



Alan Wallbank
UNICA
180 Minute Challenge
Ian Simpson
Competition
Peter Heaven
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SONY night
Melvyn Dover
Merlin Goldman
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John Simpson



*Chairman
David Martin*

Chairman's Chat

Not a bad summer all round if you were one of the many out with the camera or on the beach building yet another sand castle for the children.

Whichever way you spent it, I hope you all enjoyed the summer of 2019.

It was wonderful to hear about the record number of entrants for the competitions this year, thank you for all your input Tony! Without you it wouldn't have been the success it has been.

The Judges as I write are deciding who the winners are.

The AGM will be with us in October and as we are always looking for people to join us on the SoCo Committee, if your interested contact me at:

davidmartinsoco@gmail.com

Most of our business is conducted via email so no long journeys, just a walk to the computer.

I look forward to hearing from you.

David Martin

Chairman SoCo Regional Council

davidmartinsoco@gmail.com

Southern Counties Region Annual General Meeting

Will be held on
26th of October

At 11 am at the

Haddon House Hotel,
West Bay, Bridport,
DT6 4EL

Further details from
davidmartinsoco@gmail.com



*Pip Critten
Writes...*

Editorial

As always, my thanks go to all those people who have taken time to write articles for this magazine.

I sincerely hope there is something for everyone in this edition.

It would be great to hear from more clubs about what you're up to.

Peter Heaven has penned an article which explains some of the mysteries of Sampling and Quantisation.

He goes into some depth, but keeps it clear for those of us who don't understand much of the tech stuff that is in the blurb that tries to sell cameras to us.

I will be splitting the article over a few issues as it is far too good not to put in but to big for a single issue.

I was delighted and honoured to be asked to judge a forthcoming competition for the Bristol Film and Video Society.

Susan Cockwell is getting the films to me electronically. Only a few years back we were sending tapes and CDs around the country so that judges could watch films at leisure, provided they had play back facilities.

Susan is making the process so easy - well for me, not necessarily for herself.

I'm looking forward to watching them all. Although I'm not looking forward to making a final decision as to an outright winner.

Keep Smiling, Pip

pipcritten@googlemail.com



Alan's Rambles

Alan Wallbank

Muses...

I think it is fair to say that I am usually out filming or editing throughout the year, but that has meant putting off doing the jobs around the house. In two years I will be 75 and I don't fancy having to do then what I can do now, especially as the arthritis in my fingers is getting quite painful now.

In a way it's been a nice break from filming, although I enjoyed being out nearly every week last summer in those glorious sky blue days we had on the south coast. It was also in that beautiful weather that I was in my editing suite, namely my bedroom that faces west so the editing sessions were pretty hot!

This spring and summer, I really needed to repair my brick built garage. One side wall has been on the point of collapsing into to my neighbour's garden for the past four years, so I had to partially remove it and relayed the bricks. I also had to replace a rotten window frame and repair four garage doors.

Thankfully that has all been completed after four month's work, but there is still my fairly large garden that needs constant attention every year. I haven't been completely idle film wise with two more projects in the pipeline and one on going for our clubs completion later in the year.

The sad part for me is that I will not have an entry for So-Co Competition this year. I was hoping to cut down a longer film that I have just completed, but there just wasn't enough time. I don't know about other members, but I much prefer to move on rather than re-edit finished projects.

That brings me onto Jill Lamperts piece in the August FVM about judges on their inappropriate comments which made me laugh! The one I hate is when the judge takes a sharp intake of breath, the face screws up, before letting out a long sigh and tend you 'know' what is about to follow.

On another subject, I have to admit that I do watch a fair bit of tv, quite often taking a mental note of how scenes are filmed. My favourite programmes are usually car related, such as Bangers and Cash, a garage in Yorkshire that has regular auctions, Wheeler Dealers

where cars are bought cheap, repaired and sold on for a small profit.

Then there is the American car scene where the camera work and antics of the mechanics are too much for me to enjoy. The more civilised ones are Chasing Cars where we see lots of great cars being found, sometimes restored then auctioned off, but the one that I am watching at the moment is FantomWorks.

This is where customers have problems with their vehicles and are prepared to pay anything to get the job done. Okay, some of the scenes are staged and the mechanics 'pieces to camera' are sometimes without emotion, but there seems nothing that these people cannot repair!

What really interests me is the camera work which offers a refreshing way to film ordinary scenes. I also enjoy watching Salvage Hunters and the often repeated Foyles War.

I would now like to move on to a subject touched by David Jones who liked nothing more than for his old club to be making films. Unfortunately, as time passes the individual enthusiasm drains away leaving people like David frustrated by everyone's lack of interest.

The question must be asked 'when people joined a club, what were their expectations'? In my case I really didn't know where it was going to take me. I didn't realise that I would be expected to act, yet it was sort of expected, although I soon realised that I really preferred to be a lone film maker.

I scripted and participated in numerous films for the Portsmouth Club, but that all came to an end when several of the members passed away. During that time, I made quite a few films for club competitions and longer films for dedicated societies and still do!

Whereas David likes to shoot to planned scripts, I just spend a lot of time gathering information and making a film around what comes to hand.

We may both have a very different outlook on film making, but we both love what we do.

Alan Wallbank



FOR SALE

Projection Screen 7' 6" x 10' 0". 3" with black edging all round.

Supported on free-standing tubular frame.

As new, only used twice.

All folds into substantial plastic box 4' 6" long.

Requires 2 people to transport.

Not suitable for domestic use.

£500. or a reasonable Offer.

Buyer would have to collect.

Contact: Lee Prescott.

anglovideogxy@talktalk.net

or Clive Blackmore:

clijun69@gmail.com

Stonehouse and Stroud Video Unit



Readers Letters

Dear Sir,

How the Mighty Have Fallen

Re-Lee Prescott's letter of last month's SoCo News. There is only one point I should like to take Lee to task on and that is he spelled my name wrong, it is Dallimore.

And although I disagree with most of what Lee says, I respect his right to express his opinion.

It must be difficult for this once 'czar' of the Cotswold Film scene to have to now rub shoulders with the *hoi polloi* of two-bit film competitions, many of whose filmmakers do not collectively have as much as a single letter after their names.

Lee end's his letter by saying that his Stonehouse and Stroud club (sorry to call it a club, Lee, but that is what it is) did not applaud their own entry. Well, Lee, if it's of any comfort to you, we didn't applaud it neither.

Will Dallimore

Chairman, Tewkesbury YMCA Movie Makers

Editors Note: I am now drawing a line under this topic and further responses will not be published.

Dear Sir,

The current SoCo Film Competition is well underway. This has livened up considerably, the number of entries being 45. A true reflection of all the work put in...as follows:-

Due to the considerations advice and suggestions by members of the newly named SoCo Council, operating "On Line" and of which I am pleased to have been invited as a consulting member, the Competition has flourished.

However, very well earned especial Credits must go to Tony Colburn, Vice Chairman together with his wife Eileen, Secretary / Treasurer. The totally voluntary work already put in reorganising the Competition, especially by Tony, has been considerable and exemplary.

It doesn't end there however as, after the conclusion of the Judging, Tony will be undertaking the near mammoth task of putting all the productions onto DVD discs for distribution to each and every entrant.

Congratulations Tony and Eileen for a job well done and continuing to be well done.

Sincerely,

Lee Prescott. F.A.C.I.

Dear Pip,

My friend from Glasgow has a posting on Facebook called "I Love The Movies", where we chat about our favourite movies and movie stars, and she asked me if I could make a short promo video for "I Love The Movies", so I made this little thing.

