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Chairman
Anne Vincent

Chairman's Chat

Hello once again, how quickly time passes and the deadline comes round for SoCo News. We are now looking forward to receiving your entries for the 2016 SoCo Competition.

I am pleased to say members of Weymouth Movie Makers attended the Frome Five Minute Festival recently, and what a splendid evening they put on. Again the Award Winning Films were of a very high standard and every one was most entertaining.

Thanks go to Phil and his team, both for running the Competition and putting on such an excellent show. David and I had not been for several years and it was so nice to meet up with old friends again.

Summer is fast approaching – Film Making Time! Let us keep up the good work. As many of us are getting older we seem to be making less films – No, that is not entirely the case! It should be the other way round – More time to make films!

I think one of the problems technology is changing at such a rate many members are at a loss as how to keep up with it.

If those of you who are using modern technology have got any ideas, please consult with Susie Walker our Club Liaison Officer and we will get together and see what can be done to help; maybe put on demonstrations or an event for this purpose.

Don't Forget! Entries for the various SoCo Competitions.

The Dolphin and Baby Dolphin and Top of the Clubs send to Tony Colburn ELD Imperial Court, Park Hill Road, Torquay. TQ1 2EP tony.colburn.soco@gmail.com

SoCo Competition Entries please send to me. Anne Vincent, 14 Mandeville Road, Wyke Regis, Weymouth, Dorset. DT4 9HW.

Entry Forms can be found in this SoCo News, or e-mail us for copies.

This is just about all for now.

Happy Filming, Anne



Pip Critten
Writes...

Editorial

Well, this issue features several competition forms plus articles and letters on the subject.

Lee Prescott quotes from a complaint about cine competitions from over 50 years ago and I guess people will still be complaining in another 50 years.

Susie Walker in her Noticeboard column offers some advise to clubs on running competitions and keeping the entrants informed.

Having publicised your competition in these pages, please let us have the results and a write up so I can print that too.

I have been honoured to have judged a couple of competitions this year and on hearing the results one of the audience members said; "You have impeccable taste." Mind you, he was the winner and his tongue was firmly in his cheek!

No doubt, all the other entrants had a totally contrary views and they would have a completely valid point. The

winning choice is just an opinion, in my case, one persons thoughts.

I believe, as film making is an art form, its not possible to judge 100% objectively. Yes, you can judge if a film is well exposed but surely framing and story telling are subjective.

If you saw a film on a subject that doesn't interest you, it doesn't necessarily make it a bad film. Equally if the subject interests you it doesn't follow that it is technically good.

Every entrant would have put a huge amount of time and effort into the production and post production of their film and deserve respectful comments from judges.

If you're entering a competition I wish you good luck and if you're running a competition I hope everything goes smoothly for you.

Keep Smiling, Pip

pipcritten@googlemail.com

2016 Top of the Clubs Competition

Tony Colburn

Competition
Co-ordinator
reports ...

This competition is open to affiliated clubs in the SoCo region which are each invited to enter one video. The video must be made by a member or members of the club within the last 5 years. It must NOT be a club film.

The objective of this competition is to give clubs the opportunity to share the best their members have to offer in friendly competition.

There will be judges comments for each entry which will aim to provide encouragement to the film makers.

The entry form must be completed by the film makers and countersigned by an authorised club signatory.

There is no entry fee and the video will already be made, so really, there's nothing to stop your club entering.

A contribution towards the cost of return postage and packaging costs would be appreciated. (Cheques payable to IAC Southern Counties Region)

If you have any questions, please contact me at tony.colburn.soco@gmail.com.

In the meantime Anne and the SoCo committee look forward to seeing your entry.

Tony Colburn
Competition Co-ordinator.

Top of the Clubs Competition 2016

Closing date for entries 29th July 2016

Title of entry..... Running time.....mins.....secs

Video Format: Bluray/DVD/memory Stick/ Download (please provide URL)

Aspect ratio: 16:9 4:3 Letterbox Col/B&W/Col&BW Audio: Mono/Stereo

Film Makers Name:.....

Address:.....

.....

.....

Post Code:..... Tel:

Email:.....

Declaration: I/we accept the conditions of entry to this competition and understand I/we are responsible for copyright clearance on all sound and visual material used in this entry:

Signed..... Date.....

CLUB AUTHORISATION

This entry is submitted on behalf of.....Club.

Signed by Chairman/Secretary.....

Please send your entry by 29th July 2016 to:

Tony Colburn, ELD Imperial Court, Park Hill Road, Torquay, TQ1 2EP

Email: tony.colburn.soco@gmail.com

RULES

- Entries are restricted to one per club.
- The entry must be a member production and **NOT** a club video.
- The entry form must be signed by both the film maker(s) and an official of the club.
- Copyright clearance is the responsibility of the entrant(s).
- Entries may be High Definition or Standard Definition and may be submitted on disc, memory stick or via a download link (URL Required).
- Entries must have been made within the last 5 years and not have been previously entered in this competition.
- Sufficient remittance must be submitted by cheque payable to **IAC Southern Counties Region** to cover return postage and packing (Suggested guide £2).
- Neither the IAC nor SoCo Region can accept responsibility for loss or damage to the entry.



Quote: "There have been many articles and letters written about judging, I suppose that will never end".

JUDGEMENT DAY!

Just ask yourselves, "why not?" Because the "imperfect" is made more imperfect by some who consider themselves perfect, even beyond reproach and cannot accept any criticism of what they arrogantly and thoughtlessly dish out to their victims!

From the "8mm. Magazine (1963)"

Can there be a single standard of judging against which all films can be fairly measured? Probably not but certainly judging should not be a hit or miss affair. Certain guiding principles must always be kept in mind. First amongst these is Honesty. Honesty of intention and of execution.

A wise judge will not be deceived by gimmicks – no trick or artful photography however clever should score unless it furthers the film maker's intentions. An important criterion must be - is this film worthwhile. On the other hand it could be argued that no film, however honest and original, should qualify for a top award if it falls below a minimum technical standard. Different judges will look for different things and attach varying degrees of prominence to them.

Editing should always be an important technical feature of a film. Then there are attention to composition, direction, economy, use (application) of sound, etc. etc.

*It is important to select, appoint, a judge or a panel of judges whose ability and with *perception, is to be *trusted. Judges in turn must adopt certain safeguards. Chief of these is provision for re screening BEFORE any decisions or awards ARE MADE, especially for border line films. Note: time of day and other variable factors can make a difference in attitude. A judge who views a moderately crisp film after half a dozen boring "epics", is likely to think more highly of it than if he'd viewed it after a masterpiece!*

Mood music might persuade a judge to like a film simply because he/she enjoyed the music but this is more slippery ground because aptly chosen music ought to enhance a film. Also essentially to be avoided by any judge(s) is selecting or over praising a film because he / she is sympathetic to the subject matter --- or vice versa.

