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# Chairman's Chat



Chairman  
Anne Vincent

Hello Every One

I hope you have enjoyed the summer and your cameras have rolled producing yet another competition winner!

Here in Weymouth we have been working with at least twelve members involved on a club production.

The filming was difficult at times but now we are at the editing stage, it was certainly worth it, and the process brought back many memories of filming Chesil Beach hanging out of a helicopter with a camera! Strapped in of course with the fear of will I fall out?

This summer has taught me one thing, those days have gone so we have now been filming from the sky with the help of Bruce Roaf, a friend of the Club with his helicopter, or should I say Drone, fitted with a camera.

The results are rock steady. As we know the Military have used Drones for some years but to find versions are now available to the likes of us is wonderful.

Bruce is going to do an evening at our Club in January to demonstrate just what can be done from his super little machine.

David and I were watching Click a BBC programme that to our surprise covered the use of Drones for filming.

If you have never watched Click, I fully recommend it, just go to the BBC website for details.



We have experienced a problem here in the SoCo Office (that is my studio) the External drive holding all the email address's has died and taken the information with it, so can I ask you to email me so I can replace your information and then contact you in the future with details and results of comps etc.

The information will only be used for IAC SOCO purposes and not passed on to anyone else. I will be pleased to hear from you, my address [annevincentsw@fsmail.net](mailto:annevincentsw@fsmail.net) (and yes, David did mention using the Cloud next time!)

As I write Bertha the Tropical Storm appears to have abated so I hope no harm done and the rest of your summer has been a good one

Hear from you soon

Anne

## 2014 AGM



### IAC AUTUMN CONVENTION & AGM

16 - 19 October 2014

hosted by CEMRIAC

in Stratford-upon-Avon

<http://www.youtube.com/watch?v=vU8LXldMAKc>





## Editorial

Pip Critten  
Writes...

Three things got me thinking about “remakes” and “re-imaginings” and whether they are right or wrong.

Those stimulating events were: seeing Jim Gill’s re invented video, used to sell his self made caravan; watching a trailer for the forthcoming remake of Annie, the musical; and a brilliant wild life documentary.

Jim’s used some old footage of him and his charming wife building a caravan to give potential buyers on Ebay an insight into this incredible home on wheels. (see page 5) It gave him some cash and the buyer a future in memorable holidays.

This is, to my mind, a brilliant reason to “re-imagine” a film. Not only did it solve a marketing problem but gives an insight into a unique project and, as a bonus, gives the world some social history.

But, and I run the risk of being old fashioned and stuck in my ways, how could anyone in their right mind think that they could improve on the 1982 version of Annie, starring Aileen Quinn in the title role.

Perhaps they thought the time was right to make a few more bucks out of Daddy Warbucks.

Perhaps they thought today’s children will better identify with the 2014 version.

They can make this in fancy Ultra HD, 3, 4 or even 5D with 96 channels of wonderful sound; but it won’t make the story any better.

They will need to come up with an improvement on the story to justify the remake, I think.

No doubt I will go and see it. How else will I be able to confirm my totally unsubstantiated believe that, “it won’t be a patch on the 1982 version.”

The third event was an incredible wild life documentary shot in full HD, no doubt 4K to try and future proof it.

It showed some tiny creatures moving at enormous speed. Much of it shot at very high frame rates to enable superb slow motion shots.

Now this is a legitimate use of “remaking” because technology has moved on. The additional shots in this film could not have been made a few years ago as it would have been technically impossible.

A glimpse into the tiny and fascinating world these creatures inhabit was a wonder to behold.

So, I will accept wildlife remakes. Using today’s equipment will bring a whole new dimension to this fascinating genre.

If you have “re edited” or “re-imagined” a film recently, I’d love to feature it in these pages.

Keep Smiling, Pip

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



by  
Lee Prescott  
FACI.

## Life On The Home Front

“Ratty” is a popular character from “Wind In The Willows”, (Kenneth Grahame). In his case though not an actual Rat but a Water Vole, a species which inhabits the banks of rivers.

Now we have “Rattling with Ratty”! Currently reports and complaints in and around the city of Gloucester involve “Rat Infestation”! So now, there’s “Scuttling Rats” and “Flying Rats”, that is “City Seagulls”.

This upheaval in urban wild life is quite different and will prove more of a threat than that of the often vicious rampant Seagulls.

For years there have been urban Foxes, now urban Rats. These have always been in situ but latent. Their appearance reflects medieval times, then as now, the cause is fallible humanity being the results of human filth and fast food rubbish thrown around.

