



Alan Wallbank
Competition Links
AGM Notice
Peter Hiner
Dave Jones
Melvyn Dover
David Price
Robert Paget
Suzie Topolska
UNICA
Lee Prescott
Ashton Court

SoCo Region Competition Results

Full story, links to winning films and special awards inside.

Baby Dolphin

1st - Just Add Water - Larry Hall
A film about the dangers of overdosing on grocery products.

2nd - Covid Soap Opera - Brian Hibbitt
The impact of Covid on daily life.

3rd - Isolation - Oli Seaman
A short film about Isolation, inspired by "recent events".

Dolphin

1st - Dream Rides - Bristol Film and Video Society
Is this the future?

2nd - Hat Trick - Peter Hiner
Sharing a hat.

3rd - Musical Shorts - Larry Hall
A trio of numerous musical shorts including a video made to promote the (sadly) cancelled UNICA 2020.

Regional

1st - Lockdown Lullaby - Tim Smart
Family can help during the lockdown.

2nd - Energy Crisis - Larry Hall
An animated film about how the Earth might one day derive energy from sunlight ... but there might be staff problems.

3rd - Just Add Water - Larry Hall
A film about the dangers of overdosing on grocery products.



Pip Critten
Writes...

Chairman's Chat & Editorial

Considering the difficulties of the lock down a good number of films were entered into this year's competitions, 27 films in all.

- Baby Dolphin 6
- Dolphin 12
- Regional 9

All films entered in the Dolphin and Baby Dolphin were automatically entered into the Regional Competition.

Our judges, Tom Hardwick and Tim Stannard, have spent many, many hours of their own time viewing, comparing and judging this years films.

They have spent hours discussing what constitutes a "good" film and it was an interesting, if exhausting, adventure for them. They have come up with a set of results with which they are both happy. Whether the entrants will be happy is another matter!

In order to watch the films on Vimeo you will need to log into Vimeo first.

Baby Dolphin Competition

1st - Just Add Water - Larry Hall

A film about the dangers of overdosing on grocery products.

<https://youtu.be/fUNtblrMmXs>

2nd - Covid Soap Opera - Brian Hibbitt

The impact of Covid on daily life

<https://youtu.be/-7ev7DgKhSg>

3rd - Isolation - Oli Seaman

A short film about Isolation, inspired by 'recent events'...

https://www.youtube.com/watch?v=nmNf4f_xKTO

Dolphin Competition

1st - Dream Rides - Bristol Film and Video Society

Is this the future?

https://www.youtube.com/watch?v=ETKliikdQPVO&list=PLj1MphbKYTZ2ZVxEnq2pgn5m_CR7L-dKq&index=4

2nd Hat Trick - Peter Hiner

Sharing a hat.

<https://vimeo.com/578840611/f2feba62c6>

3rd Musical Shorts - Larry Hall

A trio of numerous musical shorts including a video made to promote the (sadly) cancelled UNICA 2020.

<https://youtu.be/k3bEL1RgkwE>

Southern Counties Regional Competition

1st Lockdown Lullaby - Tim Smart

Family can help during the lockdown.

https://www.youtube.com/watch?v=-mpY195yucY&list=PLj1MphbKYTZ2ZVxEnq2pgn5m_CR7L-dKq&index=3

2nd Energy Crisis - Larry Hall

An animated film about how the Earth might one day derive energy from sunlight ... but there might be staff problems.

<https://youtu.be/EJxSdTq0d74>

3rd Just Add Water - Larry Hall

A film about the dangers of overdosing on grocery products.

<https://youtu.be/fUNtblrMmXs>

The judges were also given discretion to make awards for films they felt had special merit in a particular skill set. Tim and Tom made the following awards.

Special Awards

Best Script

Lockdown Larder/Family Meal (Both films have the same script) - Bristol Film & Video Society

Lockdown Larder

She is so glad to have a big family to help during the lockdown.

<https://vimeo.com/495481185>

Family Meal

Lockdown, food, family, blood and murder!!

https://youtu.be/z8FGz_xs6_Y

Best Actor

Candice Palladino – who played "Missy" in "Blink" - Geoff Harmer

Gal finally gets through to her friend Missy via a video conference call, only to find that she is not in a good state of health.

<https://youtu.be/AVHV7mJTHFw>

Click the links to view the films

More Judges views over the page.

In addition, the judges would like to give the following special mentions

Special Mentions

"Observing the Bridge" - Gordon Young

<https://www.youtube.com/watch?v=FHFVZnXpsIk&t=2s>

and

"The Crippled Cobbler" - Tony & Eileen Colburn

<https://www.youtube.com/watch?v=kgorXxbNGGg&list=PLj1MphbKYTZ2Fxo-X4u9vA6SQRbfZMkK3&index=4>

for being very different but equally excellent documentaries.

The Clifton Suspension Bridge: an Induction Film for Contractors - Gordon Young

<https://www.youtube.com/watch?v=iGavm4DwsNY>

for making necessarily dry subject matter very watchable.

"Cathedral of Cloth" - Robert Paget

<https://youtu.be/g75xvwt7EPO>

for excellent photography and aerial photography.

A massive thank you to Tim and Tom for their expertise and time in judging this year's competition.

Talking about judging the competition Tom said;

"... few will know how many times we watched and listened intently to their films, how carefully we analysed them, how much we appreciated them.

A film, any film, needs skills in so many disciplines - and all these skills need to all come together in one solid entity.

The fact that we've seen so many films successfully manage this near impossible feat is remarkable."

Tim went on to say:

"Tom is so right. It is true of many competitions, but particularly so with this one."

On behalf of the SoCo Council I wish to express a huge thank you to all the film producers for entering their films in this year's competition.

The SoCo Council, in accordance with the rules, will not enter into any discussion about these results.

Elsewhere in this magazine there are links to all the films that were entered.

Now lets get filming for next year's competition!

Keep Smiling, Plp

Please consider standing for

SoCo Regional Council

At the AGM

on Wednesday 27th October 2021

With only a couple of online meetings in the year

it really is a simple task and will help to

keep our IAC Region alive.

[Details](#) later in the magazine

Current Council listed on back page



Sue Cockwell

SoCo Competition Results

The SoCo Regional Council would like to thank all the fantastic film producers who entered such entertaining films into the 2021 SoCo Competition.

What a great variety of films with animation, comedy, horror and documentaries. It must have been so difficult for the judges.

The links to the films are included so you can view all the fabulous films.

Enjoy!

Sue Cockwell

SoCo Competition Officer

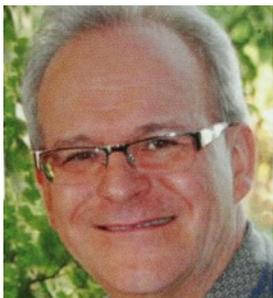
Meet the judges



Tom Hardwick (FACI) has for many years been a member of BIAFF's judging team, and has often been called upon to judge local film competitions.

He has had his Positive Image articles published in every edition of Film and Video Maker magazine for the last 22 years and is a regular columnist in SoCo News

He teaches photography and filmmaking and ran a successful filmmaking business for 15 years.



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 directed or edited several club films.

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.



Links to all the Competition films entered

For Vimeo films you will need to log into Vimeo first.

Baby Dolphin Films

Covid Soap Opera
Brian Hibbitt

The impact of Covid on daily life.
<https://youtu.be/-7ev7DgKhSg>

Isolation
Oli Seaman

A short film about Isolation, inspired by 'recent events'...
https://www.youtube.com/watch?v=nmNf4f_xKTO

Just Add Water
Larry Hall

A film about the dangers of over-dosing on grocery products.
<https://youtu.be/fUNtblrMmXs>

Shit!!!

Susan Cockwell

No toilet-roll during the lockdown.