Forward 53 years

With respect for our Editor and "generalisation", I write as the sole organiser of and running the late Cotswold International Film and Video Festival (and my own thirty seven various international awards), together with having been engaged as a judge, with a colleague, for several years in Australia and South Africa; so I claim to know about and have learned a lot about respectfully judging other people's work!

Reflecting from the foregoing item of 1963, the following is obtained from being present, written comments and reportage of certain localised events in my area.

A long running competition was provided with three "judges", one professional and two amateurs.

To date with regard to the professional I haven't been able to find anything since 1995. Regarding the two amateurs it would appear that one has an average for the last eight films of 3.6 "stars", the other has an average for the last six films of 3.67 "stars".

At the conclusion of the particular competition, after the audience (which incidentally included members of the general public) having been kept blankly sitting around for well in excess of an hour, the professional judge appeared publicly and very embarrassingly slated one film (not ours I hasten to add).

I have been reliably informed that associated club members have described this incident using words like "unfair," "stupid," "insulting," "disgusting," "acidic" etc! (I would add that I was present when this particular film won an award in another competition.)

Eventually these "judges" comments, (no way could they be called "critiques"), arrived by e-mail. Instead of simply sending them individually as normal, they were all sent collectively! So, being able to compare them indicates that one has dominated as the other two, although of different phraseology, are so similar.

Also, it has been made apparent, if one bothered to give any credence, that it is nonviable, an error, to give a character part, or for that matter any part, in a film to a Youngster with any (speech) impediment! Difficult when one tries to encourage Youngsters in video film making! A lack of "perception"!

Another comment was: "use of green screen blah, blah, blah much better to have made the film on location"! A lack of "perception" again, that was the first thing thought of.

Polonius: "What do you read my lord"? Hamlet: "Words, words, words"!

Since special types of background were needed with nothing suitable near enough to us, I carried out an exploratory exercise. This would have involved a round trip of 286 miles. Petrol about £40. Accommodation for 4 x £30 x 3 = £360. 12 meals at about £10. each = £120. Location IF available, (12 months notice required), £1570 per day or part thereof. The total possible cost therefore would have been anywhere up to £5230! Also 3 days off work for two people! Our non professional budget was £45! Oh yes, also plus the dreaded VAT!

Perhaps after 56 years of making films the time has now come for me to "retire" from the fray and live out my time comfortably in "Cloud Cuckoo Land"! Maybe not after all, because that's where the above types should be incarcerated!

Finally in another time limited Festival recently, one comment was: "This film would have benefited from being longer"! Someone involved should point out to them that a time limit was involved!

Lee Prescott FACI.

Readers Letters

[Ed: I received an email from Noel, one of our past contributors, with some stunning pictures. He kindly agreed to me publishing it.



Hi,

It is still warm and sunny in late autumn at lovely Avalon, where I am blessed by magnificent rainbow lorikeets regularly coming to visit me as they feed in a prolifically food-bearing banksia tree right outside my window!

I try to sort-of answer their calls to which they immediately respond and inevitably, my camera is recording their visits – latest pix herewith! They are the most beautiful and, seemingly, very happy birds! How lucky can I be?

Not a bad life at delightful Pittwater Palms! Very best wishes for lots of lovely times ahead to you all.

Noel Leeder



[ED: I received this open letter To Phil Marshman for publication. Phil was emailed the letter offering the right of reply and his response is also published.]

Dear Phil Marshman,

You held the 2016 Frome Five Minute Festival on Saturday 2nd April.

Although I didn't receive any awards, my film was returned with a covering letter dated 5th April. The strange thing is, I didn't receive any comments from the judges. You scribbled a little note on this letter stating, 'Huey, will send your comments shortly by email.'

Well, at the time of writing I still haven't received this information. I have emailed you twice about this, and I have sent you a stamped addressed envelope, but you refuse to answer me by either method, or send me the results that I was looking forward to.

I realise you are a very busy and important person, but I'd really like to know why everyone else has received their judges' comments except me.

Yours sincerely,
Huey Walker

Dear Pip,

Huey is quite correct with regards to his problems with me. Huey has been the victim, if that is the way to put it, of my aversion to using email. However our latest problem has not concerned emails but the printed Frome Five Minute Festival comments I sent him.

People say to me that machines have no sole or will of their own. This utter rubbish. Haven't you noticed that as soon as you've got some money in your pocket they start going wrong, especially cars. My machines also get together and play up when I've got to get things done and so it was with the Five Minute comments. The last printing job with the Festival was the comments and the last two were Lee Prescott and Huey. These were printed on the same sheet of paper. To match them up layout wise Lees comments for arranged on the page upside down. Hueys comments were all there but I think I must have caught the bottom of the text box which moved the bottom up and clipped the the last couple of lines off. Huey should have had the complete comments by return of post.

As to acknowledging the entries for competitions I do usually do this not that I seem to get any acknowledgements for my entries some other competitions. In my case the reason this doesn't get done because in the past I haven't had the time and I have to say that Huey can be very quick off the mark asking for reassurance that I have his entry as we don't get our mail until the afternoon here. Lately I've also gotten very stressed and I don't know why. I do have some family and friends worries. Several of my family and friends have health problems recently and I'm concerned about them. The Five Minute Festival is not usually a worry. Nothing really went wrong. Some people seem to think that I am the Frome Five Minute Festival which isn't true. I gather in the entries and make them ready for the show and make DVDs of the category entries for judging which I do not participate in. Other members organise that. I arrange the running order of the films before the results are known and transfer them to our media player. Frank Lake takes over here and makes sure they run okay. It is quite straight forward for Frank to make adjustments. The entries are then packed up ready for the printed comments and sending back. I print the programmes and comments and on the day make some muffins and just mingle at the festival.

Huey is one of the few entrants that do read the entry forms. I ask that there only be three seconds of black leader at the beginning and no black at the end. This allows me to put the entries straight onto our media player without doing anything to them but usually I spend a lot of time chopping down leaders to three seconds and removing black trailers at the end (this doesn't mean that any sound is trimmed under the black). The Five Minute Festival is a continuous show with an intermission. Most competitions and festivals can't do this because of judging requirements but if we didn't do it we wouldn't be able to show all the films. And this not showing all the films is a bit of a sore point for Huey's wife Susie and I and we are on the same team.

I do seem to get people ringing me up and wont leave me a message on my answerphone. Maybe they have an aversion to answerphones. Now you've rung me for a reason so please just tell me who you are and leave your number if I haven't already got it. I'm better with phones than emails.