It might well be the same in your area especially City or Seaside – or it might become so. This gives scope for producing and unusual video film, that is if you are prepared to stay up half the night quietly creeping, (accompanied of course), around “Fast Food” locations.



I have recently returned from a cottage holiday bordering on Exmoor. It was beautiful. The loudest noise being the chirruping of colourful wild birds.

Fastened to the kitchen window of the cottage with suckers was a bird feeder with a container. In the garden was a bird table atop a two metre pole. Both were kept filled with bird food.....

One morning the feeder attached to the widow had disappeared! Later I spotted a “Country Rat” sniffing around on the path under the window. I managed to video him, briefly. He was able to climb up the wall under the window and that is how and where the bird feeder had gone. The pretty birds had flown and never came back to the window.

### Set up My Video Camera

I then set up my video camera on a tripod about 22 yards (19 metres or so) from the bird table. Putting a couple of handfuls of bird food on the bird table I retreated to the camera and w-a-i-t-e-d!

Suddenly “Ratty” appeared – he was a big fella! He climbed up the pole, clambered and manoeuvred himself from under the bird table and onto it. He then proceeded to scoff the lot.

So, instead of obtaining footage of pretty, wild, colourful Avians I ended up with footage of a “Country Rat”. I chased him but the birds still stayed away.



## Reader's Letters

Hello Pip,

I felt I must write to acknowledge the very hard and time consuming work you do in producing the News. Not an easy job by any means. Again thank you.

John Greene, Gloucester Film Maker

### Have your say

Hello Readers,

Just to remind you guys that in 2001 a 512 mb SD card cost a staggering £620, or £1240/gb.

I've just bought a 32 gb class 10 micro SDHC card for less than 11 quid delivered. In 2001 - if such things could have been imagined back then - it would have cost £39,680.

Tom Hardwick



Hi Pip

Has "fame" spread quickly from my past CIFVF?

It has occurred that for the past couple of years or so colleague Mike Szewczuk and myself were selected / asked to judge in a Competition in Australia, 2013 was the previous time. 2014 isn't due up yet! There were quite a number of entries which involved considerable work. All the judging sheets had to be completed and dispatched "on line" together with separate "Analysis Sheets" plus

"Results Tables". The viewing took place over five days, then the writing up, keying in of it all and "dispatching". The saving graces were the honour of being asked and seeing some really excellent None Professional Films.

Then very recently I found myself recommended and my name put forward to judge a South African International Competition. I was then invited to do the job, I agreed. I always consider it an honour.

Incidentally I perform these tasks My Way and no other! Everything I consider and write is objective.

I look for the best and better points and where there is anything necessitating criticism, then I do this constructively stating clearly why, wherefore and suggest how an improvement / improvements can be made - not in any way personal or affronting. Neither do I judge any film in comparison with any other - but separately and entirely on its own merits.

The whole of this was an "On Line" exercise including the viewing of the films, (videos). I undertook to judge all the entries. Another exacting piece of work. The calibre here, except for one film, was not quite up to the standard of the OZ films but were, never-the-less, well worth watching and judging. The exception was / is, a truly remarkable film of jungle wild life. Producer's locations etc. are not given but I very much suspect the maker of this film is from Tasmania. (His name appears as a variation). There is something about his film that recalls similar expertise displayed in the past CIFVF by a producer therefrom!

It is all quite time consuming but a privilege. Also, one can still learn even after fifty five years of film making in the capacity of a judge!

Lee Prescott



I am sorry to report that Don Currie FACI (M), past RFVM Chairman 1992 - 1995 and President since 1999, passed peaceful away on the morning of 5<sup>th</sup> August 2014 aged 90 after several years of poor health.

Don had led a very active and varied life; a pilot in the Fleet Air Arm, project manager, he had several careers. He was not a man who sought retirement from an active life.

A dedicated filmmaker and Fellow of the IAC his private cinema appeared on BBC television several times.

RFVM member's reactions to this sad news include:

"Never spoke an unkind word or boasted about his achievements" "always willing to help with well informed advice based on a wealth of experience" "a true gentleman" "old school with high standards in everything" "always open to new ideas and techniques" "the first person from an amateur film and video group to gain funding from the National Lottery Fund only weeks after it was first launched".

Don's will be sadly missed by all who had the pleasure and honour to know him.

Laurie Joyce



Southampton Video Camera Club ended their season with two social events.

