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Chairman
Anne Vincent

Chairman's Chat

Hello to everybody in the Southern Counties and beyond.

I am very pleased to Welcome Eileen and Tony Colburn from Torquay who have recently joined the SoCo Committee.

Eileen has very kindly taken on the position of SoCo Secretary. You can contact her by E-mail: Eileen.colburn.soco@gmail.com or telephone 01803 213456.

I would like to thank you both very much on behalf of SoCo for joining our Committee. I know you will be a great asset to our Region.

The Promo and Booking Forms are now out for the National AGM in Bournemouth in October. Yes the date to remember is Thursday 22nd October to Sunday 25th. Please book early as it is going to be a great weekend. Thursday evening there will be a presentation from a local club, possibly those 5 Minute Festival organisers!!

For Western fans, Friday evening Paul Vernon will be telling us all about the making of his Western films. So don't forget – wear your Stetson!

There are two trips during the weekend, one to Swanage Railway and a ride on the Steam Train, guess who's taking you on that trip? Yes, none other than Phil Marshman. The other trip is to the Tutankhamun Museum in the county town of Dorchester and Tony Colburn will accompany you on that outing.

If anyone hasn't received a Promo and would like one sent to you please contact

me at annevincentvsw@fsmail.net and I will willingly send you one.

There's lots going on in Bournemouth for you to see and visit so you will have plenty to choose from. One place I intend to visit is the 6-D Cinema, you can find out more about it on the Web. If you have already been, let me know what you think.

The National AGM will be held on the Sunday morning at 11.45am.

Alan is doing the Bookings and you can contact him at:

acreamer12@btinternet.com

Why not Do It Now!

I think Spring is just about here, we haven't had a bad winter in this part of the country this year, so hopefully you are all out and about making those films for the Annual SoCo Competition. Entry forms available either from Eileen or myself, just send us your e.mail or you can download them from SoCo News.

CLOSING DATE Monday 31st August 2015

Don't forget Photographic Clubs can be involved this year with their A/V Programmes. Also, there is still a category for non-IAC members providing you are a member of an Affiliated Club.

Details of the Annual Show and the Road Show will be announced in due course.

Keep those Cameras Rolling!

All the Best

Anne



Pip Critten
Writes...

Editorial

The first thing to mention is that there are no contributions from Lee Prescott in this issue. I think this is a first in over a dozen years. It's not that Lee doesn't want to contribute. It's that his health is not as good as he would like at present. Nothing life threatening, more frustrating for him as he cannot do the things he loves to do.

He has asked that you do not contact him. That's not Lee being rude, it would

be just a bit too much to cope with at present.

I owe a huge thank you to Lee for his support over the years. Thank you Lee.

On a cheerier note. The SoCo Weekender is back thanks to the committee and, in particular, Alan Creamer.

Details can be found in this edition along with a booking form. Get your booking in early - it will be a popular event.

Keep Smiling, Pip

pip@pipcritten.com



Reader's Letters

Have your say

Primary School children get their own film premiere in Princetown, Devon.

Children from Princetown Primary School have enjoyed a unique opportunity to work with Dartmoor National Park and Animated Exeter to create a spooky animation based on one of Dartmoor's legends.

The animation contains everything you need in a good film – a nasty witch, a hero and a spooky location.

The production began with Ashley Thorpe from Animated Exeter running three workshops with the Year 1 and 2 students, and together with their teachers, working through all the different stages of the film, including the storyboard, making the characters, writing the script, filming each frame and recording the sound effects. The result - a 4 minute animated film called The Witch of Vixen Tor.



Ali Hirst, Headmistress of Princetown Primary School said "We were delighted to be given this opportunity of making an animated film. It was a really interesting project for the children and they learnt lots of new techniques. It looks great on the big screen."

The children attended their own film premiere at the National Park Visitor Centre, Princetown, and the film will continue to be shown throughout the year in the Centre's spooky cinema.

But that's not the end of the story. In addition to the continued screening of the film at the Centre, Dartmoor National Park has ensured a legacy of film production at the school by providing them with their own animation software to enable them to make more films.

Willy Van der Linden

Hello Pip,

Are readers interested in members' clips on YouTube?

If so I have uploaded 145 films to date (on "Stuart Morris" channel) on a huge variety of subjects with nearly 1½ million viewings and rising.



It's often the totally unplanned videos which attract interest, e.g. this one which has been seen 601,000 times.

<https://www.youtube.com/watch?v=CsKqBy2uJ34&feature=youtu.be>

This one has appeared on all the main national TV channels: <https://youtu.be/rRYbDtqusX4>

(I made the mistake of not monetising it!). Annoyingly someone has copied it onto their own channel and has got over 2m viewings.

I am an independent member and do not belong to any club (lack of time), but I do have close connections with the Weymouth Video Club. I do enjoy the magazine.

Although my contributions have been generally well received, being on my own I miss having feedback from like-minded videographers. I would therefore welcome any comments, suggestions, and criticism. I'm always striving to learn.

Best wishes, Stuart Morris

Dear Regional Officers,

I am writing to let you know that this year once again the IAC is offering grants to Regions, Clubs and individual members.

Below are details of each grant and how to apply for them. If you have any questions or would like further information please get back to me.

Grants Available

The grants that the IAC are currently offering are as follows.

The first is a Training Grant of up to £500 per training event. This is on offer to the Region, a Club or an individual. There is no limit to the number of Grants that may be awarded. Publicity about the event must state that it is sponsored by the IAC. Applications are via the region who should forward details to Eric Granshaw. Followed by a report after each training event. Please include a breakdown of the costing of the Training event.

The second Grant is a one off Grant to the region of £500 to be put towards the cost of running an event, the production of the regional magazine or anything else that the region may like to hold. Applications are again via Eric Granshaw. All we ask is the Region give an account of how the money was spent.

