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|-------------------------------|
| Alan Wallbank |
| Clubs |
| Diana Taylor |
| Ian Simpson |
| Dave Jones |
| Melvyn Dover |
| Tom Hardwick |
| Robert Paget |
| Alan Wallbank |
| Len Vine |
| Lee Prescott |
| Bristol |



SoCo Competitions Results

The SoCo Regional Council are delighted to officially announce the results of this years competition:

The SoCo Anne Vincent & David Martin Video Competition 2020

This has been one of the best supported and organised competitions ever, mainly due to the outstanding dedication and skilful management by Tony Colburn.

Tony had to create the system for on line entry, monitor all the entries, arrange and coordinate the judges and distribute the films to them, collate and send out judges comments to entrants, arrange and chair the final competition placing's. All this has been done with such style and professionalism. Thank you Tony.

Regional Competition

- 1st - Smile, Geoff Harmer
- 2nd - My Grandad, Steve Haskey
- 3rd - Hide and Seek, Anne Massey

Dolphin Competition

- 1st - Channel - 1, Suzie Topolska
- 2nd - Above it All, Bristol Film & Video Society
- 3rd - Takeaway, Geoff Hodgkinson

Baby Dolphin Competition

- 1st - A Wee Caledonian Look, Bob Benett
- 2nd - Carless Driver, Bristol Film & Video Society
- 3rd - Health Insurance, Bristol Film & Video Society

Instead of our traditional DVD Road Show, this year, whenever you want to see some of the best amateur videos from film makers in our region, they are available for you on demand.

Each competitions has its own discreet link. So, whether you wish to see all films, the finalists or just dip in and out you can follow the links at www.iacsoco.webs.com or click the play list links below.

The link for 2020 SoCo Baby Dolphin Competition is

<https://www.youtube.com/playlist?list=PLeBus8bViu0jrBvAeUsnZIB3Cwd02OPGy>

The link for 2020 SoCo Dolphin Competition is

https://www.youtube.com/playlist?list=PLDKW3qHza42cAYF9veTvF_hvsocQ6b1Nc

The link for 2020 SoCo Regional competition is

<https://www.youtube.com/playlist?list=PLKwTgaMYDASS120hiGF7OchBcqLyM3jLQ>





Pip Critten
Writes...

Chairman's Chat & Editorial

At the AGM, earlier this month, I was elected as Chairman for the region and my first task is to say some thank you's.

A huge thank you to Tony & Eileen Colburn for their sterling work and dedication to keeping the SoCo Region going during this very difficult time.

We sadly lost our Chairman, Anne Vincent. Her partner and Vice Chairman, David Martin became our Chairman. It was then that Tony was elected as Vice Chairman to add to his role of Competitions Organiser.

Then, shortly after we had we got over Anne's loss we lost David Martin as well.

Once again Tony stepped up to take on the role of Chairman adding significantly to his work load.

Then we had the dreaded virus meaning Tony had to totally re think our annual competitions. He quickly came up with a digital, online format that was a massive success with a record number of entries.

Due to the overwhelming response that he had created, additional judges had to be found and the process revamped meaning even more administration work for him.

The judges all felt that Tony did an outstanding job in making the very best of a difficult situation. This made their task so much easier simply having to concentrate their efforts on judging and providing critical feedback.

Tony made everything else happen in the background but always kept everyone informed.

So bad news for SoCo that Tony and Eileen are stepping down - but there is good news.

Sue Cockwell has kindly taken on the role of Competitions Organiser ensuring that the SoCo Competitions will continue. Sue is an experienced competition organiser and her skill, experience and expertise are a great asset to the SoCo Council.

Brian Hibbitt is staying on as our Treasurer and is currently working his magic to make the transfer of signatures to go as smoothly as it can.

Also staying on the Council are Ivan Andrews, Lee Prescott and John Simpson representing their respective clubs.

We still require a Secretary, Vice Chairman, Webmaster and other council members. Until replacements can be found I will be caretaker of these roles.

Please step up if you think you have some time to spare. All our meetings are on line, so there is no travelling and the workload is not that great.

Let's keep the SoCo Region alive and in the spotlight.

Keep Smiling, Pip

pipcritten@googlemail.com



SoCo Council

SOCO AGM

Southern Counties Regional Council of the IAC Annual General Meeting was held on 20th October 2020, at 7.30 pm via Zoom Video Conference

The AGM has now taken place.

We are still looking to fill some roles within the SoCo Regional Council

The full minutes of the meeting can be seen here: <https://iacsoco.webs.com/agm-2020-minutes>

The new SoCo Regional Council Officers are:

| POSITION | NOMINEE | PROPOSED BY | SECONDED BY |
|---------------------|----------------|---------------|----------------|
| Chairman | Pip Critten | Brian Hibbitt | Ivan Andrews |
| Vice Chairman | Vacant | | |
| Secretary | Vacant | | |
| Treasurer | Brian Hibbitt | Tony Colburn | Eileen Colburn |
| SoCo News Editor | Pip Critten | Tony Colburn | Eileen Colburn |
| Competition officer | Susan Cockwell | Tony Colburn | Ivan Andrews |
| Web Master | Vacant | | |
| Council Members | | | |
| | Ivan Andrews | Pip Critten | Susan Cockwell |
| | Lee Prescott | Mike Szewczuk | Eileen Colburn |
| | John Simpson | Pip Critten | Brian Hibbitt |

You will see that there are several vacant posts which we are keen to fill, so if you would like to take play a part in helping to keep or region alive and well please contact pipcritten@googlemail.com



Readers Letters

Sir,

I was most interested to read Dave Jones' article in SoCo news proposing an internet club. Until recently the idea of a SOCO "internet" club would have been very interesting indeed for me, and I would still support one.

I have come late to film making, having been a stills amateur photographer since my early teens, extending to video when photography (and videography) went digital. The AV activities of my local camera club led me to the IAC website, and I soon saw that there were far fewer video clubs than camera clubs, and, although there were one or two that would have been reachable, I felt that it was unfair to desert my wife for two evenings a week rather than just one. Moreover, as I am now old, I had to think about life if I could no longer drive. As Dave says, there must be a fair few people for whom an internet club would fill a gap.

My circumstances changed dramatically last October when my wife died. I have now joined Reading Film & Video Makers, and I was looking forward to getting stuck in and learning from experienced film makers when the virus came.

One concern that I do have is music copyright. I rely on the IAC licence, and have avoided You Tube because, presumably, posting a video on You Tube would breach the terms of that licence, and I think I remember a reference in Film & Video Maker to material being taken off You Tube for that reason. I would have thought that a zoom meeting, attended only by IAC members, would be OK, but Dave's idea for opening meetings to other videographers, unless IAC membership is made a requirement, might cause a problem.

A proposal like this needed to be made, and I shall be alert for developments.

Yours sincerely
Charles Elsdon

[I sent an apology to Robert Paget as I forgot to include his supplied pictures in his article from the last edition. Robert kindly replied:]

Pip

No apology required.

You do a remarkable job in putting the whole thing together. It makes the filmmaker magazine look somewhat tame.

Had felt my article was pretty lengthy, but was trying to include a lot of new things I had found out.



Perhaps the image of the fellow with a tie speaking to the girl in the open top Sunbeam Rapier, could be shown in the next issue with the words "can you identify these actors please"

That was 1966 Stroud area, and they are bound to be in their mid 70s at least.

It was tempting providence writing the article, because the scanner failed within days of it, and have bought another because of the volume of films I have left to digitize.

I ended up forgetting to include the "3.2" pull down projection the Americans used for scanning 24 fps to play on their 30 fps system.

The youtube "[Filmmaker IQ](#)" channel has some very informative videos, and the development of colour TV film describes this in detail.

I am making a short instructional film of my experiences and results scanning old cine films, which has filled my last couple of months, and shall use those frames/panels of comparisons in it anyway.