<https://youtu.be/7xPDR75jBuo>

The Ruined Garden

John Simpson

A ruined garden.

https://www.youtube.com/watch?v=8G2ljeZLWCo&list=PLj1MphbKYTZ31RW_rTeF2kw-KoMIIHrCl&index=3

Where did you come from?

Tony & Eileen Colburn

An animated chuckle with a Scottish Flavour

https://www.youtube.com/watch?v=lqRzYKNPfDA&list=PLj1MphbKYTZ31RW_rTeF2kw-KoMIIHrCl&index=2

hDolphin Films

Cop and Robber
Bristol Film and Video Society
A modern version of Keystone Cops
https://youtu.be/4jCVTq_EGhw

Dream Rides
Bristol Film and Video Society
Is this the future?
https://www.youtube.com/watch?v=ETKliidQPv0&list=PLj1MphbKYTZ2ZVxEng2pgn5m_CR7L-dKq&index=4

Family Meal
Bristol Film and Video Society
Lockdown, food, family, blood and murder!!
https://youtu.be/z8FGz_xs6_Y

Flatiron
Clive Stanley
Animated AV
<https://www.youtube.com/watch?v=IS29J6xnOfQ&list=PLj1MphbKYTZ2ZFxo-X4u9vA6SQRbfZMkK3&index=2>

GopherChat
Oli Seaman
Doesn't lockdown sometimes feel like Groundhog Day?
<https://www.youtube.com/watch?v=TNYWb7nw2YA>

Harold & Mittens
Suzie Topolska
An old man and his cat try to defend themselves against a sudden bear attack.
<https://youtu.be/hboBqOii1mQ>

Hat Trick
Peter Hiner
Sharing a hat
<https://vimeo.com/578840611/f2feba62c6>

Jail Ale Blues
Geoff Hodgkinson
A "Cri de Coronavirus" during lockdown 3.0
https://youtu.be/_HZeXNWRIcW

Lockdown Lullaby
Tim Smart
Family can help during the lockdown.
https://www.youtube.com/watch?v=-mpY195yucY&list=PLj1MphbKYTZ2ZVxEng2pgn5m_CR7L-dKq&index=3

Musical Shorts
Larry Hall
A trio of numerous musical shorts including a video made to promote the (sadly) cancelled UNICA 2020.
<https://youtu.be/k3bEL1RgkwE>

Rip Van Wrinkley
Jim Reed
A modern twist on a very old tale
<https://vimeo.com/528904979>

The Big Search
John Simpson
One mans search for the answer to the meaning of life!
https://www.youtube.com/watch?v=6XcAs-ZXlvM&list=PLj1MphbKYTZ2ZVxEng2pgn5m_CR7L-dKq&index=5

Regional Competition Films

Blink
Geoff Harmer
Gal finally gets through to her friend Missy via a video conference call, only to find that she is not in a good state of health.
<https://youtu.be/AVHV7mJTHFw>

Cathedral Of Cloth
Robert Paget
A brief visit to Ebley Mill and the restored section of the Stroudwater Navigation
<https://youtu.be/g75xvwt7EPO>

Energy Crisis
Larry Hall
An animated film about how the Earth might one day derive energy from sunlight ... but there might be staff problems.
<https://youtu.be/EjxSdTq0d74>

Lockdown Larder
Bristol Film & Video Society
She is so glad to have a big family to help during the lockdown.
<https://vimeo.com/495481185>

Observing the Bridge
Gordon Young
A camera obscura built in 1829 must have astonished visitors at that time and the film attempts to capture the sense of wonder it would have produced.
<https://www.youtube.com/watch?v=FHFVZnXpslk&t=2s>

Quiz Night
Oli Seaman
A comedy about a random group of people coming together for an online quiz.
<https://www.youtube.com/watch?v=3amc3PaPDRU>

The Art of Calligraphy
John Greene
Using calligraphy to make a poster for the church harvest festival.
<https://www.youtube.com/watch?v=cEkKAWCbNcM&list=PLj1MphbKYTZ2ZFxo-X4u9vA6SQRbfZMkK3&index=5>

The Clifton Suspension Bridge: an Induction Film for Contractors
Gordon Young
The Trustees As a volunteer at the Clifton Suspension Bridge, the Trustees asked me to make a safety film. asked me to
<https://www.youtube.com/watch?v=iGavm4DwsNY>

The Crippled Cobbler
Tony & Eileen Colburn
The story of the birthplace of universal education
<https://www.youtube.com/watch?v=kgorXxbNGGg&list=PLj1MphbKYTZ2ZFxo-X4u9vA6SQRbfZMkK3&index=4>



SoCo AGM Notification

Details of
the online
AGM

Southern Counties Regional Council of the IAC

Notice of Annual General Meeting

to be held

on

27th October 2021 at 7.30 pm

via

Zoom Video Conference

<https://us02web.zoom.us/j/82177526386?pwd=OXJaVFMyV0hmTEs3UUxYWY2RIJ5dz09>

Meeting ID: 821 7752 6386

Passcode: SoCoAGM21

AGENDA

1. Apologies for absence
2. Minutes of last meeting
3. Matters Arising from the minutes
4. Chairman's Report – Pip Critten
5. SoCo Region Membership Report – Pip Critten
6. Financial Report – Brian Hibbitt
7. Competition Report – Susan Cockwell
8. SoCo News Report – Pip Critten
10. Election of officers and committee

Nominations are invited for the following positions:

- Chair
- Vice Chair
- Secretary
- Treasurer
- Competition Officer
- SoCo News Editor
- Web Master
- Council Members (eight maximum)

Extract from the Constitution:

Membership of the Council is open on an elective basis to all members of the IAC and members of IAC Affiliated Clubs who are based in the Region as defined and to duly appointed representatives of the IAC Affiliated Societies.

Affiliated Societies may each nominate for election not more than one representative to serve on the Council.

Nominations for office and membership must be proposed and seconded and consent of the nominee obtained.

Nominations must be in the hands of the Hon. Secretary at least one hour prior to the AGM

11. Any other Business

The AGM can only be attended via Zoom Video Conferencing, link above.

Signed Pip Critten, Acting Hon. Secretary

29th August 2021



Making a Hat Trick

Peter Hiner

Takes us through the making of a green screen marvel

During Lockdown the Teign Film Makers have been using Zoom to hold virtual meetings, and in one of those meetings I presented a tutorial on split-screen filming and editing. I challenged members to use this technique for production of a short film to be shown at the following meeting.

One of the responses was from Ewelina Chatfield and Dave Johnson, who filmed Ewelina 1 chatting to Ewelina 2. As they chatted, Ewelina 1 put her hat on the table between them, and the plan was that at the end of the film Ewelina 2 would take the hat. However Ewelina 1 forgot the plan and also took the hat. At the editing stage Dave struggled to deal with this unexpected turn of events and nearly managed to get the timing right, but not quite. Nevertheless he gamely showed us the resulting film and we all had a laugh.

Over the next few days I got to wondering what it would take to pull off such a trick successfully, so that both finished up with a hat. Apart from dealing with the mechanics of the hat, I felt that split-screen filming should be a means to an end rather than the end in itself, so I needed a story to put around it. Finally I had a plan and wrote a script, calling my film Hat Trick. In the event it turned out that arranging for both people to get the hat was not going to be my main problem. A small strip of sellotape on the table marked where the hat should be placed by the original owner during the first take and then where it should be placed again before the second take. Maybe I had a bit of luck, but that part of the production went smoothly.

The real problems were caused by my decision to shoot the film outdoors. It was a beautiful day, blue sky and bright sun, hardly a cloud in the sky and hardly any breeze. Anyway, who would wear a hat indoors? So at the time it seemed to be absolutely the right decision.

I had to put up with some off-stage noises: a small plane buzzing overhead, a car door being slammed, snatches of talk and laughter in the distance, and so on. However with a bit of patience I got a clear run, figuring that I would be able to edit out any small interruptions. At one point I was photo-bombed by the cat and I had to lock him in the house before I could finish the shoot.