The third is a Grant designed to encourage members to attend regional events. The IAC will provide half of the admission price of any regional event and allow new IAC members in free of charge during their first two years of membership. This excludes the cost of accommodation and food. All a region has to provide to claim the half ticket grant is to explain how the ticket price is made up, or provide an example of how much was charged last time the event took place. With regard to new members being admitted free of charge the IAC office is going to issue all the regional Secretaries with a list of the members in their region who joined the IAC after the 1st January 2013 it is hoped that the Secretaries will then contact these members with details of what is on offer. This part of the grant is work in progress and will be monitored it to see how effective it is with a view to withdrawing it if there is very little uptake. To claim the half ticket price, and new member free entry grant the region has to forward their application to the IAC Council via myself and state in any literature about the event that it is sponsored by the IAC. Each part of this grant is separate from the other.

So to sum up the two email addresses for application of these grants are: Training and regional one off £500 Grants to Eric Granshaw:

ericgranshaw@thekeys.plus.com

The ticket price and new members free entry to myself:

ivorrose@gmail.com

As soon as the grants are approved you will be informed and payment made.

If you would like any more information please do not hesitate to get in touch with myself.

Kind Regards

Ivor Rose FACI

Chairman



Guest Speakers



Does your club have an annual budget for guest speakers? It would be interesting to know what is the "norm". At Reading, our norm is..... no budget! This months article is about how we experimented with paying for a big named speaker, with limited budget.

For years our programme co-ordinators have relied on favours from people good enough to give up their time, often for no more than their expenses or a bottle of wine, or for the ladies some flowers. Which is GREAT, and usually works a treat. We have had some excellent speakers over the years.... and others, not quite so good. We are so grateful to all of those people who are passionate about their craft and willing to share their experiences with us. Our club meets 32 weeks each season, and try to get around 5 guests in our varied programme.

Towards the end of each season, members are asked to help the programme co-ordinator by suggesting any potential speakers they might like to come to the club. Most don't know, just want to be entertained. Last year, Philip Bloom's name was on the wish list. Many of you who browse Vimeo, or have video magazine subscriptions will no doubt know of Philip Bloom, and of his popularity as a DP, Director and Filmmaker.



Philip Bloom DOP

<http://philipbloom.net/>

I first came across Philip on Vimeo about 3 years ago when I was eagerly trying to learn how to use a video camera for the first time. I loved his style of filming, and watched several tutorials on the Vimeo Video School too. All very light hearted but educational for a novice. So I was delighted when his name was suggested, but as the programme co-ordinator last year, feared the costs involved.

I contacted Philip via his website, to ask if he would be willing to come to RFVM for an evening. I was thrilled that,

yes, he was willing to come, but not so thrilled about the cost for a club who has "no budget" for speakers.

I decided to put it to the committee that if we publicised the event, I felt sure that with such a big name in film making, we would attract visitors willing to pay £10 per head to hear him speak.



Although Philip's visit was planned months in advance, he is of course very much in demand as DOP, and often works overseas for weeks at a time. This meant that he would come on the specified date, IF he was in the country. So, after a false start, he finally came in March.

We had done some marketing using Twitter, Facebook, Meet Ups, and the local online newspaper. It paid off, and literally in last 48 hours prior to his visit, our tickets enquires grew from 2 to 20. (16 turned up on the night, so not bad). This meant that around 50% of the cost was subsidised by visitors. Our treasurer was VERY happy. Some of the visitors came from neighbouring clubs, but others just might be future members. And one guest is even willing to be a guest speaker next season. Win, win.

We had a very interesting talk, beginning with Philip's background as a Sky news cameraman for 17 years, before turning freelance. He told us why documentaries were so much more rewarding for him as a cameraman, rather than drama, mainly because with fiction, there is too much hanging around, with fixed camera positions to set up. The bulk of the evening however was dedicated to talking about his experiences and showing a few extracts of his latest work, "The Wonder List" made for CNN in America. <http://edition.cnn.com/shows/wonder-list>

Philip travelled the world with presenter Bill Weir these past few months, making this series of programmes which are now showing in the States. We hope to see them in the UK sometimes in the future. He finished the evening on a more personal note, sharing with us a first cut of a film he had made that day. It was a documentary of his father.

So as another end of season approaches, next years programme has one speaker penciled in at least!

Anne Massey





Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute, Southern Counties
Annual Competition

The closing date for the SoCo Regional Competition is Monday 31st of August 2015

No entries will be accepted after this date, You are encouraged to send your entry early.

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

Rules for SoCo Annual Regional Competition 2015

1. All entries and forms must be received by 31st August 2015.
2. The Competition is open to Members, Affiliated Clubs, non IAC members of Affiliated Clubs and Schools in the SoCo Region.
3. Entry Fee is £5 per entry. All Cheques made payable to IAC Southern Counties Region
4. A Club entry must indicate in the credits that the Club was involved in the production.. A Club film cannot be produced by one person.
5. Entries from non IAC members of affiliated clubs must have the signature of the Club Secretary. Film-Media Student entries are those made as a sponsored student project. The Spirit of Rule 7 applies.
6. All entries should be clearly marked with the owners name and address. Please do not stick labels of any kind on discs.
7. An amateur production is deemed to be one made for love, with no financial reward, and without professional assistance other than 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 copyright music under their Club Licence, only Club productions are covered. This does not 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 wide screen in the original aspect ratio.
11. Entries must have been made within the last five years.
12. Only 1 entry per 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. Entry 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 comment sheets will be returned with the entry.