Thought it excellent that David Jones had read my article (so knew that one person had read it), had spotted that I have been attempting some humour and was immediately able to apply some lateral thinking to it.



Attached is a still I took today when filming crane operations on the ground and also with a drone 8 miles south of Gloucester, where canal restoration has taken a major step forward, and I have been filming over recent weeks.

Regards, Robert



If you have any video equipment for sale contact the editor to feature it in this magazine:

pipcritten@googlemail.com



**STONEHOUSE & STROUD VIDEO
UNIT**
[Youtube](#) and [Vimeo](#)

It's been a busy time for TFMC since the previous SoCo magazine was published and we don't want to bore everyone with the details but here is a brief run through.

Our weekly Zoom virtual meetings continue and are regularly attended by 12 to 15 members and have included the following:-

August:- Using pan and zoom presentation followed by a practical challenge with Peter Hiner. Editing and showing by members of 'biker' footage provided by Betty Nott. This exercise resulted in the showing of four excellent and differing versions.

In another first for TFMC a meeting was held on a Bank Holiday, which coincided with the first attendance of new member Stephen Moss.

September:- Green Screen and lighting options by Roger Western, followed by three short films by Peter Hiner, Suzie Topolska and Geoff Hodgkinson. Sound smoothing techniques and challenge by Ivan Andrews with examples by members at a later meeting.

A one minute film challenge with ten entries.

The club also welcomed another new member, John Dutton and it was with great pleasure that Chairman, Ivan Andrews, congratulated both Suzie Topolska (Dolphin winner) and Geoff Hodgkinson (Dolphin 3rd place) on their results in the SoCo film competition.

October:- The practicalities of producing wedding films by Steve Moss, AGM and results of the documentary competition, which had been held previously. Congratulations to the top three, Ivan Andrews, Geoff Hodgkinson and Peter Hiner. Peter has also given a presentation on split screen editing and set a further challenge to members to be shown at a meeting later in October.

Also planned in the programme for October is the topic of 'my favourite film'. Each member is to choose, show and comment on what they think is their best production.

Anyone is welcome to the weekly virtual meetings, whatever your expertise and wherever you live. Currently meetings are every Monday, start at 7pm and last about an hour or so. Topics range from basic film making skills to advanced editing techniques as well as encouraging the making and showing of members films.

Upcoming topics are posted in the programme section of the website as well as the weekly newsletter on both website and Facebook page.

The Club contact details are also included on the website.

You will need to contact Ivan Andrews for a zoom meeting invitation. Feel free to visit and if you find that it isn't for you, we shall not be offended if you leave early.

<http://www.teignfilmmakersclub.org>

or visit the [Facebook page](#).

So we are screwed with a pandemonium pandemic. For a further six months at least it appears! Here in Stonehouse our Unit's remit is to ake / produced films which cannot be done.

Sitting glue like to Zoomerised bright computer screens for inordinate lengths of time is a complete No No as doing so will, eventually, damage your eyes. In most people this will not become apparent until some time, maybe years have passed.

This I first came across and was advised of many years ago with regard to the use of Radar Screens, subsequently on Medical Advice also.

In any case our young members want to be doing something film wise and not sitting around staring at rectangles on a screen!

Doing is the name of the game, not sitting around!

Anyway whatever you are doing...good luck! We hope for the best!



Regardless of the Coronavirus we still meet via Zoom like so many other groups and societies.

Our latest being the Drama and Advert Competitions.

The latter was won by Lynne Garner with her entry Portway Farm Shop. My film, Just Another Day was placed first in the Drama.

Many thanks to Chris Wheatley for his work in organising these events.

Our Travelogue/Holiday Competition in October is the final one of the 11 we have each year.

The Worcester Club have agreed to judge all the winning films to find the best film of the year. We are most grateful to them for their kind offer.

The recent Anne Vincent and David Martin Competition had seven entries from Gloucester and currently we await the final results. I have viewed all the entries and am glad that I am not a judge with such a diverse selection of films on so many themes and different standards.

Finally, one of our members has a Casablanca S4100 for sale and if anyone is interested please contact me.

My details are on our website.

John Greene

[Gloucester Film Makers](#)



Mechanical Man

Diana Taylor

The making of her award winning documentary



When I saw the Man Engine I thought that a short documentary could compliment the show which would give an insight into the mining communities from Cornwall, especially if it toured abroad,

The sheer scale of the puppet rising up above the buildings is an awesome sight

I wanted to capture the flavour of the Cornish passion for their singing it kept the miners going as they went down and came up from the mines.

I used a Sony PXW X70 Palm camcorder with a rifle mic and for the interviews I added a lapel mic.

I edited the material on Final Cut Pro 7.

The end result was a harrowing story of how men lost

In 2016 Cornwall celebrated a decade of recognition as a World Heritage site for its contribution to the world wide mining industry. A giant mechanical puppet of a miner was built to mark the event. This documentary film weaves between the puppet and personal family histories of the miners who lost their lives.

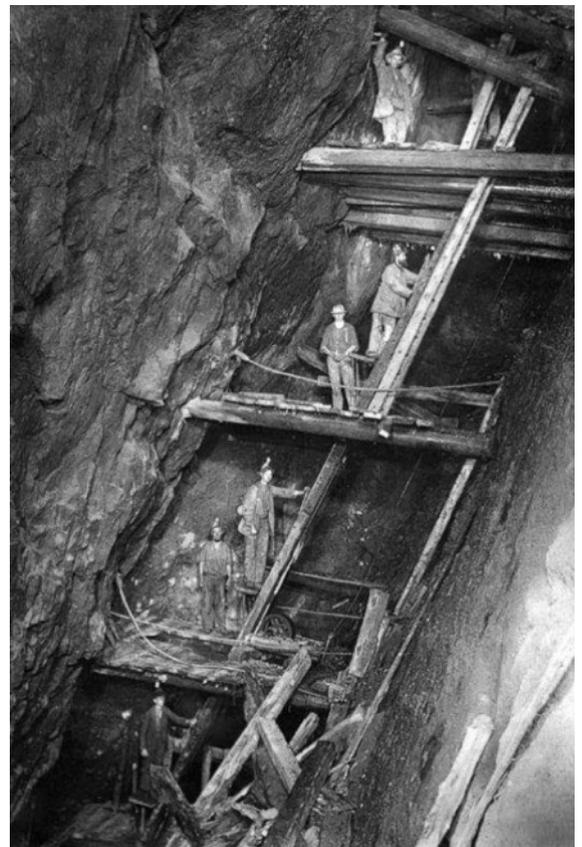
In the making of the film I filmed the Man Engine in different locations. I then researched families living in around the St Just area of West Penwith at the furthest point of West Cornwall.



I managed to interview a woman Eliva Elbro whose grandmother lost five members of her family in one day at the Wheal Owles mine at Botallick.

Another local woman I interviewed described her grandfather's death in the terrible mining disaster at Levant.

The Man Engine was a brilliant invention. It was a moving ladder that carried miners up 2000 feet from deep beneath the sea.



their lives on the Man Engine.

<http://redcliffefilms.co.uk/films/mechanical-man/>

<https://vimeo.com/245122529>

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

Send you articles to pipcritten@googlemail.com



More about the Mask

Continuing the story of an ambitious amateur film ...

A lot seems to have happened since I mentioned the Blockbuster, *The Mask*, in the Sept-Oct issue of SoCo News. I've now received a DVD of and pictures from the film (courtesy of David Short) and they've triggered more memories. Also I've found out a bit more about some of the film makers and artists involved. The previous article was written from memory and there are one or two corrections to make.