When I began to edit the film, I was horrified to find that there were marked differences in lighting between the left and right sides of the frame. What I had considered to be insignificant puffs of cloud proved to be enough to change the colour and intensity of the natural lighting from minute to minute. However hard I tried, I could not get the two sides to match consistently.

To cut a long story short, I experienced exactly the same problem with the results from a second day of filming and I had to reject that footage as well. It was not until the third day that I got the lighting consistent enough throughout the whole shoot. However, as the edit proceeded, I discovered even more problems, which had not immediately been obvious but which nonetheless proved to be very troublesome.

I found that there were tiny things floating all the way across the frame. I don't know if they were tiny flies or specs of dust, but they were highly visible, reflecting the rays of the sun. I could not allow them to disappear suddenly as they crossed the invisible boundary between the left and right sides of the frame. It was clear that the

boundary would need to be a rather odd shape, following the edges of shadow, so that the floating specs could disappear naturally as they went from sunlight into shadow.

When I first learnt to make split-screen films, I was taught to use the Pan and Zoom (or Zoom and Crop) feature to divide the frame in the upper video track straight down the middle, thus masking out one half of the frame in the lower track. However it was clear that I couldn't use that method for my Hat Trick film. An alternative method is to use Bezier curves to draw a complex mask for the upper track, provided of course that your editor supports Bezier curves. Otherwise you can achieve a similar effect by using a collection of fixed shape masks (circles, squares, triangles and so on) applied to several copies of the upper video track, stacked one above the other and allowing different bits of the frame to mask out the corresponding parts of the lower track. For the Hat Trick I would need to use either Bezier curves or a collection of fixed shapes.



However there was a further complication, that the boundary between left and right could not possibly remain fixed throughout the film. At the beginning of the second take the hat must be on the table but not visible; at that point the boundary could perhaps track the edges of shadow in such a way as to hide the hat. However at a later point both actors will need to reach across to take hold of the hat, and at that moment the boundary can no longer follow the edges of shadow. I thought that if I used Bezier curves for the mask, I could animate the mask, so that it changed shape during the film, to accommodate the actors reaching for the hat. However I found that any movement of the boundary was highly visible, because the human eye is extremely sensitive to movement. Although I had not expected this to be a problem, because the background should supposedly remain identical throughout the film, in practice the background did not remain identical. For example there were leaves on bushes in the background and any variation in the position of the leaves was sufficient to highlight movement of the boundary. So I found that it was much less noticeable if I used a collection of fixed shapes and then faded them in and out from time to time as required to create the overall shape that I needed.

A very similar situation arose with the tablecloth. If I had realised beforehand how much trouble it would give me, I would not have put a cloth on the table. Even the slightest hint of a breeze caused the edges of the cloth to move, and of course the boundary between left and right must cross the edge of the tablecloth somewhere. I found it necessary to keep changing the boundary from moment to moment, so that it crossed the edge of the tablecloth

Making a Hat Trick continues...

at a place where temporarily the two sides were in alignment and not moving. The same solution of fading fixed shapes in and out proved again to be the best solution.

You may have found it difficult to follow my description of the problems without seeing the film, so here is a link to make things clearer:

<https://vimeo.com/578840611/f2feba62c6>

I have entered my Hat Trick film into this year's Dolphin competition and I have carefully timed production of this article. I find it easier to write the article if I don't already know the results of the competition. On the other hand I don't want it to be published before the judges have done their stuff. I still don't know how the judges will rate my film, but of course you know my hopes and aspirations.

Peter Hiner



In memory of
Paul Vernon



On the 8th August 2021- sad news reached Solent Moviemakers. After a two year battle with cancer, Paul Vernon died.

Paul was a prolific amateur film maker especially in the western genre. He started making films in the early eighties but it was not until 2013 that he could fund his beloved film 'Strong Arm of the Law'.

The film was based on an Aaron Watson song and was shot in the USA with an all American cast. The production was featured in a news story by Sally Taylor on South Today. It was later that year he joined Solent Moviemakers and became an enthusiastic member of the club.



In the following years he made other westerns. Some with a Scottish contact, Alistair Baranowski on his purpose built western set. The films 'Return of a Son' and 'Trail to Tranquillity' were also well received. He did however, return to the USA several times and produced his most

popular western 'Vermijo' which also received many awards.

In 2019 he told me he had been offered a professional film production with a professional crew and polished actors.

He declined in favour of what was to be his last trip to the USA to make 'Stream of Dreams'. By now he was quite unwell but continued to improve and update his work and even produced a music video for Marty and Kim Wilde.

He was always an asset to Solent Moviemakers with his positivity and ability to push boundaries of amateur film making.

He was in great demand by other clubs to give talks and answer questions on his work.

I made several films with Paul in the last few years. He was easy going, fun to have along and gave help with any problems that arose. He and other club members would often come along to my home to chat about cameras, equipment and movies and how best to improve them.

Recently I made a spoof film and messaged him images of cast and crew. He immediately replied with words of encouragement- so like Paul.

We were all dreading the inevitable but when the end came on Sunday 8th it was still a shock. I had not seen him for at least a year but we kept in contact through social media.

He will be greatly missed by all at the club not only for his film making skills but for his friendship as well.

There will only ever be one Paul Vernon.

Howard Blake (Solent moviemakers)

It's probably a long time ago that you gave your email address to head office and some of the email addresses are no longer current.

If you have received this email direct from the editor then we have your current email address.

If you have received it from a third party, such as a club secretary or friend, could you please let us have your current email address.

Please send any email address amendments to:

pipcritten@googlemail.com



At the time of writing, Teign film Makers Club is taking its Summer break and the new season will recommence on Monday 6th September with a Zoom meeting.

The following week will see the club members meeting face to face in Bitton House for the first time since March 2020. For programme details see the TFMC website.

The annual break doesn't mean that the Club and its members haven't been busy. Shooting of the 2021 Club film project took place, on location, over two Saturdays during July.

The idea was for different groups of Club members to film several separate but connected scenes which would then be linked together to tell the complete story.



These scenes are currently being edited by each group and, when completed, will be submitted for inclusion in the final edit of the film.

Members have also held two casual Zoom meetings where everyone was given the chance to catch up and chat.

The programme this year continues to include weekly Zoom meetings except for every second Monday in the month when face to face meetings will be held at Bitton House. It is felt that this format will allow the club and its members and supporters to continue to interact for the majority of meetings.

Once again the Club thanks all those who have joined, supported, visited or invited TFMC to your own Zoom meetings throughout the recent pandemic. Your presence, friendship and contributions have been greatly appreciated.

Anyone is welcome to both the Zoom and physical meetings, whatever your expertise and wherever you live. A limited number of 'visitor' places are available for the zoom meetings which can be 'booked' via the website contact details. Feel free to visit and if you find that it isn't for you, we shall not be offended if you leave early.

Both the website and Facebook page are normally updated on a weekly basis during the season.

<http://www.teignfilmmakersclub.org>

Readers Letters

Film Competitions - John Simpson

There has been discussion on the IAC Forum about Film Competitions as opposed to non competitive Film Festivals. Some clubs are now setting non-competitive film making challenges on a particular theme rather than the traditional competitions.

When I first joined a movie making club in 2015 I was surprised that there were so many club competitions. I think they are necessary but they can bring out the best and worst in people. For me when entering a competition the range of emotions I experience is amazing.

The anticipation when it is about to be shown and then when one of my films is unplaced I feel hard done by, then sometimes if a film is well placed I can feel uncomfortable or sometimes over excited.

I know some film-makers who won't put films into competitions because of the emotional roller-coaster that it involves.

My personal opinion is that club nights should have more non-competitive challenges and it should be left up to individuals if they want to put their films into things like Regional competitions or BIAFF.

John Simpson

Quick update

I'm making a film about where all the ships come in.

