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Chairman  
Anne Vincent

## Chairman's Chat

Congratulations to Geoff Harmer and Fraught Productions for Winning the 2016 SoCo COMPETITION with "SELFIE."

It was an excellent film and held our attention all way through.

SELFIE also won the BEST DRAMA and BEST USE OF SOUND.

All the entries, whether they received an award or not, were of a very high standard and praise must go to all the teams who worked on these productions.

In fact I would go as far as to say they were the best we have received in this competition to date.

ely poorly attended, mainly due to holidays and members having to travel long distances.

However the Officers and Committee remains the same, if there is anyone out there who would like to have a turn at running the 2017 SoCo Competition I would be pleased to hear from them; or indeed if they would like to join the Committee.

The next Competition is the Penny Cup run by Weymouth Movie Makers.

Please see Details and Entry Form. We do hope you will enter this Competition, it is not just restricted to the Soco Region it is open to other Regions as well.

I look forward to receiving your entry.

Happy Film Making

Anne Vincent

Chairman

[annevincentsw@fsmail.net](mailto:annevincentsw@fsmail.net)



Click to see the winning film

[See the list for full results.](#)

The SoCo AGM was held prior to the Awards Show, but unfortunat



Pip Critten  
Writes...

## Editorial

I lost a stone in weight overnight, now that's incredible. I'm so proud!

Anyway, back to the magazine. It's a bumper 19 page edition thanks to my ever growing collection of contributors.

I'm so pleased that Peter Stedman is back along with David Fuller. Newer columnists include Gordon Young and Dave Jones who talks a great deal of sense and puts his case clearly and concisely.

I am often approached by editors of international film magazines wanting to rerun some articles in their magazines.

It shows that your articles are read and appreciated across the globe, so thanks to you all for helping to make SoCo News an international success.

The Frome Five Minute Festival is one of the most respected competitions, if you want to enter this year you will need to get your skates on as the closing date is only a few weeks away.

My grateful thanks to Susie Walker and Noel Leeder for allowing their films to be included in a brand new feature entitled "View My Movie."

The idea is that you can have links to your movies featured in the magazine for whatever reason you like.

You may want to give a behind the scenes story as Noel has done, invite feedback as Susie has done or promote an event as Rita has done.

You could invite private or public critique, ask how your film might be improved or just increase your YouTube hits. The only proviso is that any feedback readers give is polite and respectful.

Oh, re my opening paragraph: Apparently, I did not loose a stone overnight. It was the clocks that went back, not the scales.

Keep Smiling, Pip

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

# Readers Letters



## Some of our Video Clubs are dying.

Is it a Sign of the Times?

Steven Spielberg made his first film when he was just 12 years old. It was a Western. His Dad's stills camera was broken and he asked if he could make a film with his Dad's movie camera ... and he won a prize. In today's vernacular, he was 'hooked' and is now known by billions of people throughout the world for his ability to capture his audiences as only a master technician can.

Many of us have been drawn to the making of films for many reasons, and this we share with Steven Spielberg, but are limited in our ability when compared to Steven.

Have you ever asked yourself the reason for your efforts being 'contained', 'capped' restricted? Do you win prizes on a National Scale, when entering countrywide competitions? No? You don't enter nationwide competitions? Ever thought about it? No?

Within the last twelve months, I happened to join the only club available to me. It was filled with quite elderly folk, and for this reason I didn't feel out of place, as I am truly ancient. They made movies of the birds in their garden flying from branch to branch and somebody found a nest with a newly hatched brood, which won a prize of recognition. Their handling of the camera was quite exemplary, but some contents was without a storyline, so it was like looking through an album of holiday snaps ...

The chairman left, there was no Vice Chairman, the Secretary resigned her post, then left, younger members left, many considered they'd had enough and I watched it unravel and become moribund. This left me angry and in a desperate situation, for I was now retired and had hardly anybody to play with!

The thought of having nobody to share my love of film making and bounce ideas off was the moment of discovery and realisation. You may have the IQ of 140 plus, have an active imagination, an extraordinary knowledge of film grammar, high ability with your editing suite, but you will rarely make a film as good as a dedicated group of people in a club. If two heads are better than one, think of what six or ten heads can achieve.

Yet logic doesn't apply to clubs. They meet, chat about making films and experiences, go through a series of 'I remember when' and tell stories about ideas and events, but they never ask themselves the question, what standard of film making have I achieved in my lifetime? Why? Well ... the answer is, they work alone.

They have nobody to please but themselves. They show a film at the club and sit back smugly with arms folded, whilst others are thinking, I made a film like that once ... I reckon mine was better ... and we then make another discovery, as another realisation arrives in our minds ... us and them ... me against all of them.

Let us look at an example: You wish to make a film about a the 'Flying Scotsman'. You are alone. It arrives at your venue and it leaves two minutes later ... your film ends there. What you do in that two minutes?

Unbeknown to you, all over the station are members of the club I belong to today, it now works like a well-oiled machine, we are one. We have a script and have been briefed. We know exactly what the Director wants to give the EDITOR ... THIS IS KEY!!! The 'Flying Scotsman' is filmed arriving, we obtain shots of people entraining,

interviews are going on with some children who've never seen a steam engine before, the fireman is being interviewed with the driver, we have shots of it leaving the sheds, more shots will be available at the next station.

The guard waves his flag, the regulator is seen being pulled by the driver at the other, the wheels are seen to turn in a big close up. Cutting from scene to scene in quick succession our finished film moves at a rapid pace to suit the subject matter. Which will be more watchable? The lone videographer's or our club's film?

We all know the answer, but when you next go to your club and mention this article, it will be dismissed and they will go on as before, entrenched and happy with the birds flying from branch to branch. It beggars belief, doesn't it?

Steven Spielberg walks onto a set and claps his hands. Silence ensues. He quietly tells everybody what he is about to oversee. He looks at the scene before him, brings on a talent stand-in or two, has the cameramen check focus, depth of field, background, lighting. Steven then checks a monitor or two, makes a small adjustment here and there and then brings on the talent.

Twenty eight takes later, he is finally satisfied with what is in the can! How many takes do you shoot? How many angles and positions? Do you work from a script or go out there blind and simply press the record button? Do you have a real picture on the screen, as in a real picture ... composed? Would you recognise one if you saw it?

Some Clubs they seem incapable of working as a club. If you don't wish to work as a club, why did you join?

Then we discover that there is something beneath the surface. Our new Secretary rang around those who left and enquired as to the reason why. Almost to a man came the answer: "I joined the club so that I could make a film with other people, all together. In that way I get hands-on experience as I can work shoulder-to-shoulder with a more experienced cameraman."

As their now chairman, I made a promise we would never again abandon the likes of these precious members, leaving them out on a limb to work alone. They came back!! We have six films planned. We plan on working as a group on every last one of them, and some of those who once persisted in working alone have joined the throng.

We may not be as good as Steven Spielberg's million pound a minute film making, with 500-people-working-together, but it will certainly leave those 'lone rangers' in the shadows when it comes to togetherness, the fun and laughter, the upsets, the shared failures and successes, one in, all in it together ... now ... that's what I call a club!

Filmakers, if you think your club is heading for failure, for goodness sake ring each member and ask if they would like to make a CLUB FILM and become part of the crew ... you may be pleasantly surprised. I wouldn't care if I just swept the floor, as long as I was there during the making.

Whilst I am not saying that individuals can't make good films, it seems quite pointless being a member of a club if you don't wish to share its achievements. Without its members you don't have a club, and without its working as a team, it will never become anything but a group of individuals. To me, that is like boarding a bus. You share the journey, but at the end of that journey, you are left with nothing to remember it by. Now get your club members to board the bus with cameras ... what then? See what I mean? Don't let your club die ... pull together and breathe new life into it.

David Jones.

Chairman IWVCC

# Readers Letters



[ED: Regarding competitions, I received this from Dave Jones]

Hello Pip,

Relevant to this dilemma, our senior committee members have now changed the word 'competition' to 'production', this to encourage the less experienced to enter their work. We've also complied with our members' wishes to work as a team throughout the year, but hold one competition at the end of the year for a cash prize.

