



Institute of Amateur Cinematographers

Southern Counties

News and Views From Around The Region



Sep - Oct 2018

[Reading](#)



Chairman's Chat

Hello to you all as I write on this misty morning in August, I remember saying something similar and hoping for a summer to remember back then in June.

Well the summer did arrive and what a summer, the best since 1976 and it is still doing its best to keep us happy as the sun breaks through the morning mist here in

Weymouth.

So I am looking forward to all the films being entered in the coming seasons competitions as I feel certain the cameras

were out creating wonderful films for us all to enjoy.

Remember, John Simpson is the man to speak to regarding SoCo competitions make a note of his number for further information 01300 315401.

Hoping the coming months are good months for us all.

Anne Vincent
Chairman

[Alan Wallbank](#)

[Ian Simpson](#)

[Frome](#)

[Stonehouse](#)

[Solent & Teign](#)

[Saltash](#)

[Tom Hardwick](#)

[Mid Wilts](#)

[Lee Prescott](#)

[John Simpson](#)

Chairman
Anne Vincent



Editorial

Other regional editors have asked how I manage to get so many articles in each edition.

Well that's down to everyone who has taken the time and trouble to submit articles to keep this magazine alive.

I also think it's down to being able to email out reminders about submission deadlines as I know how easy it is for these things to creep up on you.

Lee Prescott has always been a stalwart supporter and has contributed to almost every edition in the ten years that I have been editing.

Tom Hardwick, of F&VM fame has kindly contributed two articles for this edition. One of Tom's articles takes an in depth look at a tiny video camera with an incredible spec' at an affordable price point. Always such good advice from a very experienced film maker.

I always look for Tom's article first in the national magazine and find it an interesting and informative read.

Talking of kit, Ernie has some technical equipment that he has for a knock down price which may suit the needs of clubs who film live events. See [page 8](#).

In Alan Walbank's article he responds to comments in the national magazine and poses some very interesting questions to set your mind thinking.

Perhaps you may be able to assist Alan Barrett from Saltash Video Group as he is seeking your help in his article on [page seven](#).

It's not too late, but almost, to enter your film in the Teign competition. For [rules](#) see page 13 and for the [entry form](#) see page 14.

You will be able to see the entries in the SoCo Regional Competitions in a screening at Weymouth thanks to our Competition Organiser, John Simpson. Details on [page 3](#)

There is an interesting look at the organisation of the world famous Five Minute Festival on [page 11](#).

Of course there are reports from most of the regions clubs within the pages of this, your magazine.

If you don't already, please keep the region up to date with what your club is doing. Very often things are picked up by other international magazines and news of your club spreads around the globe.

In One To Watch I have included some links to, what I believe, are great learning resources that may well give you some tips and advice. There may even be ideas for club nights that arise from taking a look at this free information.

Keep Smiling, Pip
pipcrittenton@googlemail.com



NEW TROPHY AT READING LAURIE JOYCE COMEDY AWARD

We were delighted to have a new trophy handed to RFVM to add to our annual competition prizes at our AGM in May. Laurie Joyce, long standing member and twice Chair of RFVM, presented this beautiful contemporary Stainless Steel trophy which will be awarded annually for the **BEST COMEDY FILM**. Laurie's belief is that any film that makes people laugh will *always* do well.... and I agree. But a difficult challenge to get right!

We already have 8 competitions with their own trophy, and therefore several nights on our programme already committed to specific categories. The committee decided therefore, that films entered for any of the club competitions over the season, could be "nominated" for this award. The winner will be decided at the end of the year, by judging the top 3 comedy nominations once more.

The competitions we run are all max 15 mins, unless otherwise stated.

- Best Fiction film
- Best 10 mins film (from a member who has not previously won at award at RFVM)
- Best 1 mins film
- Best 4 mins film
- Best Documentary
- Best film made in a group over the summer break
- Best Holiday film
- Best film of the season



Laurie Joyce, hands over his newly commissioned trophy to Anne Massey (Chair) at the AGM in May

Our voting slips have been updated to show a new category at the bottom, allowing members to nominate any film shown during a competition evening, which they feel worthy of this annual award. The slips have also had an extra couple of columns added, since on a couple of occasions, we had more than 12 entries in one evening! Brilliant!!

Since I do my best to support every competition over the season, my personal attempt at a comedy film is scripted, and will be entered for the 4 min film evening. Cast and crew are ready for filming this week. A comedy script is a first for me, so thanks to Laurie for presenting a new challenge. It will be fun to make, regardless of the outcome, and I am sure we will have many an entertaining evening at our club nights.

Anne Massey
CHAIR

STORY	CAMERA WORK/TITLING			EDITING			SOUND TRACK			OVERALL IMPRESSION					
*Interest *Originality	*Composition *Imagination *Graphics			*Flow/pace *Technique			*Commentary *Music *Sound effects			*Emotional impact *Entertainment value *Would you want to see it again? (the acid test)					

READING FILM AND VIDEO MAKERS - JUDGING MATRIX GUIDE Mark **each** section out of 10

Film/Video Entry Number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
STORY															
CAMERA WORK/TITLING															
EDITING															
SOUND TRACK															
OVERALL IMPRESSION															
TOTAL POINTS =															

RESULTS Please enter the **number** of the film for 1st, 2nd, & 3rd **not** the film name – and **NO ties!**

FIRST:	SECOND:	THIRD:
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Any films you would like to nominate for the annual **LAURIE JOYCE COMEDY TROPHY?**

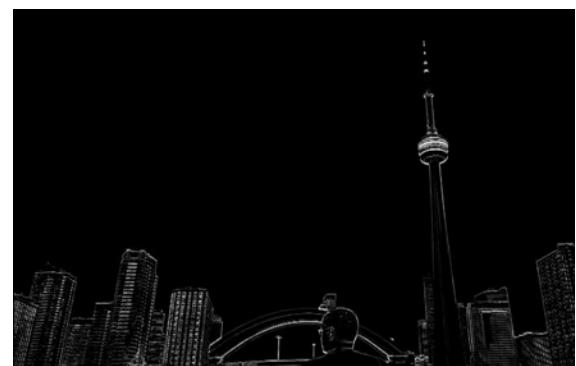
Number	Number:	Number:
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I took a cruise on the Toronto waterfront recently and shot this video clip, and did some image Processing on Casablanca's Bogart for Windows.