Entries should be sent by Monday 31st August 2015 to:

Anne Vincent, 14 Mandeville Road, Wyke Regis Weymouth DORSET DT4 9HW

PHOTOGRAPHIC CLUBS INVOLVED IN A/V PRODUCTION

are invited to enter in this Competition provided entries are submitted on DVD, the same rules as above will apply.

The A/V entries will be Judged in their own category.



Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute, Southern Counties
Annual Competition 2015 - Entry Form

TITLE.....

Running Time:minutes

Entry Format (delete as appropriate) DVD, HD or Blu-ray

Picture (delete as appropriate) Colour or B&W or Colour & B&W

Screen Format (delete as appropriate) Standard, Letterbox, 16:9

Your Name:

Your Address

Phone Number E-mail

IAC Membership No

Club Name (if appropriate) IAC Membership No

Copyright Declaration

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

Signed (film maker) or M,C,P,S Licence Number

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 the film has finished?

.....
.....

The competition is an open one, but some awards are only awarded to certain categories.

Please circle any of the following if they apply.

- | | | | | | |
|----------------------------|---|---|---------------------------------------|----------|--|
| Club Entry
(See Rule 4) | Novice Entry
Maker not won
an award above
club level
(See rule 5) | Youth Entry
Maker under 18
(See Rule 5) | Film Media
Student
(See Rule 5) | AV Entry | Non IAC
Member -
Member of an
affiliated club |
|----------------------------|---|---|---------------------------------------|----------|--|

Entry by a Non IAC Member of an Affiliated Club

Name of Club

Secretary Address

..... Post Code

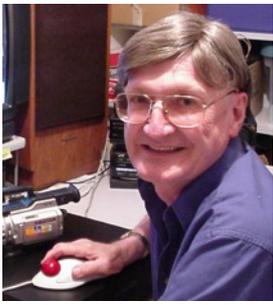
E-mail: Tel:.....

Affirm that the entry: Title:.....

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

Signed

Winning entries will be featured on the SoCo Roadshow discs. If you do not wish your entry to be included tick the box



Movie Memories

David Fuller

Making Better Movies

For beginners and other amateur video makers

It goes back in time to the 1950's when, as a young cat, in my first salaried job, I had enough money saved up to buy my first 8mm movie camera and projector. The camera was a rare bird, a Nizo, that featured a transport sprocket and two Rodenstock lenses and the projector a Bolex M8R. I suspect that you'll know already that what follows is almost all "ancient technical" stuff - nostalgic to vintage readers and I hope interesting to others as a "read" through the pages of history.

Maybe you've guessed that the Nizo was manufactured in Germany in the true German tradition with elegant precision including some hand-crafted parts. Rodenstock lenses. The manufacturer's objective was to make a home movies camera that possessed the ability to extract maximum image definition from a minuscule 8mm frame. Sharpness, contrast and steadiness

The famous Bolex M8R is a "story" in itself. The objective pursued by this baby was the same as the Nizo's - sharpness and steadiness with an added feature of even brightness across the whole frame. The letter "R" ? Electrical resistance. You see, this flicker machine originally was designed to operate on a 110 volts; Aussie current arrived in 240 volts. So, a coil of in-built wire, a straight resistance, brought down the voltage to 110v. - and nicely heated the room in Winter but it was unpleasantly warm in Summer, because much of the power, more than 1,000 watts worth, motor and 750 watt lamp, was expended as heat !



It's worth noting that this amateur-grade machine had a claw that pulled down each film frame, followed by the claw raising a fraction before retraction so as not to wear away the bottom of every perforation upon retraction. A flawlessly steady frame was the result even after countless showings. No damage to the sprocket perforations.

I'm deliberately passing by the far more challenging thing about movie-making - the artistic dimension. Actually, I shot my first roll of Kodachrome 1, in the 1950's at my niece's wedding, glorious Queensland sunshine, f 8 aperture, a whole roll dedicated to the departure from the bride's home - beautiful ladies in flowing white and young men in gallant black suits - an event that none of the guests had the privilege of actually previewing. Artistically, this shoot was merely an unimaginative sequence of "Movie" still shots.



All Kodachrome 1 then arrived from America and was then processed in a Kodak Lab. in the States. Until the Melbourne factory and processing plant opened in Melbourne. Whether the film was processed overseas or in Melbourne the result was a remarkably consistent product, beautiful to behold. Contrasty, exposure index of ISO 10, a little grainy of course, and with gorgeous colors when shot in Queensland's almost ever-present sunlight. But moving into dimmer lighting conditions was "hit and miss" guessing - until my wallet afforded me a hand-held exposure meter. Tripod, camera and light-meter - and a hope that the subject to be filmed hadn't moved on before I was all set-up.

By the 1960's a plethora of new 8mm emulsions began appearing on the amateur's "stage." but none of them possessed the sharpness and color consistency of the old warrior, Kodachrome 1. Agfacolor, from Germany - fuzzy resolution, inconsistent color balance and prone to color changes over time. Ferraniacolor from Italy, showed a yellow color cast; Perutzcolor, from Germany with its saturated reds, fuzzy definition; Gaevartcolor from Belgium - airmailed to the factory in Europe for processing; Ilfocolor from England, after processing in Sydney was really little more than sepia and weak tints of color and subject to fading. Another emulsion called Technicolor - God knows where it hailed from - proved nothing like what we saw in cinemas. An "also-ran".

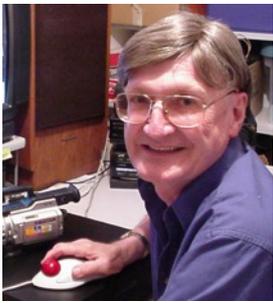
After the smoke of "film war" disappeared only Kodachrome 1 was left standing, manufactured and processed in Melbourne. If you lived close to a Kodak store, you could drop your roll(s) into Kodak's daily mail-bag for swift attention and returned to your address. In the late 1960's and 70's, we lived close to the Kodak Vancouver's processing station; a film-maker could drop off his exposed movies on his way to work and pick up later the same day.