When making films together, rather than working alone, the critique is shared and becomes impersonal, which sits far more comfortably with individuals. At each stage we examine the 'rushes' and these present a lot of feedback to the cameramen. We do so anonymously, as some are just beginning to grasp what is required. It always comes as a shock to them when the big silver screen reveals all, and seemingly 'inserts' objects that they didn't notice in the viewfinder or camera's monitoring screen and may lead to their shot being rejected. Only a low percentage of shots actually get used anyway.

It is my experience that older folk are far more willing to work together or share than the younger generation of today. A recent experience saw four girls walk into a cafe together, then sit at a table and not say a single word, but communicate with their friends through text messaging ... beggars belief, doesn't it?

I think we three know that working as film crew is a lot more fun. quite challenging, and that we none of us can please our directors when they are going for gold! I would not change it for the world. Battlefields bring new meaning to the word 'friendship', and making a film is like doing battle together.

Blessings.

Dave Jones

Hi Pip,

I was particularly interested in the article about the commercial film 'The Third Man'.

To my mind this is one of the best examples of black and white photography used in a very artistic and creative way.

When we watch videos in our recently re-formed club we take time to talk about the positive elements of the film and how we might attempt to copy them in our videoing efforts, even though some of us are 'reduced' to videoing with our mobile phones.

By appreciating the work of others in a practical way, even with our modest efforts at the 'home movie' level, the quality of the finished product can be quite stunning.

Seldom do we run a holiday movie, for example, straight from the camera. And we often run a couple of our old movies just to see how much we have improved... or not!

Perhaps movie appreciation is one of the ways forward.

Rob Catt

## SoCo Award Winners



### Overall Winner

Selfie by Geoff Harmer

### Second Place

Don't Call Me Baby by Bristol FVS

### Third Place

The Road To The Abbey by T & E Colburn

### Best Drama

Selfie by Geoff Harmer

### Best Use Of Sound

Selfie by Geoff Harmer

### Best Club Entry

Thicker Than Water by Bristol FVS

### Best Documentary

The Road To The Abbey by T & E Colburn

### Best Travelog

Stream In The Sky by John De La Mare

### Best Editing

Don't Call Me Baby by Bristol FVS

### Best Novice

No Entries

### Highly Commended

Stern Questioning by Ivan Andrews  
A Day To Remember by Gordon A Clarke

### Overall Winner A/V

Autumn by Norman Horsham

### Commended

Golden Wings by Gordon A Clarke  
Are We Alone by Lee Prescott



## Finding uses for video

Pete Stedman

Writes .....

Sorry I've not contributed anything for the past few issues. It's certainly not that I'm doing no video, it's now that I've retired from my bread & butter job, and my time is filled with available projects relating to video. So many interesting projects and challenges to fill my time. Sadly, advancing age and mobility, mean that I cannot undertake many of the projects that attract me. My Sony NX3 with big tripod is very heavy although my small Pan. HC-X920 - smaller tripod - is suitable for most projects. However, let me tell you of a few undertaken.

I had a friend, a professional magician, and he was very keen on making videos to show other magicians. These magic effects were all of the type of magic that one could perform to diners at restaurants and other social functions. Card tricks being the regular theme. Whilst many videos were made they were put on You Tube as 'Unlisted' which means they are not viewable to the general public, only those to whom the You Tube link was supplied. Just a few of the "performance only" are there for all to see. I also made a promo video of his children's show for his web site. Very sadly my friend was struck down with cancer and within a few weeks passed away.

As he lived close by, I assisted his widow in sorting out the vast quantity of magic props he'd collected over the years. One of the problem's encountered was that many items had no instructions or even a name to put to them. Video was brought into great practical use here and I made videos of the props, performing some where possible. Again the videos were posted to You Tube as items for sale and for identification where possible. This venture was a great success with advice and help from many countries. It really showed the power of video. I have also been disposing of many magic props I will no longer use and video has been a great aid in selling items.

My friends widow is a registered tour guide for several towns and locations and seemed keen to have some short promo videos for her website. I have managed two up till now. Happily she is well able to talk to camera as speaking is part of her job. She seems very pleased with these and is now suggesting a video for one of the very famous West Country villages.

Another project: A friend nearby has a set of 4 DVDs of still photographs relating to the nearby village of Yatesbury in Wiltshire. These were carefully collected and collated by a villager and are a great historical record. These photos cover the period from the late 1800s to present day. Many showing generations of the same families. One section of great interest is the airfield for the RFC and RAF nearby covering both world wars. Whilst the producer of the DVDs did a good job, it was very basic. All the photographs were on a black background with no music or subtitles or voice-overs. (This meant that after only a short time it became boring)

Many originals were torn or damaged in various ways. I imported a disc to my PC into Premiere CS6. Then I grabbed a still frame from each photo and all were saved as jpgs. The main video was then deleted from the PC. Every shot was then imported into my photo-editing programme of Serif Photo plus. (I used to have Photoshop but my version wasn't suitable for the changes in OS so I went onto Serif. Well recommended) I'm not very skilled at this sort of retouching but I certainly learned a great deal in a short space of time. A small border of a suitable

colour was added to each as well as cropping to improve the composition.

All the results were imported back into the Premiere project over suitable coloured backgrounds. Various motions were added to several shots for visual interest and subtitles added. Research enabled me to add some appropriate voice-overs and music to suit the period added also. What the original collector had done was to place some typewritten descriptions of names and locations etc. to most shots, but sadly, when shown on TV or projected, these was virtually unreadable especially by elderly eyes. This was improved by adding titles in the Premiere programme.

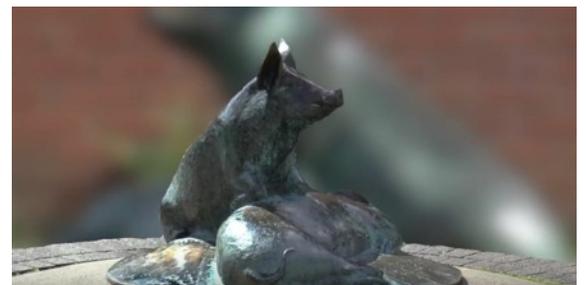
All this took hours and a large labour of love for my friend. Luckily he knows the original author quite well and showed him my resulting DVD and I was relieved to learn that he was very pleased with my creation. I then did the same with a second DVD and these were shown in the local village hall to a luncheon of the village elderly folk.

My town of Calne has several public works of art around so I decided to make brief videos of some of them. These being stationary items some thought had to be given to making a video of a length to make them interesting. I will show you a couple of these quickies. The first is the INGEN HOUZS BRONZE HEAD being just 2 minutes long.

<https://www.youtube.com/watch?v=zw-O8gNmCAU>

The second is of the town's famous sculpture of the pigs. The town being famous for its pig industry and the factory of C. & T. Harris that produced pig products for many years. Here is the link to CALNE'S BRONZE PIGS which is only 1m45s long. Hopefully not long enough for you to get bored with I hope.

<https://www.youtube.com/watch?v=ZCISIY0XnhU>



As this video is very short, I thought you might be interested in some of the effects used in the editing. The opening scene with the title had a vignette added. At 0:14 secs. The Plaque. When recorded it was almost unreadable, so I took just one frame, put this into Serif Photo Plus and retouched it a great deal. The result is as seen. At 0:35 secs. The pigs with out of focus background. Again one frame was taken and all the background removed. This still was put on Video track 2 over an already diffused shot on Track 1. At 1:30 secs. Shot of the pig's tail. There was so much of the 'green' that rather spoilt the shot so again I extracted one frame and retouched it a great deal. In addition there were a couple of occasions I slightly altered the speed of the video.

I think that's enough from me this time. Hopefully I will find something of interest for the next issue.

Pete Stedman.



A decade or so ago, our Club, the IWVCC (Isle of Wight Video Camera Club) used to make all manner of films, including dramas and documentaries. As the members aged, so the club became smaller and this limited their productions, but we are on the up again and have embarked on a crew training programme. Once we are working as a team again, we will be making videos of just about everything, together, as a club, like it used to be.