<https://youtu.be/t2vel5Kvmtw>

Len Vine

Dear Sir,

In answer to Alan Wallbank's article 'Confusing' in the April/May issue, in which he invited readers to discuss the use of other people's footage in competitions. I think it that in most competitions, competitors are strictly confined to members' work. Whilst it is acknowledged that some footage from other sources be permitted to a level of 10% or so, it is also fully realised that should this restriction be lifted, liberties would be taken.

However, there is always a grey area. In parliament, it is often the case that hundreds of people discuss each bill exhaustively in the House of Commons, it is then passed to the House of Lords, only to subsequently fail very quickly when implemented.

A few years ago, I entered an historical documentary film, which spanned from 43 AD until 1945. It comprised hundreds of stills with a commentary, each picture being shown for only a few seconds. It took 3-months of research and a month of editing to put this together.

It was severely criticised and considered a 'lazy approach to making a film', it being condemned for using 'other people's work'. It was also hammered for not being a movie ... Ken Burns camera movements are considered 'stills', Were I to have been a judge, it would have been disqualified, plain and simple; which would have been much kinder, as the competitor could then enter it into a different genre, where it would have faired much better, would probably not have been labelled a 'lazy approach' and may have scored well.

The bottom line is an obvious one: All clubs are about members gathering footage and assembling it in such manner as to tell a story. The additional skills and comprehension gained by filmmakers is both taught and encouraged in clubs. This being the case, the use of YouTube footage, or films donated to us, is considered outside the aims and interests of most clubs, although it is little discussed.

As a compromise, it is suggested that when faced with the making of an historical film, and where we are left with only one option, that of using footage from the past e.g. shots from WWII, a larger percentage be permitted. Hundreds of professional documentaries are so assembled.

Most of us accept the blanket cover rules set by those who preceded us, when we should maybe decide the percentage of adopted footage permissible in every competition, separately.

I doubt that a change in the attitude toward adopted footage in competitions is likely in the foreseeable future, but most clubs have meetings where members can screen anything at all, and this is when audience interest peaks and the applause is loudest. Incidentally, the older the membership is, the more they like to do this.

Dave Jones.





I've just read the latest SoCo News (July/August 2019), and it has prompted me to put finger to keyboard (I'm a one at a time typist!). The several mentions of BFVS, of which I have been a member for many decades, are interesting, and my thanks especially to Dave Jones for his considered comments. In my experience BFVS has always treated everyone as equal, no matter what their background or expertise, and we are always open to learning from Those Who Know. I retired from the committee a few years ago, and I'm pleased that the club is continuing to thrive when sadly others have dwindled and closed. And like the great majority of members, I am not and never have been a video professional but have video interests beyond the club and its productions.

For some time I have been recording lectures (for other clubs) using a Panasonic HDC-HS100, a lovely little hand-held camera recording Full-HD 1920x1080i to SD cards (or a built-in HD) which has given very good service. But it has a 3.5mm jack for an external mic and this proved limiting, so I looked for a small mic mixer with at least two XLR inputs, preferably running from replaceable AA batteries, which would fit between the camera and the tripod. The lectures are always well attended and I only have space for a tripod, so I needed a compact set-up. I had spoken to Pinknoise at the Bristol TV-bay roadshow and asked what was available. They offered a Sound Devices MixPre-D with a top-hat camera bracket. I looked at alternatives on the web but nothing else came close to the specification and build quality, so I took a deep breath and paid the price (even the bracket was expensive!). But I'm not sorry I did; it's one of the nicest things I've ever bought, and works a treat. I can use two Sennheiser MKE600 mics (each with its own AA battery to save the mixer's phantom power) with one mounted on the camera pointing at the presenter, and one on a high stand to catch comments and questions from the audience.

But that very professional mixer gave me a taste for a more expensive camera! The Panasonic HC-X1 looked really good. I watched reviews on the web, downloaded and read the manual. Not being a professional user, I didn't need to come up with a business case; I just wanted one. The nice people at H Preston were happy to oblige, along with supplying a suitable camera bag and additional battery. I had already bought a UV lens filter in anticipation, and as soon as the camera was delivered and unpacked I fitted the filter and charged the battery. Any questions I had were answered promptly by the tech team at Panasonic Customer Service.

According to the professionals, the HC-X1 is a 'Run and gun' camera, but I think of it as 'Scoot and shoot'. Whatever you call it, it has just about every feature the bottom-end pro or serious amateur user could wish for. The very comprehensive user guide tells you what every feature can do; but, sadly, not how to use it! During my first outing with the camera, the viewfinder suddenly came up with 'ND 1/4' during filming! I didn't realise that it was just a recommendation, but continued shooting. The sky came out a bit bright but that was all, except that I obviously needed to put in some serious reading. And when filming with other club members, some of whom also have 'grown-up' cameras, I was advised to fix the shutter at 1/50th to match their files. In my local branch of Hobbycraft I found a pack of A4 'Westfoam' foamboards (aka Bristol Board; it was first produced here) which have

a matt white surface which is excellent for setting white balance. These are rigid boards which can be held in one hand, leaving the other free to set the camera.

Playing-back recordings on the small camera screen prompted me to buy a Lilliput A7s 7" 4K monitor, and I recently bought a light and very slim Rockbox 'Slice' speaker to provide a better sound if required on location. The camera has several useful threaded mounting holes in the top handle, and I bought some Ruili P50 QR mounts so my kit can be mounted in any configuration needed. I bought the necessary countersunk Allen key screws from Kayfast, who offer a great service with no minimum order.

But having what some would consider professional kit doesn't mean it results in professional films! Apart from the old adage that 'You can't beat a good script', you do need to know how to use your camera and the other gubbins to get the best from it. While domestic gear will have default functions to provide very good results, a more professional camera (and other gear) has settings which you need to be aware of and use to best effect.

I consider myself fortunate in being amongst many others with similar interests in filming. Any problems have probably been experienced by someone else, and using the club's email Group provides timely help and advice. Working on a production with others is a good and enjoyable way to gain experience. And of course we can pool resources such as cameras, sound kit, lights, etc. Catering on location has been provided by a range of very good local bakeries and cafés. Filming in town has its advantages!

And if you think 'professional' means 'good', just consider all those DVDs in the cheapo bin at the supermarket. You've probably never heard of most of them, but they were all made by professionals yet failed to capture a market. As amateurs we aren't limited by budget constraints (budget? What budget?!) and seldom by time constraints (other than competition closing dates!); we just keep going until it's finished, and have no shareholders to keep happy. That's a freedom most pros would absolutely love to have. But the club has a simple question when considering a new production: 'Who's going to watch it?' Not a lot of point making a film that has no prospective audience.

To sum up, my new toy is keeping me busy trying to understand the various functions that are available, and how to use them. It will take some time.

On another subject, having made many successful recordings of lectures at one venue where the projector screen is in shot, I was very disappointed when recording for another club at another venue that there was a constant, slow, rolling strobe on the screen within the picture. This turned out to be due to the technology of the projector, a Benq TH681+ which is a 1-chip DMD (Digital Micromirror Device). There seems to be no way round it! Use a different projector if you have the same issues.

Also, I note that Kodak Ektachrome Super8 Color (*sic*) Reversal film is now available. For a price; think about £55 for 3m20s, or about 28p per second! And that's before you edit it... Nostalgia comes at a price, but it certainly makes you think before pressing the Record button! And we moan about the cost of SD cards.

