinger", and Margaret, the mourning widow-silversmith, have known each other for about 40 years now. They could be the perfect "couple" for my new documentary I thought. They both agreed with my proposal. Margaret found it an extraordinary tribute to Michael.

### "The Sparkle and the Splendour"

5 years ago she invited me to dinner to have a chat about the film. She was very enthusiastic and she showed me her workshop and gave an article about her husband that once appeared in a magazine. The title was "The Sparkle and the Splendour". Sounds very nice I thought. It could be an excellent title for my film.

When I was at her house there were cats everywhere. In the living-room, in the kitchen... in the toilet. Sparkie and Sophie seemed to be her favourite pussy-cats. Now I know why. Most of the time they stayed with Michael in the workshop when he was making jewels.

The article "The Sparkle and the Splendour" was very useful for my documentary. I "rewrote" some paragraphs

in my "school English". I tried to shorten and simplify them. I structuralised the article a bit. That would be the main part of the interview in the middle of my film. I always aim at a good storyline because it is essential, not only in a fiction film.

Brian agreed to be the interviewer and the accompanist. He also composed the beautiful romantic song : "My love is like a red rose". Margaret would make a silver rose and at the end of my film she would put it into a silver vase on the day of her 50<sup>th</sup> wedding anniversary.



Making such a fragile silver rose takes ages and I could not stay in Cornwall for a long time. But Margaret decided to make parts of that little rose and to assemble them at the time of the filming session.

"A small church"

I also needed a beginning for my documentary. I remembered a small church on top of a hill on the edge of Dartmoor, not far from Margaret's cottage. It is called St. Michael's. I asked Brian to climb that tor and visit the small medieval church. It always reminds him of his good friend Michael, the silversmith. To create the right devout and intimate atmosphere I needed some religious music. I was happy to find the song "In My Small Church" on "Hibou free library music".

For the end I wanted a special location at the seaside. Brian suggested to visit a sandy beach at Bude, a Cornish seaside resort. I wanted to express that Michael was keen on collecting seashells because he loved incorporating them into his jewellery.

In the film Margaret would walk on that beach on the 10<sup>th</sup> February, the date of her 50<sup>th</sup> wedding anniversary and find a large seashell that had been washed ashore. A problem : I intended to go to Cornwall only in summer. Not in February. But Bude was the right place.

In my documentary you cannot see any people wearing a bathing suit. I asked Margaret to pick up the seashell, to look over the ocean and think about the wonderful time she had together with Michael on the Isles of Scilly.



Willy van der Linden

Talks about the making of...

"To Michael, With Love"



Willy van der Linden

Talks about the making of...

"To Michael, With Love"

Continued

Luckily heavy clouds had put a dark grey blanket over the beach that summer day in June. Ideal to create a wintry atmosphere in my film. Margaret wore a warm winter coat and pretended that it was freezing.

Of course I also had to avoid technical glitches. Lighting and sound are always very essential. Imagine that being back home I found out that there was irritating background noise on the soundtrack! I wanted to record the sound in three different ways : with an external microphone on my camera, which is a Sony NX5, with my own digital recorder, a little Olympus LS14, and with a friend's microphone or camera. Forgetting to listen through a headphone is unforgivable.

It was difficult to find a film crew to go with me and I didn't want to take any risks. Therefore I looked for someone who lives in Devon or Cornwall. Ron Prosser, who was chairman of the IAC, suggested to contact Pip Critten from Plymouth, your Soco News editor. And so I did. Now I am very grateful to Ron and Pip. Pip's digital recorder, a Zoom H4, looked very professional, and it was pleasant to work together with Pip. The sound on his SD-card was superb.



The film shootings took only one day. The "actors" Margaret and Brian seemed to be very relaxed and they repeated some scenes four or five times without getting nervous. Actually it was quite an advantage that they knew each other well. Sometimes Margaret could not stop talking about her late husband. I felt that she

was singing her heart out all the time.

*Will this be my last film?*

Will it be my very last film ? I hope not, but in July, only a few weeks after my trip to Devon and Cornwall, I crept through the eye of a needle. It was a very hot day. Not good for people who suffer from a lung or heart disease. Suddenly I couldn't breathe properly. I was sent to hospital and I lapsed into a coma for one week. Lung edema! After three weeks in hospital I had to learn how to walk, to eat, etc... again. I couldn't move my left arm anymore... Three weeks later I landed up in hospital again. A hospital bacterium? The diagnosis was bad, but better than I had feared. But then cataract surgery on the left and right eye was urgent. I couldn't read my newspaper and messages on my computer anymore. I could hardly see the traffic in the street.