An Open Evening at which guests were invited to share an evening of films, quizzes and the raffle.



This year the club also invited the Woolston Camera Club who specialise in stills photography.

A mystery tour coach trip to the Cotswolds gave members a chance to film and enjoy a relaxing day in the country, and of course the group photograph.

The new season starts in September and there has been interest from prospective new members who wish to visit and join the club.

Roger Brenton (Sec)



Around The Clubs



STONEHOUSE & STROUD  
VIDEO UNIT



Saltash Video Group filming a scene at Coombe Railway Station near Liskeard Cornwall. The film, "BLOOD SWEAT & STEAM" is about the Caradon Miners Railway of yesteryear



This film was started back in 2012 and is till ongoing. The research took at least a year and a half, and the very bad weather we have had in the past certainly did not help, as filming took place on

Bodmin Moor. I t can be pretty rough up there as you can well imagine.

We hope to finish the film at the end of the year now that we have had better weather. Although it has taken so long in production, we aim to keep the film running time at no longer than 20 minutes.



This means we have about three hours of tape to edit. We still film on Mini Digital Tape, we can't afford to upgrade to HD, I've no intention of throwing my Casablanca in the bin! just yet!

Alan Barrett, Chairman

A further report. The Editing and Post Production on the latest production has been concluded and it has now "hit the streets"! he changed title is "The Apparition" 'cos that's exactly what it's about!

So you don't believe in ghosts or apparitions? – Yeah, no one does until confronted with one, or more, then the "unexplained" speedily changes their minds.

In fact such can be screamingly mind changing as happened a few years ago to a female TV producer who ran wildly into the storm lashed night from the notorious Ram Inn, Wotton Under Edge, (built 1145 AD), near my location. (I'm not sure if she was ever found – sane that is)!

The "Apparition" in our film is not as horrific as the above mentioned but does make good subject matter.

Our character is from "another place and another time" entirely. He's peaceful but dominant and is a purveyor of Justice.

My true story has been adapted by Mike Szewczuk to include and introduce our 12 years old actor Brad. into a key role in the film. Young Brad. proved so good in his first role that no retakes were necessary throughout the entire shoot! Once explained, told, then Directed – Brad. proved



quite "at home"!

The first part of the storyline is as per my original experience but in a different time frame. Thereafter the story adaptation comes to the fore but develops along the lines of the original until THE END!

Oh and yes, the film has a BME!!!



Mike and I often work together on projects. My main role, (although appearing), is as Producer. I find actors, locations and some props. for him. In this case "The Apparition" is very much a joint production between Mike and myself of the SSVU, myself continuing as Producer with Mike as Director. We both appear in the film – it saved a little bit of "head hunting"!

Lee Prescott



# Video that sold a caravan

Jim Gill, of Teign Filmmakers fame, has found a novel and profitable use for a old movie.

Jim has recently used an archive film, entitled The Open Road, he made in the 80's to help sell a caravan on Ebay.

*The fascinating thing about this caravan is that Jim hand made it himself.*

He's no stranger to designing and making all manner of things; from a water recycling system in his home to DIY movie equipment.

Back in 1980, Jim and his wife Mary wanted to take up caravanning and avidly studied all the magazines of the day and did plenty of research into the caravan models available at the time.

They had spent time camping but now wanted to take their holiday experiences "indoors."

After visiting many dealers they realised that their budget would not stretch to the type of van they had set their hearts on.

Jim commented; "It didn't take me long to realise that we would not get what we would like without going well over our budget."

Mary was realistic saying; "You can't but a Rolls Royce with Mini cash."



Searching through magazines, Jim found an advert for caravan chassis.

Following discussions, Jim and Mary decided to have a custom made chassis built, so an order was placed.

Once the chassis had been towed home, Jim first constructed the floor and built a temporary work bench on it so he complete the rest of the build.

Jim said, "Once we had constructed the side walls we needed a hand to attached the end walls to complete the unit."

It was a ground breaking aero dynamic shape that has since been adopted by the leading manufactures.

Mary said that it took about five months before things really started to take shape.

Jim spent all his spare time loving crafting the interior to his own custom design. Even the kitchen is hidden behind superbly crafted cabinets when not in use.



Mary said; "A few weeks later we set out on our maiden outing."

Imagine the pride Jim and Mary must have felt, with Jim reminiscing; "This was the start of 15 years of carefree hol's all for a total outlay of £850."



They have very fond memories of their holidays with over 100 rallies to their credit.

