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Pip Critten
Writes...



Editorial

Unfortunately, Anne is away for a while so there is no Chairman's Chat in this edition. Sorry, you're stuck with me.

The judging of the Mini Dolphin, Dolphin and Top of The Clubs competitions has literally, as I write, just been completed.

Tony Colburn has done an excellent job of arranging and coordinating the whole event and has put in a huge amount of effort to ensure that everything was done as fairly as possible.

Each of the three judges received all of the films to view at home, and there was no conferring, very strict on that.

The reassuring thing, from my point of view, was that there was a very strong conscientious on the top films in each category.

I cannot publish the out come as I have been sworn to secrecy as the results will be announced officially later.

Susie Walker makes a point in her article saying, "It seems to me that anything that has the slightest whiff of the

'out of the ordinary' is viewed with suspicion and not viewed with an open mind at all."

I have huge respect for Susie but can't agree on this point. The scoring system allows for the fact that a film might not be of real interest to a judge or that judge doesn't see the point. But, he or she can still judge the entry on its technical merits and it could come out on top if good enough.

One could also say that it's the film makers job to make it interesting to a wide audience or perhaps to put the film to a different audience.

I've said it before, so sorry for repeating myself. I think that entry forms should include details of the intended Content, Audience and Purpose.

That way it may be easier to judge if a film has achieved what it set out to do.

One thing is sure, we will never all agree with one another, and that's fine.

People will still be having healthy debates about judging long after I'm gone!

Keep Smiling

Pip



Teign Film Makers Club

Present

THE 42nd. TEIGN CUP COMPETITION

Bitton House, Teignmouth
TQ14 9DF

Screening Saturday October 21st 2017, 2pm

Admission £4.00 to include Refreshments



Readers Letters

Well, having seen Dunkirk on the big IMAX screen I have some thoughts.

Pluses:

It was wonderfully unrelenting, a powerful visual and aural experience. From the opening sequence I was gripped as our forefathers struggled to escape the NAZI wave surging across western Europe. The smack of heavy machine-gun fire into walls, gates and human torsos was so realistic I found I was gripping my seat.

The music track: wonderful, and I loved it.

The way we watched the Spitfire pilot's left eye in close-up as he manoeuvred his stricken plane was inspired (though I thought him too old for the part).

The explosions and special effects were outstandingly well executed.

Such wonderful chop-and-change editing. Brave and effective.

Negatives:

From where I sat (and it would have been better from 3 or 4 rows further back) the huge image just wasn't sharp enough. 65 mm originating film it may have been, but cinema projection lenses obviously vary enormously in quality.

The (curved) screen illumination wasn't even enough, and this is something we never experience at home, watching Blu-rays on big TVs.

The acting was a bit iffy at times.

Overall though I was very impressed, especially as they've managed to make a war film 12 certificate. It wasn't a particularly violent film which is odd considering the subject matter.

Would I want to see it again? Hmm.

There's been a rather disparaging review of Dunkirk. It was thought that the director, whilst insisting on all the ships and aircraft being 'real', lost an opportunity for much more realism by not using computer graphics.

Tom Hardwick. FACI



FROME FILM & VIDEO MAKERS

Encouraging film and video making

One or clubs annual programmed meeting is "A Film in and Evening" This is when somebody comes up with a simple script which we must film in one evening.

In the heat of our summer we normally get out and about to film this but the weather has not been too kind to us this year so we fell back on an old script that could be done in our meeting room.

So in July we set about filming "Dip Dip Hooray" a very silly script where we spoofed a competition to find the best biscuit for dunking. This gave all our members a chance to show off their very bad acting.



The Judges Professor Philip Marshmallow and Doctor Dianne McVitie hammed it up to the limit. The rest of the members all brought their favourite biscuits for dunking and demonstrated how they could withstand being dunked for more than 3 seconds and survive.

The result was hilarious and ending in very mushy tea. Mad Alan Campbell ranted and raved that he was in the SAS and his biscuit was the best, he was escorted from the building.



Ivy Roberts was arrested for stealing other member's biscuits and an argument broke out over Frank Lake's entry Jaffa Cakes, "was this a cake and not a biscuit?" he was disqualified. All in all we had a ball filming this rubbish which has been edited and shown to the members. We all agreed that this should never see the light of day again.

Our next meeting was more serious as we invited back David Moss a professional animator. He showed us a new programme he is now using since Premier has started charging, it's called Hit Films.

It looked very simple to use and seemed to have everything we need for good editing. He then showed us his You Tube channel which he has set up and has thousands of followers and earning him money!. He suggested that we should consider setting up our own to show off our films, the way forward?

In August we invited several clubs in our area to join us for a social evening. This was the brainchild of our secretary Phil Marshman. His thought behind this was that clubs are drifting apart and we should communicate and integrate more with each other. We had a good turn out from Devizes, Mid Wilts Video and even 4 members from Southampton; they are interested in joining us in a competition. It was a very successful evening and we hope that we have inspired each club to continue to keep in closer contact.

Ernie McKenna Chairman.





SALTASH VIDEO GROUP



Hi,
Thought you might be interested of the hassle Saltash Video Group experienced recently when making our latest film, "The Castles of Cornwall."

We thought it only polite to ask for permission to film each castle but didn't realize what hassle we had to come.

The first Castle which we visited went something like this:

Approaching the receptionist, "Hello, we are Saltash Video Group, we are making a film about the Castles of Cornwall and I am wondering if it would be alright for us to film your castle?"

Receptionist, "No I can't possibly give you permission for that, you will have to get in touch with someone Higher."

"Oh, I see, how do we go about that then?"

"I will try & get the manager on the phone, but that may take some time."

Half an hour later the Manager wants to speak to who ever is in charge, me.

Manager, "Hello, who am I speaking to?"

"Saltash Video Group Chairman."

Manager, "What do you want?"

"Please could we have permission to film your Castle?"

Manager. "Is this film Commercial?"

"No we are amateurs."

Manager, "Who will be watching the film?"

"Well, only local people really, but we might enter the film for a competition & other Video clubs in The IAC to which we are affiliated to."

Manager, "What is the IAC?"