We tried to get a mainland club to judge our films by twinning and exchanging films for feedback, but there were no takers, so we will have to go it alone.

We decided that to have everybody working on their own was bad medicine, so we changed course and it has cured the problem. You see, our members have the psyche of a close knit community, and as a result our working together sits more comfortably with us than working competitively.

By Sept next year, we hope to start entering mainland competitions again, something we haven't done for many years. So it's a case of watch this space.

Our kindest regards, ave Jones

[IWVCC](#)



### STONEHOUSE & STROUD VIDEO UNIT

**Will fame follow?** Our prime young actor, 14 year old Brad Christy, was recently considered for a role in a new TV drama being filmed here in Gloucestershire after he had been viewed in our last production.

Sadly, when I confirmed that he is under the age of 16 the Agency could not accept him as they're only Licensed for 'Teens from 16 years upwards.



Sadly he lost out as they could not therefore employ him in the Production.

However, they wished Brad well for the future IF he eventually decides to pursue a Professional Acting Career – with also a polite suggestion that I / we / he, re approaches them when he's 16. (Thought: his name fits well too)!

Colleague Mike Szewczuk has written another story that's for the moment "on the stocks".

Just two "slight" awkward requirements involved:

1. Death by HTS - high speed train.
2. One of the parts involves being a substitute for the "deceased" and then returning from Never, Never, Land to say "Hi"!

Of course, one hopes that this would not be tempting reality fate! – Any takers?

Lee Prescott



The Teign Film Makers Club (TFMC) began its new Winter season in early September with a social evening when members were invited to bring their favourite films for screening. We all, also, had the chance to catch up with each other after the Summer break.

Then it was back to basics with a presentation by Peter Hiner which included a brief history, the developments, techniques and creativity of editing. He augmented his presentation with visual examples and involved the members in discussion by asking their opinion and comments about the methods used.

Susie Walker also gave a talk and demonstration of current computerised editing technology.

Finally, Roger Western showed a short film and invited comments and opinions on what members had seen. Following the previous presentations, this resulted in lively debate about the film content and editing techniques.

For a meeting in October members were treated to a talk by Sky News cameraman Phil Hooper which he illustrated with examples of some of his most memorable work. Altogether an intriguing and interesting meeting.

### Teign Cup Results

The Teign Cup competition, which attracted seventeen entries, was held on

Saturday 3rd.

Pre-viewed by this years judge Jason Wilkinson, an experienced professional film maker, it was a full afternoon of viewing. Jason's choice of the top three was:-



Bob Bennett receiving the Teign Cup and first prize donated by Sony Centres from judge Jason Wilkinson and TFMC Chairman Ivan Andrews on behalf of Bristol Film and Video Society for 'Requiem for Caffeine'

**1st "Requiem for Caffeine" by Bristol Film and Video Society (BFVS) - Winners of the Teign Cup and £50 voucher donated by Sony Centres (Plymouth)**

**2nd "Stern Questioning" by TFMC**

**3rd "Walking the Planks" by Bob Bennett (BFVS)**

The club wishes to thank all who submitted entries and especially the members of other clubs who travelled some distance to support the competition on the day. Without the support of these clubs and individuals there would be no competition.

The other October meetings, after the SoCo News deadline, will be indoor filming where the emphasis will be on 'filling the screen' and the last meeting of October will be the one minute challenge, not a competition but a challenge to members to make a one minute film.

For more information about the club please visit the website:- <http://www.teignfilmmakersclub.org>

# Frome Five Minute Festival Competition 2017

## Entrants Details

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Post Code: \_\_\_\_\_ Telephone: \_\_\_\_\_ E-Mail: \_\_\_\_\_

Club (if appropriate): \_\_\_\_\_

Youth Section School/College (if applicable) \_\_\_\_\_

How did you find out about our competition? \_\_\_\_\_

Clearance of copyright is the responsibility of the entrant. (See rule 8)

I agree to honour the rules of the competition.

Signed \_\_\_\_\_

Please send your entry with entry fee  
(including the cost of return postage if you can not attend) to  
Mr. P. Marshman, 115 Dursley Road, Trowbridge, Wiltshire, BA14 0NR  
By the closing date of February 6th 2017

Please try to attend the show. It is a very enjoyable event - ask anyone who has been  
If attending to help with the catering please indicate how many will be in your party \_\_\_\_\_

F R O M E F I L M & V I D E O M A K E R S  
www.fromevideo.webs.com



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### FROME FIVE MINUTE FESTIVAL

Once again Frome Film and Video Makers are hosting the Frome Five Minute Festival. AKM Music have provided the trophy.

We will be doing our own catering once again so please indicate on the entry form if you are attending. The Catholic Hall has wheelchair access.

The competition is pre-judged but only they, and myself will know who has won. The competition is divided into categories (see entry forms).

It is our policy to show all the entries but we reserve the right not to show every film in the event that the running time of the programme exceeds the time available. We shall rely on the advice of the judges when making any decision in this regard.

We can manage most tape, disc and card entries in Standard or High Definition but we can't manage 4K. Please ensure that tape entries have at least ten seconds of black at the start and finish. Disc and SDHC entries should have 3 seconds of black leader but nothing after the final fade out. This will allow us to drag and drop the original files to our media player thus ensuring the best quality picture and sound.

The competition fee is **£6 per entry**. The closing date for entries is **February 6th 2017**. The show will be on Saturday April 1st 2017 at the Catholic Hall, Park Road, Frome, Somerset, BA11 1EU starting at 5 pm as this was such a success last year.

If your entry is available to view on the web please include the web address on your entry form and we will link our web site to it.

Philip Marshman,  
Competition Officer

# Frome Five Minute Festival Competition 2017

## Entry Form

Title: \_\_\_\_\_

Running time (must not be more than 5 minutes complete) \_\_\_\_\_ mins.

Category (one only): Animation | Comedy | Documentary | Drama | Holiday/Travelogue | Open  
Wildlife/Natural History | Youth (all entries by entrants 18 years and under) \*

Format: Mini-DV | Mini-HDV | DVD | VCD | Bluray | SDHC (please see notes on page 2) \*

Edited on \_\_\_\_\_ Originating Format \_\_\_\_\_

Is your entry: B&W | Colour | Colour & B&W | 16:9 \* (Playback) Video Sound: Mono | Stereo\*

Is your entry on the web (i.e: YouTube)? Link \_\_\_\_\_

Have you used a mono microphone to record any of the sound? YES/NO\*

\* Please circle as appropriate

Please write here any notes for the projectionist

Example - There is no sound until the word presents appears on the screen

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Please write a short description of your entry that we may use in the festival programme.

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F R O M E F I L M & V I D E O M A K E R S

PRESENTS

## THE FROME FIVE MINUTE FESTIVAL

### Competition Rules

1. It is a competition for non-professional films only. A non-professional film is deemed to be one made for love and the entrants own work.
2. The entry can be on Mini-DV, Mini-HDV, DVD, VCD, Bluray or SDHC.
3. Entrants must enter their films in one of the categories listed on the entry form. All entries by individuals or groups under 18 must be entered in the youth category.
4. The entry must not run over five (5) minutes complete.
5. Only one production on each cassette or disc.
6. **Tape** entries must have at least 10 seconds black leader at the beginning and end of the film. On tapes, the safety tab set to protect the recording and your name and address on the cassette.
6. **Disc and Card** entries should have 3 seconds (but not less) of black leader, and no black after the final fade out. Discs must be finalised. (**Do not stick labels on discs**)
7. No restriction on subject except good taste. If the organisers decide that the production is not suitable for public showing the entry will be returned.
8. Clearance of **all** copyright material is the responsibility of the entrant and the organisers may ask to see verification of the copyright clearance.
9. All entries must have been completed within the last two years and previous entries will not be allowed unless it can be shown that substantial new work has been done on the production.
10. The competition fee is **£6** per entry. Cheques/Postal Orders to be made to **Frome Cine & Video Club**.
11. There is no limit on the number of entries you may submit but each must be entered on a separate entry form. See also rule 5.
12. The Decision of the judges is final. Appraisals will be provided on all entries.
13. Members of Frome Film and Video Makers may not enter the competition.
14. The closing date for entries is February 6th 2017.