Len Vine

<https://vimeo.com/223323697>





SoCo AGM & Competitions

*John Simpson
reports...*

AGM

The SoCo AGM will be at 12noon at The Centenary Club, [21 Jubilee Close, Weymouth, Dorset, DT4 7BG](#) on 8th September 2018. The meeting is open to members of IAC affiliated clubs. Come see the inner workings of SoCo we are looking for interested people to come onto the committee, please come.

Competitions

The SoCo Regional Competition, The Dolphin and Baby Dolphin:

Results, Presentations and showing of films

This will take place at The Centenary Club, [21 Jubilee Close, Weymouth, Dorset, DT4 7BG](#) on 8th September 2018. Starting at 2pm, although people can arrive earlier and enjoy a drink at the bar.

There is plenty of free parking spaces by the club. The best way to find the club is to use a Sat.Nav. or put the postcode into Google. Please come, and bring others if you can.

Last year the Trophies and the Certificates were presented by the IAC Chairperson Mike Whyman. This year the Vice-Chair, John Howden is doing the Job.

There has been 14 films put into the Regional Competition. The standard has been high and Ron Davies FRPS, FACI(M), EFIAP, FIPF has worked hard to put them in order and make positive critiques of them all.

Entries for the Dolphin and Baby Dolphin numbers are slightly down. These are humorous short films. The winners of the Dolphin and Baby Dolphin are automatically put into the National Mermaid and Mini Mermaid Competitions.

I was very excited to come 2nd in the Baby Dolphin Competition last year with the film Mistaken Identity. This year I've not put a film in because I'm running the competition. But because I'm not judging it some people have said I should put some of my films in, but I have not put any in this year - what do the readers of SoCo News think? Please let me know.

As I've said before I'm new to IAC and SoCo, so am learning what it is all about, but at the moment I'm really enjoying being part of the organisations, meeting interesting people. It is also good to watch other peoples films in a fairly serious way, trying to see what they are saying through their films - it is a very personal thing.

John Simpson



STONEHOUSE & STROUD VIDEO UNIT

[Youtube](#) and [Vimeo](#)

So, having had much to do and after several adventures we have completed our latest production, "**Second Sight**", written and Directed by Mike Szewczuk, (yeah kept the title – it's exactly what it's about), through a monsoon shower and blazing heat, even our cut-away Oriental Duck was sweating, "quack, quack" or is it Kwik Kwak in Chinese?! **快 嘎 嘎。**"

The production has been released and is heading for the various competitions here and abroad.

It's anyone's guess how it will do, but both judges and audiences will need the gift of a bit more applicable intelligence whilst viewing it. (*No it's not one of those over blessed holiday films masquerading as a travelogue!*)

It enters and explores the world of psychological mysteries! Our local psycho bloke tells us that it's a very difficult subject.

A strange thing happened, (not on the way to the theatre) but during viewings. Some members of the office staff where Mike works, having watched the film, contacted him and told him that they wanted to be in our next production Wundabar!

As is not unusual on locations during shooting, certain of the scenes attracted some concern, (as you might observe), from persons strolling by. Not at all surprising really in this day and age, considering the very powerful performances of two of the major characters.

So folks, engage your brighter mentalities, see it and **t h i n k** - as that is what it requires!

Lee Prescott. F.A.C.I.





Lee Prescott
FACI

Researches stars of
yesteryear

Delores del Río

Do your memories go back to the Golden Age of Cinema - the 1950s & Before?

Maria de los Dolores Asúnsolo y López - Negrete

Born: 03 August 1904 in Durango, Mexico

Died: 11 April 1983 (aged 78) Newport Beach, California, U.S.A.

Active Years: 1925–1978

Marriages: Jaime Martínez del Río (m. 1921; div. 1928), Cedric Gibbons (m. 1930; div. 1940), Lewis A. Riley (m. 1959)

Partners: Orson Welles (1940–1943), Ramon Novarro (cousin)

Dolores del Río (Spanish pronunciation: [do'lōres del río]; born María de los Dolores Asúnsolo López - Negrete was a Mexican actress. She was the first major female Latin American crossover star in Hollywood with a career in American films in the 1920s and 1930s. She was also considered the most important female figure of the Golden Age of the cinema in the 1940s and 1950s.

Dolores Del Río is remembered as one of the most beautiful faces of the cinema. Her long and varied career spanned silent film, sound film, television, stage and radio.



After being discovered in Mexico by the filmmaker Edwin Carewe, she began her film career in 1925. She had roles in a series of successful silent films like *What Price Glory?* (1926), *Resurrection* (1927) and *Ramona* (1928). During this period she came to be considered a feminine version of Rudolph Valentino, a "female Latin Lover".

With the advent of sound, she acted in films that included *Bird of Paradise* (1932), *Flying Down to Rio* (1933), *Madame Du Barry* (1934) and *Journey into Fear* (1943). In the early 1940s, when her Hollywood career began to decline, she returned to Mexico and joined the Mexican film industry, which at that time was at its peak.