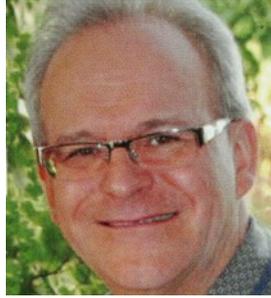
Pete Heaven, BFVS



SoCo Competitions 2019 - The Judges

SoCo Competition News

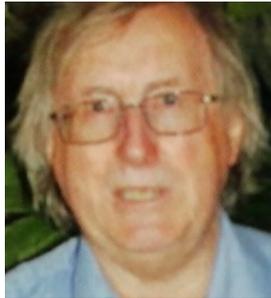
We are delighted to welcome as our judging panel this year three very experienced people.



Tim Stannard AACI bought his first camcorder in 2005 to film his new daughter, Elise, and he hasn't stopped filming her yet! He quickly developed a particular interest in editing. After joining Stains Video Makers he branched out from family films and wrote, directed or edited several club films as well as home

spun documentaries and dramas. He is perhaps best known in IAC circles for his light hearted films at BIAFF usually featuring a cast of youngsters in historical costume singing lyrics written by his wife.

Tim has given talks to many clubs and IAC Regions from Southampton to Edinburgh and enjoys critical analysis of short films as well as discussing film making in general. He was a final round judge for BIAFF 2019.



Alan Colegrave has visited a number of Camera, Video Clubs and Special Interest Groups to give talks or judge over the last 10 years. Alan is happy to judge Prints, PDI's and AV at club level and also to judge video productions up to international level. He has judged at BIAFF four times.

With over 40 years experience he always aims to provide fair and constructive comments.



Angie Adams, is vice-chair at Nuneaton Moviemakers has been with Nuneaton Moviemakers since taking her first steps into amateur film-making. She prefers to help in making club films and has written or part-written many of the club scripts for the last few years.

By day Angie is an engineer for the railway and says "with my keen eye for continuity and internal logic you might assume I need gritty realism but I'm happy to suspend my disbelief for a story that takes me to magical places. I'm looking forward to seeing all the wonderful films you're making, I'm sure they'll delight and entertain in equal measure."

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

Having a say

Having a say

The Regional Council would like to involve as many people as possible in the development of SoCo going forward.

So, live on the SoCo Website:

<https://iacsoco.webs.com>

there is an online Survey which it is hoped every reader of SoCo News will complete. It is anonymous and only takes about 2 minutes.

Your input could help to make SoCo something special that will add value to amateur film making across the region. It will only take about 2 minutes of your time, but could make a big difference.

We look forward to hearing from you.

The survey will remain open until 31st July 2019

Time is short

Time is short! With the closing date for entries of 31st July, the window for entering videos in this years competitions is closing fast.

- Each entrant will receive a Show DVD of all the entries just as if they were attending an actual presentation
- Independent, experienced video Judges have been invited from outside of the region (See above)
- Every film will not only receive comments from each judge but films will also be graded.
- A copy of the Rules and the Entry Form can be found on pages 10 and 11.
- Entries can be made by post (details on the Entry Form) or, if you prefer
- Your entry can be submitted via the internet with the Entry Form now live on the SoCo website, <https://iacsoco.webs.com>

So, everything is in place – all we need now is your video. Your production is probably ready and waiting to be entered. So, please don't delay - enter today!



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



The Unit has just completed the production “He Lives” involving action from the “Bloody” Supernatural. It is based on a German story, a legend from over 100 years ago.

The emphasis is placed on atmosphere with some humour. The locations were scouted and provided by Lee with the infamous reversed British two fingered salute to the weather! This latter however actually added a further dimension to the production.

Our future plans concern a paranormal event in which three of us were spoken with in conversation and which, in absolute truth, actually happened in broad daylight during the on site preparations for a County Anzac commemoration that we were invited to film several years ago. This occurrence was fully witnessed by the three of us involved and others all at the same time.

It is something that will never be forgotten.

Michael A. Szewczuk

The Newlyn PZ International Film Festival 2020 welcomes indie film makers and loves short film.

This festival is ideal for good film makers from small film clubs it supports both the international filmmakers and community groups. Set in a beautiful location near Mounts Bay Cornwall the festival takes place in the Acorn Theatre Penzance over three days the weekend of April 24th-26th 2020.

With talks, workshops, screenings of selected films with Directors Q&A, a fest party and an award ceremony.

This festival is a must for keen film fans. We had some excellent films in from film clubs for our last festival.

Check out the website: <https://newlynfilmfestival.com>

Submit via Film Freeway:

<https://filmfreeway.com/NewlynPZFilmFestival>

Diana Taylor, Festival Director



Solent MovieMaker’s Club secretary, Roger Brenton, and myself attended the IAC’s BIAFF 2019 Film Festival in Birmingham the year.

We were there to receive the DENHAM GOLD CUP AWARD for “Best Film from an Affiliated Club” for “OASIS” (directed by Paul Vernon).



The short 12 minute film is set in a desert - a familiar setting for many of my films. This time it was filmed in a remote location in southern Utah and is about a young man who breaks down miles from anywhere and nowhere, runs out of

water and is faced with a choice.

Does he sell his soul to a demon for water and thus his guaranteed place in hell, or does he die there and then and gain his guaranteed slot in heaven?

The film was well received and it is always a pleasure to see one’s hard work on a truly good screen.

As always with the BIAFF events it was an excellent weekend, well organised and ran like clockwork with a wonderful selection of Award winning films shown on the Sunday. The sound quality was top notch and film projection excellent in the Crescent Theatre.

However this year there was some minor controversy over the judges' selections for the various awards.

That said it is always healthy to have discussion about the films shown.

One film in particular raised a few eyebrows over its “amateur” status though.

“GOLNESA” is an excellent Iranian feature film with some beautiful photography and telling a wonderful story.

There is no denying it is well deserving of the many awards it has already received.

However a question posed by some audience members at the Festival was is this truly an “amateur” film?

The IAC website clearly states “The IAC - The world of non-commercial film and A-V”

Also the British International Amateur Film Festival quotes - Amateur means enthusiast - anyone from beginner to expert - with work that is not made for financial gain.



So when the final credits rolled a few eyes also rolled in the audience. The film had a cast and crew list that would make a big Hollywood movie envious - plus 3 or 4 named investors!

It is understood that a film can still be an amateur film even with sponsors, but investors tends to suggest that the film will be making some sort of financial gain or reward for its investors. So is that really still an amateur film?

The debate continues, along with many discussions about some of the other films that were up for awards.

I won’t go into them now - as I would like to attend BIAFF 2020!

Suffice to say that if you are interested, many of these discussions can be followed on the various forums on the IAC website.

Paul Vernon, Solent MovieMakers

paulv@paulv.co.uk



Teign Film Makers Club (TFMC) finished their 2018/2019 season on Monday 17th June with the AGM and awards evening. Members will soon be readying themselves for the commencement of the 2019/2020 season on Monday 9th September.

As always, the first meeting of the season is a chance for existing members to catch up on events during the break. But anyone, who is interested in finding out about or joining the club, is welcome to come along for an informal chat and to enjoy the events of the evening without obligation.

As well as conversation and advice (if you want it) some member's films will be shown and light refreshments will be available. The committee has been at work preparing the programme for next year and this has been published on the website. Once again it is intended that there will be a mix of the traditional and familiar evenings, with new events including technical and practical evenings plus visits by guest speakers.

The club would also like to announce that The Teign Cup Competition will be returning in 2020 at its new date of April 25th. TFMC have moved the date of the competition to the early part of the year in the hope that the weather and travelling conditions will be better for visitors. It also means that the entry forms will be published much earlier in the year so look out for them.

Teign Film Makers Club welcomes visitors to any meeting. For more information about the upcoming programme, events and updates please visit the website:

<http://www.teignfilmmakersclub.org> or visit the [Facebook page](#).



Hello Pip.

I was very interested in the article by Gordon Young who recorded the refurbishment of the historic bridge. He has done what I have been doing as well as the Circle 8 Film Group have done re the Hindhead new Road Tunnel.