*Charm and Romance*



Now I am on the mend. When I was very ill I was only able to edit my film. That was very good to take my mind off my health problems. I decided not to call my film "The Sparkle and the Splendour", but "To Michael, With Love". Margaret and Brian were very happy with the result.

I sent my movie, which was 17 minutes long, to the BIAFF competition manager just before the second deadline. It got 4 stars and I am

very happy with it. Up to now I have not received the reports yet.

How disappointed I was when I heard the verdict of the judging panel of our local competition! They found the story boring and the colours not bright enough. The audience and the members of my club did not agree with it. But a few days later I decided to shorten my film and to brighten the colours with my casablanca a little bit. Now the length is 14 minutes! Result: the judges at the **regional** competition said: "a film full of charm and romance; a moving story". Hopefully "To Michael, With Love" will also be successful at the national competition in October.

*English experience*

But above all: I will always remember the wonderful film session I had together with Margaret, Brian, Pip and the ladies who prepared a typical Cornish lunch with a pasty that sunny Saturday afternoon.

In the past I already asked friends from Guernsey, from Preston, from your region (Lee Prescott) and from Kent & East Sussex to help me. Each time it was a wonderful English experience.

Willy

## Soco Competition Winners

Phil Marshman reports

Last year we did not hold the SoCo Weekender so we were unable to host the Top of the Clubs, Dolphin and Baby Dolphin competitions at that event.

It was decided that we would ask a club from outside the SoCo region to take on the judging for us and do it by audience vote as was done at the Weekender. I had a bit of trouble finding a club, because many had set their programmes, but the Coast Video Club on Tyne and Wear were able to help.

*The Results*

Baby Dolphin

**It'll Only Take a Minute by Ken White**

Dolphin

**Heel Buster by Ernie McKenna**

Top of the Clubs

**Strange Storms and Symphonies by Diana Taylor (BF&VS)**

The winners of the Dolphin and Baby Dolphin will represent SoCo in the Mermaid and Mini-Mermaid competitions at this years IAC National AGM.

Next year SoCo will be hosting the National AGM so we need a special effort. Details of the competition will be in this publication shortly.

Phil Marshman FACI



The Film & Video Institute

**Southern Counties  
Annual Competition**



**The Southern Counties Region of the IAC**

will be hosting the

## **2014 SoCo REGIONAL FILM & VIDEO AWARDS SHOW**

to be held at

### **THE CENTENARY CLUB**

Jubilee Terrace (Close to Railway Station & B&Q)  
**WEYMOUTH, DORSET**

On SATURDAY 4TH OCTOBER \* STARTING AT 2.00pm (14.00)

### **SoCo ANNUAL GENERAL MEETING**

To which all are welcome

**WILL BE HELD PRIOR TO THE AWARDS SHOW**  
STARTING AT 12.30pm

The closing date for the

#### **SoCo Regional Competition**

is Friday 22nd of August 2014. No entries will be accepted after this date.

The competition is only open to IAC Members, Affiliated Clubs, and Members of Affiliated Clubs in the SoCo Region.

There will be no **SoCo Weekender** for 2014 or 2015,

Therefore, Phil will announce the arrangements for the

**Top of the Clubs, Dolphin and Baby Dolphin competitions** shortly

### **Entry Form for SoCo Regional Film and Video Competition 2014**

**Entry by non IAC member of an Affiliated Club**

I the Secretary of .....

Affirm that the entry

Title: .....

Has been made by a paid up member of the club named above

Club Secretary's Name: .....

Address: .....

Post Code: ..... Phone No: .....

E-mail: .....IAC Club Membership No: .....

Signed .....

### **Other Competitions in the SoCo area**

#### **SoCo Weekender Competitions**

*(October/November closing date)*

**The Baby Dolphin** for comedy films of 60 second or less.

**The Dolphin** for comedy films of 8 minutes or less.

#### **The Top of the Clubs**

IAC Affiliated Clubs are invited to enter their Film of the Year. It must **NOT** be a club film.

*Watch the SoCo News for closing date and entry forms*

*Other competitions in the SoCo Region organised by SoCo Affiliated Clubs*

*Next up will be*

**THE TEIGN CUP** *(October/November) followed in the new year by the*

**THE PENNY CUP** *(March)*

*The last but one Saturday is usually when the Tiverton Club have what was originally the Vision On Trophy*