When she returned to her native country, she became one of the more important promoters and stars of the Golden Age of Mexican cinema. A series of films, including

Wild Flower (1943), *Maria Candelaria* (1943), *Las Abandonadas* (1944), *Bugambilia* (1944) and *The Unloved Woman* (1949), are classic masterpieces and helped boost Mexican cinema worldwide. Dolores remained active in Mexican films throughout the 1950s. She also worked in Argentina and Spain. In 1960 she returned to Hollywood. During the following years she appeared in Mexican and American films. From the late 1950s until the early 1970s she also successfully ventured into theatre in Mexico and appeared in some American television series. Dolores Del Río performed her final screen appearance in 1978. After a period of inactivity and ill health, she died in 1983 at the age of 78.

A commemorative plaque at the house where Dolores was born, situated in Durango City, Mexico. Reads: "Dolores del Rio. In the history of photography there are two perfect faces: hers and Greta Garbo".

Her parents were Jesus Leonardo Asúnsolo Jacques, son of wealthy farmers and director of the Bank of Durango, and Antonia López-Negrete, belonging to one of the richest families in the country, whose lineage went back to Spain and the vice regal nobility. Antonia was the daughter of Agustín López-Negrete, the hacienda owner who was the first man killed by Doroteo Arango, later known as Pancho Villa.

Her parents were also members of the Mexican aristocracy that existed during the Porfiriato (period in the history of Mexico when the dictator Porfirio Díaz was the President). On her mother's side, she was a cousin of the film maker Julio Bracho and of actors Ramón Novarro (one of the "Latin Lovers" of the silent cinema) and Andrea Palma (another actress of the Mexican cinema). On her father's side, she was a cousin of the Mexican sculptor Ignacio Asúnsolo and the social activist María Asúnsolo.

Her family lost all its assets during the Mexican Revolution (1910–1921). Durango aristocratic families were threatened by the insurrection that Pancho Villa was leading in the region.





Lee Prescott continues ..

The Asúnsolo family decided to escape. Dolores's father escaped to the United States, while she and her mother fled, on a train disguised as peasants, to Mexico City. In 1912, the Asúnsolo family reunited in Mexico City. They had regained their social position and lived under the protection of then-president Francisco I. Madero, who was a cousin of Doña Antonia.



In 1921, aged 16 to 17, Dolores was invited by a group of Mexican women to dance at an event to benefit the local hospital in the Teatro Esperanza Iris.

At this event, she met Jaime Martínez del Río y Viñent, son of a wealthy family who hadn't lost anything during the Revolution. Jaime had been educated in England and had spent some time in Europe. After a two-month courtship, the couple wed on 11 April 1921. He was 34 years old; she was not quite 17. Their honeymoon in Europe lasted two years! Jaime maintained close ties with European aristocracy.

In 1925, when she was 21,- Dolores met the American filmmaker Edwin Carewe, an influential director at First National Films, who was in Mexico for the wedding of actors Bert Lytell and Claire Windsor.

Carewe was utterly fascinated by Dolores and managed to get invited to her home by the artist Adolfo Best Maugard. In the evening Dolores danced and her husband accompanied her on the piano. Carewe was determined to have Dolores, so he invited the couple to work in Hollywood. Carewe convinced Jaime by saying he could turn his wife into a movie star as the female equivalent of Rudolph Valentino. Jaime thought that this proposal was a response to their economic needs. In Hollywood he could fulfil his old dream of writing screen plays. Breaking with all the canons of Mexican society at that time and against their family's wishes, they travelled by train to the United States.



1925 -1930: Film Debut and Silent Films

Dolores was contracted by Carewe as her agent, manager, producer and director. Her name was shortened to "Dolores Del Rio" (with an incorrect capital "D" in the word "del"). Carewe arranged wide publicity for her with the intention of transforming her into a star of the order of Rudolph Valentino. As part of an advertising campaign, Carewe wrote reports dedicated to Dolores in the major magazines in Hollywood:

"Dolores Del Rio, the heiress and First Lady of High Mexican Society, has come to Hollywood with a cargo of shawls and combs valued at \$50,000! She is said to be the richest girl in Mexico thanks to the fortunes of her husband and parents. She will debut in the film "Joanna", Directed by her discoverer Edwin Carewe".

She made her film debut in "Joanna", directed by Carewe in 1925 and released that year. The film was inspired by a famous newspaper series widely accepted among readers and Dolores played the role of Carlotta De Silva, a vamp of Spanish-Brazilian origin, but her appearance only lasted for five minutes!



In 1926, while continuing with his advertising campaign for Dolores del Rio, Carewe placed her with the third credit in the film "High Steppers", starring Mary Astor. The film maker Carl Laemmle became interested in Dolores del Río and borrowed her from Carewe to act in the comedy "The Whole Town's Talking". Dolores del Rio got her first starring role in the comedy "Pals First", directed by Carewe.

Director Raoul Walsh called Dolores del Río to cast her in What Price Glory?, a war film which was a super success. The film became the second highest grossing film of the year grossing nearly two million dollars in the United States alone. That same year, thanks to the remarkable progress in her career, she was selected as one of the "WAMPAS Baby Stars" of 1926, along with fellow newcomers Joan Crawford, Mary Astor, Janet Gaynor and "King Kong's" passionelle, Fay Wray.

In 1927, Carewe, with the support of United Artists directed her in "Resurrection" (1927), based on the novel by Leo Tolstoy. Dolores del Río was selected as the heroine and Rod La Rocque starred as leading man. Due to the success of the film, 20th. Century Fox quickly began shooting "The Loves of Carmen" (1927), directed by Raoul Walsh. In 1928, 20th. Century Fox also starred her in "No Other Woman", directed by Lou Tellegen.