Phil Marshman FACI former SoCo Committee Member



FROME FILM & VIDEO MAKERS

Encouraging film and video making

2016 Frome Five Minute Festival Results

The news is that Frome Film and Video Makers have got a new website. It's a bit bare bones but once our new webmaster gets to grips with it things will improve.

Our new webmaster is Mike Johnson and the new web address is www.fromevideo.webs.com

Once again the Frome Film and Video Makers hosted the Frome Five Minute Festival at the Catholic Hall, Frome. This year it was later because it was Easter on the weekend we normally have it. Perhaps in the near future Easter might be fixed. There was a law passed in the 1930s to fix the date apparently so it's still early days for a decision I suppose.

Our Overall winners came from the midlands this year. Jill Lampert won with a wildlife film Picnicking in Jan's Garden about Jans relationship with some local crows. The runner up was a drama The Curse by James Chalmers) in which a curse came back to haunt Doctor Antrobus after twenty years and third The Light Fantastic lensed by Brian Ratcliffe which also finished our programme with a correctly exposed, correctly set white balanced sunset.

I can't really comment on the wonderful spread we put on and I couldn't get much out of Anne Vincent because her mouth was full. Then there was the slick and trouble free presentation where every film entered was shown in its entered format and screen shape automatically from our media player and correctly set projector.

I can mention that we had an increase in high definition entries, and that the entries were all on disc except one and I can thank Chippenham for allowing us to use their widescreen, our audience and all the entrants who provided us with such a mixed programme.

This year entrants from the SoCo area who did well were Cheltenham Videomakers who won the animation with On the Waters where lads from the club go on a trip. Susie Walker (Exeter) was winner of the best documentary with Flog It! showing what happens when a popular TV show comes to town. Joint runners up in that section Tony and Eileen Colburns (Teignmouth) Tunnels Beaches described in letters from a Victorian young lady, and Tiverton Camcorder Clubs well organised filming of Hatherleigh Tar Barrels an historical moment as the tar barrels were dragged through the town.

Best Travelogue was Discovering Bath by John Greene of Gloucester with this colourful film of a colourful city during the annual Jane Austin Festival.

Just up the road Cheltenham's Ken White was runner up to Jill Lampert in the wildlife/natural history section with Native to Britain in which he posed the question which animals shown were not native to Britain.

Malcolm Stephens from Bristol was runner up in the holiday/travelogue section with his Tranquil Waters which showed serene moments on the Northampton Canal whilst Mid-Wilts Philip Fowler was third with Narsaq - Greenland - get your tongue round that one our Chairman couldn't. Then to finish up with there was Mark Rigler who was third in the open category with The Bomb Factory filmed on a quick tour around the former Royal Navy Cordite Factory in Dorset.

Phil Marshman FACI

Overall Winner

- 1 Picnicking in Jan's Garden by Jill Lampert
- 2 The Curse by James Chalmers
- 3 The Light Fantastic by Brian Radcliff

Animation

- 1 On the Waters by Cheltenham Videomakers

Comedy

- 1 Death Wish by The 'A' Team (Potters Bar)
- 2 Death Duties by Toucan Films (Ken and Jean McDonald)
- 3 WHAT! by Sutton Coalfield Movie Makers

Documentary

- 1 Flog It by Susie Walker
- J2 Hatherleigh Tar Barrels by Tiverton Camcorder Club
- J2 Tunnels Beaches by Tony and Eileen Colburn
- 3 Will I Stay Clean? by Jill Lampert

Drama

- 1 The Curse by James Chalmers

Holiday/Travelogue

- 1 Discovering Bath by John Greene
- 2 Tranquil Waters by Malcolm Stephens
- 3 Narsaq - Greenland by Philip Fowler

Open

- 1 The Light Fantastic by Brian Radcliff
- 2 Not Forgotten by Ann and Arthur Fletcher
- 3 The Bomb Factory by Mark Rigler

Wildlife/Natural History

- 1 Picnicking in Jan's Garden by Jill Lampert
- 2 Native to Britain by Ken White
- 3 Fowlsheugh by Daphne Barbieri

It's probably a long time ago that you gave your email address to head office and some of the email addresses are no longer current.

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

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

Please send any email address amendments to:

pipcritten@googlemail.com

Many thanks for your help.



PENNY CUP COMPETITION 2016

Results of Weymouth Movie Makers Penny Cup Competition 2016. We had 17 very good entries this year and all the films were spoken highly of by the judges. Unfortunately time did not allow to screen all the entries but I have put films in running order as they were screened at the Penny Cup Show.

THE LONG WALK (6 mins)

Huey Walker, Exeter Films

COMMENDED CERTIFICATE

THE GRANITE RAILWEAY (9 mins)

Roger Gunn, Tiverton Camcorder Club

COMMENDED CERTIFICATE

ADMIRAL LORD NELSON (5 mins)

Lee Prescott FACI, Stonehouse & Stroud Video Unit

HIGHLY COMMENDED CERTIFICATE

ROTARY YOUNG CHEF (10 mins)

Ernie Mckenna, Frome Film & Video makers

A HAPPY DAY FOR ANNIE (7 mins)

Tuffley Film Unit, Gloucester Film Makers

HIGHLY COMMENDED CERTIFICATE

ARCHIE'S NEW MERCEDES (9 mins)

Chris Hall, Leicester Movie makers

PLACED THIRD

TREES (3 mins)

Lee Prescott FACI, Stonehouse & Stroud Video Unit

7 MINUTE MEALS (10 mins)

Peter MacPherson, Spring Park Film Makers

PLACED SECOND

DISCOVERING BATH (5 mins)

John Greene, Gloucester Film makers

OH NO MOTHER (7 mins)

Geoff Addis/Aurdey Asquith, Reading Film & Video Makers

OVERALL WINNER

A DAY IN THE LIFE OF NATHANIEL PITT LANGFOD (6 mins)

Brian Langford, Nuneaton Movie Makers

FOREVER REMEMBERED (13 mins)

Annette Lowe, Jersey Camcorder Club

BEST DRAMA AWARD



Brand new and boxed. Similar to Stedicam

The Glidecam V-8 Camera Stabilization System allows you to walk, run, go up and down stairs, shoot from vehicles and travel over uneven terrain without any camera shake.

The Glidecam V-8 is perfect for shooting the type of super-smooth tracking shots that take your audience's and client's breath away. The V-8 instantly adds high production value to every scene. With the V-8 camera stabilizer you will be able to produce the type of ultra-smooth travelling shots.