The main one is that I wrote Ken Branagh played the title role. He didn't. The role of *The Mask* was played admirably by Philip N. Seymour. Ken Branagh, as he was then, had a smaller role as a friend of the Mask, Michael Cavendish. I referred to Reading Movie Makers but when the film was made, circa 1977 (it took a few years to make), they would still have been Reading Cine and Tape Recording Society and on the cusp of changing their name. The film runs for less than the 1hr 40mins I stated, but at 1hr 07mins approx, it's still a blockbuster.

The quality of the film transfer to DVD is excellent. Obviously the film was cleaned first. I had to remind myself what movie making back then involved. The technical difficulties with sync sound, making splices that were invisible, the physical editing, and the sound ending up on those narrow stripes - all things we can do better today and take for granted. Having seen it a few times, I am gobsmacked by the enormity of the project. A few pictures will help add to the story.



Here is a mono shot showing some of the crew preparing for a shot. On top of the coach is Alan C. Phillips, who plays the outraged Mr. Asquith. He has been held up by *The Mask*, and humiliated into fetching down the luggage. *The Mask* sits on his horse, real name 'Cash'. Setting up the camera are David Short and Nick Brazil. Directing Mr Asquith is Roger Finch. Headphoned sound engineer is Colin Litster, who did an amazing job. Lip-sync was achieved by recording a pulse from the camera to one of two audio tracks. I'm holding the boom. The costumed horse handlers came with the coach, loaned from Dodington Carriage Museum near Chipping Sodbury.

The next shot I think must be of a rehearsal for the 'Ballroom Scene': It doesn't quite match up with the final sequence in the film. Central is the Mask, Jamie Trevalyan (Philip N. Seymour) requesting his friend Michael Cavendish (Ken Branagh) set up an introduction to Lady Catherine, under yet another name, Lieutenant Whitworth.

One thing that struck me on watching the film was the amount and quality of the costumes, which came from ten different sources (eg Redgrave Theatre in Farnham



and the Kenton Theatre in Henley on Thames) and some had to be altered. In charge of costumes were Jean Bowler and Helen Finch. Helen did the research for the film and much more besides. A rough count of the on-screen players came to over 70 people. That's a lot of costumes.



Actor Sue Maund had a large role in playing Lady Catherine Courtney, ward of Sir Hugh Cannock. He has claimed the estate for which the Mask has to fight to regain. She's the subject of the Mask's affections in the film. Sue Maund was a drama student at Bristol University at the time, and has for a long time now been in demand as a professional.

For more information see her representation at:

<https://www.westcentralmanagement.com/suemaund>

and her biography at:

<https://www.mandy.com/uk/actor/sue-maund>

Chief cameraman Nick Brazil was another whose photographic and film-making expertise allowed him to turn professional in both those areas. It caused great amusement when someone spotted we had 'Nick-on camera'.

Continued...

The story of an ambitious amateur film.

Melvyn Dover



Continued

Melvyn Dover

The story of an ambitious amateur film.



In this shot Nick is behind the camera, which had been suitably blimped. I'm the 'boomslinger' in the background with Sue Maund. Holding the pistol is Elaine Ellis, who plays Rowena Trevalyan, sister of Jamie. In one

of the final scenes she tries for revenge when she realises her brother will inherit everything, but alas is killed first. In the red tee shirt is Director Roger Finch who was a king pin in so much.

With Rowena is David Short. He was second cameraman and part of the editing team for the film. An enormous task as you can imagine. He went on to work for the BBC and then for some of the year as a tour leader/guide around the UK and the world. He lived and worked in the middle east for a few years. He is now a much-travelled professional photographer, and his website <https://www.davidshort-photography.co.uk> shows some fine examples of his work.

David Short supplied the photographs for this article, for which many thanks.

Happy Filming,
Melvyn Dover.



I have always been fascinated with time lapse filming, particularly to speed up the growth of plants, which, of course, we can't see growing in real time.

My Panasonic DVX100 video camera has a built-in intervalometer, with variable speed settings.

For this particular project, I set the intervalometer to film at the rate of one frame per day. The normal filming speed of an NTSC video camera is 30 frames per second.

The project was to film a germinating pea.

This originally started out as a school project in science class, many years ago. <https://www.printcanvas.online/Our> teacher told us to take a dried pea, and soak it in water for 24 hours.

Then we were told to put the pea on a slice of cork, and float it in a long glass jar filled with water.

We were to monitor it's growth each day, for about 4 days, and make a drawing of it's progress each day. Quite a project.

We were fascinated to see the pea's growth.

So now, with today's technology, I was able to repeat what I had learned at school, plus this time I could actually film the pea's growth.



This pictures show the set up I used and a frame from the film.

https://youtu.be/ad8_wMyhdfI

I also had to have constant lighting for the duration of the filming.

Len Vine



Too Many Irons in the Fires

It is suspected that during the winter months, when videographers of advanced years are said to feel the cold, they are advised to reside close to their beloved editing suite. It isn't known whether 'tis advisable to leave it too long between the reaping of footage and its being edited, some older folk tend to lose the nuances of events.

As I write, the plague is worsening, and one really does need to indulge in their hobby, or even two, there being so much spare time on hand ... for some. Already covered in previous articles is the fact that most British videographers like to, or do, work alone. It may sound a touch sinical, but if you are uploading films, there is no real need for 4K any longer – that's put the cat amongst the pigeons – the reason being you no longer see your work on the big silver screen. However, let us see what has happened since the initial lockdown.

A few months ago, I was almost pleading for members to use Zoom. As is usually the case, some were quick to compensate and address the problems presented by the pandemic, whilst others were slow to respond.

It isn't known whether to declare this a serendipity moment, but many videographers in the British Isles have taken great delight in requesting of other clubs, to view their meetings. Now, here's the rub. If another club is putting on a special show or a lecture on the same day, that is of particular interest to a non-member, both he and his little icon will be missing from his own club's Zoom meeting, if it occurs on the same night. It must therefore be said, that if members are going to start cherry picking and choosing to join other clubs' meetings, then a recording of meetings may become a must.

There is much to be said for recordings:

1. It permits club members to attend their own club's live meetings without missing another club's special nights, namely, lectures.
2. Some 'big' clubs actually arrange lectures from professional members of the film industry ... their location doesn't really matter, as long as they speak English.

There are tangential effects to anything new, some good, some bad, the choice is up to us. Covid is going to be with us quite a long time and there are going to be numerous lockdowns. Zoom may now be considered a permanence with infinite perpetuity. You should get used to the idea of working with Zoom in your life henceforth.

Whilst I know of no clubs who haven't resorted to Zoom, there may be one or two that the epidemic 'finished off'. It takes drive and energy to arrange for a Zoom meeting to include any combinations of talks, film shows, judgings etc. However, it is noted that there aren't many who actually set about recording their Zoom meetings and I'm beginning to wonder if there is a reason for this ... ?? ... would love to know.

To demonstrate just how different the British are, there has not been much of a foreign uptake from CANZUK, the future trade group who speak and are similar to us in so many ways, especially genetically. CANZUK stands for Canada, Australia, New Zealand and, of course, the UK. Culture-wise we are peas in a pod, having the same values and in many cases, mindset.

Australia, has quite a number of clubs with a population of just twenty-millions. However, they used to

have a good GDP and tended to splash out when it came to decent kit, just like us.

Canadian video clubs have virtually died a death. My late friend used to travel over 100 miles through snow and ice to visit his club, stay overnight with friends before the return journey ... such dedication. Upon arrival at the club, they plugged their cars into a mains power supply to retain the coolant in a fluid state ... the alternative being a split engine block or core plugs standing out on columns of ice. Think of what Zoom could mean to Canadians!

New Zealand has a "sleeping" number of videographers. They are awakened by a national competition, when upward of 6000 entrants compete every two years. I've never heard of there being a video club, not even in Auckland. I've always hoped I was wrong.