This conversation went on for quite some time and I wont bore you with all the details, so in the future

we visited the rest of the Castles paid our admission & went in with the rest of the visitors with their I phones, smart phones etc and proceeded to film with our own cameras.

So does it pay to ask permission.

What do you think?

Alan Barrett

Chairman, Saltash Video Group.



STONEHOUSE & STROUD VIDEO UNIT

Our next project having been written and scripted by Mike, entails difficult sequences as it involves leaving this three dimensional world and returning – we hope!

Yeah, we certainly get the opportunity to travel the Universe with Mike on the team!



It was intended to commence shooting several weeks ago but this had to be put on hold as our Young Star was given the opportunity to go to Egypt, who could resist that chance?

It was then intended to get the footage "in the can" but, Kerazy, it's never stopped raining around here long enough to do anything between the so called showers, much of the time of the Monsoon type!

However, as I write this, the "glorious 12th" we plan to commence the following day, as the weather forecast appears to be favourable. Hopefully then, we can get all the woods shots done.

* [YES ! we managed to shoot and complete almost all of the outdoor footage]!



Well, that break in proceedings over the summer just flew by and Teign Film Makers Club members are back for the new season.

The programme this year includes old favourites as well as some new features and we are all looking forward to an inspiring and entertaining season.

The club is looking to encourage increased participation from the less experienced members and a series of short 'soundbyte' features plus Question and Answer and one to one sessions will be included within meetings where flexibility will be the key.

Members will also be urged to let the committee know what subjects they would like covered to enable planned and structured instructional sessions.

Sadly club webmaster and valued member Ron Black died recently and a tribute by club Chairman Ivan Andrews features elsewhere in the magazine.

The new programme, events and updates are posted on our website:- www.teignfilmmakersclub.org

Roger Western



Gloucester Film Makers

We have had a busy time recently at our club with a varied selection of talks and demonstrations as well as our usual competitions.

In June, Kate Rendell one of our members, showed us how to film and edit on an IPAD. A most well presented evening with lots of issues raised.

A far cry from my introduction to film making with my silent 8mm Kodak film and Eumig camera and projector. How times change and so quickly.

Then in July we had a talk about filming with a drone and a demonstration by Brian Reeve from the Tewkesbury club. We were pleased to welcome many visitors and members from other clubs to that very informative evening.

Looking ahead we are preparing for our public show on 16th October entitled Gloucestershire on Film. This being one of the two public shows we do each year.

On March 12th next year we have our ever popular Vintage Steam Railway Show.

I see from my diary we have bookings for 6 of our Video Road Shows including some for 2018. We do about 15 of these on average every year giving publicity to the club and helping funds greatly by paying for hire of the hall.

For information about our club visit our website. www.gloucesterfilmmakers.org.uk

John Greene



Sadly Teign Film Maker's Club lost another of its stalwart members with the recent passing of Ron Black.

Ron was with the club for only seven years but in that time he made a great contribution being a member of our committee and taking on the maintenance of our web site.



The Southampton Video Camera Club has had a makeover and will now be called "Solent Moviemakers", hoping to re-energise the club with a new committee and programme.

Things are starting to take shape and will well under way when the new season starts in the Autumn.

We have some younger members who have shown a great willingness to carry the club forward.

Our web page is www.solentmoviemakers.org

and there is a contact page on the site.

Cheers
Roger Brenton



Ron was very active at club meetings sharing the responsibility of operating our projector with Roger Western and there was a time when, because it was so full, he was the only one who knew how the jigsaw puzzle of our equipment box should be put together.

Ron was a very keen film maker and had collected many pieces of film making equipment which he readily loaned out to club members.

His films shown at the club were mainly based on his interests and travels but one or two were very humorous depictions of songs such as "There's a Hole in my Bucket".

Ron brought a great sense of humour and warmth to our club meetings and he is already sorely missed.

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

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

Send you articles to pipcritten@googlemail.com



Casablanca

Lee Prescott
FACI

Talks about state of
the art editing

CCasablanca: My guess is that those of you who do not know will think that this going to be about Humphrey Bogart and the classic film of that name – wrong! There is of course a Bogart association but in name only.

In the mid 1990s the first computer editing programmes began to appear. However, all of these needed complete and time consuming, (temper loosing), learning curves and very deep pockets, almost second mortgages!

(Siemens, Germany), MacroSystem who were the developers for Amiga computer systems, produced a very simple to use editor based on the Amiga concept. This “one box stand alone system” design used the domestic TV or any other as a monitor. It was exceptionally easy to use and opted for a “storyboard” method of editing. The learning curve was and remains simple.

It was called the Casablanca Classic and became very successful despite the so called experts and pundits of the day calling it a “toy”!



It brought video editing in from the two VCRs Das Finger stochert Problem for the average amateur to expertly produce a video film from the raw camera footage.

In 1996 I saw a descriptive advertisement for a demonstration in Gloucester. I went to it and saw what could be done and was so

impressed that I bought a machine there and then.

Then it was analogue based on the past VHS, S-VHS, Hi8, formats. Since that time I’ve had four machines. I use Casablanca and have done successfully for 21 years. Of course, it has all long become Digital, but still maintains the simplicity of use for DV, HDV, AVCHD and all of it.

There continues to be machine and updated software development greatly expanding the editing abilities - but the simplicity and speed of use and handling remains the same!



The “story board” concept works excellently and greatly cuts the rendering times, including the sound, of any production.

Casablanca stands up extremely well against all the competition and is used by professionals and none professionals alike.

Frankly I have found it “foolproof”! There is a wide amount of software available all of which can be tried out in Demo form before purchasing.

The available input on my current machine, the Bogart SE6000, includes all “Solid State Technology”, “Firewire” Digital, S-VHS, VHS, and happily and simply is capable of converting any of the old formats into Digital and from SD into HD 1280 x 1080: 1480 x 1080: and even 1980 x 1080 – and it will also convert any 4:3 footage into 16:9 or wide screen – all at the touch of a button! I do it all the time with old material!

Rendering: Instead of individual shots, scenes, Casablanca with its “storyboard” system, when you’re satisfied with it, renders the complete “storyboard” including all FX and the sound etc. in much less time than a programme on a PC takes. Of course the time taken varies according to the length of the film but is still less.