I want to say to him, do not store it away and be famous in 100 years. Get it shown at every opportunity.

You will be surprised at how welcome he will be at local Old Folks homes. History Societies etc. The Circle 8 group have shows of their films, excellent documentaries, to many societies etc; They make money for their group and also sell their DVDs.

I have, until this year, had an annual film show in my village where I show films of what has happened in the village. One which created great interest was the demolition of the old Village Train station footbridge and the installation of a new one but at the edge of the station, so the outlook along the line is clear as it was years ago. Take the time to phone a few societies etc; They are always looking for something to fill their calendar. Your local Film Archive people may well be interested in your film.

Keep up the good work and just go out and film things as they are, shops opening, closing .

Best wishes, Harold Trill FACI



**FROME FILM
& VIDEO MAKERS**

Encouraging film and video making

THE FROME FIVE MINUTE FESTIVAL 2020



The Frome Film and Video Makers have decided that 2020 will be a gap year for our festival.. We feel that it's time for us to have a look at how we run and present our annual competition.

Since the start we have always tried to show all the entries. The most we've shown is forty four. Fortunately that year the majority of the entries were short.

There is some disagreement as to whether we should show them all . Just show the best ones. On the other hand we have many local entries as well as entrants who travel a long way. What do you think? Drop me an email.

We've never had any complaints about how we present the show or the catering. Only twice has any one queried the result. The first time the winner was actually about something serious. It was a documentary about a man who had to cope with having had a stroke and his sons efforts to help him.

There seem to be some subjects that some non-professionals seem to find unacceptable. The other one was also a documentary but our female caterers thought that a drama should have won. Two beautiful films where probably the drama was more a woman's picture as they used to say.

Our biggest problem has always been the judges' comments. Those of us who enter competitions very often wonder if the judges have actually seen our film.

There does seem to be at least two schools of thought on this. Some seem to think that their film should be judged on its technical merits whilst others take the view that the test is whether the film entertains and or informs. The ideal film is one that does both. My favourite comment about one film I worked on, "Strictly Morris Dancing" was that the film "had a smile in every frame".

There might be an issue with the time the programme starts. Last time we started at 3 pm whereas previously we started at 6 pm. Does anyone have any views on that?

Members of our IAC Clubs have supported us as has our sponsor AKM Music.

The number of entries received has remained constant but somehow last year's show just didn't seem to come together. Hopefully we shall be back in 2021.

Please let me have your comments:

frome@philmar.demon.co.uk

Phil Marshman faci



UNICA 2019 and 2020

Dave Watterson

Informs us on UNICA

As I write we are packing to head off to this flashy hotel in Zeist, the Netherlands.

For a week the hotel will be buzzing with over 200 film enthusiasts from around the world. Our Dutch hosts have prepared an opening show with dancers and lasers.

Pip should have come because there is a magic theme to the week and live close-up magic on the last night. There will be some surprises as well as super films.



We have 150 films in the main programmes and 32 for the WMMC (World Minute Movie Cup) ... and there will be more to see in seminars ... and even on your smart phone.

A fun audience vote lets visitors help to choose one of the main programme films for an award.

One day of the week is a full-day excursion, which involves a steam train journey, a sail on a heritage boat, trips to picturesque villages on the Zuiderzee and even a chance to dress-up in typical old-style Dutch clothes. Wait for the pictures! And there is a best photo of the visit contest too.

Looking Ahead

In 2020 UNICA takes place in the Crescent Theatre, Birmingham. Yes, the home of last year's BIAFF! The comfortable theatre afforded great views of the screen and no problems seeing subtitles. (A great many UNICA films are either in English or have subtitles in English.)

The Crescent Theatre is in the heart of an area which has been totally renovated in recent years. There are plenty of hotels – one less than a minute's walk from the cinema.

All the well-known restaurants and pubs are close by. The home of the City of Birmingham Symphony Orchestra is just across one of the many canals in the area. The Sea Life exhibit is close by. There are art galleries, health clubs and masses of shops.

This is the chance for every British film maker to try a UNICA, see films from around the world and meet a lovely bunch of people. Make a diary note for 8-15th August 2020.

Dave Watterson (UNICA President)



180 MINUTE CHALLENGE

This is when short films are shot and edited all in one evening taking no more than three hours - hence the title.

This year five groups produced films and over 20 BFVS members took part plus another 10 actors.

The films are:

- **Some Like It Hot** - a drama about a girl waiting for a man
- **What Do I Think of Politicians** - an insight into the political mind
- **Release** - a wife waits outside a prison
- **Trash** - a story about the generation gap
- **Homeless** - a drama documentary about a homeless man

All done in and around the club room.

The intention is to shoot from 6.30pm and have the first film finished for showing by 9.30pm.

No pressure!

Congratulations to all who participated.





The Inn of the Sixth Happiness

Lee Prescott
FACI

Reminisces

Browsing through channels on TV a while back I found "The Inn of the Sixth Happiness".

I tuned in as I had not seen this film for many years. It brought back some very pleasant memories for me which I would like to share with you this time around.

The film was released in 1958 by 20th Century Fox. Directed by Mark Robson from the story by Alan Burgess. It "Stars" the famed Swedish actress Ingrid Bergman, (1915 – 1982), German – Austrian actor Curt Jurgens, (1915 – 1982) and Robert Donat, a well known British actor, (1905 – 1958), together with many others including and very importantly, a company of charming British - Chinese children!



weeks cycling, camping and exploring the Snowdonia Region getting to know it well. (Traffic in those days was virtually none existent compared with today!)

Taffy invited me to stay at his home and help with finding and exploring possible "trekking" locations for the production – "Boyo"!



We were joined by a guy from the film Co's. staff. We set out in "Exploration Mode" covering area's that I had come to know well. Specifically all had to have tracks and progressive trekking advantages.

Many photographs and cine film footage was shot. Taffy and I were able to make suggestions about various locations.

This wonderfully heart warming film is about a working woman, Gladys Aylward, who felt very much drawn to being a Missionary in China, circa 1938. I'll write nothing more about this aspect as I highly recommend you see this film if you've not already done so – then watch it again!

The DVD is available and also from Amazon for £4 sterling.



On the last day of our exploration the Director arrived to have a look around at some of the suggested locations. I well recall one comment; "We need a number of Chinese Kids". A question was made by a staff member; "from London"? Without thinking I spoke and said; "Liverpool, it's only up the road". Liverpool then had a large Chinese community. That folks is where all the children in the film came from to feature importantly as in the main that's what the story and film is about.

I've read subsequently that in 2008, then in their 60's and 70's, the "Kids" were invited back to visit and enjoy Bedgelert's hospitality.

Star moment: Myself, my mate Taffy along with others met and were introduced to Ms. Ingrid Bergman. An award winning wonderful actress.

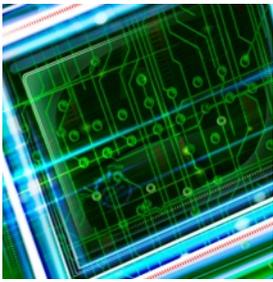
That, has remained an unforgettable moment.

So what are my personal memories and interests in this? The outdoor mountain scenes shot in Snowdonia, truly took me back over 60 years.