*The last Saturday in March is THE FROME FIVE MINUTE FESTIVAL*

*except when that is in the Easter Holiday when it is held in early April.*

*Watch the SoCo News for closing dates and entry forms*

**Rules for SoCo Annual Regional Competition 2014**

1. All entries and forms must be received by **August 22nd 2014**. No entries will be accepted after that date.
2. The competition is open to Members, affiliated clubs, non IAC members of affiliated clubs and all schools in the SoCo IAC Region.
3. Entry fee is £5 including 2nd class return postage. All cheques and postal orders should be made payable to IAC SOUTHERN COUNTIES REGION.
4. A **Club** entry must be indicate in the credits that the club was involved in the production of the film/video. A club cannot be a person.
5. Entries from non IAC members of affiliated clubs must be entered through the club secretary. **Film-Media Student** entries are those made as a sponsored student project. The spirit of Rule 7 still applies..
6. All films and videos should be clearly marked with the owners name and address. Please do not stick labels of any kind on discs.
7. An amateur film/video is deemed to be one made for love, with no financial reward, and with out professional assistance other than processing, copying or the physical process of sound transfer.
8. Copyright clearance is the responsibility of the entrant. Members of clubs are reminded that they are NOT covered for use of copyright music under their club licence, only club productions are covered. This does not of course apply when the maker has his/her own licence.
9. All entries must be capable of being used on standard equipment, and at standard running speeds.
10. Entries will be shown on a widescreen in the original aspect ratio.
11. Entries must have been made in the last 5 years.
12. Only one entry per reel, tape or disc with at least 10 seconds of leader and trailer.
13. There is no limit to the number of entries, but each must be entered on a separate entry form. Extra forms may be photocopied and completed IN FULL.
14. Every care will be taken of the entrant's property, but neither the IAC or IAC Southern Counties Region can accept responsibility for any loss or damage.
15. All entries will be returned as soon as possible.
16. The decision of the judges is final. Judges comments sheets will be returned with the entry.

Entries should be sent by Friday **August 22nd 2014** to Mrs. Sue Mirns, 5 Dahlia Close, Weymouth, Dorset, DT3 6SH  
Please mark your package **SoCo Competition Entry**.

The Awards Show will follow the SoCo 2014 AGM on Saturday 4th October commencing at 2pm (14.00). The AGM will commence at 12.30pm so why not come along? Your ideas are always welcome and remember there is a vacancy for a SoCo Competition Secretary.

The Centenary Club is easy to find, head for the Railway Station and look for B&Q. The Club is in the same retail park as Curry's.

**Entry Form for SoCo Regional Film and Video Competition 2014**

Title: .....Running Time: ..... minutes

**VIDEO** Entry Format (delete as appropriate) MiniDV or DVD or Blu-ray  
Soundtrack (delete as appropriate) Linear or HiFi Mono or HiFi Stereo  
Picture (delete as appropriate) Colour or B&W or Colour & B&W

**Screen Format** (All) (delete as appropriate) Standard or Letterboxed or 16:9

Your Name: .....

Club Name (if appropriate) : .....

Address: .....

.....

Post Code: ..... Phone No: .....

E-mail: .....IAC Membership No: .....

See declaration overleaf

**Copyright Declaration**

The music and visuals used in the movie titled .....  
Is of a non-copyright nature, and that the movie is a bona fide amateur production.

Signed (film maker) .....  
or (for music) M.C.P.S Licence No. ....

**Showing Notes** We wish to present your entry in the way you would present it yourself. Does the sound start before the picture? Will we know when it has finished?  
.....

The competition is an open one, but some awards are only awarded to certain types of films—please circle any of the following if any apply to your entry.

<b>Club Entry</b> (See rule 4)	<b>Novice Entry</b> (Maker not won an award above club level)	<b>Youth Entry</b> (Maker under 18 years of age)	<b>Member of an Affiliated Club</b> (See rule 5)	<b>Film-Media Student</b> (See rule 5)
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Winning entries will be featured on the SoCo Roadshow discs if you agree by ticking the box

Camera(s) Used .....  
Edited on .....



# Odds and Ends

A collections of "Odds and Ends"

by Lee Prescott F.A.C.I.

Since overall the age of the IAC Membership is fast approaching the "ultimate", I offer the following as an encouragement to continue in your video film making endeavours!

## Elderly - Finally the Truth!

Older people do not decline mentally with age, it just takes them longer to recall facts because they have more information in their brains, scientists now believe.

Much like a computer struggles as the hard drive gets full up, so to do humans take longer to access information, it has been suggested.

Researchers say this slowing down it is not the same as cognitive decline.



"The human brain works slower in old age," said Dr. Michael Ramscar, "but only because we have stored more information over a long time

"The brains of older people do not get weak. On the contrary, they simply know more."

SO THERE - We Are All Brilliant! LOL!

Lee Prescott.

[ED: I believe, I believe]

Any potential contributors to SOCO NEWS in need of help - this will be of interest, perhaps! Correspondence courses are available "On Line" or by "Snail Mail"!