It's a dockumentary.

Keep Smiling
Pip





Gloucester Film Makers

While we have not been meeting together for around 18 months, it has been good that with Zoom and YouTube we have managed to keep going and even attract new members from many miles away.

The open competitions and normal club competitions have been well supported and we must thank Chris and Kevin for their enthusiasm to go where we have not been before.

Roadshows will keep some of us busy for the rest of the year (plus income for the club) and I hope that filming opportunities will result in more competition entries in due course.

To date eight have been held via Zoom with 29 films entered using We Transfer. Many thanks to Chris Wheatley for making it all possible.

We invited other clubs to participate in two of them.

As a result the winners of the Richardson Trophy for the Animation Competition were Sophie Hart and Andy Merz from Colchester with The Questioning Room

The winner of the "How to "Competition" was Will Dallimore from Tewkesbury with the Maintenance Man

All of this year's winners' to date can be viewed on our YouTube Channel:

<https://www.youtube.com/user/glosvideoclub>

On September 13th we have the **Drama** and also the **Holiday /Travelogue Competitions**.

The last Competition of 2021 is on November 8th, the **Ron Turner Trophy**. A film about Gloucestershire, maximum 5 minutes and filmed this year. This is an Open Competition.

Entries should be sent by WeTransfer to:

webmaster@gloucesterfilmmakers.org.uk

or uploaded to your YouTube or Vimeo channel and send us a link

Inter Club Competition 2021

The Bristol Club hosted the event using Zoom.

Our film **Steam Dream**, made by Chris Byrne, was placed third and Julian Baldwin won The Cheltenham Video Makers Trophy with "The new wheel". Congratulations to both.

The 2022 Competition will be hosted by Tewkesbury.

Our Diamond Anniversary

In 2022 we celebrate 60 years of film making. We must make it a very special year and your ideas and suggestions are requested for inclusion in our programme.

John Greene

Gloucester Film Makers

 <p>For people who like making movies</p>		<h2>2021 Competition Winners so far</h2>	
<p>2020 Runner up competition The Muriel Gray Trophy Winner : John Greene "A Suburban Garden"</p> 	<p>Competition Carwithen Trophy Winner : Larry Hall "Just add water"</p> 	<p>Wildlife Competition Langwood Trophy Winner : John Greene "Scenes from my window"</p> 	
<p>Video to Music/Poem Competition The Weston Trophy Winner : Larry Hall "Vincent"</p> 	<p>Open Competition No. 1 The Walwin Trophy Winner : Chris Wheatley "Cragside"</p> 	<p>Special Subject Competition Berry Trophy Winner : Will Dallimore "Maintenance Man"</p> 	
<p>Documentary Competition The Cresswell Trophy Winner : Robert Paget "Stroudwater Restored and Connected"</p> 	<p>Animation Competition Richardson Trophy Winners: Andy Merz & Sophie Hart "The Questioning Room"</p> 	<p>Member only competitions On September 13th we have the Wager Trophy for the best Drama and also the Butwell Trophy for the Holiday/Travelogue Competition.</p> <p>CLOSING DATE: For attending club members - 13th September - the evening of the competition. For "remote" members - Saturday 11th September</p>	
<p>Impact</p>			



My Worst Film

Melvyn Dover

Remembers the worst film he ever made.

It's a bit disappointing that there are no amateur moviemaking magazines on newsagents' shelves. It's not surprising. Such publications require a constant flow of new or updated equipment to review and advertise. No wonder there are several magazines aimed at still photographers, (though some of them leave a bit to be desired in my opinion). Every week comes announcements of new cameras - or the same model now labelled 'Mark 123', but not so when it comes to the moving image. Anyone after a camcorder from a photographic shop is likely to be told that 'all these still cameras take movies', by someone pointing to shelves full of DSLRs.

Back in the day (ahem), there were two magazines in shops catering for our hobby. *Movie Maker* was well-established when *Film Making* came along. I never did regard them as being rivals, and used to take both. *Film Making* had a more conversational tone for technical articles, *MM's* 'Uncle Ivan' notwithstanding. It was full of practical, hands-on advice. Both magazines held moviemaking competitions with presentation shows for the public. Several regulars entered both competitions and became well known to the readers. Prizes of the latest equipment were on offer to reward winners. Similar competitions then, but *Film Making* had a category for Experimental Films.

I saw some of these at such a gathering and came to the conclusion that such *avant-garde* material was - and then paraphrased a four letter word for 'rubbish'. Hmm, thought I, anyone could do that.

And I did.

It so happened the cine club was due to hold a competition on the subject of Autumn. Now I don't know about you, but to me it's not a subject which lends itself to much movement. An audio-visual, maybe, still images, yes - these can capture the season's colours perfectly well.

As for movie, okay, leaves fall. The chances of me capturing and following a falling leaf were and are pretty slim. What's more, this particular autumn was dull, drizzly, and since I went to a local backwater to capture this 'colourful splendour', misty too. Armed with a film full of dull colours, boring overlong shots, and not much in the way of movement apart from the camera itself, there was only one thing to do. Experiment! Yes, I'd regard my efforts as being "experimental".

For music, I needed a world-renowned guitarist, and since none were available at cost, the task fell to yours truly. Thus I dug out my axe, (guitar, "man"), and without being too fussy about tuning, strummed frantically away *à la punk*. At the same time I also endeavoured to copy rock lead guitarists I'd seen live on stage and did my best to look constipated. Now I needed some lyrics.

Are you ready for this? The lyrics were - "I'm a leaf. I'm a leaf." Repeated *ad nauseum*, which didn't take very long. Oh, and to break the lyrical momentum with yet more divine artistry, I sometimes added - "...and I'm

goona fall." Such word mastery has hardly been employed since, by scholars all over the world.

So experimental was the film, the viewers at the club were speechless. Perhaps they were stunned, moved to a higher plain. Not one mention was there in the judge's summing up at the end of the evening. The film went completely over their heads, and they all favoured films showing colourful (not much movement) scenes of autumnal trees and leaves, shot in focus and by a camera on a tripod.

FREE ENTRY 8MM FILM

How to win these great prizes

CLUB SECTION

- 1 Sanyo Sound XL405 camera and Sound 600 projector (combined retail value £400) plus FILM MAKING trophy plus £50 cash.
- 2 Sanyo ES 44XL camera and Dualux 2000H projector (combined retail value £225) plus FILM MAKING certificate plus £20 cash.
- 3 Sanyo ES33 (retail value £90) plus FILM MAKING certificate plus £10 cash.

INDIVIDUAL

- 1 Gaf equipment (chosen by the winner) to the retail value of £200 plus FILM MAKING trophy plus £50 cash.
- 2 Gaf equipment to the value of £100 plus FILM MAKING trophy plus £20 cash.
- 3 Gaf equipment to the value of £100 plus FILM MAKING trophy plus £10 cash.

If you missed the May issue of *Film Making* (pictured above for easy identification) don't despair - there's still plenty of time to make your bid for some of those fantastic prizes. Closing date for entries is September 30th this year. But you will need that May issue for the official entry form, rules, suggested topics and a rundown of the prizes. If your newsagent has sold out of May *FM's*, write to us enclosing 41p (includes postage) and we'll send you one.

Hang on to this issue too because you'll need the coupon on page 61 to attach to the entry form. The form only becomes valid when coupons from the May, June and July issues of *Film Making* are attached.

Now a word of advice: don't be put off from entering because you feel you lack experience. If you think sound on film is too tricky (or expensive!) make a short silent film. As long as it is interesting and thoughtfully constructed, it will stand as much chance of winning as an elaborate sync-sound film. And if you want sound you can easily add music or commentary later.

Naturally 'film craft' and technical quality are important, but above all it's ideas and originality that really count in competitions. So don't be afraid to 'have a go', even if your film isn't one of the winners, you'll still receive a comment sheet from our panel of experienced judges.