Whilst in the R.A.F. (from which I resigned after seven years), I had a particular mate who was Welsh and whom everyone of course, called "Taffy". (No thought's of so called "racism" way back then in U.K.). Taff's home was in the Bedgelert area of Wales, Snowdonia where the mountain scenes were shot. Taffy had also left the R.A.F. and had got a job with a Welsh Agency that apparently had been approached regarding mountain "locations" for the production. Taffy well knew that I lived on the Wirral, (then Cheshire), a short distance West from the city of Chester and that after WW2 throughout my teenage years, my mates and I had spent very many days and



Lee pictured in Snowdonia at the time



A beginner's Guide

Peter Heaven

Explains the theory we have often wondered about

4:2:0? 4:2:2? A beginner's guide to Sampling and Quantisation, and SD cards explained!

If you've taken the trouble to read the specs on that new camcorder you're thinking of spending the kids' inheritance on, you have almost certainly come across the ratio '4:2:2' or similar. For ages I wondered where these figures came from and what they mean - apart from the bigger the numbers, the higher the price! So I had a look round, couldn't find a full and clear explanation, and after a lot of rummaging came up with the following.

We all know about 1920x1080 being 'High Definition' (a relative term; in its day, 425 line was 'High Def'), but that ultimately refers to the number of pixels forming the image. How much data is being recorded to *define each pixel* in terms of colour and brightness? That's where this ratio comes in. But it's also misleading. It's not really (e.g.) 4:2:2, but (currently) actually 8:4:4. The relationship is obviously still the same, but it's expressed in a more convenient form. The problem here is that if someone in the distant future in a land far, far, away, increases the data content, the ratio could be maintained without any real indication of the improvement! But I'm getting ahead of myself. Here's some info which hopefully takes you gently from the beginning, explaining it as we go. Even so, it might be a good idea to get your slippers, pour a coffee, and find a comfy chair before you start; I apologise in advance for a few technical terms - just keep going, and hopefully you'll get back on track.

What is a Pixel ('picture element', or 'pel')?

The colours within the image formed on the retina stimulate the Red, Green and Blue cones. The signals from the rods (which sense luminosity) and these cones are combined in the brain to produce the perceived brightness (luminance) and colour (chrominance). The cones are less sensitive to light than the rods (which are connected in groups, increasing their sensitivity), and this is why we tend to see things in monochrome when in the dark. The cones are concentrated in the centre of our vision, with the outer rim almost all rods. This explains why astronomers use 'peripheral vision' to see distant faint objects. Our eyes only see a high-definition image in an area about 3° diameter, a little bigger than looking at a full moon, but a digitized image shown on a screen needs to have uniform coverage of the luminance and chrominance, because it doesn't know which bit we're looking at!

With digital television, the data used to record and reproduce luminance and chrominance is covered by the term '**Sampling**', and is usually expressed as, for example, one of these ratios:

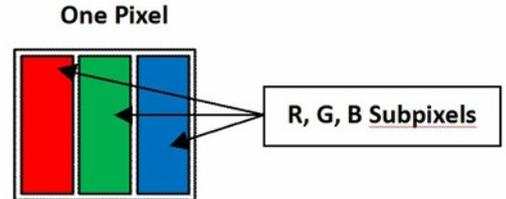
- 4:4:4 (dream on, you can't afford it)
- 4:2:2 (no compression, typically 'broadcast quality')
- 4:2:0 (compressed, typically used for UK PAL, domestic camcorders)
- 4:1:1 (compressed, typically used in US, I believe because NTSC had fewer horizontal scan lines than PAL)

The signal level, or value, of each of the three parts is termed '**Quantisation**' (i.e. 'how much', or 'what quantity'), and the number refers to the number of binary bits used to define each value. But read on... we're not there yet.

Although basically one element of an image, the term Pixel means different things to different people in

different contexts. For example, in the world of printing, a pixel is a single point of colour, and one of the multitude of individual colour spots that make up a picture.

With colour TVs and monitors, a Pixel is made up of Subpixels; for example, usually (but not always) one red, one green and one blue. Collectively they reproduce the required colour, shade and brightness. These subpixels are often vertical bars within the square pixel, like this:



(Source: en.wikipedia.org/wiki/Pixel)

Red, Green and Blue are the colours usually reproduced by, for example, the electron 'guns' of a colour CRT (Cathode Ray Tube - remember them?!), or the LCD/LED/OLED pixel elements of a flat screen.

These colours are emissive, and therefore 'Additive'.

- Y Luminance (brightness)
- B-Y ("B minus Y", or U/Cb)
- R-Y ("R minus Y", or V/Cr)

What happened to Green?

See box below ... Basically, don't panic!

B-Y and R-Y are usually referred to as 'difference' signals. The human eye is more sensitive to errors in green than in the other two primary colours, and green makes the greatest contribution to the Y element, so think of it as a reference signal. The Y element is used to display monochrome images. A full explanation is given in 'An Introduction to Digital Video' by John Watkinson, under 'Colour difference signals'. Published by Focal Press, ISBN 0-240-51637-0, it's an expensive and very technical book which probably won't suit the average enthusiast. Try the web for used copies.

You may see connectors with these legends on your video kit. As the human eye is more sensitive to brightness than colour, the colour information is usually sacrificed first during compression.

Composite video systems such as PAL, NTSC and SECAM are all analogue compression schemes which embed a subcarrier in the luminance signal so that colour pictures are available in the same bandwidth as monochrome (apologies for the techie language). In comparison with a progressive scan RGB picture, interlaced composite video has a compression factor of 6:1. (Source: 'An Introduction to Digital Video' by John Watkinson).

Colour - Additive or Subtractive?

Colours generated on a screen or projected by a light source perform differently from colours mixed as paint or printed on a page. This is because emissive or projected colours are those you wish to reproduce, whereas printed or painted surfaces (which are viewed with reflected light)

Peter Heaven continued...

absorb the colours you don't want. As an aside, gels used on lamps cannot *add* or *change* any colour; they merely filter out any part of the spectrum you don't want.

If the colour you want isn't being emitted by the light source, you will be left in the dark! So for example, a Red gel will only allow red light through it and hold back any others, which is why the lamp appears to be less bright.

Additive

Prime colours are Red, Green and Blue, commonly referred to as RGB. Spotlights with colour gels, and colour images formed by Cathode Ray Tubes and flat screens are all examples of 'Additive' colours. Additive Secondary colours are Cyan, Magenta and Yellow (CMY).

Subtractive

Prime colours are Cyan, Magenta and Yellow. Paint and printing colours are 'Subtractive' colours. Subtractive Secondary colours are Red, Green and Blue. They only reflect the colours you want to see, and absorb the rest.

I'm including the next bit to explain the Quantisation levels (0-255) mentioned later, so pay attention!

Analogue signals can be represented by any value between a minimum and a maximum, say between 0 (zero) volts and 1 volt, but all this new digital video kit uses *Binary* signals, or just one of two voltages on a wire: let's say either 0 (zero) volts or 1 volt. That's it; just two states, 0 or 1. Nothing in-between. This makes life easier for electronic circuitry; think of it as an on/off switch. Any decent kit will probably employ 'slicing' technology or similar. The signal is ones and zeros, resulting in a square waveform, but any frequency drop-off (usually HF) exhibited by, for example, an interconnecting cable, results in a slope rather than a sharp 'cliff edge' on the waveform. *Slicing* effectively cuts a horizontal line through the waveform at its mid point (say at 0.5 volts for a zero to 1v signal).

The circuit then generates a brand new clean waveform, based on whether the signal was going up or down at the point where the waveform is intersected. This makes it very robust as far as signal degradation is concerned.

To continue...

With our ordinary Decimal numbers, we 'carry one' when we get to ten. With Binary, we 'carry one' when we get to two. It seems confusing, but all you really need is confidence. You can add, subtract, multiply and divide just as you can with Decimal. Binary really comes into its own with *big* numbers. Using your fingers and thumbs, what's the biggest number you can count up to? It's not 10! Let's have a look at some equivalent values...