In years to come, it is hoped that as Zoom meetings gain momentum, it already having exceeded all expectations in the UK, we may yet see and hear Zoom recordings of our counterparts from "down-under".

It should be remembered that we Brits are quite different to the rest of the world. What other country is building four huge film studios to cater for the demand in films on the tele networks? These films will be provided with subtitles in a dozen or more languages and exported.

I've always had two wishes, one being to see many video clubs and an am'dram' groups merge and create synergies. I know of one club where this has happened already, but it is so, so rare. Few clubs can see the point, as they don't work as a group, they only work alone.

My second wish is to see an amateur club make a film so good that it is accepted by a T/V network.

Maybe, with the advent of Zoom we will see more youngsters take an interest, firstly to view a club meeting film show or talk, and then, with appetite whetted, to join the group and take part in its competitions.

Whatever happens in the future, I think the one big lesson we will learn is to see how much we differ from the rest of the world when it comes to the number of pretty serious videographers we have in the UK.

Warning:

If you have an editing program that is still undergoing updates, but one with which you are quite happy, as it stands, then you are advised to consider removing the auto update facility.

FCPX wrecked DVD burning.

1. Filmora water marked lifetime purchases, unless you paid for the next version.
2. Pinnacle and many more stopped AVCHD being imported, which was produced by Sony and Panasonic for 1920 x 1080 ... you will now need a converter.
3. Another program has already done away with MP4.
4. Apple have prevented Mac machines from completing 'WeTransfer' tasks.

The driving force behind sales is no longer that of improvements, it is now the systematic crippling of what you already possess. I know of no other area so cruelly molested as videography and the world of software. Beware the corporates of tomorrow.

Dave Jones.

Dave Jones

Shares his thoughts



Making Channel 1

I've been making films in my free time ever since I got my own camera at the age of 8, a large majority of which have been 2-minute videos of various holidays and day trips edited to music. Since I'm planning to study filmmaking at university and work within the industry, I wanted to step outside of my comfort zone and challenge myself with a project that was larger scale than what I'd previously been used to.

Suzie Topolska

Making "Channel -1" The winning film of the SoCo Dolphin competition

After watching commercial parodies on YouTube as well as having some experience with creating fake news shows for school projects, I came up with the idea to write a comedy sketch about a made-up television network. The video would be comprised of several short skits of questionable adverts and TV shows. As a result, I came up with the name 'Channel -1' to add to the gimmick of it being a forgotten TV channel due to its strange content.



I tried to come up with bizarre concepts like a restaurant that serves lobster within every meal, an infomercial trying to sell a rock as a useful product, a documentary telling fake facts about pigeons, a cooking show where the host is trying to get over an ex-boyfriend, etc.

I wrote all the skits into a screenplay of about 17 pages and drew quick storyboard sketches to get a vague idea of the shot type. I made sure to write the skits involving props I already owned and locations being either my house or the local park.

I luckily knew a few friends and drama students who were willing to act and assigned them roles based on what I thought would suit their personalities the best. Filming took place over weekends and it was a lot of fun getting experience directing actors as well as letting them improvise some of their own things. They are a very funny group of people and definitely contributed to this film's success in the SoCo Video Competition.

Here is a link to some of the bloopers during filming: https://www.youtube.com/watch?v=i_EatARbOck&feature=youtu.be



One minor issue was that we couldn't find any pigeons in the park to film for the 'secret life of pigeons' sketch, so I ended up having to edit in cartoon pigeons (but I personally think the cheap quality of it ended up making the film funnier).



All of it was filmed on my Lumix G7 and edited with Final Cut Pro. The audio was recorded either through boom mics or a shotgun mic on top of the DSLR. Each sketch was edited separately and then compiled into one video to avoid a cluttered timeline. Some online stock images were also involved (mainly in the 'presidential campaign' sketch). The final touch was adding some music to fill some of the dead space, and I produced a couple of simple tunes using Logic Pro X. The whole process from writing to the final edit spanned over a few months (since I also had to balance schoolwork).



I did doubt myself a lot over the course of production and questioned whether audiences would actually find it funny, but I am very grateful to have received overwhelmingly positive reviews. I think a lot of my personality shows within the video and it's also a nice recorded memory of my friends before I move out to university next year. A huge thanks to everyone who participated as actors and especially to the IAC for awarding me 1st place in the SoCo Dolphin competition.

Here is a link to watch the film. It is a bit weird, but hopefully you'll get a few laughs out of it.

'Channel -1': <https://youtu.be/XrvrQPSKUpU>



Thanks for reading! Suzie Topolska



Tony Colburn
Competition
Organiser reports

See the Show - SoCo Competition Entries

See the Show

This year everyone can see the SoCo Video Competition Show.

Instead of our traditional DVD Road Show, this year, whenever you want to see some of the best amateur videos from film makers in our region, they are available for you on demand.

There were three competitions this year and each has its own discreet link. So, whether you wish to sit down for an hour's viewing or just want to dip in to find something to watch, please use the links shown below.

We know from experience that some software may not activate the links in SoCo News, so, if after trying Ctrl+Left Click you are not taken the channel, you can copy and paste the link into your browser and get there that way or go to the SoCo Website, www.iacsoco.webs.com where there are links you can use.

On behalf of all this year's competitors, please, enjoy the show.

The link for 2020 SoCo Baby Dolphin Competition is

<https://www.youtube.com/playlist?list=PLeBus8bViu0jrBvAeUsnZIB3Cwd02OPGy>

The link for 2020 SoCo Dolphin Competition is

https://www.youtube.com/playlist?list=PLDKW3qHza42cAYF9veTvF_hvsocQ6b1Nc

The link for 2020 SoCo Regional competition is

<https://www.youtube.com/playlist?list=PLKwTgaMYDASS120hiGF7OchBcqLyM3jLQ>

If your software does not support clicking on links, you can copy and paste the url [underlined text] into your favourite browser to take you to the link.



Just a few updates from Swindon; I had to set up a media group with the U3A which ran for six months until the lockdown. We had up to 25 members we were about to associate with you when the dreaded disease closed us down.



I have been building some additional hardware and I hope to get some footage and edit a production asap.

The set up comprises of the following:-

- Cartoni Video Tripod
- Lumix G7 4k Camera
- 25mm lens
- Optex 16:9 ratio anamorphic lens
- Tascam DR10SG recording gun microphone
- HDMI adapter to use Atomos Ninja unit

I may use a binaural sound microphone as well just to add some extra effects.

I am also building an adapted Cambo 5x4 camera to take video and give tilt an other special effects should have that working for your next edition.

I will try and get a group going again as soon as this virus disappears.

Keep safe.

John Flanagan



Robert Paget

Tips and advice

This and That

“Didn’t you film the power station chimney being demolished?” My answer was that I wish that I had, but it was difficult to explain to a family member, that filming in 8mm had always been a pretty expensive process. In 1981, the second week of our honeymoon included a trip to see the last day of 1500 volt DC locomotives hauling freight across the Pennines via Woodhead tunnel.

I had a couple of cartridges of Super 8 for this plus new camera batteries, all of which probably cost the same as the petrol for a round trip to Manchester from Gloucester. Looking through the “held for review” comments on my YouTube channel, one of the comments on this 1981 silent railway film was “where is the sound?” I was tempted to post a humorous reply, but restrained myself.

Yes, there was a time before 4K phones with stereo sound and optical image stabilization. What pleased me more was that the image quality I had achieved through scanning, cropping, altering frame play rate and correcting the image proportions, was giving the impression of being something far more modern. This comment gave a taste of the immediacy that is often expected of film makers.

A week later I was socially distanced filming the construction of two canal bridges under the Whitminster A38 roundabout south of Gloucester. I enjoy filming cranes and excavators, so this did not disappoint, but with months of not going out, found that I had become out of touch with rapidly switching to manual focus and locking exposure. With camera mounted on a tripod, and held with arms outstretched, I was able to “see over” the Heras security fencing.