Susie Walker

Club Liaison  
Officer

## Club Noticeboard

“YOU ARE ONLY ONE FILM AWAY FROM AN OSCAR”

Judging by my inbox this month, most of the emails I've received have been about competitions and how they are run. Internal, external, national, or international all seem to be a topic much discussed.

Here is a quote from a letter from one such correspondent: *When judging club material internally, we, as a club, have recognised the risks. We end up with not so much a judgement, as an opinion.* This is one club's dilemma, but it's a subject that just won't go away.

I believe most people are not aware how clubs conduct their internal and external competitions. Who do they appoint as a judge, how are they chosen, what do they do, and are they qualified to be a competition judge?

When I first started film-making, I took it for granted that when I entered a film in a competition, it would be screened along with everyone else. I was unaware that, all too often due to time constraints or the large number of entries, some films may not be seen or screened at all.

Imagine that you have entered a film, made the effort to turn up at the venue on the day, only to find out it was not on the programme and would not be shown. The explanation given is that due to a time limit for screenings the judge was asked to leave out some films.

This happened to me, my film ran nineteen minutes (one minute under the maximum time allowed) I was very proud of it (well aren't we all?) Perhaps it was deemed too long, but it was within the rules stipulated.

I, nor anyone else whose film was not shown (that I am aware of) was notified beforehand, nor have they been notified officially since.

So, what criteria are used to eliminate one person's film from another? How do the committees and judges make their decision? Are they choosing to leave out the worst films because of the content, technical quality, or is it that the film was just too long. I'm sure that I am not the only one who would like to know the answer to that.

Granted everyone received a Judge's comment and a general note about *'the real prize is not winning any award but being able to share your work with others.'* And we were told that we were, *'only one film away from an Oscar'* Nice though that sentiment is, it doesn't explain why it was not worth a public viewing.

I now know that this practice is used in at least three club competitions, where due to over subscription or time restrictions they choose to reduce the number of films shown. I am also aware that the competition rules in some clubs reserve the right to withdraw films for whatever unspecified reason and that their decision is final. Which is perfectly fair enough, if that decision is indeed fair.

But I do feel that these clubs should be duty-bound to notify the unfortunate filmmaker in advance that their film will not be screened, thus saving that person's time, travel expenses, and disappointment on the day.

I know you will still receive the judge's comments eventually, but I also know for a fact that if you were unable to attend, there would be no way of knowing whether or not your film was screened in front of an audience, because you are never told this.

It is the biggest enjoyment for most amateur film-makers that they would love to share their work with

others if they are given the opportunity.

This begs the question, why anyone would enter their film in a competition if you knew there was a possibility it not be shown? Maybe putting your films on Vimeo or YouTube would get the audience reaction you are looking for, it would at least be seen by a lot more viewers.

There are other competition organisers who seem to manage to get it right. A couple of festivals I entered recently emailed me straight back, firstly to acknowledge receipt of my films and that they were successful, and secondly that they would be shown on the day, or that they were not successful and would not be shown, but thanks for entering anyway. Why can't SoCo regional clubs do this?

It's simple, once you, as a competition organiser, receive an entry, let that film-maker know straight away and when the competition is over, let them have all the results, including films which were left out. Send the full list of every entry, and most importantly please, please, make sure you send them their Judges' comments.

If clubs are getting too many entries for the time allowed to screen them all, then surely they need to change their film time limit rules. Some allow two films per person or club with a maximum time of 20 minutes.

Perhaps that should be limited to one film per person or club and a running time of no more than 15 minutes in length. Some competitions have no time limit at all, so should not be at all surprised if and when they get entries in excess of 35 minutes.

The situation I describe cannot be allowed to go on. I know from the messages I receive from people who enter competitions regularly, they are getting a bit fed up with the way they appear to have been ignored, and forgotten, and could boycott events in the future.

It seems that as long as a club has enough films for a show then they appear to be completely indifferent to its entrants after the event. Everyone needs feedback, and some reason to carry on making films.

The Frome Five Minute competition is well organised, and they are the only club which seems able to put on a good show and have no problem with too many entries. So maybe five minutes should be the norm.

I cannot stress how important it is with everyone involved in the running of these competitions, that everything you do and how you conduct your events are crystal clear from the start.

If you are an organiser and show the top three winning films and nothing else, then please let everybody know. If you know that you will be pushed for time to show all entries on the day, then again please let us know in advance.

And finally, if you are one of those people who entered an amateur film competition and didn't have your film screened, or you don't mind if your film is not shown and can't see what all the fuss is about, then I would love to hear from you.

Until next time,

Susie Walker

[susiewalkersoco@gmx.com](mailto:susiewalkersoco@gmx.com)





## Holding Attention

Four members of the Bristol Film & Video Society have enjoyed some success with two documentary films recently. *Bristol Revisited* and *An Italian Dream* have been shown at BIAFF and other competitions, and at public performances.

*Bristol Revisited* was inspired by some club footage from 1956, filmed by a member, Ken Pople. His *Western Gateway* showed war-damaged Bristol in grainy black and white – grimy buildings, bombsites and the industry and commerce of the city in that early post-war period. The narrative was turgid and delivered in a fruity, cut-glass accent by Alvar Lidell. The film had been used as an educational resource in the fifties.

Time for an update! A documentary incorporating current views of Bristol and its industries interspersed with the old footage would make a powerful statement about how the city has evolved in the last 60 years. So – we approached Aardman Animations, Royal Portbury and Avonmouth Docks, and Filton Airfield, asking for permission to film.

Permission granted! Doors opened for us, but not the 1000-ft long, 60-ft high doors of the gigantic Brabazon Hangar (we used a wicket gate). Outdoor filming scenes had to be sunlit with blue skies. Grey, cloudy skies have no place in our documentaries. We dashed around Bristol with narrator Tim Smart learning his lines (far from turgid in style), filmed a couple of sentences to camera with a

rowed across the lagoon to the watery city. He writes: “So we advanced into this ghostly city, continuing to hold our course through narrow streets and lanes, all filled and flowing with water.” Wonderful, evocative stuff, describing a place which is essentially unchanged in time. Throughout, the narrative imbues a sense of disbelief that such a city could exist, and of wonder that it actually does.



The 15-minute film has night-time scenes for the first five minutes. My Sony EX3 camera has three half-inch chips and can cope with really low light levels. For church interiors, a full-frame Canon 5D Mk II DSLR and Sigma 12-24mm ultra-wide-angle lens excelled themselves. Cumbersome equipment (and all bought second-hand) but it certainly delivered the shots. Oh, and a tripod, almost always.

For audio, we used a Sennheiser Evolution wireless radio mic for the Bristol documentary and I recorded the Dickens essay in my sitting room using a Roland R-05 recorder. The Venice ambient soundtrack was captured using the camera’s XLR mic. Dickens describes “the cleavings of the tide plashing the slippery walls and houses” and “all was profoundly silent”. Achieving a really subtle ambient noise level meant hours of work but I felt I was actually working with Dickens to get the best from his chapter – it was so fulfilling.

For me, documentaries provide the ideal genre for amateur filmmakers as it’s so much easier to achieve high production values than with dramas or comedies. I’m convinced you just need a story to tell via a pithy, punchy script and appropriate, photogenic images

That’s what holds an audience’s attention.

Gordon Young



suitable backdrop, then rushed off to the next location before the sun went in.

Amalgamating original and current footage gave us what we sought – a lively mix of material which compared, contrasted and celebrated our city. Banana boats unloading, and hundreds of Japanese cars offloading; shunting in railway sidings and cute plasticine creatures coming to life with stop-motion animation. We even got close up to Concorde on the runway.

The 30-minute documentary was premiered at Bristol Record Office and they hold an archive copy in perpetuity. We anticipate as-yet-unborn filmmakers creating their own updated version in sixty years’ time . . .