Long time since you left school? Here's a refresher...

Binary values

Shown here with four 'bits', or characters (as used for chrominance), and note that leading zeros are included:

<u>4-bit Binary</u>	<u>Decimal value</u>	<u>4-bit Binary</u>	<u>Decimal value</u>
0000	0	1000	8
0001	1	1001	9
0010	2	1010	10
0011	3	1011	11
0100	4	1100	12
0101	5	1101	13
0110	6	1110	14
0111	7	1111	15

Notice how the Binary value builds from the right, and adds another column to the left when the decimal value goes to 2, just as you would when you go from 9 to 10 using Decimal. But with Binary, each bit is simply worth double the one to the right of it.

Each of the four bits shown in the table on the left has a value which should be totalled to obtain the Decimal equivalent. So for example...

1011 means, reading from the left: $(1 \times 8) + (0 \times 4) + (1 \times 2) + (1 \times 1) = 11$

4-bit Binary offers a maximum value of 15 (or 16 levels if you include zero).

8-bit Binary offers a maximum value of 255 (or 256 levels if you include zero).

Using Binary with 10 fingers+thumbs (10-bits) you can count from zero up to 1,023 - but a bit of a problem if you have arthritic joints. And that nice man who gave you a friendly gesture was really just indicating 'six'... (or was it four?)

Try it...

8-bit Binary (as used for luminance), showing individual bit values...

8 Bit	1	1	1	1	1	1	1	1
Decimal Value	128	64	32	16	8	4	2	1

Total them up, and you get: $128 + 64 + 32 + 16 + 8 + 4 + 2 + 1 = 255$.

If you include zero, you get 256 possible levels.

That's your Binary Refresher done, now to get back to the subject!

Providing a greater number of levels improves the depth of colour (or brightness) information, particularly obvious when trying to display a very gradual change. When an insufficient range is available, 'banding' (also called false contouring or posterisation) occurs where colours or brightness experience a step change from one level to the next in areas that should display a smooth transition. Examples could be sunsets, light on curved surfaces, and so on, where you tend to see a series of adjacent arcs of pixels with similar colour or brightness instead of a gradual change. The more levels that are available, the smaller the steps and the better the image.

The bad news is that more recorded bits mean bigger files, and lots of memory is required. And when editing, you need a faster and more capable computer. Which all costs money. But if *you* don't spend it, the kids will!

Enjoy.

Peter Heaven

Editors Note:

In the next edition Peter explains Sampling and Quantisation



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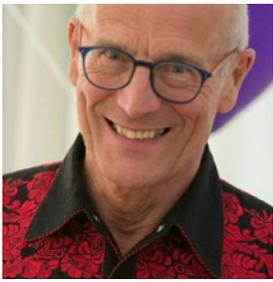
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Going Retro?

Tom Hardwick
FACI

This time Tom
questions the
fashion for going
retro

We live in a magical age of near perfect digital audio, be it beamed to your home on fibre or stored by you as MP3 or wav files on USB sticks or silver discs. And it seems to me that whatever the compression used, the limiting factor is invariably the equipment used to decode and play the bit-stream in your living room or car. In other words, unless the reproduction of the audio is handled by real hi-fi equipment, the quality of the sound is pretty much independent of the compression used.

In this world of noise-free and generally cost-free music, I struggle to fathom the revival of the vinyl LP. The disc itself might be accompanied by big artwork, but to extract any sort of decent sound from the medium demands a pretty exorbitant outlay in terms of turntable, tone arm, cartridge, pre-amp and nerdy devotion.



Lps -Remember the clicks?

Jumping up to flip the disc every 16 minutes and perform the cleaning ritual, and all in the hope that you've bought a noise-free pressing in the first place, is asking - if not the impossible - a lot in my view.

Same with cassettes, whose sales are also on the increase. Whoohah, here we have a 1963 music storage medium that's been forced, under pain of death, to do something it was never intended to do, i.e. reproduce music in high fidelity and stereo.

The last of the high quality cassette decks were made about 20 years ago and cassette production faded out in 2003. Tape relied on Ray Dolby's ever more powerful companding to help it keep pace with the CD, but it was a losing battle, not helped by slow track access times and worse, multiple tape formulations that all needed different record bias settings and replay equalisation. No matter; some kids now seem to want cassettes for some inexplicable reason.

And so to to film. I've just spent a happy time in Edinburgh at the Fringe, where thousands gather from all over the world to be entertained by seemingly countless comedians, street artists, performers, acrobats and cabaret shows. The military Tattoo is a wondrous sight to see in the grounds of Edinburgh Castle, yet I found myself more gobsmacked at the number of people shooting 35 mm film than I did watching the intricate marching band routines.



A very mechanical film SLR

Maybe I'm alone, but as a devoted picture-taker I tend to notice what equipment other people are using for their street and tourist photography. Yes, the digital mirrorless brigade are out in force these days, but wait, he's holding a mid 70s Nikkormat .. and he's got a Canon FTb, and look, there's a Canon A1 and some cameras I can't read the name of but there's the giveaway wind-on lever on the top plate.

So what gives? Around another corner I come across a whole shop devoted to film, where you can buy 135/36 rolls of Ilford and Kodak to feed your 35mm camera. Chatting to the girl on the desk reveals that customers 'think digital is too sharp'.

Excuse me? Softening digital pictures in-camera or in-computer must be one of the easiest finger-pushes in the world. We may all look back lovingly at our mid 70s clunky zoom lenses, but I don't remember anyone saying they were spot on sharp enough, thank you.

Apparently the retro brigade also like the involvement required in shooting film, the high cost per frame making you think twice or thrice before you push the shutter button. Then there's the mounting cost of processing, or alternatively all the fun and excitement of DIY processing, the exposure (ha!) to chemical fumes, the joy of push processing and the randomness of film grain.



The real film shop in Edinburgh

The girl in the shop said her move away from digital and over to film (not back to film, note, she was too young to say that) was because her digital SLR had suddenly stopped working. No reasons given, it just suddenly shut up shop and was uneconomical to repair. She considered the mechanicalness of the film SLR to be a safer bet, and the negatives to have greater archival value. Can't say I agree with either of her statements, but there you go.

In another room in the shop they were running a 'real 16mm film', complete with emulsion damage, gate weave and splotches. Maybe intentionally arty stuff (it was the Fringe, after all) but I did note it was digital projection, so bereft of projector noise and mechanical wear and tear.

What next - analogue watches, flared jeans, steam cars, CRT TVs?



Look, a retro digital projector!

Give me digital every time. Digital is the greatest of teachers. It's accurate, repeatable, reliable, instant, easily edited, easily distributed, patient, fast and free.

You couldn't really ask more of a teacher or a photographic medium.

Tom Hardwick



My first film

Melvyn Dover

A starting point

Perhaps it's down to parents wanting to encourage their offspring, but often the one with the ball is not the best footballer, the one with the P.A. system is not the best singer, and, well, I was the one with the cine camera...

My first chance to play film director came at University. For a Complementary Studies' project a small group of us said we wanted to make a film. I fancied myself as another Spielberg, Lean or Hitchcock. It turned out a little different.

The opening shot was to be the reflection of a window in a puddle. We duly found a puddle and decided it was too small to fill the frame. While someone went for water, I set up the Quartz 5 camera in my usual way. Well, un-usual way actually.

I used to look through the lens and focus the eye-piece on a distant object. Less depth of field that way I reasoned. That day, the dwellers of Birmingham might have seen an odd sight : A camera-man looking through the camera the wrong end, and a student filling up a puddle from a kettle.

The film was called *Window*.