The biggest event in the lives of amateur movie-making enthusiasts was the ability for us to add "sound" to our silent movies when affordable tape-recorders fell into our hands. The amateurs' objective was then to make our home-spun movies look and sound like the ones we viewed in cinemas . We didn't then realize how long and complicated the path to glory was . At the cinema it all looked so easy.

The chief challenge lay in making an independent sound accompaniment "sync." with the images on the screen. It was one thing to start each machine precisely at the right moment. Far more challenging was constructing a sound track where the spoken words and slamming doors exactly matched the visual images - consistently each and every time the movie was projected. You can imagine the usual introductory "floor show". Setting up the projector, threading the film, getting the reel-to-reel tape recorder synced and tested. Some false starts, usually. And a patient audience, whose tolerance levels were stretched because the words in the commentary failed to sync in harmony and unintended laughter rose from the people seated in darkness.

I poked around in my favorite camera shop and discovered a "dream machine" for sale. Apparently, it'd been on sale for some years, judging by the dust on it. It promised to sync my reel-to-reel tape recorder to my Bolex projector via a magic box hooked up an electrical cable and a flexible cable joined to the magic box and the projector motor. I offered half the asking price. Sold ! Setting this complex arrangement, screen, projector, magic box and film reel for a showing was a show in itself, but it worked. Edison re-incarnated. Not lip-sync, but "loose sync."

This "loose sync" agglomeration of pieces left some uncertainty in performance. I had to use the counter in the tape-recorder as my "index" cues to record commentary or change music moods. Frustration, but if it was correctly synced "something of wonder." (Wonder if it'd work !)



Continued ..

David Fuller

Making Better Movies

For beginners and other amateur video makers

After I'd moved to Canada, I bought a used 16mm Bell & Howell projector, a model in every school, and practically indestructible. Luckily I had kept in touch with my mentor in Brisbane who was an engineer by trade and a "tinkerer" with immense inborn skills, driven by an inner compulsion. Any achievement I had, so far, was learnt from my mentor.

A few months after our arrival in Vancouver, my pre-shipped "tea boxes" containing my "reel-to-reel" tape recorder arrived. One box unceremoniously must have landed in a horrific "THUD" on the pier in Vancouver. I replaced the fatally wounded recorder with a much better model which had a reliable index meter fitted.

So my good friend in Brisbane advised me that he, too, possessed a similar (clattering) "Bellow & Howl" projector and what's more, he told me how to link the magic Bolex sync box to my projector - I became his avid student. He mailed me a new capstan for the "box" which enabled me to show my flickers at 18 fps, the new standard for home movies. So now I could use the new stereo tape recorder, one track for music, t'other for commentary and/or effects. Granted, a "Heath Robertson affair", but it worked albeit with the usual "floor show".

Somewhere before we immigrated to Canada, I noted an ad' for the Fairchild sound amateur movie camera. "Now hear this!" it ran. Magnetically striped 8mm film was dreamed up and Kodak obligingly manufactured film for this "Home Talkies" camera. A sound 8mm projector followed . Lip-sync sound had arrived. Kids on the lawn now spoke ! Editing it was another matter. But this barrier was of no consequence to the vast numbers of "point-and-shooters".



Then I saw an advertisement lodged by a big camera store in New York. It offered a brand new 16mm Bolex sound projector that recorded and played striped film. Both magnetic and optical readers . And nearby was another ad' offering to lay stripe on amateur's 16mm film. The S321 duly arrived. Its massive weight suggested that it could be a "widow-maker"!

A magnificent machine boasting a good number of hand-machined parts. Clean audio to 10 khz. An evenly-lit frame, a robust 750 watt lamp and a built-in strobe which signified a steady 18 fps mode, which the 321 held. Well, this projector took care of the recording and projection scores but, as yet, not the laying of "multi" audio tracks.

I asked my dream fairy to lead me to an outfit which could "sync" captured audio to the speaker's lips - yes, "lip-sync". Voila! It wasn't long before I had in my basement a pair of magic boxes shipped from England that could "read and record" frame signals from the projector via an attachment placed in front of the projector lens. This device read the shutter black-outs and converted them from a 3-bladed shutter - one pulse to three black-outs. On to a cassette tape, in the cassette recorder. A two track machine; one track for the pulses and the other for a composite sound track. The cassette recorder on playback locked into the projector flawlessly.

A "few more pieces" of equipment were needed. A four-gang sync. block and a 16mm Moviola with its own small screen so that when I rolled the film spool I could log in minutes, seconds, & frames - perfectly. The next step - a TV station gave me some magnetically striped "outtakes" from newscasts. I could watch actual film as it moved through "sync sprocket #1" and splice together a perfectly synced audio track. This explanation gives you a rough idea of the sync block's potential. Oh, yes, two more "pieces" of equipment: a 4-channel reel-to-reel recorder from a flea market and a 4-channel audio mixer from Radio Shack.

I leave you to figure out how it all came together. Hours of finicky labour added into the equation. First "serious" production - an 8-minutes long presentation of our school's final game of competition football, complete with referee's words, synced ambient audio from the players and officials, cheerleaders, etc., married to a "wild" commentary and supporting music. Screened at the year-end "Sports' Awards" event. I looked around at the audience's reactions. Damn it, to them the show looked just like a sports' event on Pro TV ! Their reaction, in fact, was a pure compliment.

My above description of building a composite sound track from multi-track audio components was in effect a copy of how professional Hollywood movies were created in the 1930's, using several spools of 35mm with optical sound on them, fed through a multi-gang reader system. But the key to my humble success, by comparison, was the availability of an "amateur-grade" sync "box" fed by a signal from the projector.