Kit Comprises:

Glidecam V-8 Vest

Glidecam V-8

Glidecam V-8 Sled (camera mounting assembly)

Bogen / Manfrotto #3273 Quick Release Plate

20 Counter Balance Weight Plates

6 Steel Head Weight Plates

1 Balance & Docking Bracket

1 x 5" Arm Post

1 x 10" Arm Post

1 Camera Mounting Hardware Package

1 Setup Manual

1 L4Pro Colour LCD Monitor

1 L4Pro Battery Pack & Charger

1 Low Mode Mount

1 Vehicle Mount

1 Offset Adaptor Set

Glidecam V-8 Camera Stabilization System allows you to shoot without any camera shake.

The Glidecam Support Vest is lightweight and comfortable and can be easily adjusted to fit a wide range of operators.

Would be an ideal club purchase for all to share.

Absolute bargain £400

Contact Pip Critten 07771 967804

pipcritten@googlemail.com



Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute Southern Counties Annual Competition

The awards show will be held on
Saturday 15th October 2016
at the Centenary Club, Jubilee Terrace, Weymouth.
commencing at 2 pm.

THE CLOSING DATE FOR THE SOCO REGIONAL COMPETITION IS WEDNESDAY 31ST AUGUST 2016
No entries will be accepted after this date, You are encouraged to send your entry early.

Rules for SoCo Annual Regional Competition 2016

1. All entries and forms must be received by 31st August 2016.
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..
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..
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.
Entries will be returned as soon as possible.
15. The decision of the Judges is final. Judges comment sheets will be returned after the Competition Showing.

Entries should be sent to:

Anne Vincent, 14 Mandeville Rd, Wyke Regis Weymouth, Dorset, DT4 9HW

A/V PRODUCTIONS

The A/V entries will be Judged in their own category and the same rules as above will apply.
Please submit entries using **“Pro-show and Pictures to XE or (PTE) Files**



Institute of Amateur Cinematographers
Southern Counties



The Film & Video Institute - Southern Counties Annual Competition

Entry Form

TITLE.....

Running Time:minutes

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

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

Every care will be taken to present your entry in the way you would present it yourself.

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	Youth Entry Maker under 18 years of age (See rule 5)	Film,-Media Student (See rule 5)	A/V Entry	Non IAC Member Member of an Affiliated Club
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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

Please Note: AWARD WINNERS WILL BE COPIED ON TO THE SOCO ROADSHOW DISC ONCE THE JUDGING IS COMPLETE

IF YOU WOULD LIKE A COPY PLEASE TICK HERE



Bristol Film and Video Society on show.

On April 7th the theatre at Bristol's Create Centre was full for an event organised by Allie Dillon, an archivist at the Bristol Record Office.

Two new BFVS films had their first showing to a large public audience.



The auditorium was packed to capacity and more people had to be turned away for the screening of the Bristol-themed documentaries.

'Bristol Through a Lens' is a compilation of club archive of the city whilst 'Bristol Revisited' weaves footage taken from a recently restored club film made about Bristol and its industries in

1956 with various aspects of the city as it is today.

Both were very well received, prompting many questions from the audience, and it was clear from their enthusiastic response that films of this type are very much

Soco Committee Changes

The Chairman would like to thank both Alan Creamer and Darren Cummings who have recently retired from their positions on the SoCo committee. I would like to say they will be sadly missed.

Another hard working committee member on his retirement from the Railway is Phil Marshman, which leaves him to concentrate on making more films to enter in to the competitions far and wide. And of course he runs the Five Minute Festival, a full time job in its own right.

Now it is time to tell you about the other changes. Although getting older, I am remaining as Chairman for the time being and **David Martin** is now Vice Chairman with **Eileen Colburn** taking Over as Treasurer, **Tony Colburn** as you will know by now is looking after the Dolphin and Mini Dolphin as well as the Top of the Clubs Competitions with myself doing the Soco Competition.

Susie Walker is now the Club Liaison Officer. We really do need more contact with you all any ideas suggestions, events etc. Talk to Susie. susiewalkersoco@gmx.com

We would like to welcome to the committee **Lee Prescott** and **Mike Szewczuk** who I feel will be valuable members. Thank you both for agreeing to return.

As you all know, **Pip Critten** does such an excellent job in producing the Soco News, the first electronic one of its type within the **IAC**.

Last but not least, **Trevor Matthews** who brings over fifty years of experience, as Cameraman he travelled the world with the BBC and ITV.

So now we look forward to taking **SoCo** into the 2020's

Anne Vincent FACI
Chairman

Challenge Shield revival tops recent successes

After a period of relative inactivity, Tiverton Camcorder Club has achieved several successes in recent months. In November 2015 eight club members teamed up to film two dramatic Hatherleigh Tar Barrel Pulls at Hatherleigh Carnival, and films of these Pulls have since been published and shown.

More recently, Roger Gunn was "Highly Commended" in Weymouth's Penny Cup for his film about the Granite Railway on Dartmoor. Roger himself took a lead role, acting as "reporter" in a film that starred Tiverton farmer Mark Blake on screen as the narrator.

The movie was filmed in and around Haytor Quarry on the moor where granite was extracted for several decades in the 1800s (it was even used for the old London Bridge).

Because iron rails were too expensive, local granite was used to build the railway tracks needed to transport blocks to the Teign river and thence the world. This unique railway system can still be seen across the landscape around Haytor.

Mark Blake shone again in March by organising a revived Tiverton Challenge Shield. Held in Sampford Peverell Village Hall – itself recently re-furnished to a high standard – the event was attended by 30 people. "Not as many as I would have liked," said Mark, "but a good number considering it was our first go for quite a while."

Everybody agreed the event was casual and tension-free and a great success. SoCo's Pip Critten kindly judged the 14 entered films, which covered a wide range of topics from tar barrels to butterflies that only live up a mountain.

Third place went to the Butterflies (800 Miles North, by Liz Butler, Weymouth) and second place to The Voyage, Tony and Eileen Colburn's (Teignmouth) walk-through of Brunel's SS Great Britain, based on VOs of characters they envisaged had travelled in the ship.

The Tiverton Challenge Shield itself travelled up the M5 in the safe hands of Bristol's Gordon Young, for his high quality sequences of Venice edited against a Charles Dickens description read by Gordon himself.



Pip Critten presents Gordon Young with his trophy

Filming buildings, palaces and squares that don't move can be tricky but with gentle pans and zooms, quick cuts and tight relevance it worked beautifully well. Gordon told me he uses an X3, which gives him serious colour and dynamic range advantages so he's setting high standards for us all to follow. It also keeps him fit apparently!

Finally, TCC has a new web address - www.tivertoncamcorder.club



Roger Western

Reports....