If, after doing this, you want to go back into it and change or alter anything you can do so and then render it again - simple!

A note here: if you wish to, you can change, edit, copy the sound from any scene to any other and this is simple too. You can also take a scene or sound from any of the 30 other projects it has separate space for and transfer these into any other project!

It will also import and export to USB sticks provided they are large enough for the files (NFTS. FAT32): I use USB sticks from 8GB to 128GB depending on the file size to be exported. This includes all video footage and simply extracted “stills” as photographs.

It has an on screen keyboard for creating titles but there is available a separate power keyboard system to choose, if you so wish, that we are all familiar with.

I have installed also Casablanca “Arabesk”. This inclusive system enables the production of DVDs, Blu-ray, CDs etc. in formats: DVD –R (DL): +R(DL): -RW: +RW: BD –R: BD-RE: It will also clear the RW discs for further use!

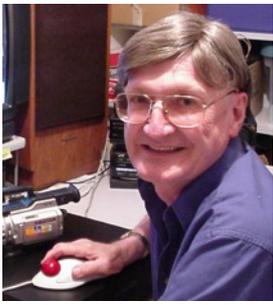
Casablanca is widely used in U.S.A. and Canada. An independent guy, Chet Davies in America, offers expert advice etc. = charges = (Google: Chet Davis Casablanca Expert) although frankly, I myself have never, to date, needed to contact him.

[Also If anyone prefers to stay with the PC – there is available the Bogart system for “Windows”]

Casablanca can be connected to the Internet and indeed frees up any PC! Visit: www.dalco.co.uk OR www.macrossystem.de

Lee Prescott FACI





Transfer 8mm to Digital

David Fuller

Gives his views and experiences in digital transfers

Preparation of film (Optional) Cleaning. Pass the film through a cloth moistened with Film cleaner if you can still find some in a store, or a solution of Dry-cleaning liquid mixed with a silicon cleaner. (Cleans off marks, scratches and makes the film base supple for a smooth path through the projector.)

What you need The 8mm projector, a small projection screen, a camcorder mounted firmly, pointed towards the screen, a patch cord from the camcorder to a TV. The objective is to record a stable image of the projected film, free of rolling, and bright and contrasty. Remember that you're dealing with a film image half the size of a lady's little finger nail and blowing it up on to a 42 inch TV flat screen.

Yes, there are more sophisticated methods for doing a transfer, but using limited equipment the right way is a good introduction to the process and the result can be quite satisfying.

Setting Up the "Retrieval" Area A table, the projection screen in a dark part of the room, a mount for the camcorder. Refinement: You don't have to wait for the darkness of night to get on with the job, for any time of the day you can build a simple "dark box". Four pieces of styrofoam, 1/4 in. thick, jet black one side, 30 ins. x 24 ins. from a stationery store. Build a "shaded" box with three pieces, top and two sides, duct tape. The fourth piece is for the rear. A slot the thickness of the board at the rear, so as you can slide down the fourth board, with its white screen mounted on it.

Mount a piece of matte white paper, 8.5in x 11 in on the fourth board as the projection screen. Scotch tape, All black inside the box. Projector mounts on a solid base, but accessible to the operator for loading and adjusting with the projector outside the box enclosure. Adjust the position of the projector, get the thing running and turn on its lamp; adjust the distance so that the white screen is filled. Allow the projector to run with the lamp on so that the machine is "warmed up" and its speed won't drift during the film transfer.

Make sure that the projector is running at the right speed: 20fps for NTSC and 16 & 2/3rds fps for PAL. After you've hotted up the projector, load up a small reel of film and do a test take with the camera, its output hooked up to a TV monitor. Twist the projector speed control till you hit the 'sync' speed to get a stable image on the TV screen.

It's not ready to use - yet. Establish a patch-cord "feed" from the camcorder to as large a TV as you can. When you turn on the projector, fire up the camcorder, look at the image of the white piece of paper on the TV, you'll probably notice the image is rolling or fading rhythmically. The projector must have a means of varying the projection "speed". All older machines have a rheostat knob (speed control). This knob enables you to vary the rate of the film as it moves through the projector. Newer projector models may have a speed control inside the projector's mechanism.

First Trial of the System The following advice is for NTSC projection. Projector loaded with film, camcorder pointed correctly, no DV tape or usb stick in it yet - a patch-cord from camcorder to TV (composite is OK), projector warmed up. Turn the projector switch ON and then to Lamp. Projector begins to gather speed, image on the TV shows something moving, but likely it's out of focus

and the image is rolling. So adjust the projector speed until the rolling goes away. [You are now projecting at 20 frames per second, somewhat faster than the rate that the film was captured.] Next thing, adjust the focus by twisting the lens barrel until the image is as sharp as a tack as viewed on the TV monitor. You have to be able to see the "film grain" on the TV monitor to know you've achieved maximum sharpness of image. End of the 50 ft. spool, turn lamp off, let the projector run for 30 seconds to cool of the lamp. Turn the motor off next. [You'll have noticed that when the projector runs without pulling the film along - not loaded with film - it'll run a different speed when the motor has to drag the film along.]

First Transfer of film Images Re-load the 50 ft. spool of film, test it with the inching knob. Load camcorder with tape or media, camera on ON, but paused. Start the projector and activate the camcorder to RECORD. Check the TV monitor to see if the projection speed is correct (no rolling or fading). Adjust the projector focus if needed. If you wish, replay he tape on the TV monitor.

A variation. Your Dad or Granddad may have put the contents of the yellow boxes on to one larger spool. He'd have spliced the lengths of film. You should check the splices by manually inspecting the joins in the film. Most Granddads haven't done much splicing, if any. They just left the spools in their yellow boxes. In the unlikely event that you come across a bad splice, the film will jam in the projection gate and tear up a few feet of film before you can stop the projector.

Alternative to the "Black Box" Method The best transfers will come from the darkest projection screen site. You can get by using a darkened or semi-darkened room area. It's a next-best method. Capture the film transfer in an environment around the screen as dark as you can.