When they decided to say good bye to their caravanning days they turned to eBay to find a buyer.

Jim's two videos on his sales page at EBay had 1700 hits leading to two bidders.



Wanting his unique hand crafted caravan to go to a good home, Jim stopped the sale early and sold the van to a vintage car enthusiast who wanted something "different" to take on rallies with his old cars.

Jim remarked; "I felt that my pride and joy was going to get a "new lease of life " with him .

Watch Jim's two videos using these links:

- <https://www.youtube.com/watch?v=xzxn00Cs2sM>
- <https://www.youtube.com/watch?v=jnupkfKAPyM>



*Jim Gill's novel use of video helped him to sell a home made caravan*

*Pip Critten Reports .....*

**The Southern Counties Region of the IAC**

will be hosting

**2014 SoCo Regional**

## ***Film & Video Awards Show***

### **THE CENTENARY CLUB**

Jubilee Terrace (Close to the Railway Station and B&Q)

WEYMOUTH. DORSET, DT4 7BG



**Saturday 4<sup>th</sup>. October 2014**

**At 2.0pm**

## **The Soco Annual General Meeting**

To which all are welcome  
will be held prior to the awards show  
Starting at 12.30pm

Should you require any further information  
E-mail: [annevincentvsw@fsmail.net](mailto:annevincentvsw@fsmail.net) Mobile: 07581 180891

# WEYMOUTH MOVIE MAKERS

## Weymouth Movie Makers Penny Cup" Competition Rules

1. Any film on Blu-ray disk, DVD or Mini DV 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.
3. There will be a miniature plaque awarded for the highest placed Drama entry.
4. The number of entries from any 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 sale 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 assistance from professionals. If it is discovered either before or after making any award that the film infringed these requirements, the organisers will have the right to disqualify it, revoke the award and reclaim any prizes.
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
11. in the Penny Cup competition are not eligible.
12. Maximum running time fifteen (15) minutes - including titles and credits.

### Penny Cup Entry Form - Closing Date Thursday 22<sup>nd</sup> January 2015

Title of Film: .....

Name of Film Maker: .....

Format (Please circle): Blu-ray / DVD / Mini DV 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 Club Secretary: .....

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

Return Address: .....

.....

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

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

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 Secretary Anne Vincent,

14 Mandeville Road

Weymouth

Dorset

DT4 9HW

For Further Information:

Tel: 01305 780140

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



## Rob Catt wonders...

From several years of amateur movie making I know that many of us would like to share some of our efforts with others who have an interest in movie making and the subjects that they cover.

There have often been competitions to try to weed out the "best" both locally and nationally. Frequently this results in frustration for the losers and indignation at comments made about the winners. This is a non-win/non-win situation to which I no longer subscribe.

I make my videos for personal enjoyment and if others who have seen them enjoy them too I am well pleased.

It took me a while to come to terms with YouTube even though they offer "improvements" to their service which I sometimes find baffling.

It's overarching benefit for me is that people anywhere in the world can enjoy my efforts or turn off.

The number of people who have watched my modest movies is recorded for me to see, and there is space for comments if people want to do so, with either positive or negative content.

Whatever the comments, the number of "hits" indicates how popular my efforts have been. And sometimes this gives me a bit of a buck-up. For example, one of my videos was chosen by my club to represent them in a local competition and it was panned. But on YouTube it has been received with, for me, a very positive response.

The video "Paddington Station 2013" is on the point of attracting three thousand hits in eleven months. [Ed Note: over 3600 now!] For me this is stupendous. And the hits keep coming. It is, in fact, an updated version of the same subject I made five years earlier but then Hollywood does the same thing e.g. The Italian Job!

Years ago I made a little video in 4:3 about a small railway station in Hampshire called Ford. A simple theme

"Here we are, here we are again" in the words from a long lost perhaps forgotten song!

I have left writing about this for a couple of months or so but I really think that some comment is certainly necessary once more.

This concerns Story Films be these dramas or others and concerns BME, that for the uninitiated, is "Beginning, Middle and End".

It is always stated that any film should have a BME! Yes? = YES! OK. However, does this mean that such should be "recognised" by a judge or judges? In answer to this, it requires the perspicacity of any judge.

The following occurred recently: I entered, under the rules, in a certain competition a video from our Stonehouse and Stroud Video Unit, (SSVU), effectively a short documentary. One of the judge's comments was: "This film has no BME". Odd? The film certainly has a "Beginning", definitely a "Middle" and an explosive "End"!