Film-making history shows that many who formed the *avant-garde* film movement* started out as amateur film-makers, and several aficionados then achieved success in mainstream films. Elia Kazan subsequently directed *On the Waterfront*, *A Streetcar Named Desire*, and *East of Eden*. Thanks to cinematographer Gregg Toland's innovative use of techniques, he gained credits for *Citizen Kane*, *Wuthering Heights*, and *The Grapes of Wrath*. And Orson Welles needs no introduction.

Had I, like them, dabbled with dadaism and surrealism? And thus be bound for higher things? Or was my work total - paraphrase a four letter word for "rubbish"? Who can tell?

*<http://www.filmreference.com/encyclopedia/Criticism-Ideology/Experimental-Film-EARLY-HISTORY.html>

Happy Filming,
Melvyn Dover.



Dave Jones

Shares his thoughts

The Shape of Things to Come

It is said that you don't choose who or what you fall in love with. In both cases, it is all about aesthetic appeal. Cameras went from the box with a camera shutter release spring, resembling a safety pin and a fixed aperture, which had a lens' resolution of 15 lines per millimetre, to a 'Rubik's Cube' of a camera with programs within programs, that you now have to own for three months before you become proficient at operating it ... and back again ... to the point-and-shoot iPhone video camera.

Did they get it wrong? If you believe in public apathy, the answer is 'yes', as most folk can't be bothered to do much more than press the same button for everything, and only one in twenty-six thousand becomes a serious videographer ... and if you are reading this, you can consider yourself as being pretty special.

The manufacturers have a tough job on their hands when it comes to maintaining sales, and their general consensus of opinion, judging by what is marketed, has resulted in many a combination, from fixed lenses and interchangeable lenses, 'mirrorless' cameras, bridge, compact and the iPhone.

However, as is always the case, science always plays a part, and the general trend is for everything to become smaller. The number of pixels per square millimetres has been increasing steadily, and it is well remembered that many years ago the Nokia 808 'Pureview' cell phone, boasted no less than a 41-megapixel camera. The octogenarian will remark 'Ye gods!' and his great grandchildren will think it nothing out of the ordinary. It is very doubtful that one will be able to see the difference in resolution in the picture sizes that we are accustomed to, with so great a number of pixels, but it is ideal for those who want to make posters and project pictures onto the sides of buildings.

There is no doubt that we find much convenience in being able to slip a camera, in its case, into our pocket and put it to good use in a trice, the 'snap' being transformed into a work of art by high definition, perfect exposure, natural colours etc., the camera transforming a bland scene into something twee.

There is one thing that manufacturers did get right, and that was in the production of the 'mirrorless' camera, which showed an incredible amount of growth in a very short time, it seemingly having spiked. It was quite surprising to me that Sony and Nikon didn't lead in this field, but were to be spurred into 'mirrorless' camera production at a later date. This style of camera has now surpassed the DSLR market share.

In addition to the above, we now have quite incredible amount of processing power, i.e. signal processing. All cameras produce RAW imaging at their sensor, what follows is both complex and incredible, as the algorithms munch the numerical signal into a visual image, which we perceive to be both pleasing and charming.

If we forget about market trends, and, as videographers, choose what we need, then it is likely that the DSLR will survive. Whilst we may possess a number of cameras, in recent years, the trend is likely to be that we purchase a moderately sized camera, with all our needs rolled into a compact device of moderate proportions. I recently found myself purchasing a 'Lumix' FZ82 Panasonic, because it does everything I need, producing wonderful videos with built in 'Ken Burns' shots, without

moving the camera, quite incredibly high-quality videos and stills that are extremely satisfactory, despite a sensor no bigger than the nail on your little finger. It isn't perfect, of course, but when it comes to ticking boxes, it scores pretty highly.

We videographers owe much to 'Joe Public' who don't do many things in terms of self-volition, but support the market in wanting to possess a 'real camera', because of its now connectivity. Many look upon the Internet as a necessary evil, for it is now thoroughly ensconced in our daily lives, to the point that we are destined to watch appalling hose-piped pictures, seemingly 25mm wide and a metre in height, of forest fires, knowing an amazing vista has been missed. You would think that the manufacturers would have corrected this automatically, wouldn't you?

There is one area of desirable cameras that physics dominates, and that is the full frame camera. Physical dimensions of the aperture play a role in Bokeh, coupled with the focal length, and to the serious videographer, this is of great importance. You may think large cameras are 'here-to-stay', but nearly everything imaginable is possible today when it comes to digital processing and Bokeh can be produced digitally in editors, and iPhones. What is more likely to keep this full frame camera alive is tradition. In many a professional filmmaker's mind is the thought that 'big is best' and to go smaller than a Canon C1 would seem almost unethical.

What miniaturisation has brought into play today, is that, at one time it was thought that large lenses would always be necessary to accommodate large sensors. Today, this is not the case. A point in question is on my new camera. When it comes to beating the laws of physics, my moderately priced Lumix may be set to macro, be focused onto an oblong object and three separate photos may then be taken of both ends and the middle, then all three pictures may be merged and the object will then be presented needle sharp throughout its length. It can be enlarged to fill the whole screen and studied in depth.

Above, I mentioned that it was a tough world for camera producers, and indicative of this are Fujifilm cameras, for they have produced no less than thirty-nine 'X-Series' camera bodies, which share many overlapping features, along with an incredible number of accessories every year. Whilst it is wonderful to have such a large choice, it may prove quite confusing to the would-be buyer. It becomes necessary for them to have a selection Web site, where you tick the boxes and it comes up with the model.

My late wife, once bought a Fujifilm EXR Finepix camera that had a 15x Zoom lens and a 15-megapixel sensor, that produces wonderful pictures automatically. I asked her why she selected that model and she said, "... because it's red and I liked the look of it." It is incredibly solid, compact, measuring approx. 80mm x 50mm x 25mm, is weighty and very beautifully finished.

If you compared what her camera turns out to one costing three times the price, you would be hard-put to find it in a photograph. This has made me very wary of buying cameras costing four figures ... not that I really want to sell my car.

Dave Jones



David Price

Writer & Director
of *Falling Back*

Talks about
filming at Ashton
Court

A Month to Remember



August 2021 will be remembered by the Bristol Film & Video club members as a stark contrast to the previous 18 months of the Covid Lockdown and club meetings on Zoom. The club had moved its meetings online in April 2020 and whilst there had been some films made by club members at home and indoors, activity on more ambitious club film projects tailed off.

Despite the difficulties a couple of leading members of the BFVS Committee were planning for a time after lockdown when club films could be made and on an ambitious scale. Due to determined efforts by a couple of Committee members an agreement was reached with Artspace Livespace for the club to have a residency of the interior of Ashton Court Mansion for the month of August.

Ashton Court is a large former Stately Home owned by Bristol City Council since 1959. The property is a 4 storey Grade 1 Listed building built and added to up to the 19th Century. The property was once the home of the Smyth family, the last member dying in 1946. Since then, the property was left to deteriorate due to the financial strain of its upkeep before finally being sold to the City. Sadly, parts of the interior have deteriorated during the Council's tenure but it is still used by a variety of local groups for music, media and community purposes.



The Council selected Artspace Livespace (a registered local Charity founded in 2006) to manage the property on their behalf to encourage arts related activity of the building. The club approached Artspace and after discussions over months during Lockdown were granted a residency of the property to use it as a filming location for the clubs projects for the month of August. One of the great attractions of this residency was that the use of the space was free provided a couple of key holders were provided by the club to deal with administration and the practicalities of physical access to the building.

In the lead up to the residency a call went out to BFVS members to put forward ideas for films which could use this special location. Club members responded and set out plans for their projects to the Committee. In total 9 short films are planned for shooting during the month including a War Time costume drama, a contemporary ghost movie, music videos, poetry-based films and a documentary about Ashton Court itself. All the projects had to be co-ordinated with Artspace LiveSpace and then crewed and acting talent sought. This strenuous and concentrated level of filming activity was a vivid contrast to the past 18 months with the inevitable level of stress and old skills needing to be rapidly relearned.