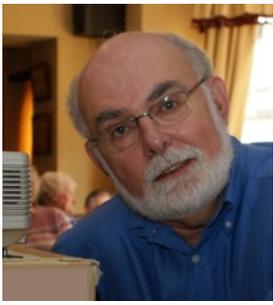
Image Enhancements Eliminate Film splices, if the original film had been edited.

Go through each digitalised reel on your editor and look for places where you can eliminate "Granddad's mistakes & goofs" with your electronic splicer. Overexposure is almost impossible to do anything with. However, underexposure can be modified by using your computer's "brightness", "color bias", "contrast", "saturation" and 'Gamma' modifiers. Use the Sharpness enhancement to further make the old movies look even better. Some amateur video-makers prefer NOT seeing the film grain. You decide if you want sharpness and graininess or fuzziness and absence of grain.

Transitions & Titles For Granddad, making a cross-fade IN the camera was an achievement of Edison proportions. Use of these tricks today are as common as bread and butter. But use them discreetly.

The First Showing for the Family The most striking thing may well be... "We've never seen these old movies so clearly."As a matter of fact, no one in Granddad's family would have ever seen his movies exhibited so beautifully.

The electronic version can be so much better. I've found almost universally that older family members are utterly wowed. Younger family members may be interested in viewing a past age of forbears, but the older members will view a new dimension in home movies.



Phil's Philm Diary

Phil Marshman

Keeps us up to date
on his film
making activities

I've not really had much time to make films of my own recently what with the Frome Five Minute Festival and club projects.

Next years Five Minute Festival will be held on Saturday 24th of March at our usual venue the Catholic Hall, Park Road, Frome 17.00 start. The closing date will be February 3rd 2018. More details in SoCo News and on the Frome clubs website later.

For the last year I've been making a film of the New Male Majorettes who raise money for the Wiltshire Flying Ambulance and a local charity that supports families who have autistic youngsters.

I've been filming them for just over twelve months and last week we filmed them on location for the last time. This was at a wedding. It's one of the things they do but this one was special as the bride was their original choreographer and she didn't know they were going to be there. Then her mum came on dressed as a male majorette which was another surprise for her.



Various members of the Frome club have helped out on cameras. Harold Willis at several venues, as have Alan Campbell, Mike Johnson, Ed Brooks and special guest cameraman Ray Amey from Weymouth. It's taking so long because I wanted to shown them at a variety of venues. They certainly get about. The furthest they went during the year was Windsor.

During production I came across a JVC all weather camera in Currys. It came in handy at Royal Wootton Bassett Carnival as it poured down. They were soaked. I was soaked. The camera was soaked and you can't see the rain.

The only film of my own I've made this year is a promo for them [thenewmalemajorettes](#). I'm not keen on putting my films on the web but you'll find another one on [videotrowbridge](#) under [behind the scenes](#).

Currently I've just finished editing a funeral. This came about because our club has a friend from Australia who comes to see us when he and his wife come home to visit their families. No sooner had they got here when on of their brother-in-laws passed away.

The brother-in-law was a builder but his hobby was breeding shire horses for show at country fairs and shows. His wife arranged for his coffin to be drawn through the village (Coleford) by two magnificent shire horses adorned with the brasses and harness that he'd made for his own two. It was a beautiful day and with brasses shinning it was quite a spectacle. There were four of us filming, Alan Campbell, Harold Willis, Neville Everett and myself. One thing that caught me out was how fast the horses moved. Even the undertaker wasn't prepared for that either.

We didn't film in the church because the widow didn't want us to, but the vicar could tell me that filming funerals is getting quite popular as it is in Australia. We wont be

showing this film in public. We did it for the widow although she has said we can use some of it in a film some members are going to made about the owners of the horses.

My next editing project for the club will be of Frome FM Fun Day in the (Victoria) Park. Fellow member Trevor Biggs and I ended up on the outside broadcast and yes we did mention the Frome Five Minute Festival. Diane Rouse was also there with us filming.

The other Club editing I've done this year has been the Frome Five Minute Festival, Fromes Ridgeway Cup programme and a local show we did for the Frome Ladies. Editing in it's simplest form is arranging the clips in an order that makes sense and that's what I did with these three programmes. As David Anstice FACI once said (as a Ridgeway Cup judge), "Weymouth had the best films but Frome had the best programme."

We do have several other films at the editing stage with other editors and we shall be showing very short clips from all the films we've been doing in the past year on August 17th when we've invited our neighbouring clubs to the Canoe Club for a get together.

I've been along several times with fellow member Harold Willis filming local events. Harold has been working on a video record of public events in Trowbridge, County Town of Wiltshire. Our last excursion was to film the opening of our new Marks & Spenser Food Hall.

Frome also has a cinema, the Westway, which has just reopened as a three screen cinema and is doing well despite our seven screen Odeon just over the border.



My own current video editing projects are what Pip will probably call one of Phil Marshmans quirky efforts, Is It a Jungle Out There? This one has been shot entirely using a surveillance camera (HD720). I wanted to see what wildlife visited my garden at night. Two (probably quirky) Newsreel projects. A Soapbox Derby and an Exciting Day in Trowbridge.

I'm told that I take a long time to edit up my films but I do have other things to do as well which is one reason I gave up being a member of the Soco Committee, but they're always on the lookout for new committee members so how about it.

Happy filming.

Phil



Susie Walker

Club Liaison
Officer

Club Noticeboard

Credit where credit's due

Amateur film-makers love to see their name up in lights, but just how many times should you credit yourself on the wonderful film you have just made? After all Alfred Hitchcock only gave himself two credits at the end of his film 'Psycho' one as the producer and one as the director.

Maybe by way of compensation he always appeared physically somewhere in his films, so you started looking out for him whenever you watched any of his old movies. So in the end it's a bit like searching for him like the 'Where's Wally?' books.

As amateur film-makers we love to see our name on the credits, but if Hitchcock credits himself only twice in his 109 minute film 'Psycho,' how many times do you credit yourself?

I remember seeing a four minute film that was produced by, directed by, shot by, music by, sound mixed by, edited by and scripted all by the same person, that's seven credits. Surely ending with, "A film by" is really quite enough.