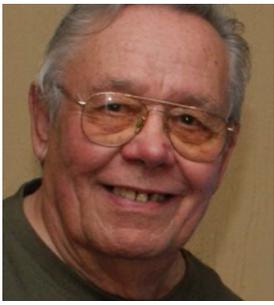
I wish I had the vision during the 1970's and 80's to capture some still shots of the mass of "pieces" lying on a cast-off kitchen table in my basement. By the early 1990's, the death knell of film was sounded with the advent of Hi-8 technology and NLE editing.

David Fuller

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

Use this, your magazine, to tell the world your views and to promote your club or project.

Send you articles to pip@pipcritten.com



Celebrity Weekend

Alan Creamer
Invites you

The Southern Counties Region - Film and Video Institute

invite you to

The Celebrity Weekender

Incorporating the IAC Annual General Meeting

22nd to the 25th October 2015

at the

Hotel Celebrity, 47 Gervis Road, Bournemouth, Dorset, BH1 3DD

OK ladies - how do you fancy spending a few nights with David Beckham, Tom Cruise or George Clooney? And for the men out there - how about cuddling up to Kylie Minogue, Dolly Parton or Sophia Loren.

Well now you can, as the hotel is themed and each room is named after a famous personality (some of whom have stayed here) where you will find rare photographs and information about your famous celebrity.



Lawrence of Arabia has stayed in the past and Ken Dodd always stays here on his frequent visits to Bournemouth (there is a room named after him) - Tony Hancock was brought up here when it was a private home and as you look around the hotel you will see mementos of these famous personalities on display.

Every corridor is packed with portraits of famous film, television, stage, music and pop stars - you can spend ages looking around for your favourites - and it even boasts its own ghost.

The hotel is privately owned and the proprietors wife is the head chef who specialises in good home cooking (which is why this hotel is so popular) and each morning you will be presented with an "All you can eat" breakfast - hot and cold - and go back as often as you like.



Your room will be en-suite with tea/coffee making facilities, 32 inch LCD flat screen TV, and will have rare photographs and information about the personality whom your room is named after.

The hotel is situated in the Eastcliff area of Bournemouth and a short stroll around the corner brings you right onto the sea front where you can see the eight mile stretch of beach.

Should you want to visit the centre of Bournemouth where you will find the pier, gardens, theatres, shops, restaurants and entertainments (in full swing all the year round) then a gentle six or seven minute saunter brings you right to the heart of this beautiful and vibrant resort.

A very special three night deal has been negotiated with the hotel which includes those great breakfasts, three course dinners on Thursday and Friday, a four course Gala Dinner on Saturday and Buffet Lunch on Sunday all included in the very competitive price. Two great outings have been arranged - you could be visiting the Tutankhamun exhibition in the County town of Dorchester or touring the beautiful Dorset countryside to visit some of its delightful areas as well as riding on the famous Swanage railway.

Something for Everyone

There's something for everyone at this event and we promise that you will not be disappointed.

SoCo has always been noted for doing things that "little bit differently" and it will definitely be no different on this occasion. Early booking is advised (single rooms are always in demand but are limited) and we can assure you that each room will be spotlessly clean and your weekend will be something to remember for some time to come. Don't think about it - put it in your diary, save up your pennies and - BOOK IT NOW.

For more information contact:

Alan Creamer FACI, 16 Shepherds Croft, Portland, Dorset DT5 1DJ

Tel: 01305 820280

Email: acreamer12@btinternet.com

Looking forward to hearing from you shortly.

The booking form is also available on pages 8 and 9 for you to print off, complete and return to Alan

Details

Preferred names for badges (including FACI - LACI etc)

.....
.....

Gala Dinner

If possible I/We would like to sit with

.....

Special diet - access - mobility requirements

.....
.....

Name.....

Address.....

.....postcode.....

Tel:.....

E-mail.....

IAC Region.....

Total amount for booking £.....

Deposit (£50 per person) £.....

Balance payable by 1st September £.....

Please make cheques payable to SoCo IAC

Also enclose S.A.E. or e-mail address for booking confirmation.

Please send your booking form and deposit cheque

(Cheques made payable to SoCo IAC)

to:-

Alan Creamer FACI

16 Shepherds Croft

The Grove

Portland Dorset

DT5 1DJ

The Hotel Celebrity

is a privately owned hotel close to the Eastcliff front of Bournemouth where the sea and eight mile beach can be seen by just strolling round the corner. A gentle six or seven minute saunter takes you to the centre of Bournemouth with its pier, excellent shops, gardens and entertainments which are in full swing throughout the year.

The hotel is themed and each room is dedicated to a famous film star or theatrical personality (some of whom have stayed here over the years) where you will find details and photographs of that person in your room.

Every corridor is crammed with portraits - exclusive to the hotel - as well as memorabilia and it even boasts its own ghost.

All rooms are en-suite complete with 32" plasma TV's - tea/coffee making facilities and each one is individually personalised. Good home cooking is the order of the day including an all you can eat breakfast - hot and cold - each morning. The proprietors wife is the head chef who is well known for her culinary skills.

The hotel is easily reached by road and from Bournemouth railway station and there is a limited amount of parking space within the hotel.