Given the number of projects and people involved close liaison with Artspace was vital as they are ultimately responsible for an important Bristol landmark.

BFVS chairman Tim Smart prepared a shooting schedule which was regularly updated to reflect the status of the projects and shared on an almost daily basis with Artspace given other events and groups were also using parts of the building. The club's approach is simply to concentrate its efforts to utilise the location as much as possible whilst its available. The club has had a great deal of experience of trying to secure filming locations on low or no budgets so recognised Ashton Court as a fantastic opportunity which could be used in many ways. The usual approach is to develop the script and find the best achievable location thereafter. In this case it was the reverse as club members visited the property which then sparked the ideas for films.

My own project is a Second World War short film titled *Falling Back* centred around the events preceding the Dunkirk evacuation. Having seen some rushes Ashton Court seems to readily double as a Normandy Chateau from a careful angle. The script was developed and read through by the actors on Zoom and involved prop building and sourcing, hiring 2 military costumes and using replica firearms. Despite a 5 hour technical rehearsal on the preceding Saturday the start of the shoot on 7th August did not entirely go to plan despite an 8 am start. To ensure flawless matching of shots I worked with only 1 camera which meant there was no way to speed up the set ups. The weather forecast for rain later in the day meant we had to shoot the exterior scenes first thing as soon as the actor was in costume. Sadly, one of the key shots was impossible due to several hundred park runners appearing before 9 am right between the camera location and Ashton Court. A case of being impossible to fix in post. Such are the problems of low budget film making.

Thanks to a dedicated crew and consistent hard work throughout the day we were able to finish by 6 pm with the borrowed furniture and props back in place and the floors swept of the debris from the machine gun sequence.



With hindsight attempting such a challenging production so soon after Lockdown was a risk; if for no other reason that the two actors only met for the first time on the day of filming. However, the feeling was that having a filming location of this calibre, which would ordinarily be out of the club's reach meant we could aspire to high production values. It only really struck me what that meant until I saw the set fully dressed with the actors in costume and ready to roll the camera.

Whether the finished film will do justice to the work and location remains to be seen, hopefully before the end of the year.

David Price



LUMIX G7 Review

Suzie Topolska

The pro's and con's of the Lumix G7

Why buy the camera?

I've owned the Panasonic Lumix G7 mirrorless camera for roughly 2 years. Previously, I had been using a small Panasonic HD camcorder to film videos. Though practical and cheap, it lacked the professional-looking cinematic video quality that I was after as well as a hot shoe mount for external mics, so I wanted to upgrade to a DSLR.

I know Canon is most well-known for its high quality DSLRs, but I was drawn to the Lumix because you had the ability to film in 4k with a fairly reasonable price at £500. Video quality in the film industry seems to keep increasing, so I wanted to hop onto the trend. Another reason I wanted to shift away from using a camcorder was because I'm also interested in photography, whilst a camcorder doesn't specialise in taking good quality photos.



Positives

What I first noticed when unboxing the Lumix was its small and lightweight size. It practically fits within the palm of a hand. This was ideal for me since I love doing travel video, so it helps if my equipment is easily transportable. Then after taking a few test photos, I was extremely impressed by the resolution of the 4k images. I even thought the video quality was as good as the photo quality which is usually a rarity. The camera is very easy to navigate and the menu even provides short descriptions for what each setting does.



During my time using this camera, I have discovered so many cool features that have helped me when taking photos/videos. In the case of photography, there's a silent mode for if you want to take photos of nature, a burst mode for on-the-fly action photos, panorama, the ability to choose a setting for a specific photo scenario (e.g. nightscape, sunsets, sports, animals, food), and even an effects mode which can add various filters to your images (e.g. sepia, monochrome, soft focus).

As for filmmaking, you have the ability to add a rule-of-thirds guideline and balancing meter to improve the

composition of the shot, timelapse and stop motion shooting options, the ability to work in low-light conditions, and the ability to flip out and rotate the touchscreen.

Recently, I've also downloaded the Panasonic Image App which lets me download images straight from my camera to my phone. This feature has been a lifesaver for when I want to post my photography straight to social media but don't want to go through the hassle of uploading it to a PC first.



Negatives

The main downside of shooting video with the Lumix is that mirrorless cameras don't have the best autofocus, but I've found a way to work with it. I personally prefer using the autofocus feature since I want the ability to quickly take candid photos on the go, but I admit I should probably practice using manual mode more often. The battery life also doesn't last too long, so I recommend purchasing spares.

Another downside I found was that Lumix G7 lenses are quite expensive. The kit lens that comes with the camera is only 12-60mm, whilst I wanted the ability to zoom larger distances in order to film wildlife. I worked around this issue by purchasing a micro 4/3 adapter to mount Canon lenses onto the Lumix (since they were considerably cheaper). The Lumix 100-300mm lens costs £500, whilst the Canon 75-300mm lens only costs £240.

In conclusion...

The Lumix G7 has lots of really nifty features for both filmmaking and photography, a lot of which I haven't even mentioned. It has been an excellent upgrade in order for me to take the quality of my films to the next level, and I'd highly recommend it to anyone interested in 4k cinematic video (or just a nice photography camera).

Here's some sample footage:

<https://youtu.be/gDctKUYk5tk>

And here's the specifications:

<https://www.panasonic.com/uk/consumer/cameras-camcorders/lumix-mirrorless-cameras/lumix-g-cameras/dmc-g7m.specs.html>

Thanks for reading!

Suzie Topolska





Alan's Ramblings

Alan Wallbank

Shares his thoughts

Recently, I booked a weeks holiday in Wales staying at two hotels, but my wife who did all the driving was not too impressed with the amount of driving she had to do. She would have much preferred to relax and do nothing, whereas as I like to explore the areas we visited. I'm just wondering if its a man thing to be active or is just me who likes to be doing something all the time.

While in Wales, we visited a friend of my mine who lives with his son and family in an impressive 18th century house on the banks of the River Teifi. I have been there before and while the property would make on interesting film, its what he has in an outhouse that is far more interesting. I cannot tell you what it is, as I may enter the subject into next SoCo Competition. The item is not working and requires quite a lot of restoration, so it will be sometime before I return. I said earlier this year, that I would not be side tracked by taking on new projects, but this is too good ignore.

What I like about Wales besides the scenery, are the towns that still retain the small businesses. I'm not sure where it was, but I noticed a camera shop, a sight not seen in my area for many a year. There seemed nothing new inside just old still cameras, but I couldn't resist going in and having a chat with the proprietor. He said business was slow, but he had to diversify into other services which kept him going. He also sold cameras that people had in

the past, not to use, but as reminder of years past. I noticed my first camera, an Instamatic 50 gathering dust on a shelf, but was not tempted to make a purchase. As we chatted, wife waited impatiently outside, no doubt mystified as to why I would be in the shop in the first place!

Once home I started work on one of my long term projects which unfortunately requires a lot of walking along tracks remote from human activity. My latest discovery means that I will have to walk three miles, far beyond my energy levels especially when carrying my camera and tripod, so I try to find areas where I can leave these trails and then return to my starting point. The next time I take the car at the point where I left the trail and do the same until the end is achieved.

Despite lacking energy from the time I wake up, it's surprising how the urge to film seems to focus the mind rather than the task in hand. That happened quite recently when I had to climb a very steep hill. It was a case of head down and plod forward and when my goal was reached it provided a stunning view of the surrounding area. Yet the scene I filmed will only be on the screen for a few seconds, but I feel I need to make that extra effort at times to provide a different view point.

Alan



A Holiday in Switzerland?