How to win

So what is this winning formula? Have you ever wondered how judges come to their conclusions, why was the winning film so much better than your own masterpiece? You obviously felt that your own film was a much more worthy winner and was overlooked.

Let's take a guess. Maybe your film was not a documentary about the insect life in your back garden, nor was it the holiday film disguised as a documentary made on behalf of your local Tourist Board. And you obviously failed to use the standard AKM Mood Music supplied, which we all know is available through the IAC.

Then there are the few amateur film-makers who dare to make something completely original and different. Very rarely are these given a fair critique. It seems to me that anything that has the slightest whiff of the 'out of the ordinary' is viewed with suspicion and not viewed with an open mind at all.

Subject matter

Any subject matter that is none of the above, such as a doc, a holiday, or a nature film is ultimately deemed to be marked down because the viewer (i.e. the Judge) cannot see the point, or cannot relate to the film they are watching.

And as for the music selected, well the judge never did like that loud thumping noise that Motorhead, Black Sabbath, or The Rolling Stones produced, or for that matter anything by The Beatles. In fact any music later than 1959 is a no-no and likely to be marked down. And if your judge's favourite film is, 'It's A Wonderful Life' then you could be in serious trouble.

Will any of this ever change? Are we all stuck in the 1950s? Surely it's about time everyone moved on, after all we are 18 years into the 21st century now.

Judging

Then there is the thorny subject of the film's title. Surely that's not going to mark you down in the judging stakes? Well you might be right, but have you ever heard



of a winning film called 'Trevor's Transexual Life in Torquay'. Maybe 'Jam Making in the Cotswolds' would be better... anyway I believe that titles need to be carefully thought out and will help get your film accepted.

I do wonder if it would help judges give a more rounded view into what they were watching if the film-maker was allowed to include a short synopsis on the film they were about to see. I am aware some clubs do adopt this for their regional competitions, or perhaps the film-maker could even write or film a verbal explanation before their film starts.

If this was the case you might not get future comments like, 'pity the film was disjointed,' or 'the use of a tripod would have been better instead of hand-held' well maybe the film-maker wanted it to look like that.

If your film has been miked up properly, with nice steady shots and the editing all smooth and unobtrusive, then these skills are usually completely overlooked, because no one notices these skills, irrespective of the subject matter.

Conclusion

Film-making should be fun it should also be a great learning process, to improve your film-making skills. You may be getting used to your camera or new software. You may be working with friends to help you produce the film that you want to make, and can be proud of.

But remember all these competitions are for amateur film-makers, they are run by amateurs, largely viewed by amateurs and more importantly judged by amateurs.

So please don't expect your racy, raunchy, sex romp drama, with colourful language to go down as well as it would if shown on Saturday night on BBC2, Channel 4 or Dave, after the nine o'clock watershed of course.

This is after all, the amateur film-making world where no one is allowed to pop their nose over the parapet.

So to all those of you who are taking the time and trouble to enter any regional competitions this year, I wish you the very best of luck.

Until next time.

Susie Walker

susiewalkersoco@gmx.com

P.S. Please note that where I have used the word 'amateur' the definition according to the Concise Oxford English Dictionary is, 'A person considered inept and/or unskilful at a particular activity,' which in this case is film-making.



A studio with a view

I have just completed building a 'boutique recording studio' in my garden. It's called Johns Park Studio and as we are located just north of Okehampton. We have glorious views of Dartmoor to back up the near-professional facilities I've set up to help creative people in the South West.

Geoff Hodgkinson

Writes

For me this was partly a vanity project. After a career in journalism, photography, corporate movie making, and a period running a recording studio (we had a J37 1" 4-track from Abbey Road that allegedly was used on Sergeant Pepper!) I wanted to get back to basics. Everything has been done with a view to creating a multi-media environment.

And I wanted to do it 'right'. We're next to a very busy A road - great for unloading but very noisy. Since noise getting out and noise coming in can be treated in much the same way, this was no problem. Thick walls and roofs were designed using Durisol blocks (wood-chip formers assembled like Lego and filled with concrete. Once you add render on both sides this gives really good sound insulation.) The roof is a massive beam and block structure.



Internally, I and friends - including a working party from Tiverton Camcorder Club, thanks guys - did most of the finishing. Every wall and ceiling is 'resilient' with sound absorbing material in the gap. Beech ply, pine TGV and up/down lighters provide a homely finish. 'Dry' and 'live' acoustic areas have been created with curtains.

This 'resilient' approach produced an unexpected bonus: small rooms are prone to bass resonances which 'colour' recordings and, normally, bass traps are needed. Guess what? My resilient walls do the trapping just as well.

The studio can handle anything from recording voice overs to filming interiors. I have accumulated 4 HD cameras and I have installed a lighting gantry, and now I am experimenting with simple sets. A blue screen? Soon, I hope.

The control room has virtually unlimited recording capability and plenty of SFX so clever sound images can be created. We've recorded 6-piece bands with 32 tracks.



Voice-overs are simpler by comparison, although just as much care must go into the recording and editing. The 'dry' area has proved ideal for voice overs. We have the mics and software needed to give things the right

touches, particularly a Rode NT2A which is just majestic for VO work.

The control room is actually a full editing suite that includes Premiere Pro and a 50" TV so film sequences can be watched in real time as the editing process proceeds. We also have a projection system in the studio space - driven from the control room - to turn it into a cinema. Along with the 50" TV this really helps to fine tune a movie.



The suite was given a good work-out recently after we filmed a 5-camera production of Oliver! With over 100GB of video, the multiple screens really came into their own. And our big PC coped brilliantly with five video and six audio tracks in real-time. Later we hosted a premiere for 25 of the back stage crew who'd never actually seen the whole production. I hope that a separate article about Oliver! will be published here soon.

Which brings me to the main point of this article which is to explain my vision for Johns Park Studio. I want to encourage talent a) by offering high quality services at competitive rates and b) by seeking out original content. For IAC members it gets even better for I will offer the studio free of charge to anyone who wants to use it, providing it's available when you want it. I'll be on hand to drive the equipment - all you have to do is bring your creativity and talent.



Can I help your next project?

Call me on 07831 138 318 or 01837 851253.