The first meeting in March, hosted by Peter Hiner, was filled with video productions of all types. The club is now into its competition season and first to appear on the screen were entries for the 'four minute competition'.

As the name implies, entries have to be of approximately four minutes duration. There were seven entries on a range of subjects and these were (in order of screening):-

- A Flying Visit - Roger Western
- Mindfulness Training for Corporations - Caron Parke
- Seaton Revisited - Peter Hiner
- Flog it - Susie Walker
- Our First Film - Jim Gill
- Spilt Milk - Caron Parke
- Talking Clocks - Susie Walker

The films are judged by the audience on the night and it is customary to announce only the top three results.

Newly introduced this year was the 'best drama' category for 'story' films, as opposed to non-story or documentary style videos.

The winner was Caron Parke with her entry entitled 'Spilt Milk' about a bitter sweet relationship between two people.

Additional congratulations go to Caron as her film was a double winner, also taking the newly introduced award for best 'drama' production.

In second place was Susie Walker's 'Talking Clocks' and Roger Western was third with 'A Flying Visit'.

After the refreshment break the films made for the 28 day challenge, not a competition, were shown, the only criteris was that a clock had to be included in the production.

There were entries from Huey Walker (Kitty's Clock and Two on a Sofa), Peter Hiner (Un Clocco and Assisi), Susie Walker (Lunchtime), Roger Western (The story of Maud, Time Flies and Time Passes) and Ron Black (Time Waits for No Man).

Once again there were a fascinating selection of subjects and interpretations of the subject.

During the final section of the meeting the edited results of the recent indoor filming night were shown. It was a pleasant surprise for the audience to see the varied treatments given to this exercise.

The meeting of Monday 21st March 2016 had members welcoming Pip Critten (you may have heard of him) with some enthusiasm and that enthusiasm was matched by the presentation that he gave.

His subject for the evening was 'sound for video' and during the first part of the evening he showed, discussed and demonstrated the different types and manufacturers of, off camera, microphones and the various techniques and methods of capturing the sound when filming.

It was quite an eye opener (or should it be ear opener?) to those who use only their in-camera microphones which, although generally of a good quality nowadays, are not always the best option.

Having shown the potential of the off camera, or external, microphone in the first part of the evening, for the second half, Pip used a 'studio' set up to record a

pre-scripted voice over. Once again demonstrating the improvements possible by small changes of technique and positioning, he then used the recording to show how it is possible to manipulate and improve voice-overs (and other sound) using an audio editing programme, of which there are quite a few on the market.

Pip was accompanied by his guest, Roger Underwood, a professional videographer who was able to add his expertise to the evening.

Our thanks to Pip for the time, effort and enthusiasm that he put into the evening to make it a most interesting and informative meeting.

It was competition time again at the meeting of Monday 4th April, this one was 'Film That Tune'. Entrants are required to edit their visual images to suit the accompanying music and, after the screening, their efforts are judged and rated by the members present.

Only two members submitted entries this time (it would have been three but Caron's USB stick wouldn't play) and the entries, in order of viewing were:-

The Barge Inn - Huey Walker - centred around a pub beside a busy canal.

Now I'm a Farmer - Huey Walker - gardening set to music by The Who

Cima Nostra - Peter Hiner - Picturesque Italy

Anyone For Tennis - Huey Walker - Picking Strawberries with music by Cream

Rabbit Sonata - Peter Hiner - Bunnies frolicking to music by Beethoven

Blue Moon - Huey Walker - Converted film footage of the 1999 eclipse of the sun

Here's One I Made Earlier - Huey Walker - Black and white bomb making (not really!)

To finish the first half of the evening, two previous entries into the competition were shown. Made by member John Noake, they were 'Messing about on the River' and 'English Country Gardens' and each film illustrated the fine art of editing visuals to music.

After the refreshment break, the results of the evenings competition were announced and the top three places went to:-

First - Rabbits Sonata

Second - The Barge Inn and,

Third - Cima Nostra

Thanks to Ron Black and David Clifford for their hard work collating the results and congratulations and thanks to film makers Peter and Huey.

Before closing the evening, Peter Hiner also congratulated club member Susie Walker who won best documentary award for her film 'What's It Worth' at the recent Frome Five minute Festival.

The club meets fortnightly (except when it falls on a Bank Holiday) on a Monday at Bitton House, Teignmouth, commencing at 7.30pm.

For more information about the club and to see our programme go to the website:

<http://www.teignfilmmakersclub.org>



Gloucester Film Makers

The 49th Annual Gloucester Inter-Club Competition was held in St. George's Church Centre, Brockworth on 19th March at 2 30pm.

Clubs from Bristol, Tewkesbury, Stonehouse and Stroud, Cheltenham, Gloucester and Worcester were represented and 11 films were shown.

The host club was Bristol who, as well as running the event, won The Ray Toleman Trophy with their film Requiem for Caffeine. This was a well directed, acted and scripted film.



It told the story of a group of ladies who met weekly in a support group trying hard to overcome their addiction to tea drinking.

This film also won The Vale Trophy for best sound. Incidentally Bristol won the best film in 2015. Will it be 3 in a row next year?

The Tewkesbury club claimed a worthy second place with their film Culinary Solution.

In third place was Discovering Bath which was the Gloucester entry.



The judges were Jill Lampert, Howard-Smith and Keith Sheather.



The event was well organised and our thanks go to Tim Smart and his team for all they did.

Thanks also to all involved with the ample and excellent refreshments and raffle.

Next year will be our 50th competition and Tewkesbury will have the honour of being the host club then and I am sure they

will make it a very special occasion.

John Greene, Gloucester Film Makers.



Gloucester Film Makers

Other News

In March, we held The Railway Show presented by Michael Clemens. We have never reached the giddy heights of a few years ago when we had to turn people away because the Hall was full, but, those that came to the Show all enjoyed the evening and Club funds were boosted by £165.17p.



BBC Radio Gloucester recently asked John Greene to demonstrate the use of a Cine Projector to one of their presenters.

The audio recording was broadcast on the Breakfast Programme.

The event was filmed and put on Facebook, it has received 4,000 'hits' - 1,300 within first 24 hours.



Dear Friends,

Teign Cup Competition 2016

This year Sponsored by SONY (Plymouth)

In this magazine is an entry form and rules for the Teign Cup Competition which will be held on 8th October 2016 at Bitton House, Bitton Park Road, Teignmouth, TQ14 9DF. We hope that you will be able to submit an entry.

Whether you submit a film or not, we do hope you and your fellow club members and friends will come along and share in the screening afternoon on the 8th October 2016 starting at 2.00 pm. We have brought the date forward this year in response to members of other regional clubs saying they wanted more daylight for the drive home afterwards. We hope this encourages you to make the journey to lovely Devon.