Solent MovieMakers A CLUB FOR ALL ABILITIES

On Wednesday 5 July, 12 members of Surrey Border Movie Makers shared an evening with us which was a great success.

SBMM showed us 8 of their recent films and then after an interval with refreshments, we showed them about 8 of ours.

The members of both clubs got on very well and I feel sure a similar event will be planned for next year.

On the same night, acting Chairman Jeremy Holder presented Steve Haskey (one of our newer members) with an Oscar Trophy for winning our first ever Short Film Competition. This was for any film up to 3 minutes.

Our Open Evening on 18 July is the last meeting of this season and after the summer break, we re-start on Wednesday 5 September.

The future

Like a number of clubs up and down the country, Solent MovieMakers continues to struggle with not being able to increase its membership.

Last year we changed our name from Southampton Video Camera Club in an effort to attract new members from a wider catchment area, but this hasn't proved very successful so far. We currently only have about 14 members and for next season we are having to run the club without anyone willing to be chairman.

Some of our members have very expensive equipment and are interested in the more technical aspects of film making and others have more modest cameras and simple editing software and are quite content to film in automatic.

At a recent members meeting, we decided make more club evenings just for social get togethers, rather than specifically programmed events.



Also, in view of us have so few members, we will not be holding any competitions this year, as most of us are fed up with the same people winning each year.

Running a video club continues to be a problem, which others may also be finding difficult.

But we will continue to do the best we can in the circumstances and hopefully recover and grow in the coming years.

Jeremy Holder



Following the Summer break Teign Film Makers Club members reassembled at the open evening on Monday 3rd September to catch up with each other, premiere the latest project with the actors, production crew and guests and generally to have a good time.

This year's club project was our most ambitious and dramatic yet, involving more club members than previously, and we look forward to showing it and entering into competitions. Sadly, it was not completed in time for the 2018 SoCo competition.

This years programme, which can be found on the club web site, has some new features and we are looking forward to another busy and entertaining year with technical, instructive, competitive and practical meetings.

The first serious meeting was hosted by Roger Western who presented an evening about sound which included video, discussion and advice on achieving best results for films.

Teign Film Makers Club welcomes visitors both local and not so local and if you want more information about the programme, events and updates please visit the website:-

<http://www.teignfilmmakersclub.org>

or visit the [Facebook](#) page.

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

Pip Critten
pipcritten@googlemail.com



Tom Hardwick

Remaining professional in a trying situation.

FASTIDIOUS?

I attended a long church funeral service yesterday. Sue, the wife of a friend of mine I'd worked with since the mid 70s. Her daughter had found my email address in her dead mother's address book and wrote asking if I'd like to come to the funeral. Oh, and did I have any photos of her mum that they could project onto the big screen in the church?

Sue had been a "model" of mine in the 70s when I was getting to grips with SLRs, Ektachrome 64, multiple flashes, portraiture and learning photography the hard way, the chemical way.

Sure I said. I'd even photographed Sue and Bob's wedding, so I went through all my sides and digitised very many of them, sending them off to a very grateful daughter.

Yesterday, as there was over half an hour to go till the service started, I went and sat down alongside the bloke sitting under the church's projector. He was obviously in charge of all things technical and had his laptop open and the picture of Sue on its screen was being projected overhead.

I smiled sweetly, introduced myself, as befitting the solemnity of the occasion, and pointed out that the

projector's aspect ratio was incorrectly set, and Sue appeared to be vertically stretched to all the congregation. Of course I knew all my portrait pictures were going to be distorted likewise, so I had motive, see?

He said "Well, these are the pictures I've been given, so I don't feel we can disrupt the programme, do you?"

No, of course not I said. The pictures are fine, it's the projector that's set up incorrectly. Somewhat irritated he looked up at the big screen and said, "it looks fine to me".

Well of course it did. He was positioned right underneath the screen such that the visual compression "distorted" the pictures back to looking nearly normal. He wasn't going to release the projector's remote unless threatened at knife point.

I sweetly gave up. The congregation sat through rather humdrum pictures made even worse by being unnecessarily distorted.

They even showed some movie, same thing, ludicrously squeezed. Never happened like this with the Kodak Carousel and Kodachrome.

Big sigh from fastidious Tom.



My faithful Sony 2000E had developed a slight fault. On play back, the picture was breaking up, though recording seemed perfect.

So, on the internet I found what seemed to be a reputable company that advertised repairs on all types of camcorders. One I found actually sent a well known company to pick it up, costing £117 pounds.

The camera was away for three weeks, so I decided to give them a call. Response; "Sorry we can't repair it, we will send it away to a specialist".

Another two weeks pass, I call them again. Response; "sorry this camera cannot be repaired, as SONY doesn't make any spares for this model anymore. Do you want us to dispose of your camera for you?"

What, throw it in the bin, you must be joking! That was that. So I asked for my money back, and got back £60! Well you can't win em all.

So I managed to get a Sony PD 170 for £150 quid in excellent condition.

The question is, where they having me on in saying that Sony doesn't make spare parts anymore? Can anyone tell me if they have had a similar experience?

Surely there's thousands of film makers still using mini DV tape, or I am the only one still using it?

Kind regards, Alan

Saltash Video Group.

Is your club news featured here?
If not, you may well be missing a trick.
This magazine is circulated internationally!

Mid Wilts Micromovie Festival



Video Trowbridge

Update

Up Date on the 2018 MWVS Micromovie Festival

As announced in the Spring Issue of SoCo News MidWilts Video Society is holding its innovative 2018 Micromovie Festival on 24th September at Paxcroft Mead Community Centre.