A still photographer on the diverted footpath spoke to me between shots asking, “when will your film be online?” My plan had been to film the evolving new roundabout, two new bridges made from 750 tons of preformed concrete and the new canal line, but to phase this over a period of months. That evening I started editing what was essentially a “news and update of information” style film together with aerial views. It was really a Vlog, but without voice over and without my appearing in it, save for a distant speck on a side road in the drone shots.

A month before this, my daughter had taken film (from the passenger seat) using her phone, of approaching the same road works by road. This would form the introduction, and although the footage displayed virtually no motion blur because of the phone’s high shutter speed, there was little evidence of rolling shutter when filming through the side window. Watching and filming large concrete sections being lifted by a giant Grove crane with fully extended jib, meant that I could

move away to a “fly safe” distance and film the same process from the air, hoping that there would be the possibility of inter cutting the ground level footage. A rapid search through my stock of recent audio recordings of bees in the garden and general outdoor atmosphere, provided some audio to add to the drone shots. After selecting and saving a jpeg frame from the film to set as the YouTube thumbnail, I uploaded during the next day. Filmed and uploaded in less than 24 hours, and some may say “looks like it”. Four weeks later I was uploading a second update film, together with new and seasonal atmospheric audio for the drone shots recorded on a Rode M3 field microphone.

It sounds sad, but we each want to know if a recently uploaded film is being watched by anyone else, and whether there are any “likes” or “dislikes”. It also gives you some feel as to the merit of the film, and whether your film can survive in the harsh world of “..boring, so click on to the next film”. Online views have continued steadily, and I am not authorizing, or responding to, a comment asking why there was no plastic piling being used for the new water course. Have they not heard of micro plastic pollution?

What was more interesting when speaking with that still photographer was that he openly spoke of his complete lack of knowledge in using his new DSLR. He had always wanted to be able to paint, but had never got very far with it, but by using a camera considered it was now the nearest thing to painting he could find. Of course, that is what we are all doing: “painting with light”.

Soco Competition

When the Soco competition entries playlist went online, I watched almost all of them on the first day, and sent the link to various non club members. What a feast of film, styles and ideas.

But, looking at the single figure individual view numbers after several weeks, I must have been personally more than 10% of the views of many films. After sending links to fellow club members who were unaware that the films were available to view, and even after the final results became accessible, there are still so few views.

It had been almost tempting fate in writing an article about scanning and frame interpolation. Within days of sending the article to Pip, my (now out of warranty) Reflecta Cine film scanner went into its own lockdown, blocking me out of the menu page. What I believe to be a software issue, is described by Reflecta as a hardware fault, needing it to be sent back to Germany. (..and which I am not going to do. A new unit has already copied another 1,400 feet).

I had also forgotten to include any mention of the way pre digital American TV scanned and displayed 24 fps films on their 30fps system (which was actually a $2 \times 30\text{fps} = 60$ system). A modified projector running at normal viewing speed displayed alternating cine frames firstly 3 times, then the second frame twice. Thus, for every 2 frames of film, 5 frames of video were produced. Scale that up and 24 frames of cine produced 60 frames of video.

Spending my life in the shed trying to modify a projector to produce a “half way” mechanical solution to getting cine film to be copied with minimal overlapping images, would achieve little, particularly if you wished the



Robert Paget continues....

final product to play at its original speed, and it would not eliminate any strobing issues. I can see a 4K scanner being available eventually, so I shall certainly be hanging on to and looking after my cine films for the time being.

The following examples of scanned cine film were produced by dropping four tracks onto the timeline and resizing and positioning each track, show both a comparison with a projected copy and the scanned, plus interpolated frames produced once the play rate has been corrected:



Projected V scanned Example



Comparisons Including Mixed Frames Examples



Comparisons Scan To Nearest Interpolated Frame

Apart from watching more railway films on Youtube than is good for anyone's health, in the last two months I have reunited many of my old cine films with their original soundtracks and uploaded them for sharing and posterity.

I had quite happily forgotten all about audio avoiding hum and tiny amounts of tape stretch, until I was digitizing audio from my Philips N7150 reel to reel tape recorder. What did emerge was some flickering in strongly lit scenes in films I made years ago.

I had never seen this on projection, so was this the auto exposure in the cine scanner? Although some may believe these scanners to be auto exposure, mine

certainly is not, and maintains fixed exposure when recording films, enabling it to deal well with films which have fade ins/outs. Was this a form of digital clipping which can occur when recording audio at too high a level, or was this some issue from a technology trade-off between my new graphics card and IPS monitors?

The usual screen refresh rates are now 60hz, with 144hz also quite common. Modern TV displays mean that your pet dog can see and enjoy broadcasts just as much as you, and one of our dogs detests other dogs and some animated characters appearing on TV in the sitting room. (He then checks that they are not outside the house). Does this also mean that we are now experiencing no flicker whatsoever? Is there a flicker just in bright areas of the screen, or are we looking at a "mush" of transitioning pixels? Has the whole persistence of vision formula which allowed us to "see" moving images, (human brains can only fully process about 12 fps) been almost bypassed?

If that is the case, then I am now seeing a tiny flicker that was already there in the cine film, but which was being "swamped" by the high intensity flicker of say (3x18) 54cps, perhaps by synchronous period doubling, and which affects the response of eyes and thus how we discerned the projected image?

Achieving higher screen refresh rates for monitors and TVs by effectively overclocking the pixels, pushing more voltage through the cell and forcing it to transition more quickly can lead to problems with inaccurate display of colour. Where pixels which would normally transition from grey to grey can start "overshooting" and displaying white intermittently, or not getting back to grey. This can cause ghosting and corona effects.

The final image quality may also be affected by the HDMI cable and monitor:

Once you have bought an HDMI cable it gets used for all sorts of set ups and demands, and it may even end up its life being tied to the bean sticks in the garden. For me, there is no easy way to work out how old it is or even which version. You may have a modern monitor which can "talk back" to your graphics card and thus obtain the best video image, but an old cable will not permit this. HDMI 2.1 /DP 1.4 is the latest specification, but if you are using an old cheap HDMI 1.1 (as is commonplace), the video image may be flat and poor. I use an HDMI throughput on an amplifier between PC and monitor, so there could be another issue there.

Odd Comments

We have all heard the very odd comments about films and TV in the past. Dawn's Grandmother stated that "colour television is not natural!". So apparently, Black and White TV was "natural". A now deceased Club chairman was adamant that anything "widescreen" was dreadful and going nowhere, although any 35mm transparencies he took would have been "more widescreen" than any 8mm cine of those days.

I am so pleased that an element of humour has been detected in at least one of my earlier articles. Thank you, Dave Jones. It also proved to me that at least one person had actually read it.

I was fascinated by Alan Wallbank's article about finding further ways to edit down or rearrange films at a later date. The last half a dozen films I have completed



Robert Paget continues....

often get a second or third version in the following months, with amendments varying from just fractions of a second alteration to dissolves or cuts, spotting where a whole sequence could be deleted, and even "why on earth did I not add my name to it, together with a better "house" logo?

Our brains go on "problem solving" when we have long put a project down.

For me it demonstrates how personal and creative the editing process is, and that when you have these moments of realization, then you are actively learning and improving your editing skills.

If you have not already followed this professional editor on Youtube, then I recommend you do so:

"ThisGuyEdits - why does an Edit feel right?"