## In case you are unaware...

In April Microsoft discontinued its support for Windows XP. This means that no more security updates etc. etc. will be issued making a computer vulnerable to virus and other attacks. Might be advisable to change to Win 7 or 8 if you have not yet done so.

## Judging for Australia

Myself with colleague Mike Szewczuk were once again invited to Judge the Australian Video of The Year (Sydney) Competition at the latter end of November, 2013.

We were very pleased to accept the honour although the format does require a time consuming amount of work, which includes not only viewing all the films but also completing fully structured sheets of Constructive Comments involving several sections, plus Analysis Sheets and Tables.

This takes almost one whole week of effort.

This time around 19 productions were involved some fairly short, some longer.

The overall winning film proved to be "Lombok" an excellent film about an island with marvellous shots using a superb technique very rarely used.

One which I have never seen employed in a "non professional" film in over fifty four years of film making.

It's now just over fifteen years since I first had contact with film making friends in "OZ". From the outset I have found their abilities and most ideas exceptional. This makes it an utter pleasure to view their films and compensates completely for the work required to meet their judging requirements.

## 2014 AGM

### IAC AUTUMN CONVENTION & AGM

16 - 19 October 2014

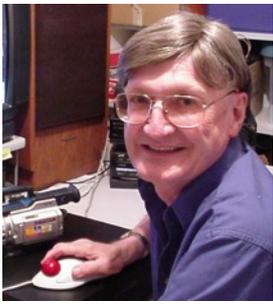


hosted by CEMRIAC

in Stratford-upon-Avon

<http://www.youtube.com/watch?v=vU8LXdMAkc>





David Fuller

Wants us to take another look at judging and asks do we really need contests?

## Judging - Another Look

**CONTESTS:** Do we really need them? Well, competing with other amateurs in contests does get the best from us. That's what competition is for. We're encouraged to edit and re-edit, and compress until, after several more "passes", - "that's the best I can do." If it's possible to view a compilation DVD the "Contest's Best", we can compare our own attempts against other movie-makers' best efforts, regardless of whether we agree with the "fairness" of the judging.

Which brings me to the matter of "criteria of excellence." when we compare different genres. Say, a Narrative to a Documentary to a Music video, for instance. That's one reason why we have judges.

I believe that inevitably the judge has to focus his evaluation on two major artistic dimensions that define any artist's success, regardless of the genre. Add technical competence to them.

"Intensity" and "integrity". On an American PBS TV program, where an articulate host interviews world leaders and others, including icons from the 'Arts', the host asked a Hollywood film director what distinguishes a "good movie". The response, "Intensity and Integrity."

Any judge can fall back on them on these two criteria, common to every genre. Both of these "dimensions" lie within the "artistic" domain which, any way you cut the mustard, is primal. It's the reason why the movie is made. We have something worthwhile to say; we focus on these two artistic elements from the beginning concept of the movie to the final stroke at the editor's desk.

**INTENSITY:** Did a movie you just watched "grab you" - right through the whole movie? Did it work on your emotions and your intellect with a commanding intensity? Fire up Google and pull up a copy of Van Gogh's "Potato Eaters" and put your mindset on the dramatic forces expressed in the faces of the family members. Van Gogh has shows us what dirt poverty does to the human condition.

Few of us attempt such grim themes. For example, suppose your movie is a comedy, laughter rolling all through the club-room exhibition and viewers' rollicking remarks after the lights come on. This enthusiastic response is a gauge of the comedy's intensity.

However an amateur movie-maker "sees" something compelling, with whatever he is able to conjure up in his head and cook up in his camcorder and editor, he stands a better chance of impressing a judge if the viewing experience is an "intense" one.. It is "one leg" of the artistic domain.

**INTEGRITY:** Here's the second "leg", up there beside "intensity.". Look at "The Potato Eaters" again. Expressions on the faces, the darkish lighting with only a glimmer of flickering illumination, the eye-catching composition all support the theme -"dirt poverty". The family is on the edge of survival. Equally so, a "good" amateur movie has to "hold together" from its beginning, through its middle to its end. The beginning, the moral of this story goes: we get the theme or main point of the movie firmly established. Then we stick with it through the Middle, developing that main idea. We wrap the movie up with a concluding insight.

By a wide margin, amateur-made movies are short! So, we don't have the luxury of "side-bars", however

"interesting" they may appear to you. The "director" knows what he wants and what its feasible for him and how the shots will fit together on the editor. The commentary, if it's needed, naturally comes together because the flow of the movie is already coherent. In a four minute movie, the length of each shot counts. Get the maximum "bang" from it. Is it intense? Does it have a clear relationship to what's on either side of it?