The *micromovie festival* is to encourage and promote very short videos. The title *micromovie* is meant to suggest that the videos not merely short but are complete in them-selves and carry a weight beyond their brevity; rather like mini sagas, postcard short stories or haiku.

Having experimented with short formats we have set the upper limit at 100 seconds which we have found allows for a different type of video to the classic 60 seconds. However much shorter videos, 60, 30 or even 10 seconds will be very welcome - advertisers do it all the time.

We are already receiving some very interesting entries and as a result are making a slight adjustment to the rules:

Up to two entries will be accepted and will be shown.

Additional Videos

However video makers may offer up to two more additional videos which may be used to fill up and balance the programme; the organizers will choose the additional

videos shown on the criteria of producing a full and well balanced evening.

All entries should be with MWVS by 10th September preferably by uploading the video on YouTube or Vimeo; use the contact form on VideoTrowbridge to send a link or URL making clear it is an entry for the micromovie festival and including the other requested information.

copyright

As we shall be downloading these videos it is vital that they contain no copyright material and especially no copyright music as this will prevent downloading.

Alternatively DVDs can be sent to MWVS Secretary at 48 Wyke Road, Trowbridge, BA14 7NP; include a suitable SAE or Stamped re-use label if you want the disc returned.

The entries will be viewed at the *2018 micromovie festival* on 24th September at Paxcroft Mead Community Centre.

Judging

Judging of entries will be by audience polling, as well as overall winners there will be special awards.

Winning entries will receive awards.

There will no charge for making entries or attending the festival however there will be a nominal charge for a programme which will be needed for polling.

This is going to be a very stimulating and entertaining meeting and we look forward to your entry and your attendance.

Further details and entry at:

<http://www.videotrowbridge.org/competitions.html>



For sale,

Panasonic AVES Vision/audio mixer two camera input £15.

Panasonic MX12 Vision/Audio mixer two camera input £25

Buyer collect from Frome Somerset.

Ernie McKenna

Telephone: 01373 451885 - 0744 675 9640





Reflections

In the August issue of the FVM, our chairman asks when we last went to the cinema?

I have to say that I cannot remember, but believe twice in the last twenty years.

When I was a teenager, I used to go once or twice a week, but when my father passed away in 1984, my time was taken up looking after mum.

From 1982 – 2009 I worked as a train driver. One of our shifts resulted in five hour break at Salisbury, so I went to the cinema there to see "Out of Africa", but had to miss the last 10 minutes as I had to get back to the station to take the train back to Portsmouth.

Then in March 1987, the Empire Cinema in Havant was due to close and on the last night they showed "Out of Africa", so managed to be there to see the final scenes I had missed at Salisbury!

A few years earlier, I had started filming in super 8 and joined the Portsmouth Cine Club, so lost interest in the cinema. Anyway, they don't make them they used to?

I do though watch a fair amount of TV and often take note of how scenes are filmed. This has helped me a lot over the years, although modern camera work is not everyone's cup of tea. In many ways I find it refreshing, but leave it to the professionals to exploit.

That brings me onto a "Look at Life Film" I watched the other day. These excellent 5 – 10 minute newsreels opened with that instantly recognisable punchy music and

were voiced over by the delightful tones of Tim Turner. The films were generally fast paced, holding the viewer's attention throughout and even today they offer the film maker an exciting format to follow.

I would now like to comment on Charlie Caseley's page from the June FVM Southern Script, regarding the use of the word amateur. I have to say that I hate the word when it is associated with film making.

In my mind it is not the correct word to use when communicating with organisations or individuals when seeking permission to film. Of course I could be wrong, but I feel using amateur sends out the wrong signals.

Whenever I make requests, I always use the wording "non-professional" and say that I make films for the pleasure and enjoyment of others, but not for financial gain. That phrase has been extremely successful over the years and has always brought about positive responses.

Yet use amateur with another word and it can conjure up an air of respectability. If I were to say that I was a member of the "Institute of Amateur Cinematographers", then I feel it would almost be assumed I was a professional! Then we have Amateur Dramatic Societies who are definitely highly regarded in the field of theatre.

I see the wording of the rules for Dolphin Competitions is now open to "non-professional" film makers, so I feel that this seems to be an accepted term to use.

Alan Wallbank

Muses...



The challenges of filming a play

People sometimes say be careful what you wish for!

Well I had wanted to make a long film for quite a while but did not know what to make it about.

Then our Chairman at Wimborne Moviemakers said they had had a request to film a Play which was being filmed in a local wood. It was about drovers and country folk and the life in a wood over the centuries.

It really appealed to me and I said I was keen to do it. Doug Wardlaw another member of the club helped with the filming.



this the Director did not want the camera people to be conspicuous.

As I watched and filmed, the mist in my mind, began to clear and I began to see what it was all about and work out what shots, and sound I was missing and began to be more assertive in obtaining the needed media.

I went to five of the performances and Doug filmed two also. We pooled the clips and I set about the task of editing it up using Premier Elements 11.

I edited it in five sections and then joined the sections together. I spent over 100 hours on the project and the whole film lasts 47 minutes and just about fits on a DVD.

We have the Premier showing to members Wimborne Community Theatre on Thursday 13th September, then the film will be put on their Website. - John Simpson

Readers of SoCo News can have a preview, here is the link: <https://www.youtube.com/watch?v=pLBluyqYcqk>

John Simpson

Talks about the making of a movie



The play is called "By The Way, Sounds in a Common Wood" and had six performances. There were about 8 different places in the wood where the actors performed.

The audience walked around the wood listening to music, poetry and other sounds through special bluetooth headphones. So it was amazingly complicated. To add to



SJCAM SJ5000?