(If these don't work try my Skype landline on 01392 581181. It comes right through to the editing suite)

I look forward to hearing from you.

Geoff Hodgkinson

Tiverton Camcorder Club

Facebook: <https://www.facebook.com/johnsparkstudio/>



Ensuring our Club has future

Dave Jones

Shares his thoughts

Surrounded by a dynamic team of go-getters, and having a Secretary who was offering the club the chance to join with her Guide and Ranger units as a concession to help the club to be seen by the General Public, combined with the need for her supporters to have a bit of help in her absence (she was to be away in Austria with most of her girls!)- not to mention a good deal on the entry price! It was decided to establish a footing in the public domain via the Chale Show. This show began many moons ago, when only Chale folk were invited to show their home grown vegetables and other wares, for which the prizes were highly coveted. Cash prizes were then offered, and may have been as much as a week's wages. Today, of course, things are different, and the main thrust of the Show is that of advertising one's club, business or talent.

Our Vice Chairman had already, purchased a moderately sized marquee, for another local advertising festival due next year, which comprised a concertina framework that collapsed into a holdall-sized volume and had furnished us with advertising strips purchased from professional companies.



Bright and early, I arrived with a hatchback car loaded with all manner of kit, camera boom, track, tripods, cameras and even a strip of off-cut carpet ... a leftover from my conservatory. With two carloads, we took the road to Chale, where seating was positioned around the marquee and within a little over an hour, we were ready to receive and impress the young at heart.

On the first day, we were something of a curiosity to the uninitiated, after all, most people only know what their iPhone can do video-wise and have never seen a professional camera set-up with a boom and track and counterbalance weights etc.

On the Sunday, things began to warm up. The younger ones taking an interest from 'What's that mister?' to 'Cor ... can I have a go o' that?' Then something happened that we didn't exactly bargain for ... girls wanting to act in our films approached us. Some didn't want to belong to an amateur dramatic society, as this meant learning pages of script, attending rehearsals, it taking up far too much of their time. They were students, studying, but they just had this desire to act in a little film and see themselves on the big silver screen. My own granddaughter went on an acting course - these are horrendously expensive - and came away totally hooked. She's now awaiting Steven Spielberg to knock at the door. Such girls are usually pretty good when it comes to providing both effort and 'getting into the part'.

As is our wont, we made a little film of the Chale Show, at which the children always have a wondrous time. on the various slides and rides. It is always surprising to see the number of activities there, some are into wartime historical artefacts, which they keep in impeccable condition, whilst others do crochet work, but all are so willing to be interviewed. Doesn't it always happen that,

on the day, things can go askew. Being on high ground, the wind from the English Channel caused problems, in that we were not afforded space in which to manoeuvre and a 30 knot wind is quite something to contend with. I refer to both camera stability and sound quality ... not to mention the marquee trying to prove the theory of flight!

Our efforts will soon be realised, when our new members join us in September, after our summer break.

Of interest, is how a club's members, especially the younger ones, can influence a club's future. Yesteryear, we had no thought about having actresses in our midst, but here we are with an opportunity to take on something bigger and better, both actors and cameramen learning and perfecting new skills, from green screen to camera grip work, directing, sound recording, to make-up, lighting and drama etc. All the films we ever made are surrounded with a drama of their own, or should I say, saga?

We frequently hear of Mainland clubs going to the wall, or meeting elsewhere, no longer able to warrant the hiring of a hall, one wonders how hard they tried to survive. It's always a struggle. We went down to six members, but are now heading towards twenty, and, of course, the more members a club has, the greater the number of ideas and camera teams, thus, output. This pushes the quality of filmmaking ever higher, but you need young blood to achieve this. I mean, under ninety.

I'm nearly 80 yrs and have just bought a drone ...there were 81 passenger aircraft accidents in the States last year and I've decided that drones are far safer. When I've committed 54 pages of instructions to memory ... I'll fly it.

Such things as drones attract the younger members, who grow into adults and may become permanent members of your club. Some turn up just to see what it is all about and stay, usually.

The message of this article is, get out there and meet the folk in your town or village face-to-face at a show. It is a known fact, that we homo sapiens are somewhat averse to mail shots and bits of paper handouts in shops and elsewhere, but we don't usually snub a person who approaches one with a question or two about your club. Offer them a seat, then a 'cuppa' and a biscuit,. Surround them with high tech cameras and other wonderful, 'toys' and accessories ... get them to play with some of the kit, fill out the application form for them, and most importantly, follow it up! Don't leave them in limbo.

If all our clubs, and I know some already do, but if all the clubs in the British Isles were to adopt this policy, we may become the same as our cinema goers. Nearly everywhere else in the world, cinema audience attendance figures are falling, but in England, they are rising ... it must be something to do with our weather. The last time I went to the cinema was last week. Video-wise, I'm currently working on two projects ... and it has nothing to do with age.

On behalf of the IWVCC, may I thank my dear friend, Keith Rayner, who is our Vice Chairman, for making our Chale Show appearance so professional and our secretary Karen for making it (and providing us with the gear - as any good Guide should - to make the required Tea!) possible.

Dave Jones
Chairman IWVCC



Personal Projects

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia

Recently I have been thinking about the products of my hobby and what use they are in the future and what will become of them when I am no longer around to look after them. The products I am referring to are my movie footage, both raw, as-shot footage, and footage I have crafted into small videos with titles that tell the stories of all the events in the lives of my family.

My correspondence with Canadian columnist of the AF&V magazine, David Fuller, got me concerned: I needed to start now to organise all this footage that is spread over Super 8 film, analogue and digital tapes and digital files and is stored on numerous hard disc drives that are now reaching the end of their useful lives.

Then there were two articles I recently read. One directed to me by our club president, Brian Harvey,

<http://www.creative-photographer.com/personal-photography-projects/>

Although this article talks about preserving your photographic images, it can equally be applied to movies and it makes the following interesting point:

David Bailey once remarked that photography is an intrinsically sad medium, because everything, once photographed, is immediately in the past. Photography is always about things that have happened.

This at first seems a bleak proposition, but then the author, Andrew Gibson, adds:

.... learn to recognize your legacy. What ordinary things are you photographing today that people will look at in 70 years time and marvel about the way people used to live, work and dream? How will people remember you, and the work you created while you were alive?