**TECHNICAL:** Regardless of how "intense" and "integrated" your movie evolves, technical incompetence will definitely do some harm to your product. Achieving artistic competence is much more challenging than mastering technical demands. But, technical incompetence - as in any art form, draws the viewer's eyes to technical mistakes or oversights and away from the substance of the movie. For instance, the use of too many hand-held shots, or too many gimmicks can blow away any chance you may have had of becoming an award contender. Awkward compositions, poor lighting and muddy audio captures, although "technical", do contribute negatively to the total "art" of a movie.

**THE BUSINESS OF JUDGING:** I think that a Club, from time to time, should review the criteria of excellence, decide on what format it prefers and compose its own "judging" sheet. I place the most emphasis on what insights the judge provides the video-maker. You know, it's worth the effort for a contest chair to chat with a judge about what's expected. His written paragraph, addressed to the video-maker, his summary with recognition of things well-done, things needing improvement and how to address these flaws is his most valuable contribution.

Nevertheless, somehow, he has to deal with the "ranking" process, whether by percentages of by his own proclamations. The contest entrants will be looking for rankings - you'd better believe that - it's a contest! And a tradition. Bragging rights are at stake. Judging Chairs .... think about how the written comments from judges are presented to the entrants. Scrawled handwriting or clear type-face? Yes, it's more work for the Chair. Why not transcribe the comments from a hand-written script with "type-face?" And staple an elegant-looking statement to the judging Sheet.

**THE JUDGING PROCESS:** Finding a Contest judge. He should be knowledgeable, (experienced in the craft), empathetic towards the amateur's status and articulate. That looks like a good judge.

In a small contest of, say, 8 entries, he could be asked to identify 1st, 2nd and 3rd and list the others in no order of merit. In a larger contest that attracts 30 to 50 entries, I suspect that many entrants want to know "how far UP the ladder their entry lay". "Ranking" using percentages is a legacy of our school days. So far, OK. Assigning percentages provides an appearance of "precision". After all, mathematics is mathematics, infallibly accurate. The 18th placed movie received 68.5%. And down the ladder, poor old 50th place went down in flames with 50.5% - bottom! But in the world of "Art", "judge's numbers" are still a product of a judge's opinion.

Our best movies, if entered in several contests, like cream will rise to the top, regardless of "precise percentages."

## continued... Judging - Another Look

But if a Club is hell-bent on publishing for everyone to see, the whole string of percentages, the primitive, illusory practise will live on.

Publishing the whole list of 50 entrants, each with its assigned percentage - title, video-maker's name,, percentage and place may look precise, but mathematically accurate ? Really ! And the person in the bottom with "precisely" 50.5%. How does he feel ? Much worse, how much does he like his "failure" broadcast ? "Old 50.5%" won't be back .

The Club may never know nor want to know how ridiculous that kind of ranking looks. The bigger sin is publishing the ranking of all the entries AND their percentages ! Believe me, there are better ways of recognizing degrees of achievement than humiliating honest video-makers, however lowly their product are or may appear to be.

My strongest advice on the matter of judging: never request again a judge that writes bare or hostile or derogative comments without suggesting ways of eliminating such flaws . There's no place for sarcasm, either. Strike such negative judges from your register. "This movie is garbage." "Oh, he's found his tripod !" "I had no notion of where this movie was heading." (True comments, sadly.)

### ALTERNATIVES TO PUBLISHING PERCENTAGES:

Publish the titles of the video and its maker. Ranking is still possible. It's not uncommon to use variants of "color code." Gold, Silver, Bronze and Blue. Four ranks of achievement. But within a "colour" category there's no

ranking . From the Gold category, the Contest can select "Best Movie" .

Or, Ten Best. Plus "Honourable Mention", "Best Comedy", "Best Travel", "Contest Champion". But no rankings within the Ten Best.

**FLASH OF GENIUS:** Back in the distant sprocket film age, there was a ring of truth in our acknowledging that sometimes our movies displayed "flashes of genius" - here and there. Momentary flashes. With the amateur's access to digital, putting touches of "professionalism" in our movies became easier. Although the Pro's. are still way ahead of us, in spite of amateurs' access to digital gizmos, today, we amateurs can still conjure up the occasional "flash of genius" amid a plethora of the "ordinary" .

**MAKING MOVIES FOR CONTESTS OR JUST FOR FUN:** Can the movie in the embryo stage in my mind ever become an award-winner or close to it ? Or will it become a movie just for showing at Club Meetings ? My advice is - make the movie anyhow. Whether our product ends up shown at a Club Meeting or winning a gong in a contest, having fun with our hobby is what's more important.