The Southern Counties Region of
The Film and Video Institute

invite you to the

CELEBRITY WEEKENDER

Incorporating the IAC Annual General Meeting



22nd to 25th October 2015

at the

Hotel Celebrity
47 Gervis Road

Bournemouth Dorset BH1 3DD

Tel: 01202 316316

Further details from Alan Creamer FACI

01305 820280 acream12@btinternet.com

Programme of events

Thursday 22nd October

- 2.00pm SoCo Welcome Desk Open
- 6.15pm Dinner is served
- 8.30pm A SoCo Club shows off their work

Friday 23rd October

- 10.30am SoCo Welcome Desk Open
- 12.00pm Coach leaves for Tutankhamun Exhibition
- 6.15pm Dinner is served
- 8.30pm Paul Vernon from Southampton entertains us with his Western film making adventures in Arizona

Saturday 24th October

- 10.30 SoCo Welcome Desk Open
- 10.15am Coach leaves for Swanage Railway
- 7.00pm Reception
- 7.30 The Gala Dinner and raffle results

Sunday 25th October

- 9.45am Mermaid and Mini Mermaid Competitions
- 11.00 Coffee/Tea break
- 11.45 IAC AGM and Members Voices
- 1.00pm Buffet Luncheon
- and the close of the Celebrity Weekend, Followed by "Time to say your farewells".

Events and timings are provisional and subject to confirmation.

Please note

We would strongly advise taking out cancellation insurance in the event of illness as penalties could be incurred for cancellation up to six weeks prior to the event.

Booking Form (your copy)

Residential (all rooms non-smoking)

The Celebrity three night special Thurs/Sat - Dinner B&B, Four course Gala Dinner, Sunday teas/coffees, Sunday Buffet Lunch, all hotel events.

Please delete as appropriate	Per person	No.	Total
3 Nights Standard Single Room	£220		
Thurs/Fri/Sat (Special offer)			
3 Nights Large Single Room	£255		
Thurs/Fri/Sat (Special offer)			
3 Nights Double/Twin Room	£195		
Thurs/Fri/Sat (Special offer)			
3 Nights Superior Double/Twin	£220		
Thurs/Fri/Sat (Special offer)			
2 Nights Large Single Room	£198		
Fri/Sat			
2 Nights Double/Twin Room	£155		
Fri/Sat			
2 Nights Superior Double/Twin	£175		
Fri/Sat			
Sunday Night Standard Single	£35		
B&B			
Sunday Night Large Single	£38		
B&B			
Sunday Night Double/Twin	£32		
B&B			
Sunday Night Superior Double/	£35		
Twin B&B			

Non-Residents only			
Thursday Evening	£3		
Friday Evening	£4		
Sunday Mermaid Competition	£3		
AGM - Members voices	Nil		
Saturday Gala Dinner	£28		
Sunday Buffet Lunch	£9		

Trips (to include entry fees and gratuities)

Tutankhamun Exhibition	£17		
Swanage Railway	£20		

Total £	Deposit £	Balance by 1st Sept. £
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Booking Form (Please return with deposit)

Residential (all rooms non-smoking)

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Fri/Sat			
Sunday Night Standard Single	£35		
B&B			
Sunday Night Large Single	£38		
B&B			
Sunday Night Double/Twin	£32		
B&B			
Sunday Night Superior Double/	£36		
Twin B&B			

Non-Residents only			
Thursday Evening	£3		
Friday Evening	£4		
Sunday Mermaid Competition	£3		
AGM - Members voices	Nil		
Saturday Gala Dinner	£28		
Sunday Buffet Lunch	£9		

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Total £	Deposit £	Balance by 1st Sept £
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Sounds Good

I want to make it abundantly clear that I am not the expert on audio that Neal is, but it became necessary the other day for me to have a better understanding than I had previously.

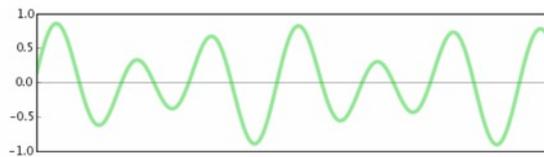
So I did some research!

We have been told many times that audio is 50% of a movie, with some arguing that it is indeed more important. There is no doubt that bad audio can destroy an otherwise good piece of work, so we need to treat our audio recording with the respect it deserves.

Analogue recording

I don't think anyone records in analogue any more, certainly if you record directly to a digital video camera the sound will be digital. Nevertheless an understanding of the difference is useful.

Analogue recording represents or records directly, the audio pressure waves or waveforms on a physical medium such as tape. This provides an infinitely variable pitch or sound.



The bad news is that analogue recording is subject to noise, particularly when copied. Each time an analogue recording is copied the fidelity decreases.

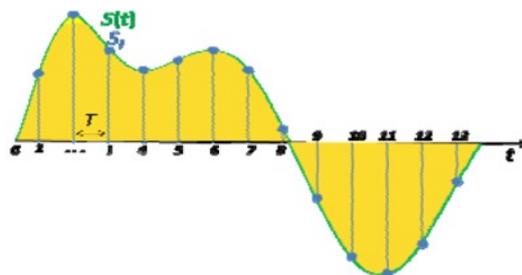
But I'm sure you knew all that.

Digital Recording

A much different animal is digital recording. When the analogue signal from the mic arrives at the pre-amp or digital recorder it is converted to a digital signal. To do this it has to be quantized or sampled at evenly spaced points along the waveform.

Now it stands to reason that these sampling points being spaced will miss some information that will have to be assumed, and that the greater the "sampling rate" the more accurate will be the reproduction.

This of course is the reason that some misguided "Audiophiles" will argue that analogue is better, resulting in a resurgence of black vinyl recordings.



I even heard a person on the TV saying that Digital recordings sound better on Vinyl!

Yeah, right.

Most video cameras default to a sampling rate of 48kHz, whereas most good audio recorders such as the Tascam and Zoom will sample at up to 96 kHz.

To put this in some sort of perspective, a CD has a sampling rate of 41.1kHz, so even at 48kHz we can potentially get pretty good sound. The Digital recorder will come into play. The mic and its positioning among others.



The next consideration is bit depth. I confess that I understand this part even less than sampling rates but it appears that the bit depth is the number of different values of amplitude in each sample.