– train in distance approaching, level crossing barriers drop, vehicles come to a stop, train rushes through crossing and station and departs. Simple. It has drawn just over nine thousand hits to date. I have no idea why it has been so popular but that doesn't matter to me. The important thing is that people are still getting enjoyment from it.

Of course not every one of my YouTube entries does well. I'll be the first to admit that many are somewhat below par and not that interesting to much of the YouTube clientele. But, with the ones that draw attention, I too examine them to see what it is that I've done right so that I can learn from it.

This is so much more encouraging that some half baked comment from a competition judge who may well have fallen out with his wife, just before the contest, and then vents his bile on competition entrants. Hmm, maybe that's a bit extreme but you probably get my drift.

So there it is. My feelings about encouraging the development of the movie making hobby and getting some support.

There are so many ways of capturing otherwise lost moments of movement these days, so let's not be too hasty with competitions and let's consider a Festival instead, where movie makers just enjoy each other's efforts without the all too frequent damaging critic.

Rob Catt

The crazy thing is this self same film, all 2.5 minutes of it, was previously entered in a well known competition. The judges awarded it "The Best Travelogue".

I now gaze at this pretty certificate with preponderance and I'm left with the definitely superior thought that some judges in this Country, most even, must always apply their considerations from a totally negative aspect. (Subjectivism –v- Objectivism)

The question therefore must arise: "Must all films have a BME", the answer of course is YES – but - there's a difference. A story film such as a drama etc. will have, or should have, a naturally progressive BME the end being a conclusion. Don't forget, a (Holiday) Travelogue and the like similarly, whereas a "documentary" might well have a "MANUFACTURED END" or "conclusion".

The fact remains that any judge worth the name would be able to clearly recognise this.

Rob Catt  
Wonders...

In praise of  
YouTube



Judging  
Entrapment

Lee Presscott  
FACI



# Audio Recorder Par Excellence

## Zoom H6

Paul Szilard  
Director  
RemekTek Pty Ltd

Reviews the  
Zoom 6  
Audio recorder

### Introduction

I have recently had an attack of G.A.S. again. I know that this condition is no stranger to some who are reading this. I am not talking about a digestive condition, but Gear Acquisition Syndrome! However I have received counseling from my wife, and I am getting better. Anyway, after careful consideration, I purchased a Zoom H6 digital audio recorder. Here is my story...

### Summary

You don't have to go to the article's end to read the conclusions. Here they are: The Zoom H6 is a versatile, high quality digital audio recorder. It brings numerous useful functions to making quality audio, and can be purchased for \$350. The Zoom H6 is highly recommended by me.

### Disclosure

I purchased my unit from Big Music, in Crows Nest, (sadly) using my own money. I have no financial interest in either the product or the supplier.

### Purchasing Criteria

Whenever I am about to buy some new gear, I ask myself some searching questions:

- What will it do better, than existing gear?
- What new functions will it provide, that I currently cannot do?
- Is it cost effective and can I afford it?
- Is the in-country support for warranty?
- Will it last the distance?
- Is it a respected brand/model?
- For me, the H6 ticked all of the boxes.

### Reasons to be Cheerful

I am no stranger to the Zoom brand of recorders, as I have had a Zoom H4n for a couple of years. The H4n provides similar functions to the H6, however the H6 extends and improves on the H4 in every way, so I would not recommend buying an H4n. Recently, I found a purchaser for my H4n, so it gave me an opportunity to

upgrade.

The H6 successfully addresses some recording challenges for me:

**Sound Quality** - has to be the #1 criteria, when making recordings. Video cameras and DSLRs often have some audio recording capability, however unless you venture into the very pricey pro gear, they suffer from poor sound, with noisy mics. often mono only, and often not able to take external input, or allow headphone monitoring, always limited to 1 or 2 channels of sound.

The H6 has high quality very quiet pre-amps, resulting in excellent clarity, and comes with two modular mics as

well as the facility to record 6 separate channels of audio, which can be edited later in post production.

Audio quality is further enhanced by being able to use professional mics, that use Canon XLR connectors and may require 48V phantom power. (discussion of mics is a huge subject and is material for another article.)

**Zoom mics** The H6 has a modular design, and ships with two mic capsules. A very high quality X-Y stereo mic, with selectable angle of 90deg or 120deg, and a Mid-Side (MS) capsule with user variable stereo/mono angle of incidence.