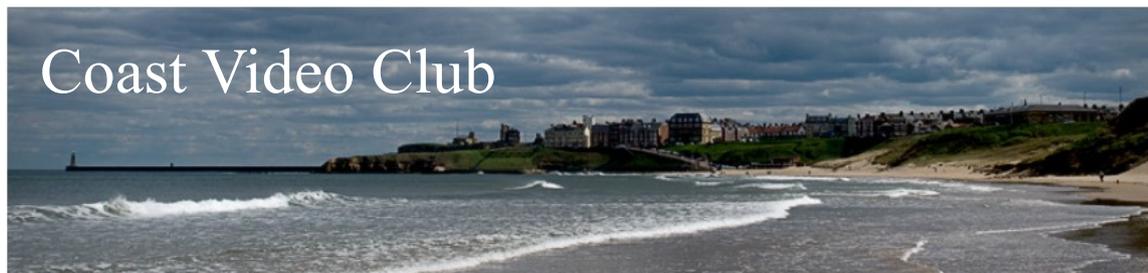
**THANKING JUDGES:** Chairs know that finding good judges isn't easy. By phone or a handshake or email, on behalf of the Club, generously thank them. .

Some clubs, at year end, invite their local judges to a "get together" either at a restaurant or eatery or a member's home. Or send a box of chocolates each in the mail.

David Fuller

Coast Video Club

who kindly judged  
the SoCo  
Competition this  
year outlines their  
club.



Coast Video Club was formed in 1998 and currently has a membership of 17. We are a member of NERAC (the North East Region of the IAC) and we meet every Thursday evening throughout the whole year in our Club rooms, near Tynemouth, on the beautiful North East coast of England.

Our very varied programme includes visits by guest speakers, competitions, viewing films by other video clubs and workshop nights.

These are for members to practise and share their editing skills on computers and Avio machines and to try and resolve any problems anyone may have.



Several of our members have achieved filmmaking success at local, national and international level and one of our recent club films won the Northern heat and was runner-up in the final of the North versus South Competition.

Details of our activities may be found on our website at:

[www.coast-videoclub.weebly.com](http://www.coast-videoclub.weebly.com)

We would be pleased to arrange an exchange of our work with interested clubs.

If you have a Showreel to swap please contact Alwyn Scott by emailing her at [alwynscott@btinternet.com](mailto:alwynscott@btinternet.com)





# Thinking Back

One aspect of my filming, that I have never got to grips with, is manual settings, so nearly everything is filmed in the automatic mode. However, I do focus manually, but not on a regular basis, as I am afraid that I'm going to get it wrong, when automatic gets it right nearly all the time.

I still film on a regular basis and am never without my tripod. I remember going to Cuba in about 2000 with the Hi 8 camera and just managing to film the last year of steam and got some great shots. Unfortunately, some really good scenes are spoilt, because the windshield on my Sennhieser mounted microphone, can just be seen in the corner of the picture.

It was the first time I had used the windshield and did notice it was visible on wideangle settings, so zoomed in enough to make sure it was out of sight. However, this simple action, was often forgotten, due to the intense filming sequences.

On the final day, I spent hours walking around Havana, with my tripod taking loads of film and likewise on other visits to the city, which has enabled me to make a documentary on Cuba. In all those visits to Havana, I never saw anyone else with a tripod!

That reminds me. Up to now, I have only shot in 4 x 3, except for one film a couple of years ago, but I suppose I will now have to fall in line with everyone else, by filming in 16.9. This has come about, because someone said how squashed the picture looked on their TV.

I have given countless people copies of my films and that was the first time anyone has made that comment, but I suppose that's one too many.

In June this year, I was asked by my local 'Arts and Heritage Centre', to make a film about the railway line that ran between Havant and Hayling Island, for exhibition they were having on the 2nd November.

This coincided with the 50th year since its closure. The film had to include local interest and although only having a few months to put it together, I managed to make a 55 minute film.

I was very fortunate, that we had such a lovely summer, as several of the interviews were outside.

The film was shown three times in the Arts Centres Cinema and was extremely well received. However, it really needs to be re-edited and another interview included, hopefully not extending its length. I also have enough material to make a part two and look forward to showing both parts at the end of 2014.

In the meantime, I am trying my best to finish a film about Portsmouth Speedway, which was one of the original projects from 1998. It has been extremely difficult to put together, but with the help of several speedway collectors, it is nearly complete.

Then there is parts four and five of the Burnett film to complete, plus still one outstanding 1998 subject.

Regarding cine, I have kept the large majority of my own film and up to a early 2013, I also had about two hundred commercial films, nearly all railway related. However, I need the space and have sold at least half of my collection, mainly the 200` reels. Nearly every coloured film had gone pink, yet I was able to sell them all!

I really ought to re-edit all my China and Cuba railway film, which takes up half of my cine cupboard space, but I really dont know when I will get the time to do it.