<https://www.youtube.com/watch?v=f7fHwLEtx3U>

Sven Pape also describes six things to make your editing better at:

<https://www.youtube.com/watch?v=ijZ44HoK9b8>

It seems a fairly widespread problem with aspect ratio "distortion", and whether you can unlock the aspect ratio in the equipment and software you use. This is often the very first distracting thing you may notice in a film which was shot on earlier equipment, and not dealt with in editing. Without correction of the image, streets and cars look wider, let alone people's waistlines. It can also give a "washed out" appearance to the image, and does distract from the presentation of the film. It would seem a simple interim solution to "wettransfer" your footage to someone in the region with the facility to unlock and alter the aspect ratio, even deciding whether you want full 16:9 width, with top and bottom cropped, render it, and transfer back to you.



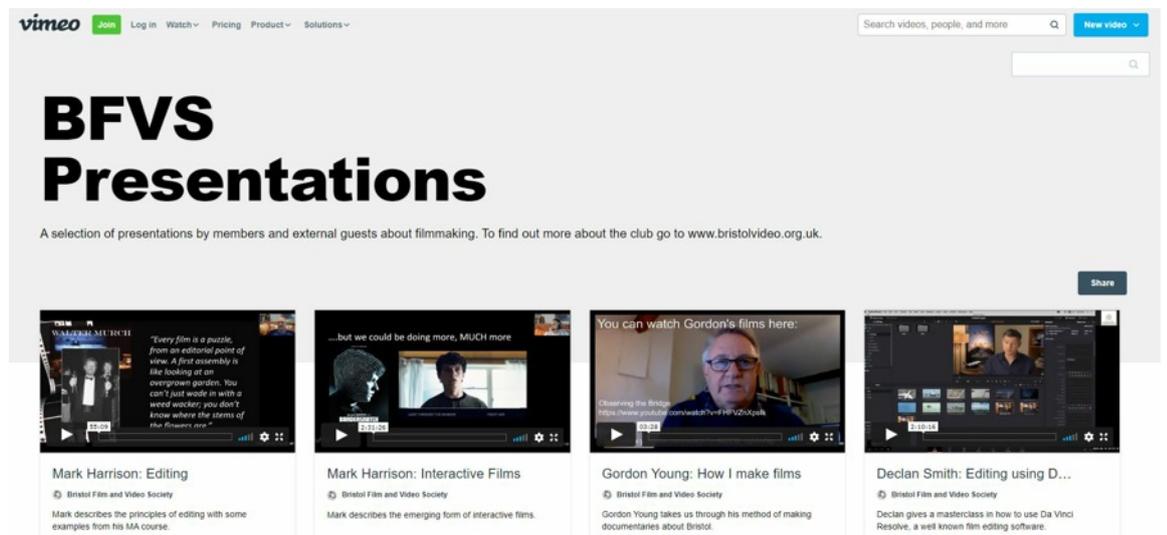
Good news!

Bristol Film and Video Society has now held a lot of meetings online. Members of our club, as well as others all over the world, have been the lucky attendees of many really interesting presentations on a wide variety of aspects of film making.

Many of these presentations were recorded at the time, and we are pleased to make them available for you to watch at your leisure.

They were given by some of our most illustrious members and we are also very grateful to those eminent guests who have been kind enough to spend an evening with us.

You can find them by clicking <https://vimeo.com/showcase/7608611> Further presentations will regularly be added.



Feedback welcome!

Sue Cockwell



Lee Prescott
FACI

Examines German
Expressionism in
Films.

Expressionism in Films

More correctly I should say German Impressionism in films. It's one of the most recognisable styles of the remarkable Silent Era going back to an era which ended a fraction before my time and superseded and inevitably, by the "Talkies". (Or as they're known these days "Mumblers")!

The concepts produced some very remarkable productions from which without a doubt we could all still learn much.



The concept used visual and image distortion with expressive performances to distort / show fears, conflicts turmoil and the like. The films, "The Cabinet of Dr. Caligari and *Nosferatu*, are two of the best using exaggerated sets, shadows etc. This expressionism was the foundations of the later "horror", "film noir" genre's.

Expressionism is one of the most fascinating styles used in the Silent era. It's a mode first seen in poetry and visual art when the 19th century became the 20th century.

It was reflected in the Theatre as well as the Cinema and also in differing forms of "Visual Art". It can be considered also as a reflection of German Romanticism via a distortion of humanity in nightmarish surroundings and quite so in the remarkable silent productions using it.

These film productions used new approaches such as impossible looking sets, dark shadows camera tilting, quite high angles, the heavy contrasts between light and darkness and also where used, misty landscapes.

"The Cabinet of Dr. Caligari" made in 1920 is pure German Expressionism that came to Germany after WW1 and its subsequent economic collapse. (My Dad brought home a German 10,000 Papiermark which he said was used to buy a loaf of bread!) - As a youngster I thought we'd be rich. It was worthless!

Expressionism eventually became muddled up with other styles like that of "Neue Sachlichkeit" ("New Objectivity") its style lasting for years with the sharpish angles and pools of shadow...classic Film Noir!

Another film worth mentioning here is "NOSFERATU, 1922)

An early example of using real locations instead of just film sets. In a way it goes back to the roots of Expressionism in Romanticism particularly German. It's a form of an adaptation of the very well known "Dracula" but relocates London at 1890 to Germany at 1830. Changing the bloody Vampire into a big rat toothed type and death!

Another film of too many to cover herein but worth mentioning is "The Hands of Orlac", (1924)

This story is about a Pianist injured in a railway accident and whose hands are transplanted with those of an executed murderer! Orlac becomes totally terrified, can no longer play the piano and.....!

All the Expressionism films have remarkable performances. In this film in particular the main character played by Conrad Veidt, his performance is riveting.

I must mention one more: Described as Ground Breaking "Metropolis" (1927) described as the most famous film of the Silent Era presenting and reflecting as it does a gothic futuristic style. The story line is about a future extremist society driven completely by "The Upper Class" living above all and breathing the fresh air whilst the "workers" are flogging themselves below in the dark.... Apart from the others this is one you should watch.....

Most if not all these silent films are available "on line" via the BFI Player.



Two of the most famous Silent Era Directors were:

Fritz Lang: aka Friedrich Christian Anton Lang. December 5h. 1890 – August 2nd. 1976.

An Austrian –German- American film Producer, Actor, Script Writer, Director et al. He was perhaps the best known emigrant from the German "School" of Expressionist film makers. He was described and named as "The Master of Darkness" by the British Film Institute.

Also Paul Leni. [picture on next page]

The son of a Jewish Family in Stuttgart, (8th July 1885 - September 2nd 1929.) At the age of 15 he became an avant-garde painter studying at the Academy of Fine Arts in Berlin. He became a theatrical set designer then he commenced in the German film industry in 1913 designing film sets, costumes.

He started Directing during WW1. In 1927 he became a Director at Universal Studios.



Lee continues.....



Films from the Silent Era! Yes everyone can learn much from watching these. It was a time when everything

depended on the acting ability, directing, of all appearing and involved in them – No Sound – without doubt most are “classics”. The progressive camera angles, lighting, ephemerals, etc!

There a very long list of these films: Here are just a few of the more “important” ones.

“Metropolis”. “The Cabinet of Dr. Caligari”, “The Cat and the Canary”,

“The Man Who Laughs”, “Dr. Mabuse the Gambler”, “The Woman in the Window”,

“From Morn to Midnight”, “The Golem, How He Came Into The World”, “The Last Laugh”, “The Student of Prague”, “Destiny”

Lee Prescott



Very large projection screen (10 feet by 7.5 feet including 3" black border) with folding tubular free standing frame.

Complete in strong plastic box 4 ft 4 in long by 15 in wide. Perfect condition, £300. Used twice.

Maker is called Draper, and their web address is www.draperinc.com

Buyer collects, requires fit person.

Telephone 01453 751686.

Clive Blackmore,
Stonehouse and Stroud Video Unit.

Is your club news featured here?

If not, you may well be missing a trick.

This magazine is circulated internationally!