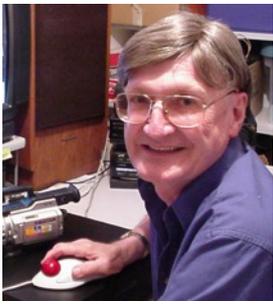
*An Italian Dream* was made with a crew of just two – me and the greatest of Victorian novelists, Charles Dickens. In 1845 Dickens wrote *Pictures from Italy* and one chapter, *An Italian Dream* describes his first sight of Venice. From a mainland quay he boards a gondola, and is



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

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

Send you articles to [pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)



# Film Gauge Wars

David Fuller

Film History

The ongoing saga about the 17.5mm film gauge piqued my interest. Marvelous how lovingly the projectors located in museums have been restored and are able to sing their music as they did many years ago, straight from the factory.

It's revealing to work the mathematics of 17.5mm and rival gauges to discover why both 17.5 mm and 9.5 mm were ultimately doomed. It follows, that one must wonder why their proponents persisted, the latter battling on, as 16mm became the universal format.

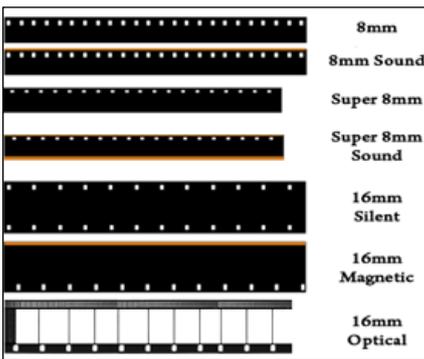
Now, I've just run my ruler over pieces of film and approximated the dimensions. The area of a 35 mm movie frame is 24mm x 18mm, allowing for a black frame around the image. By slitting 35mm film in half, you could cut film-stock prices, while still having a original film-stock that was readily available. Running ordinary 35mm negative through the camera gate at "quarter-frame" gate size, a la double-8mm film technique.....

But, a sacrifice in image quality had to be endured, as the 17.5 mm frame size was now only one-quarter of the 24 x 18mm, say in effect, 11 x 8.5 mm, again allowing for black frame around the image. Total image area of 17.5mm works out, at best, approx. 92 sq. mm.

Greater frame area meant greater image resolution.

That's all the image area you get from one quarter of the 35mm film area. 35mm sprocket perforations sure ate up a lot of potential image area, eh ? So, thought another innovator, too. It made sense to "shoot for" an image area approx. the size of 17.5mm, through the elimination of the wastage of large sprocket holes.

Voila ! (Oops, mes amis!) 16mm was born. It produced an image area of 11 x 7 mm, approx. 77 sq.mm. Which isn't so much smaller than what 17.5mm could make. Moreover, a roll of 33 metres of 16mm could produce more film-time than a similar-sized roll of 17.5 mm. 16mm was ahead already, and worse lay ahead for rivals.



16mm came with an acetate base. Far less flammable than nitrate. With optical sound on film in the early 1930's, the mathematics again altered things considerably. It was easy for 16mm to accommodate a 2.5mm wide full optical track by eliminating one row of perforations. 16mm image area was left unchanged.

But, horrors! for 17.5mm which had to accommodate a 2.5mm optical sound track by "eating into" the image area. To retain the 3:4 aspect, it seemed that the new image area on this gauge had to be reduced to approx. 8.5 x 6.2 mm, equals approx. 50 sq. mm.

Mais, allons! a nouveau enfant was born, I believe, in the late 1930's. And, for the purposes of providing amateurs with a frugal film-stock, it made a lot of sense. Kill the wasteful perforations of both 17.5 mm and 16mm by replacing the sprocket holes on the edge of rival gauges with a narrow slit placed in the center of the frame-line.

Actually, 9.5mm achieved almost the same perforation "pitch" as 16mm, but allowing for larger black frame to move away from the central sprocket-hole, the 9.5 mm image area was approx. 8.5 x 6.2mm = 56 sq. mm.

Which blew one rival, 8mm, out of the water - that is, technically. (8mm image area was a pitiful 20 sq. mm.) Well, you ask, why didn't 9.5mm take off like a jack rabbit thereafter? Perhaps WW II's intervening was one difficulty.

Another more likely one was that by now 16mm had become the world standard because it had the best combination of image area and the ability to make relatively inexpensive contact prints of feature films. 8mm, purely for the baby-on-the-lawn amateur, was a natural spin-off where affordability was of more consequence than high image quality.

For the glory of La France, to survive and compete, 9.5 mm just had to find a way to put optical sound on its gauge. Again, look at the mathematics ! No edge perforations to discard on 9.5 mm. A 2.5mm optical track had to go in, regardless of how much reduced and wasted image area resulted.

About 35 sq. mm of image area resulted. 9.5mm gauge was steadily creeping up to 8mm image quality. Mon Dieu! But this debilitated gauge still retained a few fans.

Apparently, Eastman Kodak was not one of those fans. I understand that, there was almost an international "event" when the Government of La France banned importation of ALL Kodachrome. Eastman claimed that it was unprofitable to manufacture 9.5 mm Kodachrome for a minuscule market. So, Yankees, we'll ban all Kodachrome imports into France! So there!

For amateurs around the world Kodachrome emulsion possessed significantly superior resolving power and its colors were (and still are) noted for longevity, whereas competitors in Europe have never enjoyed such recognition. National pride aside, French amateurs still had a healthy appetite for Kodachrome.

Now, I don't claim to have perfect, nor complete knowledge about these "gauge wars". Please feel free to add, supplement or correct.

As a side-bar to the above, it's an interesting parallel to note how IMAX chose a "gauge" that was being mass-produced by Eastman, rather than have their film-stock made to "special order."

To conclude, this nostalgic account may go to demonstrate one thing: France remained the center of film innovation and the rest of the world was out of step - as history proved.

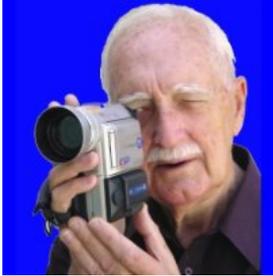
9.5mm film survived, but its cause was dealt a punishing blow when it had to accommodate "optical sound on film." Putting an optical sound track on film is much cheaper than adding magnetic sound. Think of it: time is money. Both 16mm and 8mm captured a much, much bigger share of the movie film market. A matter of mathematics.

Later, along came another contender, Super 8 with slightly improved image quality over 8mm and easy "magazine" loading into the camera. A thin strip of magnetic tape on the film edge provided sound-on-film and no reduction of image area.

But again, time rang in another dimension to amateur film-making. Video arrived.

David Fuller

Showcase your  
Movies



Noel Leeder

Delves into his  
archives

With the 2016 Melbourne Cup now imminent, I thought that you might like to have a look at an old much-awarded classic of Gatum Gatum winning it in far distant 1963. I was in Melbourne on business and decided to visit Flemington next day accompanied by my wonderful 16mm Paillard Bolex movie camera hoping to get a few useful shots of the classic race.

Arriving at the racecourse, I fortuitously met with an old friend who was now head of the classic film maker Movietone News and responsible for all the news filing of the race by the three major film groups in Australia then.

He invited me to join all the other film crews on the roof of Flemington's superb grandstand sited right opposite the finishing post. Furthermore, he assigned me a perfect position complete with a sturdy tripod for me to mount my Bolex to give steady telephoto shots of the horses in action. My camera had three fixed-focus lenses – wide angle (10mm), standard (16mm) and telephoto (25mm focal length) – so I had no option to zoom in or out, as today's video cameras do so easily and, of course, no audio track at all (so I recorded the race commentary on to an early portable tape recorder I brought with me and later transferred to a pasted-on iron oxide stripe added to the edge of the silent 16mm film!!). Not easy – but that is the way it was for the keen amateur film maker!

Back home, I decided to make it into a little story-line film, with an actor friend posing as the punter who – of

course – backed the wrong horse! Once finished, the film went around the world winning many awards and was widely shown on TV in Oz, the USA and the UK.

I later transferred it to DV (with unavoidable loss of some sharpness).