Some people say that they do not know what to film. I feel I have been very lucky, as each project has sporned another and another. In fact I really cannot start anything else, until I have finished editing all my outstanding material.

What really pleases me, is when all my hard work comes to fruition and is praised by all those who enjoy my film making.

Alan Wallbank - Portsmouth Film Makers

Alan Wallbank  
Portsmouth  
Film Makers  
Final part of his  
series looking back  
over his film  
making days



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Tom Hardwick

Wonders what all the fuss is about!

# What's all this about curved screen TVs?

For many years throughout the 1980s TV manufacturers kept telling us that our old cathode ray tube (CRT) TVs needed to be updated to the FST variety so that we'd lose that ugly bulbous front glass. Sony sniggered in the background because all their Trinitron TVs had been flat vertically since the 1960s, yet even they could see the race was on – the race to make the front screen of the CRT perfectly flat. There was good reason to head in this direction – curved screens distort the picture as seen by the viewer, it's as simple as that.

They managed it in the end but not without compromise. The flying spot cathode rays like to spew out in an arc from the three colour guns, and making these all come to a focus on a curved screen (effectively the inside of a huge ball) is a lot easier than making these rays form a picture on a big phosphor coated piece of flat glass. Without the inherent strength afforded by being spherical, the CRTs had to be made of thicker, heavier glass, and prices went up.

But TV manufacturers had found the Holy Grail: they'd made the TV screen perfectly flat – albeit at the expense of picture distortion and cost, and especially so with the wider 16:9 aspect ratio. So CRTs had at last become flat but oh dear, it had taken so much hard work, and in reality they had all arrived too late. The early plasma TVs and later the LCD variety effectively and completely changed the game. Within a year, maybe two, the flat panel TVs wiped out the CRT. Stone cold dead. No more picture distortion. No more interlacing. No more 83 kg of 34" CRT taking up a huge chunk of your living room.

And so for a good few years the flat panel thrived. Every year the prices came down, the sizes increased, the image quality improved. Now we have full HD, 600 Hz, Smart TVs that are light, sharp, cheap, huge. And flat. Why would you want to upgrade? Well, to 3D of course, so the manufactures pushed that upon us, passive and active, glasses we all had to wear and headaches we all had to bear. But enough. Once the Beeb announced that after the 2013 Wimbledon tournament they weren't going to bother with 3D any more, who was going to upgrade their TV to 3D? Why bother?

And so to the next sales wheeze. Lets sell the public 4k TVs, TVs with four times the resolution of their current full HD sets. A bit of a sticky problem might be the lack of any broadcast or disc material, but we'll tell the punters that their Blu-rays will be upscaled and everything they watch will look even better. The marketing people have reluctantly realised that the public aren't rushing headlong into Currys to replace their 2k TVs with 4k versions, so c'mon you marketing guys, think!

I know. We'll sell the public curved TVs and tell them that they're in for an 'IMAX-like immersive experience'. But hold on – won't some of them remember the CRT days when we were selling them the idea that curved

screens (admittedly convex rather than today's concave) were giving them distorted images? Er - hopefully not. Anyway, why curved now? Simple, because we can, at no extra cost to ourselves. How good is that?

So here we are good people. LG and Samsung want you to ditch your very old-fashioned flat-panel TV and invest in a curved screen – just as the screen is at your local IMAX. Let me speak plainly. TV is entering the age of stupid, and even the Gadget Show has been hoodwinked, recommending the curved screen over the flat screen alternative.

I slap my forehead in slack-jawed amazement. Next they'll be wanting the bigger pictures in London's Portrait Gallery to be peeled off the wall and bent into a curve. 15<sup>th</sup> century tapestries will be curved away from the walls upon which they hang because after all – it's obvious that the public will want to have the best immersive experience on offer.



When you sit off axis to a curved screen TV the image closest to you is very heavily horizontally compressed.

This suits the cinema where flat-field lenses come with premium prices

On top of it all the curved screen mathematics and geometry are all wrong. If you, the remote-control holder, is able to sit at the centre of the radius of the curved screen then that's all well and good. Other viewers further down the food chain obviously can't occupy this sweet spot, they all have to sit some distance away.

*a situation manufacturers were only to keen to exploit*

As such, the curved screen will mean that they will see the image horizontally compressed, and if taken to extremes they will see a large chunk of the image all compressed into a single pixel vertical line.

This is exactly the situation viewers experienced in the curved glass CRT days, a situation manufacturers were only to keen to exploit with their talk of Utopia's flat screen. So right now you can buy a 55" LG LED Full HD TV for £999, or you can opt for their curved version at a cool £4999.