One of the benefits of competitions, such as this, is that your films get a wider screening. We do therefore encourage you to advertise the screening day within your club and amongst your friends and come along so that all films entered get a really good audience. Past year's entries have been of a very high standard. I am sure this year will be no exception and will be well worth seeing.

The entry fee for the afternoon is £4.00 pp which includes refreshments. PLEASE let us know how many will be coming from your club/group so we can know how many to cater for.

The final date for entries is 17th. September 2016.

Yours Sincerely,

Ivan Andrews, Chair of the Teign Film Makers' Club

ivan.andrews@sky.com

01392 411861



Teign Cup Competition

Saturday October 8th 2016 at 2.00 pm.

The competition will be held at Bitton House, Bitton Park Road
Teignmouth TQ14 9DF

This year sponsored by SONY (Plymouth)

Entry Form

**PLEASE NOTE: A MAXIMUM OF ONLY TWO ENTRIES PER INDIVIDUAL
OR CLUB WILL BE ACCEPTED**

Title of Entry:

Running Time:..... (Minutes) (Maximum 20 minutes)

Date Film Completed:

Format: DVD -R /+R, AVCHD USB , Bluray Discs,
Standard format 4:3, and Widescreen 16:9. Mono and stereo sound.

Name of Club or Individual (Please Print)-----

Address

..... Post Code

email address-----

**Declaration: I accept the conditions of entry to the competition. I confirm that copyright
clearance has been obtained for all material used in my entry.**

Signature: ----- **Name:** -----

Address for return of entry-----

-----Post Code -----

Telephone -----

Fee per entry is £5.00 to include packing and return postage.
Cheques to be made out to:- Teign Film Makers Club.

**Please send entries to:-
Ivan Andrews
3 Byron Road, Exeter EX2 5QN
NB Closing Date September 17th 2016
Copy of rules attached**



Teign Cup Competition

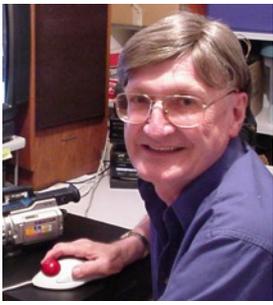
Saturday October 8th 2016 at 2.00 pm.

**The competition will be held at Bitton House, Bitton Park Road
Teignmouth TQ14 9DF**

Teign Cup Rules

- 1 The Competition is restricted to Clubs or Individual amateur film makers within the SoCo geographical area.
- 2 The number of entries submitted by any club or individual film maker is restricted to a maximum of two per club or individual

Films must be submitted on DVD –R / + R, AVCHD USB, Blu-ray .
Standard Format 4:3 or 16:9 Widescreen, Mono or Stereo sound
- 3 Total running time to be no more than 20 minutes.
- 4 The winner will hold the Teign Cup for one year.
- 5 The winner will receive a prize of £50
Kindly sponsored this year by SONY (Plymouth)
- 6 A personal miniature inscribed trophy and a certificate will be presented to the First, Second and Third places
- 7 Entry forms, fees and films must be received by the closing date of September 17th 2016.
- 8 If numbers of entries exceed the screen time available an elimination contest will take place before the event. In this event should any film have been entered in a previous Teign Cup Competition, it will immediately be eliminated.
- 9 Entries must have been made within the last 3 years.
- 10 Judges appraisals will be sent to all entrants together with a list of all entries and the result.
- 11 The Committee of The Teign Film Maker's Club will rule on all matters concerning the competition.



Video Clubs - A change is A Blowing

David Fuller

Talking sense...

The Winds of Change: have been blowing, heralding, - sadly - the demise of once-active amateur video clubs where their members happily made movies, entered contests, attended "Conventions" and welcomed into their folds new faces as older members retired from "active duty." Somehow, a number of once thriving clubs have found themselves with diminished membership so much so, that some clubs have just had "to call it quits."

A warning sign. If a Club no longer is making movies, it will almost surely "fade to black." Add in another factor, "aging membership". Making Club productions just takes stamina that that many old-timers no longer possess. Where are the young movie-makers to fill the ranks ?

The life-blood of the Club lies in having fun and camaraderie in making movies. The "exercise" creates "Club glue", providing that energetic impetus that regenerates vitality.

mastery over many of the required technical skills and all of the sub-groups have nuclei of small teams. There's a lot of sharing of talents. and at any one time, several groups making several movies.

The big thing that I see in their movies is an attempt at bringing a freshness to the themes they choose.

I've viewed large sample of these youngsters' finished products made by local Clubs. True, they often focus on what interests their age group. And some of their stuff comes over as old hat. But, a BIG but, I note over the past five years, here in my home town, there has been a maturing and re-focussing that recognises and reflects an understanding of their new and emerging experiences of growing up. Teacher of Humanities in High Schools recognise that their courses reflect this observation. That's what much of the Humanities is about.

Although there's little that is completely "new" in the world of the Fine Arts. Themes and points-of-view are still being re-worked. Although the human environment changes over the centuries, what drives the human endeavor remains strikingly timeless. Often the freshness and impact and film-making skills brought to a youngster's production earns him credit. "Same old, same old", true, but in new clothing. Our fair city now boasts of two active and productive Video Clubs.

Where Are We Now? What has struck me after viewing these young cats' movies, the one outstanding quality that the youngsters exhibit, shows an enviable command over presenting a structured, seldom flawed end-product. As an "old fart", I mightn't place a great value on the content of their Movies, but I'm impressed with skills of how well they do what they do.

Some of them aren't shy of expressing their plans to find a way to belong to a professional movie-making organisation. Nothing wrong with a "dream". And I note that our local youngsters' clubs aren't shy, either, about seeking funds and grants to produce more ambitious movies.

If they can't afford the fees for using professional copyrighted music, for example, they've found quite respectable local music talent within their clubs to fill their needs. And I've noted at one of general meetings, that at any one time, a visitor can observe several movie-making projects under production simultaneously.

Festival of Celebration: In our fair city, once a year judges select the best movies entered in a local competition open to international competition. The local University theatre attracts audiences to view selections of award-winning entries. That this competition is able to attract international entries attests to the caliber of the movies submitted. Filling the theatre's seating for three nights speaks for itself.

I would be surprised if this phenomenon isn't observable in your home-town.

I leave you, dear readers, to look inside the bastions of your own clubs. My observation is that if your club is still actively making Club-oriented or Lone Ranger movies, and generating "Club glue", and winning a few awards, your ship shouldn't sink. How to make this happy outcome happen, is as it always was: keep making movies - specially ones requiring a team effort.

Make movies.