The other point the article makes is the need for all of us to create projects for ourselves. Or as the author put it in bold text:

Projects are a powerful way of motivating you to take photos and put together a body of work worthy of a legacy.

This idea of using self-set projects to drive and improve our skills also arose in an article in the March-May issue of *Photoreview*, where during an interview with photographer, Steve Parish, the famous photographer said:

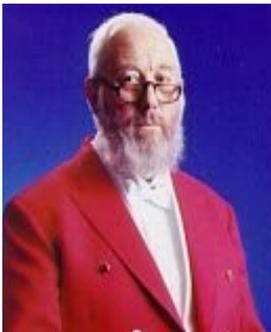
"I have an element in my workshops where I push home that, without projects, you won't keep photographing."

He then went on to talk about organising your assets, photographs he was referring to, but the idea can equally apply to our footage. Steve Parish added:

"By organising our images – keywords and creating photo collections – we can be inspired to create themed stories. Pretty pictures are nice, but without knowledge about the content that leads to stories, they have no real meaning. And it's from these sets of images that projects emerge."

So to apply these ideas to our stock piles of footage, numerous projects can evolve. One could be the many Christmases over the lives of our children or their evolution over many birthdays. It could be how our favourite holiday spot has changed over the years. The possibilities are only limited by our footage and our imagination.

Ian Simpson



The Camera Crane

The Camera Crane has been used by the major film companies for years at great expense, now the amateur film producers can use this required effect by using a drone.

For instance a wedding scene where the bride and groom are coming out of the church for the usual group photo, one can now have an aerial shot of the happy couple with a slow back away elevation so as to include the whole church and surrounding area.

If my memory this effect was used in "The Vicar of Dibley."



There is one drone on the market that can be programmed to do this effect for you. After a long wait

because of production problems I now have one in my possession, a GoPro Karma.

Now I don't have any of my own shooting as I have only just found a test flying site, but I have a very good YouTube for you to watch by Jordan Hetrick.

He has also written several books on different aspects of the subject, of which I have one on the Karma drone:



<https://youtu.be/2uBSO79ZPzQ>

Hopefully, by the next newsletter, I will have some of my own clips to show the results from the wilderness test site.

Also see: <https://shop.gopro.com/EMEA/karma>

James Hatch

Hi Tech Kit to
make life easy



Mid Wilts Video Society

A Year of Change

May 2016 saw the end of an era for MidWilts Video Society and the beginning of what was to be an even greater period of change. Malcolm Coles, MWVS Secretary and guiding spirit of MWVS for 25 years, had to retire due to serious health problems.

His enormous contribution over those years was celebrated during two meetings. In the first, entitled 'Wedding Tales', Malcolm and Jon Durrant, the MidWilts Chair, were interviewed by Ian Drake about their experiences as the makers of wedding videos. These amusing interviews were videoed by several members and in the next meeting Jon gave a masterly demonstration of multi-camera editing as he used the material to produce an excellent composite video.



The second part of that meeting was a farewell to Malcolm who was presented with a shield which read *Malcolm Coles Founder Member & Secretary of MWVS 1992-2016* and a large framed picture of Jenson Button in his F1 Car. Members also voted him a lifetime honorary membership.

During that autumn the society discussed and experimented with some new ideas; realizing that video societies in the present day need to find new ways of keeping fresh and relevant in the days of smart phones, the internet and very sophisticated editing programmes.

MWVS began using the internet to share video shot at club shoots and produce a new type of club video for which Philip Fowler produced an animated MWVS logo.

The internet also facilitated our new competition on-line self-judging scheme, this was developed after extensive discussion about what made a good video and the type of feedback members wanted. All the entries were published on the [MidWiltsVideoSociety YouTube Channel](#) and online judging sheets were used. The judging from members was collated and resulted in extensive feedback being given to the video makers. The process left everybody both inspired and equipped to make even better videos in the future.

The innovation proved an undoubted success and solved that perennial problem; how to find a good external judge, especially as it is in many ways an unreasonable burden for the potential judges.

Then a second change was forced upon MWVS, our long-time meeting place was no longer available, but, as they say, problems are merely opportunities and our first meeting of 2017 took place in our new home at Paxcroft Mead Community Centre, Trowbridge. This first meeting featured Philip Fowler's review of the previous year.

The new home is rather more spacious and comfortable and we made the change to a projector and screen together with a reasonable quality sound system, it really made watching videos an altogether more engaging activity.

The meetings had a slightly different format; the first part dealt with technical matter and the second featured a presentation by a member of their work. The subjects

ranged from comedy and slapstick, tricks and SFX, travelogues, wildlife and nature. We also considered documentary making, titling and captions and looked at modern editing programs.

Some meetings were used entirely for practical sessions, such as a Chroma Key workshop.

We also had guest speakers, the first was Tim Martin the maker of the famous *Ticket to Ride* Travel and Railway Videos he produces documentaries, railway cab rides - showing the driver's eye view and rail travel guides including city and regional guides from Hong Kong to the Nordic Countries.

Tim and Suzi also produce rail video magazines and model rail show reports. In 2016, after six months of training and examinations, CAA certification was granted to permit the business to undertake commercial filming from the air using an UMAS or drone.

Second of the year were Susie & Huey Walker, the outstanding Exeter film-makers and competition winners. They presented an evening of their films and thoughts about the world of amateur film-making. They gave us a really entertaining and stimulating evening and many thanks are due to Susie and Huey for the care that they put into the evening. Apparently the evening was a first for them and, amazingly they had never before been asked to present a whole evening of their films.

Video Trowbridge

HOME PEOPLE PLACES EVENTS BEHIND THE SCENES HISTORY LOCAL NATURE LOCAL CREATIVITY
ABOUT US / CONTACT US / ABOUT THE VIDEO SOCIETY



April saw the launch of Video Trowbridge, there was a very full hall including many representatives from town clubs and organizations, including councillors and the mayor; it is a project that has gained support from the Tourist Information and the Town Museum.

WWW.VideoTrowbridge.Org is our new project; for many years members of the society had been chronicling the events, people and places of Trowbridge and the surrounding area. And we now felt that the time had come to make these videos more readily available to the people of the area.