Tom Hardwick

Kit review.

I splashed out a whole £29.38 and the sweet little SJCAM SJ5000 you see here was delivered to my door, complete with a whole host of accessories including an underwater case, a spare battery, and more attachment brackets than you knew existed. The little camera has a bright 2" rear LCD screen and includes a 5 page menu, so I set it up to shoot 5mp stills and 1920 x 1080 full HD movies.

Then I thought, how would this look and perform on my Zhiyun Crane V2 gimbal? I'd bought the gimbal to hold my fairly hefty Sony A7RII complete with its 10x zoom lens, so it rather looks like overkill to use this kit to support a camera that weighs all of 70g, toolled up and ready to go.

The SJCAM really is tiny



but it shoots full HD video

First off I needed convincing that taking this rig on holiday to Croatia was worthwhile; it seemed a lot of electronics just to smooth my pans, tilts and tracking shots. So I did some handholding tests, walking with the tiny SJCam - held between my fingertips - as gently and smoothly as I knew how. And I do know how; for very many Super8 years successful camera movements relied in great part on one's ability to glide with bended knee while holding one's breath.



It may look like overkill, but this combination of action cam and gimbal gives outstandingly smooth results

complete with mic, amplifier and tiny speaker.

Right, indoors. It's testing time. I connected the SJCam to the big 65" Sony using HDMI and sat down.. to watch and to be blown away. I hate using that term blown away. For goodness sake, blown away? But it's a very good way indeed to describe how you feel when you see the on-screen results from such an incredibly cheap camera. £29.38? That doesn't go far in Sainsbury's.

Anyway, to my tests. My handheld footage was jittery almost beyond belief. I had thought that the very wideangle lens (17mm equivalent in 35mm terms) would lessen the effects of camera shake, but no. The footage

Sure enough the gimbal wouldn't balance successfully without some added weight, so I splashed out a further £6.35 on a Manfrotto quick-release plate and suddenly all was well. Now the gimbal could be leveled successfully and I set about doing some test shots in the garden.

Then I snapped the SJCam into its quick-release housing fitted to the Zhiyun gimbal, and did the same walk-about around my garden. As I filmed I could discern no difference in the way the tiny camera was being moved, in both cases (handheld and gimbal) the camera appeared to be very steady. I chatted to the camera as I walked, describing what I was doing in case it wasn't obvious on replay. Yes, the camera is

More on the camera, the footage, going underwater, taking stills and using its timelapse feature another time. Just to say that we live in a world of technological wonders, and to my mind this little combo is one of them.

was watchable, but in reality it would need some stabilisation applied in post, robbing me of resolution and adding unavoidable artifacts.

The impressive little SJ5000



with its 2" rear LCD screen

Then I played the gimbal footage. My eyes popped, my mouth fell open. Here was science guiding my hand, smoothing every step I took. Here was a microprocessor controlling three electric motors, working in apparent silence, to combat my footsteps, heartbeat and wobbles. The footage was unbelievably good, yet I felt I'd not tried to influence anything one way or the other. There's no post production stabilisation needed on this footage.



The quick-release Manfrotto plate has only been added to increase the weight, so that the gimbal will balance

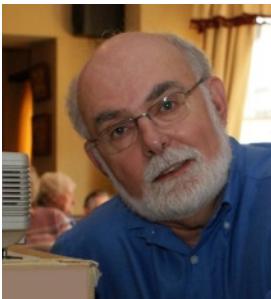
Interestingly the camera's onboard mic picks up (and records, obviously) the tiny sounds emitted by the three motors as they make their intermittent and minute adjustments as you walk. No big deal, but worth mentioning.

Used upside down, the camera can be just inches off the floor as you walk almost uncaringly room to room in your house. The gimbal is that good folks, it really is.



The camera clicks quickly in and out of its mount

Tom Hardwick FACI



The Frome Five Minute Festival 2019



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

Phil Marshman

Keeps us up to date
on the preparations
for the Frome Five
Minute Festival

Pictures by
Alan Campbell

It's time for us to think about the 2019 Frome Five Minute Festival. For my club that is because the Festival doesn't just happen. Questions need to be asked. Firstly are we going to put it on again in 2019? Well yes we are.

Are we going to put it on at the same venue? We would like to. The hall itself does, we think, contribute to the atmosphere we want to create.

I can report that the 2019 Frome Five Minute Festival will take place on March 30th. We've been starting at 5pm of late but it has been suggested that we move the start time forward to 2pm but there were parties that have to be consulted. So the 2019 Frome Five Minute Festival will start at 3pm. The other reason we need to get these things sorted is to get notice in the magazines. The closing date for entries will be February 4th 2019. Entry forms will be available from the beginning of October from our website www.fromevideo.webs.com

Preparing the entry forms and posters is my first task. We email previous entrants and clubs as well as the IAC. We have a number of regulars both as individuals and clubs. The Bristol Film and Video Society and its members have always been supportive as have the Sutton Coldfield club and its members. We get our regulars from Weymouth and Orpington. Staines is another club whose members have supported us this last two years.

Last year's winner and third were from that club and it was the first time the winner got a cheer during the show. So it was a good job it had won. It also did very well at BIAFF 2018.

Having started the ball rolling and mentioning at every opportunity the Five Minute Festival there isn't much else to do but wait for the entries to drop through the letter box.

We had an increase last year of the number of entries on memory sticks. We've altered the rules this year to allow more than one entry to be put on a SD card or stick. This is because each entry can be easily identified.