We must talk about editing

Tom Hardwick
FACI

This month Tom
Hardwick gives the
top tips and advice
on the video edit
process

Of all the photographic tools at your disposal, editing is the most powerful

Where shall we start?

We'll start at the beginning. And the beginning for most of us reading this PDF is the camera. I'd guess only a tiny minority came into making movies through their love of capturing audio or their secret admiration of tripods. We look around us and we see that the photographic beauty of life is in its movement. And remember, if it doesn't appear to be moving then you're not looking at it for long enough; all things turn back to sand. So we want to capture this movement, save a bit of it for another day, show friends and family and maybe, having seen our efforts, get paying clients to force money upon us.

Lots of us here started life very many years ago as still photographers. We could take excellent stills on Kodachrome, yet we abandoned that to devote ourselves to the task of capturing technically inferior silent movies. It was the movement – of cars and kids, funfairs and traction engines that caught our imagination. I've always said that taking stills is easy – you're taking a snapshot of something that happened in the immediate past. Taking movies is difficult; you're filming into the unknown future and anything can happen - and invariably does. Add audio capture into the mix and you're adding immensely to the complexity of the hobby. Add editing, and the complexity quotient easily quadruples.

Days of old

In days of old, the linear editing days of cutting and shutting film, most of us were happy to simply cut out the dross and call that an edit. Every splice degraded the picture quality; cement with its ugly slash through the frame, tape with its air bubbles and focus shift in the projector gate. We needed cotton gloves to pamper our camera originals, and mistakes or mind-changes were not easy to rectify. Some fast-paced edits meant you ended up watching (and hearing, as the projector was in the same room) more splices than image. Until the arrival of single system sound (magnetically striped film in a bigger Super-8 cartridge) in the early 80s, adding sync sound was excruciatingly difficult, nerve-shredding and time-consuming.



Editing in the old days - mainly involved cutting out the bad bits

Were those the good old days? I think not; they were just the old days. We were happy to see things magically move on the big screen and we had to accept the grain, emulsion damage, splice interference, gate weave, audio hiss and projector noise. You'll note I've left out splices

breaking, constant dropouts, dirty camera gates, flicker, sound gaps between takes, camera noise on film, slow motion instability and a myriad of other unacceptables. And let's not talk about VHS editing.

The digital age

Crash-editing VHS tape held sway for a brief period, but NLE (non linear editing) arrived on our expensive computers in the mid 90s and from that point on we've never looked back. Suddenly we were free to work on any part of the film we liked (hence the non-linear aspect). However many times you worked or reworked a scene there was never any degradation of the image or audio. We were suddenly shooting 25 pictures per second instead of 18, so things flowed much more smoothly on screen. You could have a screen second comprising 25 different pictures with ne'er an audio dropout, nor a visible splice. The relief was like being released from prison after 25 years (I suspect). We found we could easily make different versions of the same film, all with the original picture quality. Burnable DVDs with their sparkling pictures came along in the late 90s, and (along with Blu-ray) are just about with us still, so well thought out was the original disc concept.



The non linear timeline edit allows for endless creativity

Filming in the digital age

Having bought a digital camera we all found filming was ludicrously cheap; I have, for instance, working rechargeable Li-ion batteries that are more than 20 years old. SDHC cards can hold full HD movies with CD quality audio and cost all of £1/hour to run, and the cards can be recycled hundreds of times. You can't do that with DV tape or Super-8. We can breathe easy in this digital age, it doesn't cost us any more to film for an hour than it does to film for 8 seconds. So, with this in mind, let's start off by saying:

Film for the editor

I'm going to talk about a wedding shoot and edit, but hopefully the same pointers will guide you if you're filming a day out at the zoo, a trip on a narrow boat or any such event where you run 'n' gun, grab what you can when you can. You come home to the edit bench, download all your footage to the computer, take a look at what you've got and start to wonder what you can make of it.

Filming for the editor means giving him/her choices, and lots of them. It means filming longer than you'll ever consider necessary so that uninterrupted chunks of audio can be divorced from their pictures and overlaid over many different images. It's important to give the sound in



Tom continues.....

your film some continuity and consistency as viewers will happily accept wildly different images if the sound is continuous.

Try this simple test. Wherever you are, spin on your heel to face north, east, south then west. I'll bet all four views are pretty different, even if you're in your little loo or in the desert. The thing is the audio you receive as you spin is remarkably constant, and it's this fact that can be used to glue a film together, to contain and constrain it, to give it a smooth authenticity. When filming do remember to give the editor different viewpoints so use different focal lengths, different depth of fields, different camera movements. The shots may not all be used, but then again they may be.

Editing: I've got the power

We come home with our almost real-time footage and we want to turn it into something entertaining, something it certainly wouldn't be if viewed raw. It's the same as the Sunday Times – viewed raw with no editor in charge, it would be a dull, confusing, incoherent meandering mess. Editing is such a powerful tool. It can be used to influence the viewer by altering the pace of the film with cuts and music choices, points of view and camera movements. The editor has the power to change the feel of the day, and being a sympathetic editor can change the whole way a film looks and how a viewer feels while watching it. Remember that an editor can change the day into something it wasn't by leaving out the rain or by concentrating on it.



Typically I'd shoot a wedding where I'd start off by filming the bride's preparations. I'd immediately and smilingly turn off the blaring telly because I knew this would give me editing headaches later. I quickly took note of the room lighting for white balance settings, while chatting happily to all of them, telling them breezily that I'd make them all into film stars. I'd be there for 90 minutes, come away with 18 minutes of footage and end up with 5 minutes on the disc. I'd film the make-up artist, the hairdresser, the flowers arriving, small children being fed, bridesmaids on their phones, the photographer, the dress and shoes and cards and flowers and make-up tool kit.

I got wide-angles that included all the 14 people in the room and I filmed tight close-ups of eyelashes being applied and lips being painted. I filmed from carpet level, waist level and with the camera held high over my head. There's tension in such a room on such a day, and some words I caught had to be edited out. Conversely some conversations I happened to record were invaluable in the

edit, carrying on under different visuals and giving the viewer an added insight into such a seemingly complex operation. I had to step carefully over widely scattered smart phones, hair dryers, eyelash curlers and hair extensions. As an aside, groom's preps are easy. Groom irons shirts, ushers fiddle with their cuff links, all have a beer, then happily argue over the football results and say rude things to one-another.

To the church

I then jumped into my car and zipped on round to the church, still with 90 minutes to go before the bells started ringing. I asked Mr Verger to turn on all the interior lights, did an empty hollow-sounding pan down from the wonderful roof beams to the alter and collected detail close-ups of the flowers arriving and being placed strategically. I positioned my second camera at the back of the church and asked the vicar if he'd mind terribly if I moved the bride and groom's chairs over to the other side of the aisle so that I could get better shots of them during his sermon. I did all the heavy lifting.

I placed my tripod so that I'd have the best view of the bride's face and a side view of the groom's as they stood before Mr Vicar. I assured him that I would remain stock-still throughout the service and I could see the relief wash over him. Funnily enough, during a church service it's Mr Video taking movies who stays stock-still, while it's Mr DSLR taking stills who moves about. There you go, an enigma. I placed a digital audio recorder on the lectern and the rear camera's radio mic near where I assumed the couple would be standing. You have to make a lot of assumptions where people are involved. I then checked that I had the radio mic with me that the groom was going to wear, switched my camera to record two individual audio tracks and stepped out into the sunshine. The serious stuff begins as people start arriving.

The magic timeline

On the edit bench I decided to split the bride's preps into two halves, placing the quiet church scenes between the two increasingly tension-filled sections of preening women. It changes the feel of the film, makes it look as if the preps went on forever and contrasts nicely with the lads outside the church meeting and greeting the arrivals with calm indifference.