The Big Change: There's a kind of seismic shift in the composition of, what I call, the "revival brand" of Video Club. It's happening emphatically right before our eyes. The "new" dimension relates particularly to the younger age of the members. Don't get me wrong, there are Clubs that have been around for a long time and are still making movies. Survivor clubs are better able to attract new younger members if they're still churning out new movies and they've kept up to date with technology. Youngsters probably find that upgrading into new technology is easier for them as they've grown up with electronics in home, school and work. Costs of equipment for their uses is available to match young people's wallets.

That Reserve of Energy: Moreover, it is this younger age-group that can still

hack the hectic and sustained pace of a "week-end Shoot", for example, as us old farts could once more readily do, way-back. On location, right after work or school, Friday night, all day Saturday and Sunday ending in a humongous packing up chore. Meals on the run. Replenish stores of energy when you get home. School or work on Monday. The youngsters' reserve of energy is more rapidly restored. But for us retirees, a few early nights to bed follows the weekend orgy.

The New Brand: This "new brand" of Club isn't really totally new. In every English-speaking country that I know there are organisations that have worked outside of the traditional amateur status which is dependent on a mantra of, for example, "no financial gain allowed" for making movies for any purpose. And, there is practically no market for "Shots", however well-made, within regular TV. These sharp-shooters build portfolios for presenting to potential employers "in the business."

In our city of about 100,000 people, one newly created Club has its membership formed largely of "young cats", some still in secondary schools. Although many of these "start ups" began producing what initially looked like "amateurish" stuff, their sights are now set on building skills needed for entry into a professional field. I've noted that, without exception, their movies show





Lee Prescott
F.A.C.I

Looks back in time

Past Life Film Reminiscences

Once again I'll commence my story here:-

Way back now some 60 years ago during my time in the Royal Air Force, having returned to the U.K. and a while before resigning, I was asked was I interested in or had I ever had anything to do with a film production?

I answered that I saw and handled my first film, about how Kraft Cheese (those little triangular shaped pieces in a round box) was made when I was six years old. Then ten years later at the age of sixteen I was "involved" in a Frank Randle "epic" entitled "Holidays With Pay"!

Wingco said, "Good, some experience! You will take yourself off immediately to R.A.F. Kenley and assist a film production unit working there from next week"!

I said "OK Sir, I'll fly over".

"Like hell you will, use the ground for a change", said Wingco.

So a couple of days later, mounted on my trusty British BSA Motorbike, I set out and found myself peripherally involved.

The film in production was "Reach For The Sky" (1956), the story of R.A.F. air ace Douglas Bader and his exploits before and during WW2, from Cadet to Group Captain. It was based entirely on the book of the same title by Paul Brickhill.

At the time I hadn't any particular interest in film or film making, that came later.

"Reach For The Sky", (2h. 15 minutes), possibly the most meaningful exact title given to any film. The story is of Douglas Bader, how he overcame his disability following an accident. His story became and remains, an inspiration for all physically disabled people.

The Story: (Many of you, in the same "youthful" age as myself, will no doubt recall the film).

In 1928 Bader joins the R.A.F. as a Flight Cadet. After a "simple reprimand", following typically high spirits together with some disregard for the Rules, he completes his training successfully.

Posted to 23 Squadron, R.A.F. Kenley in 1930, he is detailed to take part in an aerial show. Although low level aerobatics had been completely banned following on the deaths of two pilots he is "challenged" to perform just that by a civilian pilot.

He "prangs" his aircraft and loses both his legs, amputated to save his life. Following his operation he is encouraged by his nurse. On discharge from hospital he determinedly makes efforts to master his prosthetic legs. An occasion occurs when he, with some injured colleagues, drive (!) to a local Tea Room (café), controlling the car between them! He meets an attractive Waitress, Thelma. As soon as can walk unaided he begins an association with her. Eventually they marry.

In spite of his undiminished skills the R.A.F. stops him from flying as there are no regulations to cover his case. He leaves the R.A.F. and works very unhappily in an office job. Then WW2 starts:

He talks himself back into the R.A.F. Eventually he is given command of a demoralised Squadron of Canadians who had suffered in France. He invigorates their morale

obtaining much needed equipment "through the back door"!

His Squadron becomes fully operational performing very effectively in The Battle of Britain. To his fellow pilots he seems invincible. However, in 1941 he is shot down and is forced to bail out.

Bader is trapped but manages to exit the aircraft by detaching his prosthetic legs! His German captors are fascinated with him, he becomes a "nuisance and a thorn in the flesh" to them and is liberated in 1945.

In September 1945, on the 5th. anniversary of The Battle of Britain, Group Captain Bader is honoured by leading eleven other survivors and three hundred aircraft in a "Fly Past" over London.

Film Locations: R.A.F. KENLEY. The Shovel Pub, Cowley. Bagshot, Surrey. Hyde Park. Pinewood Studios.

Screen Play and Director: Lewis Gilbert. Produced by Daniel M. Angel. Music: John Addison.

Camera: Jack Asher. Editor: John Shirley. Additional Scenes: Vernon Harris.

Main Cast: Kenneth More as Bader. Muriel Pavlow as Thelma. Lyndon Brook as fellow Cadet then Wing Cmnr. Lee Paterson as F.O and Group Captain. Alexander Knox as The Surgeon. Sydney Taffler as Prosthetics. Howard Marion-Crawford as a Wing Cmnr. Eric Pohlmann as i/c.Prison. Sam Kydd as Medical Clerk.

Budget: £365,000.

Combat Aircraft used: Hurricane iic. Spitfire.

Richard Burton was the original choice to play Douglas Bader but dropped out due to another commitment.

(Frankly, unlike Ken More, he could never have portrayed Bader in my view. Ken More "became" Bader)!

"Reach For The Sky" was the most popular film in U.K. It won the BAFTA Award for the Best British Film in 1956.

When released in America (1957) with 12 minutes edited out – the American public was not enthusiastic. (Frankly, that didn't surprise me at all)!

A couple of years later I was in the film industry. I found myself involved with some special presentations of "Reach For The Sky". Some of these occasions were used for R.A.F. personnel interests and especially with award presentations to the Air Training Corps Cadets. (A.T.C).



The special presentation to an ATC Cadet of his Glider Pilots Wings. Presentation by Air Vice Marshall Sir Willet Amalric Bowen Bowen-Buscarlet. DFC. AFC. KBE. CB. CBE. DL. MiD., - with the Cadet's C.O. and myself looking on.



Susie Walker

Club Liaison
Officer

Club Noticeboard

As some of you may be aware club competition season is already underway, and it seems all is not well with some of the filmmakers who help make these competitions successful.