Simply search "youtube leeder" in your PC or laptop and find "Melbourne Cup 1963" amongst the 102 videos of mine now on that youtube site. Easy to do and still worth a few minutes of your time to enjoy the excitement



Click to see the film

of that classic race!

Hope you enjoy it!

Noel Leeder



THE WINNING  
FILM

By  
Susie Walker

An insight and profile into the private, hidden, and secret world of Exeter Films.

THE WINNING FILM includes in-depth interviews from experts in the world of television and cinema, and all those involved at Exeter Films.

Here you will see over a dozen examples of their work from probably Devon's most prolific, creative, and inventive film-makers today.

"Witty, cut like lightning, absolutely perfect. But the real strength of this film is its attitude. Joyous and anarchic, one really gets the feeling of how much fun you have making films."

Steve Scales – Writer and Film Historian - Bangor University

Further comments are invited please email: [susiewalkersoco@gmx.com](mailto:susiewalkersoco@gmx.com)

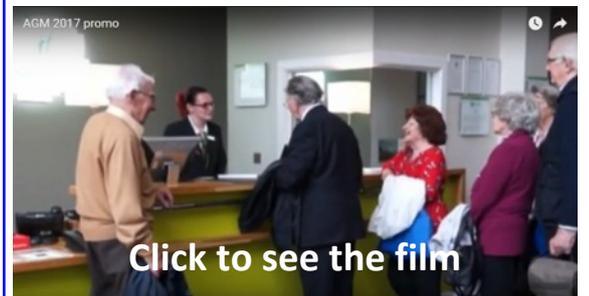
Hi Everyone in SoCo.

Please take a look at our promotional video for the IAC 2017 AGM

All the best

Keith Sayers, SERIAC News Editor

Rita Hayes FACI, Chair of SERIAC



Click to see the film



Click to see the film

Use this magazine to showcase your films,  
to invite a critique or just to increase your  
YouTube hits.

Send you articles to  
[picritten@googlemail.com](mailto:picritten@googlemail.com)



## 2016 SoCo Competition Report

32 videos were entered across the Dolphin, Baby Dolphin and Top of the Clubs Competitions.

### Entries:

- 15 Dolphin
- 9 Baby Dolphin
- 8 Top of the Clubs
- 32 Total

### Competition result:

#### Dolphin

##### Winner:

“Paperman” by Charity Gordon  
from Reading Film & Video Makers

##### Runner up:

“Requiem for Caffeine”  
By Bristol Film & Video Society

#### Baby Dolphin

##### Winner:

“Funny Face” by Tomasz Franek  
from Reading Film & Video Makers

##### Runner up:

“Stolen Kisses” by Susie Walker  
from Exeter Films

#### Top of the Clubs

##### Winner:

“Building Valiant – Rebuilding Lives” by  
Tim Lowe  
from Sutton Film Makers

##### Runner up:

“Guernsey Girls” by Tony Wells  
from Reading Film & Video Makers

### Going through to nationals

**Paperman** (Dolphin) and **Funny Face** (Baby Dolphin) have been entered in the IAC Mermaid and Mini Mermaid competitions respectively.

At the time of writing, the results from these competitions have yet to be announced.

### Formats:

We agreed to accept entries in any recognised format with the following result:

- 3 Blu-ray
- 2 AVCHD
- 19 DVD
- 1 DVD (AVI)
- 1 Memory Stick (MOV)
- 6 Internet Transfer



### Judging:

The competitions were judged by three experienced film makers, Graham Pitt, Lee Prescott and Pip Critten.

They did not meet nor did they confer, but in order to ensure consistency they were asked to use the same rating system. Their ratings, which, because they were a means to an end and not the end itself, have not been made public, were tallied, and the combined result returned to the judges to give them the opportunity to review the final ranking for each of the competitions.

Every entrant received a written assessment from each judge. The objective here was ensure that everyone who entered the competition benefited from the exercise, in that it is always helpful to learn how an audience “really” views your work and, as a consequence, gain from the experience.

A special “thank you” to all who entered video’s and to the judges who, between them, prepared 96 written observations.

Tony Colburn

Tony Colburn

Reports on the SoCo Competitions



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

This makes it a little difficult for the committee to keep in touch and to forward out information about competitions etc.

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

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

Please send any email address amendments to:

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

Many thanks for your help.



Lee Prescott  
FACI

Looks back at the  
history of  
Star Trek

# Live Long and Prosper



2016 is the 50<sup>th</sup>. anniversary of the voyages of “Star Trek”, July to be precise.

It’s set in our Milky Way Galaxy during the 23<sup>rd</sup>. Century, in the 2260s in effect. The Starship and its crew are lead by Captain James T. Kirk, (William Shatner), First Officer and Science Officer Spock, (Leonard Nimoy) and Medical Officer Leonard McCoy, (DeForest Kelley). Lieut. Uhura, (Nichelle Nichols).

“Space, The Final Frontier”. The voyages of Starship “Enterprise” – 1701 – its original mission to explore strange new worlds. Seek out new life and civilisations and to boldly go where no man has gone before!

The Galactic adventures depict humans and aliens who serve in Starfleet, the space-born humanitarian and peace keeping armada of the Interstellar U.F.P. the United Federation of Planets. The protagonists have altruistic values and must, essentially, apply these principles in difficult dilemmas.



The conflicts and political situations represent allegories of contemporary cultural realities. Instance: Original “Star Trek” related to issues of the 1960s the later series / spin offs reflected issues of their particular decades. Involved were war and peace, personal loyalties, class warfare, economics, racism,

religion, human rights, sexism, feminism, technology etc. etc. It so happened said Gene Roddenberry, the originator of “Star Trek”, TV Executives were more concerned about female cleavage. They would actually send a Censor on Set to check that not too much of female bosoms were showing!

Gene Roddenberry wanted “Star Trek” to show humanity what it could develop into if only it would learn from the lessons of the past, most significantly by ending violence. For instance: An example was the alien species depicted, the Vulcans. They had a violent past but learned to control their behaviour and emotions. “Star Trek” also has an anti war message depicting the U.F.P. as an ideal version of the United Nations.



Roddenberry based the trio of Kirk, Spock and McCoy on classical mythology. William Shatner

Once explained that: “There is a mythological content especially with the “Star Trek” science fiction. It concerns people searching for answers. Science Fiction attempts to explain the inexplicable in the same way religion tends to”. All the

things about going out into Space, Aliens, meeting new life, explaining it with a human element is a hopeful vision. The offer of hope and imaginative solutions for the future!

The enduring popularity of “Star Trek” is due to the underlying mythology which can bind people together by

virtue of a shared love of stories involving exploration, discovery, adventure and friendship promoting a peaceful society where technology and diversity are valued rather than feared with Citizens working together for the greater good of all.

“Star Trek” is noted for its influence on the world outside of science fiction. It is referred to as an inspiration for a number of technological inventions. The mobile (cell) ‘phone, tablet computers and much more. (I note here that many of today’s technological “developments”,



according to recently released former T.S. files which I have recently read, stem from artefacts recovered from what is known as the “Roswell Crash” of 1947”)

Other series are: “Star Trek” animated. “Star Trek The Next Generation”. “Star Trek Deep Space Nine”. “Star Trek Voyager”. “Star Trek Enterprise”. “Star Trek Discovery”. “Star Trek Into Darkness”.

New TV Series “Star Trek Discovery” is scheduled to premier in January 2017 on C.B.S.

Film Versions: in 2009. 2013. 2016.

Bibliography:-

“Star Trek” (Original): Author. Gene Roddenberry. (Died 24<sup>th</sup>. October, 1991).

Main Characters: Captain: William Shatner. First Officer: Leonard Nimoy.

Medical Officer: DeForest Kelly.

Music: Alexander Courage. Executive producer: Gene Roddenberry.

NOTE: Originally NBC TV produced a Pilot called “The Cage” starring Jeffrey Hunter as Star Ship Captain Christopher Pike. NBC didn’t like it! Unusually NBC agreed to a second Pilot called “Where No Man Has Gone Before” Hunter was unable to continue in the role. Enter, William Shatner, and the rest is history!