The window represented a physical and mental barrier between a woman and the outside world. The difference between taking part and watching. Being lonely in a crowd. At least, so I convinced myself. The star of the film, Lynne, sat in a chair next to a window. At the end of the film she had to - wait for it - close the curtains.

Not exactly devastating action then, but between were scenes of groups of people in ever-increasing numbers, starting with an elderly couple, families playing in the park, and ending up with a football crowd.

It seems incredible now. One of the group, Robin, was an Aston Villa fan. He wrote to the club asking for permission for a pair of us to attend a game and film. They said Yes. It was possible to get things done in those days.

Now Robin owned a motorbike and I, loaded up with equipment, rode pillion. To this day I tell people I arrived just after he did! We filmed from near the home goal, capturing scenes of men, women and children, all fans with happy faces as they tossed coloured balloons into the air.

At one point it was decided Lynne, who bravely sat for ages under the heat from a nearby photographic lamp, would cry. Not easy to do to order. Someone suggested an onion. A tray of cut-up onion was duly placed under her nostrils. She and the technical crew ended up with red blotchy cheeks, but alas no tears. The footage ended up on the cutting room floor - along with the onion.

In those pre-computer days, titles were hand drawn - another keen member of the team rose to the challenge - and the film had to sent away for striping before adding sound. With a talented musician called Steve singing an especially-written song on the soundtrack, we decided to call it a 'wrap'. My, how those movie terms trip off the tongue.

None of the sound was 'live' of course, nor were sound effects added. Except for one, which I now regret. There's a city scene of people feeding pigeons. One day years later when showing the film to a fellow film-maker, he said he had a sound effect record with pigeons on it. Plus he was keen to try out his Eumig Sonomatic projector which could be set to record and stop at certain points, a new thing back then. Thus there's one section of *Window* where suddenly the music drops and pigeons start cooing. It's totally out of place and gives the shot more relevance than it deserves. Time to learn from mistakes.

One problem was how to present the film at the end of the course. The university owned 16mm equipment but not 8mm. I duly lugged my Standard 8mm Eumig Mk 5 sound projector from a small village in Berkshire, down to the railway station from home (some distance), on the train to Birmingham, more walking and bus to student accommodation, then back to the university itself - and that's not a light machine and neither is the carrying handle built for comfort.

The lecturer in charge of Complementary Studies called the film boring, perhaps expecting the editing to be more brisk. I maintained 8mm (no bevel edge splicer to boot) didn't easily allow this luxury, and neither did it suit the subject we'd attempted. Fellow students who we expected to pan the film actually found some good points in it. We all have to start somewhere, and it was certainly fun to do.

Melvyn Dover

Institute of Amateur Cinematographers



Southern Counties Region

Annual General Meeting

Will be held on the 26th of October at 11 am at the Haddon House Hotel, West Bay, Bridport, DT6 4EL
Further details from davidmartinsoco@gmail.com



Analysing Videos

The New Order by Ann Devenish

<https://vimeo.com/147212045>

Commercial cinema and Television Productions from time to time have adopted the technique of telling the same story from different perspectives. The way each perspective is told and the differences revealed between each, often add deeper understandings to both the story and the characters involved.

It is interesting that amateur movie makers have seldom adopted this method of storytelling. whether it is for a fictional drama or a documentary exposé. In her movie, which is really a compilation of four short one minute movies, Ann adopts this approach in defining what "commuting" and "commuter" means in the 21st century. Taken individually, each video records how members of our society get to and from work; whether it be by public transport (train), by private transport (car or pushbike) or by foot to one room away. There is no narration in these four one minute videos. Their stories are told by images and introductory titles. The music is the same in all four videos giving the whole a consistency and providing an upbeat tempo. Ann ends the movie with the example and observation that there are potentials and availabilities in

our present society to work from home, much like our forefathers did before the industrial revolution.

Thus one revolution, the digital revolution, has negated the requirements and evils of the previous revolution, the industrial revolution. The industrial revolution had forced people to leave their homes

to seek work and to travel to and from a place of employment. As a consequence of this travel requirement, public and private infrastructure grew and had to keep pace with the growing needs. Personal commuting requirements also led to the growth of industries to meet these needs, such as the development of the pushbike and the automobile. In the case of the digital revolution, as Ann shows, it required the development of computing and internet equipment and connectivity, all of which can be easily stored in a house and could easily be afforded by the individual.

If we dig deeper into these four videos and examine them as a whole, we realise this is more than just a comment on how we go to work, it has some deeper meanings. In the first one minute of the video, public transport is presented as a 1984 *Big Brother* looking over

us, advising us when and where we are permitted to talk, where we have to register our travel and finally how we are consumed into the impersonal world of work.

If we are to think that driving ourselves to work is any less controlling, then we only need to view *Erin's Drive*, the second part of the video, to realise that in our cars we have become large ants all following in a line until we get to the big hole (parking station) that devours us.

The third video, of Chad's bike ride to work, at first seems to be free of the previous journeys' controlling activities or any ant like processions. However, we are left wondering why is this journey taken at night? Is this the price of individual freedom? Does this journey have to be taken at night to avoid interactions with traffic and pedestrians? Or is it taken at night to avoid scrutiny or to avoid society's controls?

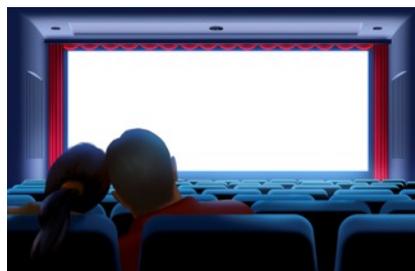
The final part of the video introduces us to a home situation and a young baby thus implying that this "commute" is both new and born out of a new technology, a new revolution. The presence of the baby also symbolizes that this "commute" is free of all the traditions, controls and requirements of the old generation commute. Commuting is no longer a mandatory season ticket, nor is it a requirement to repetitively travel the same path every work day.

Ann's *The New Order* is obviously part of the documentary genre but can further subdivision be made? It has a feel that can best be described as *Direct Cinema*. That is movie making where the events are recorded with (seemingly) as little intervention as possible. Another way of examining this subdivision of the documentary genre is to see how Ann's video fits in Bill Nichols' six sub-types of documentary. Nichols developed these sub-types in his book *Introduction to Documentary* and was able to separate the sub-types based on to how much the filmmaker manipulated the truth. Ann's video best fits in Nichols' *Observational Documentary* sub-type where the truth is revealed by letting the camera capture its subjects uninterrupted. That is, the feel of Ann's video is *Direct Cinema* but in its making we know scenes have been "staged" to capture an "authentic commute" so there are also facets of *Cinema Verité* in this movie. Luckily Nichols' *Observational Documentary* sub-type covers both *Direct Cinema* and *Cinema Verité* and so for this video it is the better classification.

Importantly Ann has shown us in *The New Order* that although its title implies a documentary about an idea or a social order, it is really about people and how they interact in their society. Documentaries should always be stories about people, what they are doing and why they are doing it.

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia



Quick update....

I hate it when people talk, eat and drink loudly in the cinema.

Like shut up, I'm trying to film a movie here!

Keep Smiling
Pip



Making of "Marigolds"

Merlin Goldman

Takes us behind the lens and examines the production of "Marigolds"

I'd written a script that the club was keen to film. However, being about six pages it was too long to shoot in a club evening. So on Sunday 19th May, we did the principle shoot for Marigolds. This was a short comedy drama I'd written late last year when challenged to write 4 green screen short film scripts. This was the third one made. It was based on the premise from club member Graham Egarr, of a man having to leave a high rise flat by the window ledge having been caught in flagrante delicto with a woman. He didn't say whether it was based on personal experience.

As part of the preparation, I had a go at a storyboard for the first time. I did cartoon drawing course at the Folk House years ago. As you can see below, I remembered none of it!