**Inputs** 4 XLR combo connectors are on-board. These can take both Canon 3 pin balanced XLR connectors with switchable phantom power, AND  $\frac{1}{4}$  line input (sometimes referred to as guitar jacks).

Further 2 XLR combo connectors, but without phantom power, can be added by an optional extra module, which replaces the detachable Zoom mic capsule.

3.5mm stereo input, with switchable power, is available on the X-Y mic capsule.

This allows the use of Rode Video Pro mics or similar.

**Monitoring/output** - two 3.5mm stereo sockets are provided. More on the latter a bit later.

One is line level (i.e. fixed volume) and is ideal to feed into the camera's input, and the other is for headphones and has adjustable volume. Visual level monitoring is provided by an excellent angled colour screen.

**Controls** - are provided by discreet rotary wheels for setting recording level. These are clearly marked with number 0 to 9, making it easy to match channels or return to a previous settings. A Menu button and Jog controller take care of a myriad of additional settings, such as setting high pass filters, limiter or compressor settings, etc. etc.

**Power** - is provided by either 4x AA batteries or a Mini USB lead. The 4 batteries are claimed to provide up to 20hrs of recording, which is more than I could ever need in a session. I would always start with freshly charged batteries, but it means that worrying about running out of juice is a thing of the past. The USB option is great if you are using the device in a studio or desk environment.

**Mounting** - the H6 on a tripod is easy via the  $\frac{1}{4}$  threaded tripod bush. I bought a hot shoe adaptor on eBay for a few bucks, which allows putting the recorder on a camera or a cage. Pity that this inexpensive accessory is not bundled with the kit!

**Accessories** - include a modular Zoom Shotgun mic capsule, an additional 2x XLR input module, cabled remote controller and a furry wind shield (a.k.a. dead kitten).

**Supplied** - in the box, are the Zoom H6 unit, an X-Y mic capsule, a Mid-Side mic capsule, an open pore sponge type wind shield, all in a hard plastic case. The case has a little extra space and can accommodate a tripod adaptor or batteries.



## Usage Scenarios

I typically use my H6;

**Attached to a camera** and feeding the output into the camera's input. This provides good quality location sound and I can then either use the camera's soundtrack which was provided by the H6, or take the H6 native recording off it's own SD card and mix it in post.



**Stand alone on a video shoot.** This is when I record multi mic channels, and is ideal for recording multiple actors/mics, which can then be mixed down in post production. sound effects, like door slamming, foot steps, etc.), or music recordings with either the Zoom's own mics or multi mics, depending on the circumstances.

**As a mini mixer.** This makes a great field recorder, as the phantom powered XLR inputs are great for use with shotgun mics on boom poles, or radio mics on set. Your imagination is the only limit.

## Alternative products

Major audio equipment manufacturers have models to consider as alternatives, such as Tascam, Sony, Yamaha, Olympus and Zoom's other models.

The H6, however provides a unique collection of features, so you cannot find any other product that provides the same feature set. Perhaps the best alternative, at a slightly lower cost would be the recently announced Zoom H5, or the well established H2n. I recommend that you do your own research to decide what suits your needs the best.

## Further Reference

As usual, the internet is a great source of research. Using a search engine, such as Google, you can easily find a high number of articles, including a PDF downloadable manual for the H6. YouTube has many videos, demonstrating the use of the H6, with sound samples and comparisons.

## (Not) The End

This is the end of the article, but not the end of your research. If you have any comments or feedback, please feel free to contact me at

[paul@remektek.com.au](mailto:paul@remektek.com.au)

Enjoy!

Paul Szilard

[Ed Note]

Zoom company Web Site:

<http://www.zoom.co.jp/products/h6>

Cheapest Source I have found £283 Delivered:

[http://www.thomann.de/gb/zoom\\_h6.htm](http://www.thomann.de/gb/zoom_h6.htm)

Thomann are a good company to deal with and also have great offers on bundles.



## Gloucester Film Makers

Over the months we have had six competitions.

Film set to recorded music or poem for the Weston Trophy was won by Ken White with The Indians Faith.

The Holiday /Travelogue competition for the Butwell Trophy was won by Ken White with Mountain Holiday.

Open Competition for the Walwin Trophy was won by Annie Blick with The Severn Bore.

Impact, Animation and Documentary Competitions - there were no entries.

Animation Competition for the Richardson Trophy was won by Chris Martin with B.A.F.F.

Documentary for the Cresswell Trophy was won by John Greene with Cruising round the Islands.