Companies: 1966 and 1967 Desilu Productions. 1968 and 1969 Paramount television. Others involved 1970s onwards in different years were: CBS. N.B.C.





**FROME FILM  
& VIDEO MAKERS**  
Encouraging film and video making



## Gloucester Film Makers

Once again Frome Film and Video Makers are hosting the Frome Five Minute Festival. AKM Music have provided the trophy.

We will be doing our own catering once again so please indicate on the entry form if you are attending. The Catholic Hall has wheelchair access.

The competition is pre-judged but only the judges, and myself will know who has won. The competition is divided into categories (see entry forms) .

It is our policy to show all the entries but we reserve the right not to show every film in the event that the running time of the programme exceeds the time available. We shall rely on the advice of the judges when making any decision in this regard.

We can manage most tape, disc and card entries in Standard or High Definition but we can't manage 4K. Please ensure that tape entries have at least ten seconds of black at the start and finish. Disc and SDHC entries should have 3 seconds of black leader but nothing after the final fade out. This will allow us to drag and drop the original files to our media player thus ensuring the best quality picture and sound .

The competition fee is £6 per entry. The closing date for entries is February 6th 2017.

The show will be on Saturday April 1st 2017 at the Catholic Hall, Park Road, Frome, Somerset, BA11 1EU starting at 5 pm as this was such a success last year.

If your entry is available to view on the web please include the web address on your entry form and we will link our web site to it.

Philip Marshman, Competition Officer

[frome@philmar.demon.co.uk](mailto:frome@philmar.demon.co.uk)

[www.fromevideo.webs.com](http://www.fromevideo.webs.com)

Our last two competitions, Wildlife and Drama, were held on the 3rd October and the six films entered brought to 36 the total number of films entered in competitions during the year. This number being what we would usually achieve.

All the winners in each of the various categories will be judged by the Tewkesbury club on the 7th November. Our thanks to them.

Our film shows have been keeping us very busy with six more planned for this year and already we have 12 in the diary for 2017, which will be our 55th year.

Our programme is being prepared. Our Annual Archive Show is on 17th October when we be showing films of Gloucester and the local area. Always a popular event as is the Vintage Steam Railway which will be on 13th March 2017.

Finally congratulations to our members Helen and Arthur Barry who recently appeared on the BBC 1 programme Bargain Hunt and made a profit of £75. They will be telling us about the making, filming and production and of the show as part of our next years' programme. We look forward to that and watching the programme prior to their talk.

John Greene.

[Gloucester Film Makers](http://GloucesterFilmMakers.com)

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

Send you articles to  
[pipcritten@googlemail.com](mailto:pipcritten@googlemail.com)



Another season begins at Reading with our 6 week "Introduction to film making course", run by Laurie Joyce.

Thanks to a bit of marketing over the summer, a record number of new people this year! 20 people joined the course, including 4 paying the full amount to join as full members on day one. Fantastic.

Next week is the 6th week when we hope to view a number of short films made by the new members, by means of introducing themselves to the club. We will then see how many return as full members. We have lost a few older members this year, so it's good to know that our membership has been replenished by our new intake.

The new people found out about the club via Google/Website, via our Meetup.com site, and others saw a poster in the local camera shop.

The short film on our website is in need of an update, so it was suggested as part of our programme, that another film is made this season.

During the first few weeks of our programme we had a couple of interesting exercises on script writing. One week was a brain storming evening, in teams, to come up with some ideas to suit the topic of a promotional film for the club.

Just simple short phrases, or even single words to start with. The following week these ideas were pinned to boards, and teams had to create Story Boards.

Most of us panic about storyboards if we can't draw, but our photo below will demonstrate that just some simple drawings are sufficient to get a story started.



We plan to film the scenes in a few weeks time, and if successful will be uploaded to our website.

Anne Massey

[Reading Film and Video Makers](http://ReadingFilmandVideoMakers.com)



## UNICA - update

The highspot of the UNICA year is a week long festival of films, sightseeing and socialising. UNICA members are not individuals, they are federations of amateur film makers, including the IAC, and these members compete at the festival with programmes that showcase films from their own countries.

Anyone can attend a UNICA. The film shows are free, but there is a charge for the opening and closing celebrations and the organised trips. These are optional extras, but well worth the cost as this is when you can quickly get to know other film fans and learn about the local culture.

The member federations volunteer in turn to organise the UNICA and so it moves around from country to country each year. Although the festivals all follow the same general pattern, you will often hear the comment 'Each UNICA is different' because every host country provides its own unique flavour.

UNICA 2016 in Suceava, Romania, was a showcase for folk dancing, music, local food and drink.



In contrast, UNICA 2017 will take place in Dortmund, Germany, - within a short flying distance of the UK. It will be based in a disused colliery, now an industrial heritage site and museum.



BDFa, the German equivalent of the IAC, is celebrating its 90<sup>th</sup> anniversary in 2017 and, in addition to the usual UNICA programme of films, outings and socialising, they will be offering workshops and talks looking forwards to new challenges and backwards at their history.

If you are tempted to join us in Dortmund, the dates are 5<sup>th</sup> to 12<sup>th</sup> August 2017.

The festival website is at <http://www.unica2017.de/> (click on the Union Jack for English language).

There is a lot of information here and more will be added over the next few weeks.

If you have questions or want more advice, contact me and I will do my best to help.

Jan Watterson, [webmaster@theiac.org.uk](mailto:webmaster@theiac.org.uk)

## It's BIAFF time

The British International Amateur Film Festival 2017 is now open for entries. I expect BIAFF is well known to most readers, but there might be some of these (randomly organised) facts that are new to you.

- 1) The closing date is 31<sup>st</sup> January 2017.
- 2) You'll get £2 off the entry fee if you enter your film by 20<sup>th</sup> December 2016.
- 3) There is an additional £2 discount for on-line entries.
- 4) If you are an IAC member, a sixty second film that attracts both these discounts costs nothing to enter. Or a 30 minute film costs just £6.
- 5) BIAFF now has its own website – <http://www.biaff.org.uk/>.
- 6) You can send your film on DVD, Bluray disc, Mini DV tape or USB stick. Or you can transmit it on-line with WeTransfer.
- 7) Film makers receive written comments from a panel of three judges for every film entered.
- 8) BIAFF has a Facebook page (search for British International Amateur Film Festival).
- 9) The BIAFF Festival will be on 21<sup>st</sup> to 23<sup>rd</sup> April 2017 in Market Harborough.



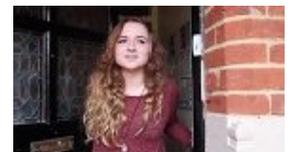
Hudson's Patagonian Parrot by Paula Webster

*Boris in the Bermuda Triangle* by Charlie Walton



The Lifeboats of Wirral by Graham Mathews

Cavity by Jane Tsz Yan Lo



David Newman, the Competition Manager has worked hard to make it as easy as possible to enter BIAFF. Why not give it a go?

Jan Watterson  
IAC webmaster  
[webmaster@theiac.org.uk](mailto:webmaster@theiac.org.uk)



## We, The Die Hards

Dave Jones

Shares his thoughts

It is little realised just how close our Australian brothers are to we Pommies, if you ignore the leg-pulls and banter. Most British families have a relative or friend somewhere 'Down Under' and it is thus that we have bonded both politically and genetically. This alliance betwixt our nations has far reaching affects.

Hardly noticed in Britain are the video club members ... a peculiar breed of die hards who aspire to achieve, entertain, struggle with copyright and, above all else, truly appreciate each other's endeavours and aspirations.

Australia is a high tech country. They are wired the same as we in this respect and share the same aspirations when it comes to film making. Our sharing of concerns and communications is not fair to good, it is excellent.

SoCo has a two-way corridor of knowledge with the Australian 'Film and Video Magazine' and one cannot help notice that, like SoCo, they too have a number of authors on their books who think outside the box.