I also completed a shooting schedule. The second one I'd made and something I had little to no experience of. I've attached a snippet below. The final version also had line numbers from the script.

			eye level			
1200	Tim	Tim moving along ledge	Below eye level	One	Medium	Side ledge
1215	Both	Ledge scene from side showing Tim and Imogen	Below eye level	One then Two	Medium	Side ledge
1230	Lunch					
1330	SETUP	Ledge scene from front. Green screen on floor	Below eye level	N/A	Medium	Front of ledge
1345	Imogen	IMOGEN on the phone	Below eye level	One	Medium	Front of ledge
1400	Both	TIM comes around corner through to end	Below eye level	Two	Medium	Front of ledge

Here's a snapshot from the script to show those line numbers.

```

7           High enough.
           TREVOR
8           You wouldn't?
           SOPHIA
9           I could be persuaded not to.
           TREVOR
10          Well, why don't you show me the way
           off the roof first, then we--
E           SOPHIA gets ready to jump.
           TREVOR (CONT'D)
11          Okay. Okay.
  
```

In terms of timing, we started shooting about 40 minutes behind schedule. This was due to the setup taking longer than expected. Our initial shots were over the shoulder shots onto a green screen placed on the

astroturfed ground. We wanted to make sure it looked like the actors had their feet hanging so we had to jury rig some planks across two benches for them to sit on. It worked but took longer than planned.



We replicated this arrangement somewhat for the main shots against the white wall, raising them higher to make it their legs hang down naturally. Here is one from the scouting trip which shows that without elevation the legs hit the floor.

The weather began brilliantly on the day but gave way to some light showers of rain. Here you can see us managing to keep dry with the use of a free umbrellas. We did a few of the close ups during these moments.



We finished the filming just after 5pm and let the actors go. We tidied up the space and were gone by 6pm. We've got about 2 hours more shooting to do on the ground (things falling and rising) and over the ledge (for the green screen fills).

I'd read that 6 minutes is the sweet spot for a day's filming. From this experience, I'd say this was about right for a single location. It was a great day and I learnt a lot about the directors job - making decisions on the spot and trusting your instincts.

Merlin



In Defence of YouTube

John Simpson

Food for thought

Asking oneself the question “who am I?” is the biggest question. Then the next question could be: “how do I find out who I am?” This is a lifelong quest.

Making films can be a huge help in exploring these questions. The first time a person hears their recorded voice they normally say that doesn't sound like me! Everybody else say, yes that is what you sound like! The first YouTube Video I made was reading a poem with a web-cam and a little mic, I was not happy with it but it was a jumping off point for a whole new area of exploration.

After three years of making YouTube videos I wanted to learn more and considered joining a Media Course or Camera Clubs, but settled on a Film Making Club. Wanting to introduce myself I put my first film into a Film Club Competition just to get something shown really, I was disappointed to be told it was not really suitable to have been entered into a competition. The film was snippets of YouTube films I had made previously, I mistakenly thought members would have been interested, but they weren't! But I stuck with it.

To me it was surprising that Film Making Clubs were so competition based; previously I had thought they would be more like inviting a few friends around for the evening to show them your films. Soon I worked out something of what was required for competitions, and for the past three years have been entering more acceptable films into the competitions, even though they are always a bit rough around the edges!

There have been a lot of “Ah-ha” moments where I could see for the first time “So that's how that is done”. Mastering the techniques of film-making is one thing, art and imagination are also important. Using film to express oneself as an art-form is to be commended. People say who are you making the film for? There are a number of answers, but there is nothing wrong with saying “I'm making it for myself”. I don't have to win a prize, although prizes are nice. Making a film and taking part helps explore the question “who am I?”.

John Simpson



The Angel and the Devil in Chroma Keying

I've recently taken over as Chair of the Reading Film and Video Makers, so was asked to write a piece for this fine journal. I thought back to the experiences I've had with the group and one interesting one sprung to mind.

One of our practical evenings was about using green screen backgrounds and Chroma key composition to make a film which made best use of the technology. I set about thinking of a script which would work well, but could be filmed in the two hours we had available. I thought about what green screen had to offer and its ability to change the size of people or objects. I hit on the idea of having someone with a moral dilemma assisted by an angel on one shoulder and a devil on the other!

I wrote the script about someone considering eating a cake (a relatable problem!) so felt obliged to research the numerous available cakes in Sainsbury's. I recruited some other group members as actors – one advantage of playing an angel or a devil is that you can ham it up without worrying that you're not a Shakespearian actor, so easier to recruit for than a serious part.

The cake (well, one of them) made it safely to the filming evening, so we set about mounting a green screen panel that our subjects could stand in front of – various members already had all the kit required.

One of the challenges I hadn't anticipated was that green screen filming requires a lot of light in order to get a consistent illumination on the green without any shadows, but there were several groups that evening doing green screen projects and everyone wanted to use all available lights! Fortunately someone was kind enough to loan us enough lighting to make it workable. I found out later that the software was more forgiving about consistency of illumination than I had expected, which helped a lot in the final edit.

Then after filming came the editing. I had been using Power Director 16 up to now, but everyone I told that to

said, “What's that?” so I thought I should move over to something more industry-standard and settled on DaVinci Resolve. I was impressed, it had a lot of nice intuitive features (some things were better on Power Director, but you can't look back).

But the one component that blew my mind was the node editor. It seemed to have a huge capability to do all sorts of things I had never imagined, all achieved by drawing lines between boxes. I turned to trusty google and found a tutorial which put my mind at rest that using Resolve for Chroma key was straightforward, as long as you knew which line to draw between which boxes.



One thing that I hadn't really considered is that if you're asking an actor to look at the devil on their shoulder (who is not there), then independently filming the devil looking at the person whose shoulder he is on (who is also not there) then you need to make sure they're looking in a direction such that when you mash all the images together they line up correctly! And also that when the two are having a conversation, the one not speaking needs to pause for exactly the right amount of time, but without looking like they're frozen.

Both these problems worked out okay, although I think it was a bit more luck than judgement along with liberal use of tweaks like “make these 3 seconds of film 10% faster” to get the timing right.

Quite a fun project and you can see the result for yourself at:

<https://youtu.be/PMJeZH-gd0E>

Oli Seaman, Chair, RFVM



One To Watch

A Few from Lee Prescott

Antarctica

www.vimeo.com/41225777



Bury Kid.

https://www.youtube.com/watch?v=HCrPd_H2zns



Idiots at work.

<https://www.youtube.com/watch?v=kA9PAgPg838>



1944 and then 70 YEARS LATER

An incredible use of technology; ravelling back and forth in time! Just click on each 1944 photo anywhere and it will become 2014.

<http://interactive.guim.co.uk/embed/2014/apr/image-opacity-slider-master/index.html?ww2-dday>



A Few from Pip Critten

Imagine "sung" by politicians.

Clever editing together of existing footage to a sound track, must have taken a long time!

<https://www.youtube.com/watch?v=Lfa5WvqBSq4>



Solent Moviemakers

A great promotional video for Solent Moviemakers. Such a great idea in a time of dwindling memebrship.

https://www.youtube.com/watch?v=ExSJw63NqCY&feature=youtu.be&fbclid=IwAR1my78UA-ppAj2elMyuMK16iGTmnYAZKPV0aEiwHLP2Cne6oBiA4_v1Uho



From James Hatch

Hi Pip,

Here is something I have been trying out with a new suction mount:

<https://youtu.be/ieqawUaB49Q>

Regards, James Hatch



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Resigned:

MR M.F.A. BLOWER, Barnstaple

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Moved into SoCo Region:

Change of Name

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