We also produced The Railway Show, which boosted Club Funds by over £250, is still proving a popular evening for railway enthusiasts.

The Inter Club Competition was hosted by our Club this Year and the occasion went very smoothly. The winner was Tewkesbury Y.M.C.A with Santa Special. The trophy for best use of Sound was won by Ken White with Mountain Holiday.

Worcester are hosting the Inter Club Competition in 2015 and on 3<sup>rd</sup> June.

In our Group Film project members were split into groups for the evening and preliminary plans were made for each group to make a short film to be shown on September 15<sup>th</sup>.

On 8<sup>th</sup> and 9<sup>th</sup> September our Historic Event - Gloucester will be held in the new Language Centre (the old Clutch Clinic) in Commercial Road. The Club hopes to have a display at the event to promote the Club and hopefully attract some new members.

**GLOUCESTER FILM MAKERS**  
Present



**A World Tour**  
Featuring a Fascinating Selection  
of Members' Travelogue Films

**EVERYONE IS WELCOME**

**Monday 20th OCTOBER 2014**  
At 7.30 pm  
St. GEORGE'S CHURCH CENTRE  
COURT ROAD, BROCKWORTH GL3 4ET  
(Adjacent to Brockworth Library)

**Tickets £3**

Please contact John Greene on 01452 531838  
or Michael Morris on 01452 617713 for further information.  
You can also book online at [www.gloucesterfilmmakers.org.uk](http://www.gloucesterfilmmakers.org.uk)

## North v South RULES

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



## Southern Entry Form for the

### 2014 North V South Competition

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# Writing and Delivering Commentary

## First Things First

### The "One Day Visit"

It's "Touring Season" - Summertime for our "husband and wife" family. We visit a replicated *Hudson Bay Trading Station*. Period costumes, period merchandise, some beaver pelts lying on the floor, First Nations "villagers" coming and going, British sailors, white villagers, shelves of marketable products.

Across from the customers, the trader's staff members in aprons, men with handle-bar moustaches, women in long sleeves and hooped skirts. 21st century visitors mingling amongst all this "history." And there's a Video Club member, camcorder and tripod with his poor long-suffering wife his side-kick, as a "visitor" asking questions and receiving answers from the Tour guide (really, a well-informed University history student). We can use a ready-made commentary.

As a one-visit Shoot, what does the video-maker collect to "take home to his editor"? What are his chances of being able to produce a coherent movie?

The central problem he faces is "boiling down" all his shots, so that what remains can be molded in "complete" short movie that focuses on a central theme, that has a "beginning, middle and end", that delivers an intensity through compression, and that sticks to his theme - and that is interesting to viewers. And that's that.

One-Shoot Sam, that night, may very well lay on his motel bed talking things over with his wife. What have we captured that is related to our theme, "meeting of two cultures"? What were First Nations villagers getting from trading beaver skins?

"Did you see that First Nations man buying a flat-iron, you know, one heated on a stove-top and used to press clothes?" Clothes? Yes, a humorous touch for our movie. As the guide explained in one of the "takes" the Indians used them for boat anchors! The "irony" of it, (ha, ha).

## An Extra Day

So, book in an extra day at the Motel. Back to the "village". And a hope for the same weather conditions. We now have a handle on how it'll all come together. But we still need more shots. Entrance to the village, mixed cultures moving around along the main street. And a stack of extra cut-ins to support and elaborate on what "voices" have said. More snippets of conversation about the trading transactions.

Some extra ambient street sounds for "audio extra". What kinds of sentiments and information will be needed to help keep "it all together" - some commentary?

I have to emphasise that a commentary *complements* the other elements of the movie. There's a sublime skill to putting a commentary together.

## At the Editing Desk

### The Man at the Editor Thinks Holistically:

He has in his mind how the shots from his two day at the Village will flow. After some more thinking, he's put together a "rough first edit." But there are a number of places where more information needs to be added. To make less-than-obvious "connections." Yes, a supportive commentary. "Voice-over."

Now it's time to find places in the flow of the roughly edited movie where some extra information would *clarify and enhance* what's been told in the images and audio. Sparse commentary that won't overwhelm the visuals or the other audio tracks.

## Less is more

Don't yap.

So, speak your penciled, "roughly hewn" lines and see how and where they fit. Some viewers say that it's nice to know who owns the mystery commentator's voice. For a short, amateur-made movie I'm not too hot on this idea. But it's an option.

The more work you do at the location and the more you think holistically during the Shoot, the easier it'll be to come up with commentary.