It is fashion gone mad; do not be sucked in.

Tom Hardwick FACI



When you sit off axis to a flat panel TV you see the entire picture,

albeit with some unavoidable perspective distortion



# One To Watch

Hold onto your seat, don't blink your eyes for a second! This is amazing.

Seventeen year old Joe Bush got a high school assignment to make a video reproduction. He chose history as a theme and tucked it all into two minutes. Take pictures from the internet, add the track Mind Heist by Zack Hemsey (from the movie Inception) and then you get something like this. Hold on tight!

<http://marcbrecy.perso.neuf.fr/history.html>

Mike Owens



Exceeding well made film that keeps you guessing.

[http://www.youtube.com/embed/tiAZ01dkcdc?feature=player\\_embedded](http://www.youtube.com/embed/tiAZ01dkcdc?feature=player_embedded)

John Halloran



When I say environment change I am not talking about weather. In this case I am talking about a lighting change that the camera does automatically while mounted on the bonnet or hood of the car. Yes I am talking about the GoPro Hero 3 (black) Running at 1920 X 1080 pixels at 48 frames per second. I did not include sound, as I wanted to highlight the quality of the HD, and the camera auto response to the change of lighting. It is just under two minutes long.

The editor by the way is one that is supplied by GoPro, FOC. It covers a whole range of frame speeds, whereas other editing systems at the present do not.

<http://youtu.be/LTGmMGqybN8>

James Hatch



Just in case you wondered how the camera was fitted to the car bonnet/hood,

The white cord is my insurance policy just in case the suction cup should let go! As the old saying goes



Hi all - A selection from Noel Leeder.

This IS one to watch! Maybe "drawing a long bow" – but fascinating!

<http://www.filmsforaction.org/watch/how-wolves-change-rivers/>



This is so amazing (and unbelievably complex movie making too!)

<http://www.youtube.com/embed/doN4t5NKW-k>



I suspect they would welcome volunteer video makers for the next trip there!!! Any SoCo readers interested???

<http://ajanlo.kapu.hu/video/post.php?id=2557g9db5bbdfa7bc215>



Sinatra Via Violin - Paul Anka wrote this for Sinatra, and only a violin can make this sound as beautiful as it really is. Rieu is a renowned Dutch violinist, conductor and composer.

<http://www.youtube.com/watch?v=e-y581HdWfY>





# One To Watch

It's that time of year again when people are booking their holidays for the coming year. May I recommend Air New Zealand as your carrier.

<http://youtu.be/SQDip9V49U0>



This video takes you to people around the world and shows them in fantastic situations. The photography is absolutely outstanding!

[http://www.youtube.com/watch\\_popup?v=2HiUMIOz4UQ](http://www.youtube.com/watch_popup?v=2HiUMIOz4UQ)



These people are all nuts! If you intend to drive in RUSSIA. You can't get car insurance unless you have a dash cam. This is because the place is so corrupt and with the right amount of influence and money you can change anyone's story - hold on to your seats for the ride of your life !!

[http://www.youtube.com/embed/5RAaW\\_1FzYg?autoplay=1](http://www.youtube.com/embed/5RAaW_1FzYg?autoplay=1)



For dog lovers. The guy bought a Jeep.

<http://www.youtube.com/embed/fybch3DX8c8>



Selection from Lee Prescott

Is it a comedy? Is it a documentary? Is it a teaching aid? Who can tell.

Take a look at the latest production from Exeter Films.

<http://vimeo.com/89514598>

Yvette Davis (club secretary)



This happened or should I say started to happen 70 years ago. It was "PLUTO." And it was not named after Walt Disney's Dog. It stood for Pipe Line Under The Ocean.

<http://www.youtube.com/v/Nv9lBqPVuoE&feature=uploademail>

James Hatch



Must watch film about the Cornish Moon Landings.

<http://www.youtube.com/watch?v=Ciq05G87dE&feature=youtu.be>

John Halloran



David Niven telling his prawn joke to Michael Parkinson – a classic!!! PA film makers dream! Timing is everything and the punch line timing is absolutely spot on – even Michael Parkinson laughed himself silly!

Noel Leder.

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



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# SoCo Diary Dates

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

For a full list of national and international events  
[Click Here](#)

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**Copy Deadline** for Jul - Aug 2014 Issue  
To reach Editor by 15th June 2014

# Changes

## New & Rejoined:

Mr Paul J Branchflower, Swansea  
Mr John Day, Swindon  
Mrs Kay Welsh, Clevedon  
Western Counties Photographic Federation

## Change of address:

## Cancelled / Removed:

## Resigned:

## Cancelled:

## Deceased:

## Moved into SoCo Region:

Mr Tim Lowe, Truro