The typical Video camera records sound at a bit depth of 16 bits whereas the aforementioned audio recorders have a possible bit depth of 24.

All this resolves into the certainty that the higher the sampling rate and the higher the bit rate the more faithful the digital audio reproduction.

Uncompressed / compressed audio

The typical video camera will default to:

- 16bit
- 48kHz
- uncompressed

With an audio recorder compressed audio is a choice that can be made. Examples are mp3 and wma files.

I guess we should talk here about audio file formats. As mentioned above there is uncompressed audio such as the .wav file format.

Next is what is known as lossless compression which achieves about a 2:1 compression ratio. How can that be lossless?

Well in uncompressed audio, silence will take the same space on the file as music, whereas with compressed lossless, silence will take up almost no space at all. Most common file type here is .wma lossless.

Last is compressed (more correctly "Lossy Compression") that we are all familiar with such as .mp3 or .wma lossy.

This format removes some of the sound that has the least perceived affect on quality. Compressed audio can vary in quality depending on its "bit rate" Lower bit rates producing a smaller file size.



Suffice to say that it's a good idea to stay with uncompressed audio where possible. Having said that, I almost always use .mp3 music in my productions, but voice recordings in wav.

Rod Kay.

[Rod is a regular columnist for Australian Film & Video and has kindly allowed the reproduction of one of his articles.]



Rob Catt wonders...

Rob Catt
Wonders...

What happens when
a club folds

Although the Chippenham Video and Movie Club is no more, a small group of previous members got together for a social evening as a way of reminiscing about old times. Just five people turned up to the first session and had a very happy time remembering the positive events of our various experiences in the club, and there were many.

As a result of that, we decided that we would meet again, in two weeks time, for another pleasant social evening. This time there were five people in the group. The friendly chat was enjoyed by everyone present. One of whom said that he would like to demonstrate the iMax system of projecting. The group agreed that this would be interesting for the next social meeting held in two weeks.

This went down well. The group, this time numbering four, agreed to bring some of their favourite films along for old times' sake for the next meeting. Again this was well received. It was clear that the reason for the attraction of these friendly evenings was because of our friendships. We are quite prepared to share this with others if they are interested.

The next meeting of the group had seven people present. Again personal videos were shown from several members and one spoke about the need to find encouragement to make videos.

He then showed a selection of his own which had drawn hits when shown on YouTube. Some drew as few as 89, but others drew hits amounting to more than 5,000.

He also shared some of the comments made about his YouTube videos that had come from all over the world.

In the discussion that followed we thought that YouTube hits were a better yardsticks for 'success' than ever a competition judges comments could be. And it didn't really matter if the videos were were popular or not.

The group will meet again in a couple of weeks' time.

We have no idea what we will talk about and we may not even talk about videos. This is a group of friends who respect each other's video efforts but also care about each other. For example, one of the group has already visited the home of another to help solve a problem with the Pinnacle 15 editing programme.

We do not have a name. We are NOT a club. We understand that past members found it difficult to take on committee membership and to organise. Some of our members left because of the pressure of their work, another was involved in buying his first house. And it certainly was not helped by a potential new member who wanted to take over and dictate the activities of the club no matter what the members thought. And we found it very difficult to attract new members especially with him present.

No. This is a nice friendly group of, admittedly, elderly video enthusiasts who meet each fortnight for a pleasant social evening. We try self help. We could help those who are coming to terms with using video or smartphones or having editing problems, if they ask. New visitors to the group are welcome just as long as they realise we are NOT a club and have no wish to be one.

It will be interesting to see how this group develops. At the moment, there are no pressures, Just an opportunity to meet together and support each other.

Rob Catt



Teign Film Makers Club

Presents

The 40th TEIGN CUP COMPETITION

Bitton House, Teignmouth
TQ14 9DF

Saturday
November 14th 2015
2pm

Admission £4.00
to include Refreshments

Entries are invited from Clubs
and from individual
amateur film makers.

**Closing date for entries 17th
October 2015**

PLEASE NOTE:

This year a maximum of only TWO entries
per individual or Club can be accepted.

Entry Forms and a copy of the rules
can be obtained from:

www.teignfilmmakersclub.org

or email Ivan Andrews at

ivan.andrews@sky.com



Penny Cup Results



Gloucester Film Makers

On Saturday 21st March the 48th Annual Gloucester Inter-Club Film Competition was held in Worcester where the event this year was hosted by Worcester Film Makers.

Six clubs participated and they were from Bristol, Tewkesbury, Cheltenham, Gloucester, Worcester and finally Stonehouse and Stroud.

Eleven films were shown and were very ably projected by 14 year old Richard French who is a member of the Worcester club. (Yes I do mean 14 years old!) The total screen time was approximately 75 minutes.

The winning film was 'Coeur de Pierre' entered by the Bristol club and as ever was to their very high standard. Their other film 'Mr. Welby's Cross' came third.

The Cheltenham entry 'Tulips from Amsterdam' was placed in second place while their 'One Man's Dream' won the award for best sound.

Congratulations to them all and to the Worcester club for a well organised afternoon when we saw a very enjoyable and varied selection of films.

Our thanks also to judges Alan Atkinson FACI and Avril and Christopher Rowlands the latter two both with a BBC background who congratulated the film makers on the high standard of their films. Those involved with the excellent catering deserve a big vote of thanks.

In 2016 Bristol will be the host club and the 50th will be in the capable hands of our friends in Tewkesbury.

Finally, due to ill health Lee Prescott, from Stonehouse was unable to be with us this year and similarly Paul Chater from Worcester.

We wish them a speedy return to good health and to seeing them at our 49th Competition if not before.

John Greene Gloucester Film Makers.