## Writing Commentary

Any kind of *good* writing usually is a torturous experience. A few time-honoured hints. Consciously deploy the most powerful verbs, adjectives and descriptors without sounding "flowery"; build in apt metaphors; compress your writing where you can - a phrase or just one word may be enough.

Copy the terse style of David Attenborough. Put the appropriate stresses on your delivery. Don't "sing" it, or "read it"! Tain't easy, brother.

After you're comfortable with the spoken "words", record them via the camcorder mikes, all in one long take, with a few seconds separation between "pieces." You'll end up with a consistent "voice mood".

If you goof, do it again until you get it right. Transfer the good "voice-overs" to the editor. Split the takes and place them in appropriate positions. The beauty of NLE editing audio on multi-tracks, is that you can jig away at placements, audio levels, etc. until it matches other supporting audio, i.e., the ambient audio track, music track and the effects track.

Commentary can present a relative "new fact", or "pose a question", both options supported by the upcoming visuals. Viewers will want to SEE what you're talking about or mentally try to answer the posed question.

"New facts" and "questions" should challenge your audience. Hints are better than explanations. You grab the audience's attention by prompts rather than by "loquacious" explanations.

I'll say it again: "LESS IS MORE". Guide the viewer; don't hammer him.

Think about it: you've got the video, the ambient audio, the music *all* going for you. Good sparse commentary can nicely "fill in the holes". On location, capture the original video and while you at it, think about how you'll put it all together. It's an holistic process.

Don't write THE END yet. You'll come back to the "final edit" a few more times over the next few weeks. Think holistically on location and more experience will make you a better movie-maker. Compression will help build both *Intensity and Integrity*.

David Fuller

David Fuller

Making Better  
Movies

for beginners



# One To Watch

A Few from Lee Prescott

Mind boggling!...a lot has changed.

Get ready to Never Believe ANYTHING you see again ... This is a must see, watch and check out the other samples of this company's work at the end of the video.

It's incredible how much of every scene in this link is created by computer graphics. A good reason to be sceptical of all you see on-line!



<http://player.vimeo.com/video/34678075?title=0&>

Precarious shift change at a French lighthouse.



<http://www.angelfire.com/ak2/intelligencerreport/lighthouse.html>

Look No Spanners - Dance of the Robots.

Automation tour de force: Tesla automobile manufacturing - 4 minutes and fascinating.



[Http://www.youtube.com/embed/8\\_lfxPI5ObM?rel=0](http://www.youtube.com/embed/8_lfxPI5ObM?rel=0)

This is clever ... she's a tiny little thing in a tiny little ballet dress ... no baggy sleeves or inside pockets watch it to the end.



[http://www.flixxy.com/ballerina-magician-ma-yan-yan.htm?utm\\_source=nl](http://www.flixxy.com/ballerina-magician-ma-yan-yan.htm?utm_source=nl)

Lee Prescott.

Hi all.

This is delightful and very musical video and may give you a really great project for a rainy day. Click on the link below and ENJOY!!!

Noel Leeder.



<https://www.youtube.com/embed/BISrGwN-yH4>

Following my "rant" in the editorial, I thought you might like to see the official trailer for the remake of "Annie".



<https://www.youtube.com/watch?v=nasLuiP-1E0>

And the iconic "it's a hard knock life" from 1982.



<https://www.youtube.com/watch?v=-0bOH8Abpco>

Pip Critten

Selected  
Movies  
from  
the  
World  
Wide web

Send your  
contributions to  
[pip@pipcritten.com](mailto:pip@pipcritten.com)

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# SoCo Diary Dates

To have your event featured in SoCo News drop an email to  
[pip@pipcritten.com](mailto:pip@pipcritten.com)

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

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**Copy Deadline** for Nov - Dec 2014 Issue

To reach Editor by 15th Oct 2014

# Changes

## New & Rejoined:

MR WILLIAM BOLTON, Gosport  
MR PETER J HINER, Seaton

## Change of address:

MRS J CLARKE, Chichester

## Cancelled / Removed:

SOUTH COTSWOLD FILM MAKERS  
TIVERTON CAMCORDER CLUB

## Resigned:

MR BRYAN ADCOCK, Cheltenham  
MR JOHN LEWIS, Merthyr Tydfil

## Cancelled:

## Deceased:

## Moved into SoCo Region:

MR NIGEL CHEFFERS-HEARD, Exeter  
MR KEITH CHOULES, Newton Abbott