We present the show using a Media Player. The idea of the rule which requests that each entry only has 3 seconds of black leader and no trailer is in theory that all that I would have to do is drag the entry on to my computer and not touch it at all but it doesn't work out like that so a bit of trimming or adding is sometimes required. The entries are not altered in anyway.

Last year we had problems with two dvds. Both were 4x3. One had a squeezed up picture and to stretch it was no problem. The other was 16:9 but letter boxed and pillar boxed. I tried stretching that but it affected the quality of the picture so it was left letter boxed and pillar boxed. Of course you need to make sure that, in this first case the maker didn't want it shown squeezed up.

We also had two blurays that gave us problems. Neither would play on my computer. The first one I got to play on my bluray player but I had to access the tv menu to get it to play. The other one didn't look like there was anything on it so I contacted the maker and he sent me another disc but that was the same. However another club member was able to sort both entries out on his Apple system but it took sometime. All the entries this year were converted to MP 4 and it all played perfectly.

Entries have to be entered in a category. We introduced that when we had too many entries for one lot of judges to judge. The categories help with planning the running order of the show too. I draw up the programme before the entries are judged. I get to see all the entries because I make up discs by category to help the judging. Other club members organise this part and process the comments. I like to sit in on some of the judging because it gives me the chance to see the entries shown to an audience. Sometimes I might alter the programme after. We don't show the entries to the club. I'm meanwhile putting the entries on the media player in the programme order. A backup is made.

Sometimes we are able to show an advert for National IAC events so we'd like a copy of the promo please.

The beauty of the media player is that it automatically shows the entries in the correct aspect ratio and correct format without attention. All the projectionist has to do is press go and keep an ear on the sound levels.

I now pack up the entries ready for sending or giving back. When I get the results I make the certificates I print the programmes and my last job till the show is usually to make some muffins for the spread. Chocolate and Blueberry are the two most popular flavours.



Tim Stannard congratulated by our Chairman Ernie McKenna



Our Catering team ready to titillate the audiences taste buds.

As show day approaches our catering team has been preparing. We've become known for our catering. There's an old railway saying which I made up "Get the catering right and everything falls into place." It's true.

On show day we have a well trained team to get everything ready. By the time our first guests arrive everything is ready for show time. We all have our jobs to do. I mingle. We'll be pleased to see you at the show and you'll spend time with some fellow film makers who enjoy making films like you. You'll also get the benefit of getting the live feedback of the audience.

All I've got to do is send the entries back to those who couldn't attend. Last year we had film makers from as far as Staines and Orpington!

Why not make it a weekend.

Phil Marshman



Movie Critiques

The Essential Courier by John Devenish

<https://vimeo.com/145760916>

John's brief statement on the Club's Movie Catalogue is: "An assignment for the Documentary Course, Continuing Education at the University of Sydney." This does not do this movie justice. This is movie is better described as a gritty city/ urban documentary in the style of "*cinema verite*".

This video achieved second place in the documentary section at the VOTY competition in 2004. Even here the judges may have been distracted by looking at its weaknesses and failing to appreciate its strengths. Being a gritty city documentary, there are "on the street" interviews which purist judges could complain were too affected by background noises.

To have posed these interviews indoors with careful lighting and sound recording would clearly have produced a better technical result but would have totally destroyed the documentary's atmosphere and mood. These "door stop" interviews with all their city background sounds help create the atmosphere and provide this video with its authenticity.

The close cropped faces of the interviewees enhanced this realism of this *cinema verite* genre. This genre was inspired by the Soviet filmmaker and theorist, Dziga Vertov and his newsreels and documentaries that aimed at "truthful cinema". The camera of *The Essential Courier* searches a bike courier's body for evidence of prior injuries, thus validating the courier's description of his accidents. This is pure *cinema verite* in action where the camera is used to unveil or highlight subjects which may be otherwise hidden from observation.



At the beginning of the video, the dissolve from the bike race on the large screen to a "bike-cam" shot winding through the city traffic promised a creative approach to editing. Unfortunately that expectation was soon dashed as the movie then settled down to the conventional use of fade-outs and fade-ins to link various snippets of interviews.

This movie meets the criteria of a "direct cinema" documentary. That is, a documentary that mainly tells a story without a voice-over narrator. In *The Essential Courier* there are only a brief introduction and conclusion by a "hidden" narrator, the bulk of the story is carried by the segments of interviews.

A Letter Home by Ian Simpson

<https://vimeo.com/144187186>

Ian set himself the task of condensing a book into a 6 minute long movie. The book was: "*They Shall Not Pass Unseen*" by Ian Southall and was published in 1956.

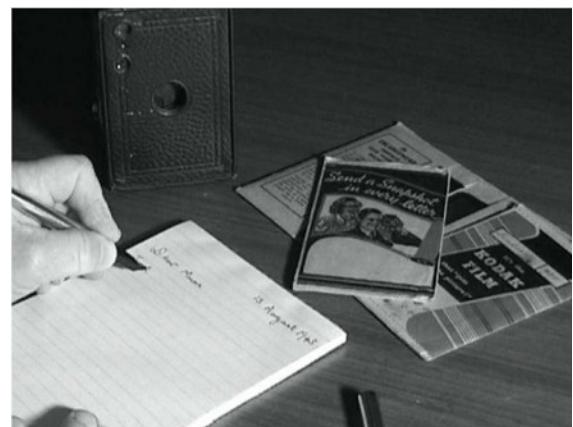
As the book's Preface says:

"This is the true story of some of the exploits of a community of airmen who flew Sunderland flying-boats in the Battle of the Atlantic".