I firstly do a rough cut, removing the obvious mistakes from the preps. Filming in such a tightly packed room means quick set-ups can be spoilt by people suddenly moving into shot and obscuring my view. Editing means I take out the awkward moments, the cross faces as girls



Tom continues.....

phone lazy boyfriends, the ungainly moments when gran struggles to get out of her chair. If their eyes look directly at my lens I cut that scene too – I like to remain invisible, and the fly-on-wall approach certainly gives the film more realism. I'm always thinking, 'is this shot needed? Does it further the action? Is it good enough? Are there near duplicates?'

I filmed the flowers in (mute) slow-motion, allowing me to track smoothly along and around them. I used the audio from a scene I had deleted where the flower arrangements were being discussed. I then laid a gentle piano on the timeline and used subtle tweaks to enable the important words to be heard and the clipped sentences to be hidden. The piano music calms the

tension, makes everyone look more beautiful. Keeping the smiles brightens the day. I used straight cuts exclusively. I used image stabilisation in post when I felt it was necessary. I'm always aware that a scene that has an exposure error or some other niggling fault taints the whole film. Faults stick in the mind and won't leave.

In the edit I aim to make a silk purse out of whatever I've shot. I bounce the cut off fresh eyes and take note of what's said. I make small improvements every time I come back to the edit. In the end we all know a film is never finished, we just run out of time and have to move on.

Tom Hardwick



Alan's Ramblings

I would like to start off with the judges remarks on my So-Co Ann Vincent and David Martin Video Competition 2020 film 'It's Nice to be Small', the history of the Southsea Miniature Railway. I was very pleased with my grading and with the judges comments. Last time I mentioned that I had difficulty editing the film down from almost hour film to seventeen minutes and I am sure it would have benefited from a few more cuts at the end.

I feel the competition is a show case for ones film making and making too many cuts rather spoils the hard work that the entrant puts into the film, but you can have too much of a good thing and that's where I slipped up. Not that my grading would have changed, but it was probably too long for one subject.

I would have liked my work to be seen, but some of those who provided images and appeared in the film asked it not to be available for general viewing, so I had to abide by their wishes. I just need to make sure I can maintain my grading in the future.

I appreciate that some of my failings are due to using the basic Avio Casablanca, but at 74 and several other projects waiting to be finished, I am in no position to change to computer based editing now.

Some months ago, I said I would try to complete nine films this year, although I doubted at the time that I would

achieve even half that number. Editing the competition film took quite a long time and I have been out quite a lot gathering footage for my other projects, so not much has been completed. The good news is that I am just about to finish a labour of love, this being the third of three films about the railway line that ran between Havant and Hayling Island.

The first was about the history up to closure, the second followed post closure events up to 2008, while part three includes more recent activity and the joy of using the trail on Hayling Island, which was once the railway line. Near the end is an amusing recollection of someone who worked at Hayling Station. I am just on the final leg now and hope to complete it within the next few weeks.

I have also been writing about my time on the railway from an engine cleaner at Eastleigh to a driver at Fratton where I retired in 2008. It is being published in the Gosport Railway Society magazine, so I need to keep pressing the keyboard.

I was also wondering if someone could help me regards the music copyright licence which I have had for many years, but not used since 2000. I did email Gerald Mee sometime ago, but received no reply.

Please call me on 07889154853. Thank you.

Alan wallbank

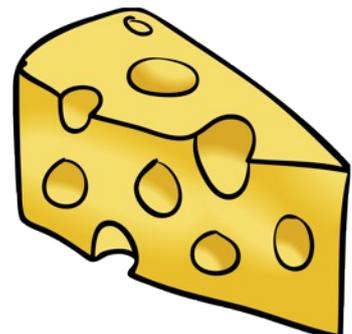
Difficult times

Quick update

I just watched a film all about cheese.

It was G rated.

Keep Smiling
Pip





Canon surprise the camera world

Canon surprises the camera world with the EOS R5

Canon's two mirrorless cameras, the EOS R5 and R6 are the talk of the camera industry. This is not only because the R5 can shoot 8K video but also because these two mirrorless cameras are so video capable.

It is almost 12 years since the earth shaking Canon 5D Mk II arrived and brought "full frame" videography into the hands of enthusiasts. Up until then full frame videography was only for the professionals. So it is not an understatement to say that when Canon introduced their 5D Mk II there was a revolution in amateur and semi-professional moviemaking. After it every new "still" camera was coming out with improved video capabilities. The technology allowed it, so we, the customers, expected it.

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia



This response must have shocked Canon and would have started eating into their professional EOS Cinema camera market. Thus when they introduced their 5D MK IV camera, instead of having further enhancements in its video capabilities, there was a reduction in them. Gone was the full frame video capture, replaced by a 1.74 crop of this frame size, a cropped size that was smaller than the 1.5 or 1.6 crops used for the APS-C sensors. Further there were complaints of the lack of any high dynamic range log mode; of the limited, in camera, recoding of 8-bit 4:2:2 at a rate of 500 Mbit/s as MJPEGs, and especially of the lack of any HDMI 4K output. So to many observers it seemed that Canon had duded their spectacularly successful model. It seemed that Canon wanted to put the gene back in the bottle and go back to the old days when movie cameras only shot movies and still cameras only shot stills??

Then the Canon EOS R arrived, a mirrorless camera with a 30Mpixel sensor that could shoot 4K up to 30 fps but with a 1.83 crop on the sensor, thus seriously affecting wide-angle shooting. But the EOS R could output via HDMI 10-bit 4:2:2 C-log footage. Thus in comparison with its competitors, the EOS R was still an also ran. So imagine the surprise when Canon announced the EOS R5 with its flagship feature of shooting 8K video. A camera that has:

- A 45-megapixel CMOS image sensor.
- An ISO range of ISO 100 to ISO 51200 (expandable up to ISO 102,400).
- It can capture 8K UHD RAW video as well as 4K up to 120fps,
- The 8K and 4K video recording is uncropped and Dual Pixel CMOS AF II is available in all 8K and 4K recording modes.
- 10-bit 4:2:2 with Canon Log or HDR PQ, using internal recording and AF for all formats.
- In-body image stabilization system giving up to 8 stops of shake correction.
- Enhanced features to accurately capture fast-moving subjects and track the eyes, face and bodies of humans and animals, such as dogs, cats and even birds.
- A continuous-shooting mode that fires up to 12 frames per second with the mechanical shutter and 20 fps with the silent electronic shutter
- A 0.5-inch OLED electronic viewfinder with approximately 5.76 million dots and a 119.88 fps refresh rate, and 3.2-inch 2.1 million-dot swivelling touch-screen LCD.

The Canon EOS R5 is a Red Hot Model

Canon reports that the EOS R5's combination of high-resolution and high frame rate video recording can generate considerable heat. The EOS R6 model is also affected but to a lesser extent but both find that overheating affects their continuous record time. The magnesium body and an "overheat control" function built into both cameras were designed to help reduce the heat build-up. The R6 can record at 4K, 60 fps for 29 minutes and 59 seconds before heat problems arise. For the EOS R5 shooting 8K at 30 fps the maximum recording time could be between 3 to 8 minutes.

Ian Simpson



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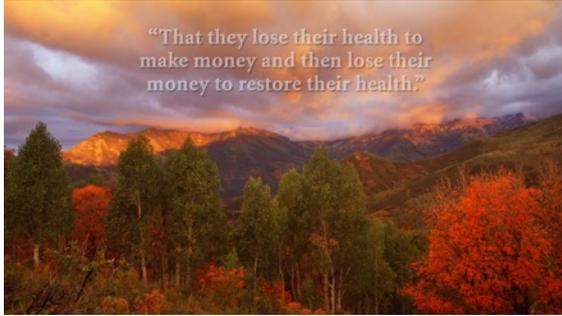


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[Extract from his article]

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Copy Deadline for Jan - Feb 2021 Issue

To reach Editor by 15th December 2020