Dave Watterson

Informs us on UNICA

Locarno is a fabled Swiss holiday resort in that country of mountains and lakes. Next August you and your family could be there. For you the world's greatest festival of amateur films. For non-film enthusiasts a chance relax, see the sights ... and maybe buy a watch, a pen-knife or a Toblerone! After all we have been through in the last two years: what a treat.

2020's UNICA Film Festival was planned for Birmingham, but cancelled by Covid. In 2021 no UNICA is scheduled. But in August 2022 Locarno will host the festival. It will be slightly shorter than before and offer a chance to avoid the excursions, if all you want is to see the films. And what films! Each UNICA nation will choose a 40-minute programme showcasing the best of their films, chosen for an international audience.

They will be screened between breakfast and dinner, with a 90-minute lunch break and coffee/tea breaks. In the evenings you can hear what the experienced jury members think of each film; or relax over drinks and a stroll with fellow enthusiasts from many lands. Most have at least some English and we can all communicate with smiles, gestures and shared beers, coffees, ice-creams and meals.

Don't worry about languages. UNICA always translates into English, French and German all announcements and the tours are all available in English. Many films from other countries are even in English or have English subtitles.

It is too early to suggest detailed travel and accommodation deals but Milan Malpensa (Italy) is the closest airport with frequent flights from many parts of Britain. You can do the whole trip without leaving the ground by Eurostar and TGV Lyria High Speed train. There are many ferry/bus/car options.

21st – 28th August are the dates for everything. If you do not want the excursions, you can cut off a couple of days. There is a schedule on the website:

www.unica2022.ch

Assuming the health and travel restrictions have eased by then, this will be a chance to celebrate. There are special excursions including a visit to a cine museum, a trip to "miniature Switzerland", a vast model village where you can pretend you are shooting drone shots over fabulous buildings and scenery. You can cruise on Lake Maggiore or pop across to Italy for more sight-seeing.

Switzerland is expensive but the organisers are working hard to keep prices down. Spend a happy half-hour exploring their website: www.unica2022.ch to see what's on offer. We have all had enough of lockdowns and restrictions, so let's try to meet at an exciting film festival next year.





Robert Paget

Tips and advice

This and That

Getting an audience..

Recent articles by both Gordon Young and Suzie Topalska discussing Youtube, to display completed work, echoed many of my thoughts. Where you directly upload to Facebook, it may only get viewed by Facebook friends. There will be few numeric statistics, but you will be able to identify who “liked” or “shared” it. Upload to Youtube, and you can then “share” that to Facebook without a separate upload.

As a “shop window” it does work, it can be a simple route to entering a competition, and give you some additional feedback on what you are doing. Whilst there are small losses in image quality, the audio is over a frame out of sync., but you will only notice that when you have been deliberately editing musical “impacts” to be a frame or two before, or immediately on, the visual frame edit point.

If you have just started out with uploading, and views are from friends and family looking at your films, make sure you copy and post the video link in the email to them. (found by going to “your videos”>Content>Details).



It takes a long time to build up channel views and subscribers. The vast selection of data you can access about individual film and channel views probably suits advertising corporations far better than my modest ambitions. I have found that the comparisons of normal numbers of views in the first hours, can vary with bad weather and bank holidays. The morass of other data tells me that “subscriber views” do not generate views as much as those from random searches. I sometimes “subscribe” to a channel where they have made great effort in making a film, but I do this as a compliment in addition to the “like” button. Expect that “latest and best film you have ever made” to have lower views than you hoped for, and watch out for “Trolls” . To avoid their unpleasant and unwarranted comments amend your channel settings thus:

Your videos>Content> Details>scroll down to :More> then select “Hold all comments for review” .

Free coffee and cake every month?

Once you sufficient subscribers and views, you will be able to upload films longer than 15 minutes and to add your own thumbnail image instead of the choice of three which are automatically offered. With 4,000 hours of views and 1,000 subscribers, you will be able to monetize

your channel, end up with adverts in the middle of your films, and with luck get \$3 to \$5 per 1,000 views. I do not know if views to date generate an arrears payment, or whether you can ever opt back out of the monetary arrangement. With an idea for the name for an additional Youtube channel, I started an additional channel, which I find useful for short term display of some films. For any who go down the monetized route, it means that it would be an item to record on a tax return. I have just glanced at my channel statistics which are 3,849 views in the last 28 days, that would barely earn me some free coffee and cake every month. Since I usually stop watching monetized films as soon as the adverts start, how many would do the same when watching my films? It would also surely mean that those films were made for profit (or were they just uploaded for it?)

That said, in the last week I had glanced at some of my recent uploads to look at the “likes” versus “don’t likes”, and Youtube have now added an advert at the start. Youtube now have the right to add adverts to any films over eight minutes total length.

When selecting a thumbnail image, I generally save a few “Poster” frames from the timeline as Jpegs for this purpose before starting the upload. Where it is a 4K project which will offer larger Jpeg capture from the timeline, or I wish to use a separate still, they need to have their file size reduced to below 2mb, and I try to select images where the “play” arrow sitting in the middle of the image does not obscure text or important detail.

“2K or 4K ? That is the question.”

The temptation to view your own film online is definitely that “stand at the back of the screening” moment, and take a long hard look. We all do it, and then wonder whether we should have tried for a higher quality image. Once uploaded, it will sound and appear different depending on the device or screen you are viewing on. I avoid becoming riled by random comments such as “this film isn’t supposed to be about this!”, or “It is too loud” (.well try the volume control or listen and watch on better equipment).

If the film is uploaded in 4K, the audience will be unaware of that on a tablet, where filling the screen with more pixels may achieve nothing. When 4K cameras and drones started to be more affordable, I was amused by amateur film titles which proclaimed “filmed in stunning 4K”, but were uploaded as what is now “ordinary” 1920x1080 (2K).

By clicking on the “tools” symbol at the bottom right corner of the screen, a pop-up menu will show the various higher resolutions which may be available for that particular film. So, if you want any friends to watch it in 4k on their PC or TV, you need to let them know it is a 4K upload, indicated as 2160 as opposed to 1080 by Youtube. Playing a 4k Mpeg4 file directly on the TV via a Usb stick has taught me that depending on the TV software, putting a very short leader before a 4K rendered film, can end up with the TV “on screen display” showing over the first seconds of the film, presumably because of a slower processing speed in than TV than a PC.

Producing a couple of films in 4K for family in recent weeks, and watching them on TV has reinforced my view



Robert Paget continues....

that quality is just as much about the camera as it is about the TV or projector. The last time I was involved in projection at a public show, I had produced an "intermission" video, with slow moving previously unscreened film as background shots. Sufficient titles allowed it to be used for projector set up, but the very upmarket projector was better suited to data screening, not a native 16:9 chip, and title characters were displayed very near the screen edges.

On location

Filming the presentation of a Queen's Award for Volunteers this week in Stonehouse, and finding out from Dawn that she had promised that I would film a wedding as a present next month, had made me wonder if my various cameras and microphones etc. were all still up to the task, especially if I had no second camera operator.

I took out my "back up" tripod from the car boot, where it had spent the last six months, and as I opened a leg securing clip, the tube fell to the floor along with some worn out nylon shims.



I remembered that the last time I used my "on camera" video microphone in December, the suspension rubbers (now assisted by rubber bands courtesy of a daily supply in the road from the postman) had come to the end of their day, as had the cold shoe plastic foot. I purchased a Rode VideoMic Pro+ (as picture), and was filming the awards the same week.



As some towpath walkers I knew walked past me, I asked them to keep walking to replicate a shot which I had filmed in 1972 in Standard 8mm. Some banter came back to me about the price of Cine film in the 1970s, produced the comment to me of "ah yes, but it costs you nothing to film now!".