Rodney Bourke is one such person. He has written a very interesting article, wherein he approaches the future of consumer film making pragmatically and constructs an undeniable argument based on the public's penchant for going against the grain, which may adversely affect the acceptance of 4K and beyond.

Listening to the members in my own club, whether by choice or its being driven by austerity, there is little 'must have' about 4K amongst our members. One cannot really tell much difference betwixt 2K and 4K on a 42" T/V except by direct comparison, and the question arises, is it worth the extra expense of investing in new equipment? After all, the nation as a whole hasn't bought that many Blue Ray machines, when compared with iPhones.

My computer, just a few years old, won't deal with 4K. Stand alone editing systems, just a few years old, won't look at ultra-fast Flash cards. Here we have the almost ridiculous situation wherein the world's scientists are advancing our commodities so stridently that the public are reluctant to keep up, simply because, to do so would outstrip their income.

He's right isn't he? Rodney Bourke has hit the nail on the head when he observes that the general public don't always want better, nor will they accept it. Read his article and give serious consideration to his argument. It's an eye-opener. \*\*

Let us now consider another aspect of hi-tech developments. I recently purchased a Sony X70 video camera ... it doesn't take photos, it is totally dedicated to video production. When the experts wrote their reviews they praised its ability to produce exquisite footage.

When it entered the public domain, many users tore it to bits, as they were unable to get it to produce anywhere near as good a picture as the experts. The reason? It is a professional camera and if your knowledge of video colour saturation, gamma, depth of field, slow mo, quick mo, limitations of steady shot, film gamma is not installed in your mind, then you are quite likely to totally fall over at the outset.

This is where you will need your more senior club members' help. This camera is really designed to be manually driven, for it won't even hold auto focus trustingly. Most people are only interested in making films, not committing a myriad of drop menu functions to memory.

Just prior to the X70 being marketed, Sony brought out the PJE530 camcorder with optical stabilisation ... a beautiful camera that produces tripod stability when handheld ... and I've yet to hear any derogatory remarks about its picture quality. It won't do what the X70 will do in expert hands, but it will come satisfyingly close. When loading into an editor, it is totally compatible with no issues, iMac, Microsoft, Casablanca, old or new.

So where are we going? Is 4K the end of the line? What is the point in having 16K if the human eye fails to see the improvement that only instruments can detect? This only leaves the professional people to purchase 16K and above for huge silver screen projection. As far as I'm concerned, I'm happy with 2K and my X70.

What of the next generation of videographers? Who knows. My son has a motorcycle that does over a 170 mph on the track, but he boasts about how many miles it does to the gallon at 60 & 70 mph and how long he can make a rear tyre last ... so why have 170 mph plus? "Just in case I need the performance," came the answer.

One factor that cannot be replaced or taken away from you dear reader, and that is your eventual ability to wield your video camera in such manner as to give your editor or editing, the ability to have the freedom of choice, in that all your footage becomes acceptable ... that is a long apprenticeship. When achieved, your audience will not give a moment's thought to 2K or 4K and that is the driving force that makes us the die hards we are.

One or two highly active 'Think Tank' video clubs run courses for the young for a very small fee. Some of their students then look to them as their mentors and stay within their ranks for many years. It proves a comfort zone wherein they can receive one-to-one training at a very low cost, as well as socialise, which is so unlike sitting at a school desk. Maybe that is the way we should now go, or lose the battle against becoming moribund, which is a ubiquitous threat that clubs throughout both the UK and Australia share.

I'm going to put 'Running Courses' to our IWVCC's committee, as we have professional lecturers and teachers within our ranks ... but what of the psyche amongst today's young? Well ... maybe that's something we will have to address as a chicken and egg situation. In the meantime, the writing is on the wall. If we don't do anything, in many cases we will lose everything that our club means to us and this may include some very good friends.

Both the aforementioned authors have written extremely good, in-depth articles from which you will doubtless glean some very useful knowledge ... they are very real authors who delve into the facts ... and impressively so. You see, it isn't enough to be a die hard, we need to be conscious of the global trend and launch ourselves at the problem with a vengeance.

Dave Jones

IWVCC Chairman

\*\*' "Why 4K Ultra HD May Fail" by Rodney Bourke: (Location) Australia's 'Film and Video Magazine' website, last issue. Another is David Fuller, who writes in the same issue: 'A Change is A-Blowing'. Both articles have association re the future.



# Weymouth Penny Cup

## COMPETITION RULES

1. Any film on DVD, HD, Blu-Ray disk, maybe entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will hold the Penny Cup for one year if they so wish or a Photograph of you being presented with the Cup together with a miniature Plaque to keep
3. There will be a plaque awarded for the highest placed Drama entry.
4. The number of entries from any one club is not restricted.
5. All entries, together with entry forms and fees, must be received by the closing date.
6. In the event of there being insufficient entries received to run the competition by the closing date, the competition will be cancelled.
7. If there are too many entries to be shown on the night of the competition, an elimination contest judged by the committee will be held prior to the event.
8. This competition is for films made by individuals or groups for pleasure and not for commercial gain. Public or private exhibition or sales are permissible where the proceeds are solely for the benefit of clubs, regions and bona fide charities. Any sponsorship must be used only to cover production costs and the expenses of the production team and actors; Not for paid OR ANY assistance from professionals OR ACTORS.
9. The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final.
10. A film may only be entered once in the Penny Cup. Films entered previously in the Penny Cup competition are not eligible.
11. Maximum running time fifteen (15) minutes - including titles and credits

## PENNY CUP COMPETITION - THURSDAY MARCH 1<sup>st</sup> 2017

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### PENNY CUP COMPETITION ENTRY FORM (Closing date 12<sup>th</sup> January 2017)

Title of Film .....

Name of Film Maker .....

(

Please circle) Format DVD HD Blu-ray Aspect Ratio 4:3 16:9

Running time ..... ( Max 15 minutes) Sound : Stereo or Mono

Additional information to help projectionist (e.g No sound for first 10 seconds)

.....  
.....

Nominating Club or Society ..... Name of Entrant.....

Tel: ..... E-Mail .....

Address .....

..... Post Code .....

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

Name :

Signature:

Fee per Entry: £ 5.00. Please make cheques payable to WEYMOUTH MOVIE MAKERS and send to:

Competition Organiser, Anne Vincent, 14 Mandeville Road WEYMOUTH DORSET, DT4 9HW .

Tel: (01305) 780140 - E-mail: [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net)



# One To Watch

Hello Pip,

I live in Peterborough, Ontario, Canada. I don't have any news, but I have a video you may like to see. This is a video I made of a cruise that my wife Carol and I went on last year. It was billed as a Big Band Lunch Cruise, which would cruise through the 1000 Islands area of Lake Ontario, while we had lunch, and listened to some big band music. Some folk were even brave enough to get up and dance !



Len Vine

<https://vimeo.com/177915986>

Hi all.

If you haven't seen this before this is a MUST! Then, please tell me how it was done!



Noel Leeder

<http://www.wimp.com/mac-kings-infamous-rope-trick/>

This clever movie was made as an alternative to a wedding speech.

A lot of effort obviously went into it's making. Much more effort that just making a speech in the first place!



<https://www.youtube.com/watch?v=QuTrA55ZUfQ>

Pip

## A Few from Lee Prescott

Unusual!



<https://vimeo.com/182706453>

Fascinating video! Watch cuts on action, camera angles etc.



<https://vimeo.com/182738685>

The shortest video you've ever seen, so pay attention.

A woman goes back to work after thirty years. If you're younger than 40 years old, you probably won't understand it.



[www.youtube.com/embed/qteu4ld\\_SCE?rel=0](http://www.youtube.com/embed/qteu4ld_SCE?rel=0)

Get your wellies and raincoat on P.D.Q.



<https://vimeo.com/185441790>

Selected  
Movies  
from  
the  
World  
Wide Web

Send your  
contributions to  
[piperitten@googlemail.com](mailto:piperitten@googlemail.com)

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

# SoCo Diary Dates

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For a full list of national and international events

[Click Here](#)

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**Copy Deadline** for Jan - Feb 2017 Issue

To reach Editor by 15th Dec 2016