So we are set up a website called Video Trowbridge to act as a portal to allow organized access. It does not just feature our videos; it includes contributions from others and the hope is that we may build up a resource for the locality which will provide enjoyment, information and an archive of local history.

We hope the range of videos will grow as local organizations realize the website's value, not only to record their events but also to advertise them through video trailer and hope the website will grow to include all aspects of local life and the local environment.

After all that excitement we were pleased to be out in the fresh air for our club documentary shoot at Avebury Ring, Silbury Hill and West Kennet Long Barrow. And now we are looking forward to September when the golden autumn sunshine throwing long shadows on the honeyed stone of Bath provide a backdrop for our Location Shoot.

Mike D Snelling , Secretary [MWVS](#)



Teign Cup Competition 2017

Saturday October 21st 2017 at 2.00 pm.

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

Teign Cup Rules

- 1 The Competition is restricted to Clubs or Individual amateur film makers within the SoCo geographical area.
- 2 The number of entries submitted by any club or individual film maker is restricted to a maximum of two per club or individual
- 3 Films must be submitted on DVD –R / + R, AVCHD USB, Blu-ray .
Standard Format 4:3 or 16:9 Widescreen, Mono or Stereo sound
- 4 Total running time to be no more than 20 minutes.
- 5 The winner will hold the Teign Cup for one year.
- 6 A personal miniature inscribed trophy and a certificate will be presented to the First, Second and Third places
- 7 Entry forms, fees and films must be received by the closing date of September 30th 2017.
- 8 If numbers of entries exceed the screen time available a 'pre-judging' will take place before the event and some films will be deleted from the screening programme. In this event should any film have been entered in a previous Teign Cup Competition, it will immediately be eliminated. If a pre-judging is deemed necessary, film makers are reassured that ALL films entered will be judged on an equal basis before the screening date and film makers whose films do not make the screening cut will be informed before the screening date.
- 9 Judges feedback will be sent to all entrants together with a list of all entries and the result. NB Constructive feedback will still be given to those film makers whose films are not screened.
- 10 Entries must have been made within the last 3 years.
- 11 The Committee of The Teign Film Maker's Club will rule on all matters concerning the competition.



Teign Cup Competition 2017

Saturday October 21st 2017 at 2.00 pm.
Bitton House, Bitton Park Road, Teignmouth TQ14 9DF

Closing date for entries – Saturday September 30th 2017

Closing soon!

Entry Form

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

Title of Entry: -----

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

Date Film Completed:

Format: DVD -R /+R, AVCHD, USB, Blu-ray Discs,
Standard format 4:3, and Widescreen 16:9. Mono and stereo sound.
(Please mark which format your film is in)

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

Address -----

----- . Post Code -----

email address-----

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

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

Address for return of entry-----

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

Telephone -----

Fee per entry is £5.00 to include packing and return postage.

Cheques to be made out to:- Teign Film Makers Club.

**Please send entries to:-
Ivan Andrews
3 Byron Road, Exeter EX2 5QN**



One To Watch

A Few from Lee Prescott

Selected
Movies
from
the
World
Wide Web

Send your
contributions to

pipcritten@googlemail.com

See Hong Kong Strong!

<https://vimeo.com/166929892>



Watch this, beware it's a bit "naughty"!

<https://vimeo.com/173905411>



On the bed!!!

<https://www.carthrottle.com/post/lifted-1417-cars-and-a-ship-from-the-sea-bed/>



Hold on to your seats For the ride of your life !!

This is why Russians use dashboard cameras-

http://www.youtube.com/embed/5RAaW_1FzYg?autoplay=1&modestbranding=1&rel=0&s



THE LAST RHINOS.

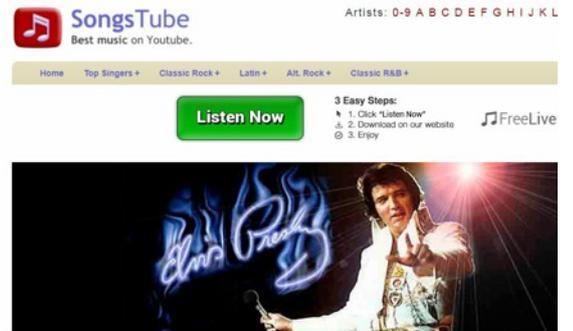
Killing has got to stop.

<https://vimeo.com/182267614>



Every song you know for your listening & viewing pleasure !!

<http://www.lyricstube.net/>



TOP 100 ARTISTS

- 1) Elvis Presley
- 2) Michael Jackson
- 3) Roy Orbison
- 4) Abba
- 5) Bee Gees
- 6) Frank Sinatra

- 51) Led Zeppelin
- 52) Charles Aznavour
- 53) Gipsy Kings
- 54) Shakira
- 55) Michael Buble
- 56) Joe Cocker

TOP SINGERS

- David Bowie
George Michael
Elton John
Madonna
Roy Orbison
Cliff Richard

Very naughty – camera shy lasses!

https://www.youtube.com/watch_popup?v=mKodo4pN_SIO



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

pipcritten@googlemail.com

SoCo Committee

The SoCo Website can be found here: <http://iacsoco.webs.com/>

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davidmartinsoco@gmail.com

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Treasurer: Post Vacant

Vice Treasurer: Post Vacant

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Mike Szewczuk mikeszew@live.co.uk
& Trevor Mathews

Changes

New & Rejoined:

MR JACK HARRIS, Basingstoke

Change of address:

Resigned:

Cancelled:

MR R.L. MALLISON, Bristol
MR E. MCKENNA, Westbury

Deceased:

MRS M ALBRIGHT, Aldbourne
MR K BIGGS, Overton

Moved into SoCo Region:

Change of Name

SOUTHAMPTON VIDEO CAMERA CLUB have changed their name to: SOLENT MOVIEMAKERS
Contact: Mr Roger Brenton, 91 Burgess Road, Southampton, SO16 7AJ. roger.brenton@btopenworld.com

The SoCo News Archive
is hosted by



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

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

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Copy Deadline for Nov - Dec 2017 Issue

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