The book recounts the activities of airmen of the Australian No 461 Squadron formed on ANZAC day 1942. The squadron was initially based at Poole in Dorset but was moved to Pembroke Dock in Wales. The No 461 Squadron was part of Coastal Command and used Short Sunderland flying boats. Each plane had an 11 man crew and their job involved maritime reconnaissance of the seaways around Britain, to attack any U-boats they sighted and to patrol the convoys.

To make a short 6 minute video, he had to concentrate on just one of the crews mentioned in the book. Then he had to select just a few major events of that crew. To link the events and tell a convincing story he needed to use some 'dramatic licence'. So the narrator was made one of the crew writing a letter home to his mother. Hence the letter becomes both the means of introducing the incidents experienced by the crew and also of condensing the telling of them. The narration includes both the reciting of the written words and of "asides," like in a Shakespearian play. In the case of the latter, the letter's author is talking aloud about what he is thinking; those things he cannot put in a letter to his mum.

The more dramatic and grisly actions by the crew, the asides, (those that you could not write home to mum about) were presented using documentary movie footage actually shot during patrols. The more mundane activities of the crew, the words in the letter, (that you could write home to your mum about) were supported using still images from the Australian War Memorial archives.



The letter writing scenes were presented in B&W so as to match the B&W movie footage and photographs which are also in B&W. No music was used in the sound track, only sound effects and the narration. The key dramatic events are separated by more the mundane still images sequences and narration so as to give the dramatic scenes more impact. The story is allowed to build up to an unexpected conclusion.



Teign Cup Competition 2018

Saturday October 13th 2018 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 Each entry must be accompanied by an entry form and the entry fee of £5.
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 Saturday 22nd September 2018.
- 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 2018

Saturday October 13th 2018 at 2.00 pm.

Bitton House, Bitton Park Road, Teignmouth TQ14 9DF

Closing date for entries – Saturday September 22nd 2018

Entry Form

One form per entry please

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

Teign Film Makers Club

Present

THE 43rd. TEIGN CUP COMPETITION

**Bitton House, Teignmouth
TQ14 9DF**

Screening will be held on -
Saturday October 13th 2018
Starting at 2pm

Admission £4.00 to include Refreshments
Closing date 22nd September 2018

Entry Forms and Competition Rules
from
email: Ivan Andrews on [ivan.andrews @ sky.com](mailto:ivan.andrews@sky.com)
In this magazine
or from our web site

www.teignfilmmakersclub.org

CLOSING DATE FOR ENTRIES
Saturday 22nd September 2018



One To Watch

A Few from Lee Prescott

Modern salvage technology at its best. Best video compilation in awhile!

https://www.youtube.com/watch?time_continue=6&v=ZpOug8xsxa0



Selected
Movies
from
the
World
Wide Web

Send your
contributions to

pipcritten@googlemail.com

Hilariously but a bit "rude"!

https://www.youtube.com/watch_popup?v=mKodo4pNs10



A brilliant advert, concept and execution are amazing.

<https://www.youtube.com/embed/rv7dGhj5UIA>



When you think of an acrobatic act, you wouldn't expect the performer to be a 40-something year-old dad.

But when Vladimir Georgievski started his act, they were all at a loss for words.

<https://www.youtube.com/embed/fhx7iXkiLXQ>



A Few from Pip Critten

Alister Chapman demonstrates key features of the FS5 in a stunning new video with a revealing behind-the-scenes feature explaining exactly how he did it.

https://pro.sony/en_GB/products/handheld-camcorders/broadcast-falcon-short-film-pxwfs5



Not just a single clip but a link to a YouTube site that contains loads of training and information videos that video makers will find useful.

<https://www.youtube.com/channel/UC3KpzBeoM8lDvn85m4szzfA>

RocketJump Film School
47,021 subscribers

HOME VIDEOS PLAYLISTS COMMUNITY CHANNELS ABOUT Q

Field Trip: Dolby Cinema
RocketJump Film School • 88k views • 11 months ago
Produced and financed in collaboration with the Dolby Institute. Want to learn more? Check them out here: <http://j2j.mp/DolbyInstitute> If you're in the market for a new camera, check out the RUF5! In this video, we road trip back to Dolby HQ in ...

Popular uploads PLAY ALL

- Why CG Sucks (Except It Doesn't) 14.8M views 1 year ago
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- LENS COMPARISON 1.5M views 1 year ago
- Editing: Creating the 'OH F***' Moment 1.1M views 3 years ago
- CINEMATOGRAPHY 101: What Is Cinematography? 1.0M views 3 years ago

Another YouTube channel of hints, tips and expert advice for movie makers. There is all sorts of information to be found here.

<https://www.youtube.com/watch?v=F6Wj7Jzv00g>

Episode 12

HOW EDITING CAN SAVE A SCRIPT

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360° iPhone Lens
Panoclip Review + Giveaway | How to Create 360° Photos and Tiny Planet Animations with your iPhone

Panoclip is a lens + 360° lens that you can attach to your iPhone 7, 8, 7/8 Plus or X. It enables you to take 360 photos, create tiny

If you edit with Premiere Pro then this may be of help.
https://www.youtube.com/results?search_query=premiere+gal

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Vice Chair: David Martin Phone, Tel: 07581 180891
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Treasurer: Post Vacant

Vice Treasurer: Post Vacant

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The SoCo News Archive can be found
at either:

<http://www.theiac.org.uk/iac/regions/soco/soco.htm>

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



SoCo Diary Dates

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

For a full list of national and international events

[Click Here](#)

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Changes

New & Rejoined:

MR IAN SMITH, Southampton

Change of address:

Resigned:

Cancelled:

Deceased:

MR IAN SMITH, St Ives

Moved into SoCo Region:

Change of Name

Copy Deadline for Jan - Feb 2019 Issue

To reach Editor by 15th December 2018