WEYMOUTH MOVIE MAKERS

PENNY CUP 2015

There were 25 Entries in the Competition this year, all of a very high standard the following 11 were shown at the Awards Presentation on Thursday 12th March.

WINNER

THE VOYAGE

Produced by Tony & Eileen Colburn

Nominated by Teign Film Makers

BEST DRAMA

SEND ME YOUR SMILE – A DESERT MONOLOGUE

Produced by Paul Vernon

Nominated by Southampton Video & Camera Club

SECOND PLACE

LUCY

Produced by Bristol Film & Video Society

THIRD PLACE

FOREVER REMEMBERED

Produced by Annette Lowe

Nominated by the Jersey Camcorder Club

HIGHLY COMMENDED CERTIFICATE

R.N.L.I.

Produced by Huey Walker

Nominated by Exeter Films

WHAT A MESS-ATTIC OF THE CLONES

Produced by Alan Brown

Nominated by Edinburgh Cine & Video Society

OH MOTHER!

Produced by Geoff Addis

Nominated by Reading Film & Video Makers

ROCKY

Produced by Chris Hall

Nominated by Leicester Movie Makers

COMMENDED CERTIFICATES

QUILL I AM

Produced by Christopher Conil

Nominated by East Sussex Movie Makers

PIANO AND GOWN

Produced by Terence Sheppard

Nominated by Bristol Film & Video Society

AUTUMN IN SHEFFIELD PARK

Produced by Christopher Conil

Nominated by East Sussex Movie Makers

Weymouth Movie Makers

Results from their annual competition



Penny Cup Winner

Tony & Eileen



Best Drama

Paul Vernon



One To Watch

The news is always full of fighting in various parts of the world these days. As you will see in this clip even birds have their territorial arguments, mind you I think the crow is teasing the gull in this clip.



Selected
Movies
from
the
World
Wide Web

Send your
contributions to
pip@pipcritten.com

[https://youtu.be/ RxT5TGR4qM](https://youtu.be/RxT5TGR4qM)

James Hatch

Many of you will be aware of Steadicam type products that help to stabilise images taken with a moving camera.

A few issues ago, James Hatch told us about an electronic stabilising gimble for the Go Pro that does an amazing job for relatively little cost. Its the sort of gadget fitted into the drones that have become popular of late.

One company, [DJI](#), has come up with an incredible piece of kit for video cameras; the [DJI Ronin](#).

First look at this film which demonstrates the capabilities of the kit. Notice that the whole three minutes is one continuous take.

https://www.youtube.com/watch?t=54&v=b333dB_cOvg



A huge amount of practice and co-ordination has gone into to make this film. Goodness knows how many takes it took to get it just right. Now take a look at the behind the scenes footage of how they made the film.

<https://www.youtube.com/watch?v=XlqVABCrX5A>



A complete rig including flight case for less than £1800!
Wonder how much is in my piggy bank?
Pip

A few from Noel

Hi all.

I can just imagine how perplexing this must be to kids who are already using computers.

How about the kid with the 'Everybody poops' T-shirt? Did he really wear that to school?...

Fantastic - listen to the kids - turn up the volume, but it also has text.

To all you former secretaries, computer experts---this is for you and your kids and your grandkids!

Look at the watches they're wearing too.



HTTPS://www.youtube.com/embed/vfxRfkZdiAQ?feature=player_embedded

I'm not a great opera fan, but this was sent to me, and I thought you'd enjoy it, especially those of you who sing. An incredible voice for such a young child, and a gorgeous little girl.

Her name is Amira Willighagen (who lives in Australia) and she is introduced here at Maastricht in Holland by one of the world's favourite conductors....Andre Rieu.

This is mesmerizing, a nine-year-old girl who has a voice that is right out of heaven. In a very short time she has learned to sing beyond one's imagination and remember, she has had only a minimum of vocal training! It's beyond words!!

Truly one of the most amazing talents that has yet come out of these TV talent shows in many countries! Enjoy this absolutely wonderful performance of Puccini's soprano aria O Mio Babbino Caro ("Oh My Beloved Father") from the opera Gianni Schicchi. By the end of the piece, you will have tears in your eyes like most of the huge audience in attendance that night!



Noel. Leeder

<https://www.youtube.com/embed/66-A2MyVDbU>

SoCo Committee

Chair: Anne Vincent FACI

Phone/Fax: 01305 780140, annevincentvsw@fsmail.net

Vice Chair: Alan Creamer FACI

Treasurer: Darren Cummings

Phone & Fax: 01305 820280

Email: acreamer12@btinternet.com

Secretary: Eileen Colburn

Tel: 01803 213456

e-mail: Eileen.colburn.soco@gmail.com

Competition Officer: Post Open

Temporary Contact: Anne Vincent FACI

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Technical Officer: John Davies - Phone: 01202 698943

SoCo News Editor: Pip Critten

Phone: 01752 361210 & 07771 967804, pip@pipcritten.com

12 Trelawney Avenue, St. Budeaux, Plymouth, PL5 1RH

Changes

New & Rejoined:

MR MALCOLM BROWNSWORD, Didcot

MR STUART KENNEY, Farnham

MR STEPHEN LEE, Dorchester

MR DAVID POPE, Abingdon

MRS ANGELA RENDELL, Gloucester

MRS EILEEN THORP, Paignton

Change of address:

Cancelled / Removed:

Resigned:

MR D.C. STEWART, Poole

MR N. R. HODGSON, Wokingham

TEAM TV, Reading

Cancelled:

Deceased:

Moved into SoCo Region:

The SoCo News
Archive is hosted by



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

SoCo Diary Dates

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

pip@pipcritten.com

For a full list of national and international events

[Click Here](#)

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Copy Deadline for July - August 2015 Issue

To reach Editor by 15th June 2015