I had envisaged that I might even have to film the awards at a distance, but was able to be fairly close. Ideally, I should have brought a separate audio recorder and possibly a radio microphone. Apart from an unavoidable backdrop of power cables, there was a large public address speaker stood on the ground "booming" out, and reflecting off a Church and a wall. It was going to sound like a noisy fairground, and was all set to be a failure. On the microphone, I had selected the amount of bass "roll off", and as a safety measure, I used the in-built feature of recording one channel at a lower level than the other.



I am more than surprised with the clean quality of audio produced by the new microphone in a non-ideal situation, and the USB rechargeable battery means no worrying about checking and replacing on board battery power.

.. and, looking after your audience

A glossy magazine I subscribe to, printed an article they had last published 35 or 40 years ago, complete with the same low resolution black & white pictures. The classic case of .."nobody will notice or comment". I felt somewhat insulted by this, and that it was a waste of paper.

Some years ago, I gave a talk, with examples, on how you could "break all of the rules of film making" ...providing you used deliberate and careful planning. It sounds heretical, but was designed to get the audience to think about their camerawork and editing. However, the one rule you should not break, is "do not insult your audience."

Robert Paget



Action at Ashton Court

Even though BFVS Filmmaking in Bristol has been around in one name or another for eighty seven years, it's members are still up for a challenge.

Bob Bennett

Takes us behind the scenes



It certainly was a busy month of creative film making, giving members a real taste of what it's like to work within the constraints of time, cast availability and location. To set the tone, the "call" time for everyone involved in the drama set in France was 8.00am on a Saturday morning.

In August this year the club became, for one month, the "Artist in Residence" at the City of Bristol owned Ashton Court Mansion. This came about in association with Artspace Lifespace, a group which transforms under-used and problem properties into thriving creative resources and provides space for artists from a range of disciplines to make and develop work at their venues. One of those venues being Ashton Court.



All the films made at Ashton Court are due to be ready for a grand premiere night, so the flurry of concentrated filming in such a special location has certainly generated plenty of editing and post production pressure to meet that deadline.



"In residence" meant access to all parts of the building. Ashton Court became BFVS's Pinewood Studios, with the focus of activities being the month long production of at least ten films, shot mainly inside the Grade 1 listed semi derelict mansion which lies at the centre of a vast estate.



The films include, amongst other subjects, a documentary telling the story of the Ashton Court mansion, a World War Two drama set in France at the time of the Dunkirk small ships evacuations, a modern day ghost story and the interpretation of poems by Rudyard Kipling and Walter De La Mare.

Bob Bennett



Lee Prescott
FACI

Takes a look into
the history of film
FX

Animation & Superimposition

This aspect of film making goes back to almost the beginning. Until more recent years and the development of CGI it was always a quite hard work of art. Consider the entire Disney Studio came into being on this platform. Indeed a whole raft of production companies operating special art forms did so employing boundless gifted talent

Among these very gifted people were Rudolph Maté and Ray Harryhausen.



Birth name Rudolph Mayer, of Jewish family. (Polish, Hungarian, American), 21st . January 1898.

27th October 1964 was a native of Kraków, Poland. Ciné Photographer, Film Director, Producer. He commenced in the film industry following his graduation from the University of Budapest. His career took him to Hungary, Austria, Germany, France and the U.K.....inevitably America!

Considered to be a master of superimposition, he was involved in the production of many films throughout the 1920s / 1930s onwards. Prior to this he was quite involved with films in the so called "Silent Era"! Quite a long list altogether around 100 productions notably with his friend Karl Freund!

He was also involved with Carl Dreyer in "The Passion of Joan of Arc", 1928.

As a Ciné Photographer in Hollywood he was involved with some of Laurel and Hardy's films i.e. "Our Relations" 1936. Also with many other Hollywood productions.

For myself the most important entertaining film he was involved with was "When Worlds Collide" (1951). Also the epic "The 300 Spartans" (1962).

Maté was nominated for the Academy Award for Best Cinematography for FIVE consecutive years including Hitchcock's "Foreign Correspondent" (1940) Also Zoltan Korda's "Sahara" (1943) [which never seems to be off television]. It was in 1947 that he turned to Directing.



Ray Harryhausen: aka Raymond Frederick Harryhausen. 29th June 1920 – 7th May 2013.

He became well known for his pioneering work involving Stop Motion Animation Effects = Animatronics! At a quite young age he became interested in fantasy and dinosaurs etc. He was encouraged in this activity – which gave him a great future.

Of special interest to him were "The Lost World" (1925) together with "King Kong" (1933) nothing can touch that.

He worked at this interest long and hard. When he was 18 years of age he met Willis O'Brien and with whom, later on, would work creatively.

Harryhausen subsequently became a student at the University of Southern California's film studies. At that time he developed what would become known as "Dynamation". Especially used to make live actors appear to be interacting with animated models.

Initially In the world of film he, around 1940, was employed by producer George Pal on his "Peppetoons" Short films using animated puppets and "Stop Motion" techniques. Of course he joined the American Army being specifically employed with Director Frank Capra making propaganda films.

After his discharge he made a number of short films which were distributed to schools across America mainly of the nursery rhyme type.

Willis O'Brien then got in touch and employed him on the production of "Mighty Joe Young" (1949) "Dynamating" the feature of a large Ape – as in style of the original "King Kong". (1933). This film for which Harryhausen did almost the entire animation won an Academy Award for its special FX.

This was followed by "The Beast From 20,000 Fathoms" (1953). It brought him to the attention of Producer Charles Schneer for whom he then worked on many of Schneer's productions.

He became well known for his work in the "Sinbad" franchise(es). He was responsible also for the FX in "Clash of the Titans" (1981). But his abilities brought forth that unforgettable series of animated FX of the skeletons sword fighting in "Jason Of The Argonauts" (1963).

Skeletons arise from underground breaking out to attack Jason and his crew. The sequences run for about the last 5 or 6 minutes of the film. My understanding is that it took Harryhausen 4 months or more of continuous work to produce these uninterrupted series of continuous scenes.

IF you really want to know about none CGI "animation" – watch this!"

Ray Harryhausen was responsible for the special FX in quite a number of films.

Effectively he retired from Animation in the 1980s but he still continued to contribute his abilities working on small projects into this century. In 1992 he received the Gordon E. Sawyer Award for Technical Work from the Academy of Motion Picture Arts and Sciences.

His books "Film Fantasy Scrapbook", "An Animated Life": "Adventures in Fantasy".

LASTLY A SPECIAL WORD:

The unsurpassable "KING KONG" (1933).

The Ape was created and animated by the aforementioned Willis O'Brien.

The model Ape was about 16 inches tall. See what can be done with animation etc, by watching this excellently entertaining film.



One To Watch

A couple from Lee Prescott

<https://youtu.be/OPIKxiH9K1w>



Selected
Movies
from
the
World
Wide Web

Send your
contributions to
piperitten@googlemail.com



A Few from Pip Critten

How to Master your Depth of Field

<https://www.youtube.com/watch?v=1iWeyPI6mXw>



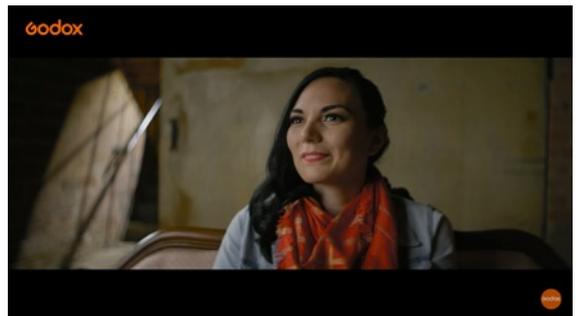
What 14 Movies Looked Like Behind The Scenes in 2020

<https://youtu.be/UU-2Lbc25TU>



Three ways to light a face

<https://youtu.be/bi-dlpYZTKs>



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John Simpson – Weymouth

Lee Prescott – Stonehouse

Changes

New & Rejoined:

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MRS V STABBINS, Windsor

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

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