I have been getting comments that they seem to be the forgotten ones and of no importance once the event is over.

So please consider this from the filmmaker's point of view.

The deadline for entering competitions is usually well in advance which is fine as long as the organisers let you know they have received your entry. You have posted your entry forms along with your precious film, and sat back and waited, and waited and waited, no response from the organisers.

OK you think, it must have got there I'll email them to find out, again no response, the competition date approaches and as the venue is too far away to travel to in person, you again sit and wait, and wait for the results.

No confirmation comes through on email nothing arrives in the post, no phone call to congratulate you on your winning entry, no feedback, no information at all.

In fact there is no way of knowing if your film was actually screened on the day, let alone received on time, so you are not given the opportunity to send a replacement copy, if indeed it had all got 'lost in the post'

You end up asking yourself, why bother to go in for competitions at all if that is all the response I get.

Being placed is an added bonus but not the main reason most of us put our films into these competitions, it is to get them screened, and for as many people as possible to see your work. Quite rightly you are very proud of your achievement and want some feedback after all the hard work you have put in to making it.

Of course there is also another vital piece of information that you want to know as well, exactly what

films were placed, who made them, which club did they come from, and how many other entries were there.

In fact where did they all come from? Which one of your fellow enthusiasts put films in, this is information that is of interest to all, but sadly it seems, not of any interest to the organisers after the event.

It's surprising that even after a competition the organisers don't bother to send back any additional information to satisfy your curiosity, why?

After all, most clubs manage to post back your entry, eventually, so how much nicer it would be if you also got the competition programme to read, even if your film didn't get screened.

I will stress that not all clubs running competitions operate in this way, but some do.

So I throw open the question to all club competition organisers out there, please tell me why there appears to be so little regard for these filmmakers who take the time to enter your competitions?

And if you have never made a film yourself, perhaps you will now be able to see it from another point of view and try and change the way you organise and conduct your events in the future.

And finally consider this. An event without contributions from keen filmmakers is no event at all.

I look forward to hearing from you.

Susie,

susiewalkersoco@gmx.com



Launching the Dolphins!

Tony Colburn

Competition
Co-ordinator
reports ...

Launch of the 2016 Dolphin and Mini Dolphin Competitions

Anne Vincent and the SoCo committee invite clubs and individual members, whether in the IAC or not, to enter the 2016 SoCo Dolphin and Mini Dolphin Competitions. The closing date is 29th July 2016 and there is no entry fee.

To qualify, entries should be "short, light hearted entertaining movies. Entertaining to loosely mean of a humorous nature and short meaning not more than 10 minutes duration"

Therefore the Dolphin video run time, including titles and credits, must not exceed 10 minutes whilst the Baby Dolphin entry must be 1 minute or less.

The number of entries per club or individual is not limited, but each video must be on it's own disc (DVD or Blu-ray preferred) or memory stick and be accompanied by its own Entry Form

Every entrant will receive written judges comments.

The winner of each competition will go on to represent the SoCo Region in the National IAC Mermaid and Mini Mermaid competitions which will be held in October at the IAC AGM.

This is the competition where all the IAC Regions compete. The result is determined by audience vote. Entry Form on next page.

Should you need additional information please send an email to: tony.colburn.soco@gmail.com

Tony Colburn,

Competition Co-ordinator





Dolphin and Baby Dolphin Competition 2016 Entry Form

Closing date for entries 29th July 2016

Please indicate X which competition you are entering:

Form with two columns: Dolphin (Max time 10 mins inc titles and credits) and Baby Dolphin (Max time 1 min inc titles & credits)

Please indicate X your entry category

Form with three columns: Club Entry, Club Member Entry, IAC Member Entry

Name:.....IAC No:.....

Address:.....

.....

.....

Post Code:.....Tel.....

Email:.....Club name.....

Title of Film:.....

Format: (Any Current format Blu-ray/DVD preferred) Aspect ratio.....

Running Time (including titles and credits).....mins.....secs

Description

.....

.....

Declaration: I/we accept the conditions of entry to this competition and understand all entrants are responsible for copyright clearance on all sound and visual material used in their entries

Signed.....Date.....

Please send your entry by 29th July 2016 to:

Tony Colburn, ELD Imperial Court, Park Hill Road. Torquay TQ1 2EP
Email: tony.colburn.soco@gmail.com

RULES

- 1. Entries for either competition must be of a light hearted theme
2. The competitions are open to non professional film makers or affiliated clubs within the SoCo Region
3. There is no limit to the number of entries, but each must be on a separate disc and have an individual entry form
4. Copyright clearance is the responsibility of the entrant
5. Do not put labels on Discs and clearly mark your name on the disc case.
6. Entries must have been made within the last 5 years and not have won any major awards
7. The winning entries will be submitted to the IAC National Mermaid and Mini Mermaid Competitions to be held in October.
8. Judges comments will be sent by Email unless no Email address is provided in the entry section.
9. Sufficient remittance must be submitted by cheque payable to IAC SOUTHERN COUNTIES REGION to cover the return postage. (Suggested guide £2)
10. Neither the IAC nor SoCo can accept responsibility for loss or damage to the entry



One To Watch

What's It Worth?

Well this film is definitely worth watching. A superb, behind the scenes documentary about the making of 'Flog It' A popular television series.



https://www.youtube.com/watch?feature=player_detailpage&v=f8PFcWoWhAA

Yvette Davies, www.exeterfilms.com

A Few from Lee Prescott

"What did you do at work today?"

"Nothing special...I just changed a light bulb".

(Don't forget the Cameraman)



http://www.youtube.com/embed/f1BgziZRfT8?feature=player_embedded

Laugh as it sums up the UK's position on the EU.



<https://dotsub.com/view/229ca3b5-e82f-4162-9e9d-1b6ad4af9cb2>

British Airways - Building the 787-9 Dreamliner

Amazing when you see it all going together. Built in South Carolina.



<http://safeyoutube.net/w/ZMo>



Explain this one.

<https://www.youtube-nocookie.com/embed/3PszMaZ5Jpk?rel=0>

1950 IndyCar Pit Stop vs. 2013 Formula 1 Change 1 wheel -v- 4.

Even if you're not a car fan, this comparison is really amazing...



https://www.youtube.com/watch?v=RRy_73ivcms

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.

Send you articles to pipcritten@googlemail.com

Selected Movies from the World Wide web

Send your contributions to pipcritten@googlemail.com

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annevincentvsw@fsmail.net

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Vice Treasurer: TBC

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Mike Szewczuk mikeszew@live.co.uk

& Trevor Mathews

Changes

New & Rejoined:

Change of address:

Resigned:

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

The SoCo News Archive
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SoCo Diary Dates

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

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