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Harold & Mittens

**Making a stop motion film
By Suzie Topolska**

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Pip Critten
Writes...

Chairman's Chat & Editorial

Young Blood

What a packed SoCo News final edition to this unusual year. I am thrilled that Suzie Topolska, a young film maker from Teign Film Makers, has written another piece for the magazine. I think that no matter how long we have been making films we will never know it all. Styles change, new technology comes along which keeps us on our toes and still learning. Suzie has an abundance of enthusiasm and fresh ideas to share. I am very much hoping there will be more articles to follow from Suzie.

It's also time to say a special thank you to all our regular and occasional columnists who keep the magazine going. Without your dedication and commitment I would have nothing to edit. So a huge thank you from myself and all our readers.

Zoom

Many clubs have taken their activities on line in the form of Zoom meetings and have, generously, opened them up to non members. A great show of camaraderie in these difficult times. I have been honoured to attend a few of these with a few more in the pipe line.

As the current Chairman, I would like to "attend" more of these meetings from around our region and further afield. So, would welcome any further invites. The meetings could also be publicised in this magazine.

How do you know when it's finished?

A Zoom meeting I attended recently was Bristol's presentation of adding a sound track to an old silent film. [This is covered in David Price's article on page 11]

The meeting was of great interest as it is something I have been spending time doing. I had all my old cine films digitised a while back and, when time permits, have been going through them adding sound tracks to the silent ones. Not simply adding a music track but trying to add what would appear to be a natural sound track.

My general work flow is to remove and tighten up any doggy edits, do some colour correction (something I am slowly learning but have a long way to go), find ambient sfx's that cover sections of the film, add in any specific sounds that match the visuals, then balance the sound so it "feels natural". My aim is that people do not realise that the entire sound track is a total fabrication.

The screen shots are taken from Premier Pro whilst editing of a film I shot as a young lad in Plymouth Zoo.



The sound effects are acquired from a variety of sources; paid for libraries, free stuff readily available on the Internet, effects I have recorded specifically and my own voice which was used for a few of the animal noises.

Not all animal noises that I wanted were available from libraries. So I simply imitated them and recorded them straight onto the timeline to match in with the visuals. The, by changing the EQ, pitch and or changing

the speed of some vocal clips they resembled the animal noises I was aiming for.

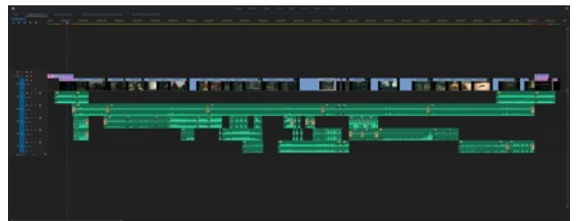


There was a shot of a chimp scrapping a stick through some stones to retrieve what I think was a peanut. The quickest way to achieve this was to take my Zoom H6 out into the garden and replicate it.

All the sounds then get layered onto the time line so they happen at the right time. Then the fun begins! A lot of time is given to tweaking the sounds so that it sounds right. If the noise is ten feet away then the sound needs to sound ten feet away too. In premiere Pro there are some tools built in that go some way to helping with this. For example there are simple presets that make fx's sound distant which is a good start.



I tend never to finalise a film until I have left it a day or two then gone back to it. I then find more things to tweak and adjust, leave it, go back, more adjustments. And so on. Even when I have finalised it I may see it again weeks or months later and find some other things I want to change. Grrr!



Do you have the same difficulty as I do? Knowing when you are finished!

<https://www.youtube.com/watch?v=SADO-iKv1qI&t=6s>

Keep Smiling,

Pip

pipcritten@googlemail.com

I had intended to put in a list of useful resources but Frome has an excellent list on their web site which can be found here:

<https://fromevideo.weebly.com/resources.html>



Can we leave it in auto?

Tom Hardwick
FACI

This month Tom Hardwick looks at camcorder automation, and asks - which disciplines can you leave in auto?

Going back in time

The automation offered by a modern camcorder is nothing short of amazing, and if you could imagine taking your current camera back in time by 40 years, say, the machine would floor a Super-8 user of the day.

In 1980 the very first prototype camcorder had been shown by Sony. It was a hefty machine taking a lumpy Betamax tape and it had no replay facilities on board, which seemed to me to negate the only advantage video offered over film.

People like us were generally shooting good old film, be it Standard-8, Super-8 or 16 mm. Single system sound on Super-8 was available, but was famous for having sound gaps at the start of every take, three inches of film between picture and associated sound, and lumps and bumps in the edited stripe track that make me visibly flinch to remember. The home computer was still in the office, we had no airbags, couldn't afford terminally obese children, VAT was 8% and Kodak ruled, ok?

The automation of the day was exposure, full stop. All movie cameras had by that time an automatically controlled iris diaphragm and some (the Canon 310XL for instance) had a built-in neutral density filter that was automatically brought into the optical axis at very small apertures much as it is done today with camcorders.

If you had a single system sound camera you were saddled with AGC on the audio, where everything the microphone heard (mainly camera noise as I recall) was faithfully amplified and placed on the magnetic stripe, at full modulation. As we were shooting 40 ASA artificial light film stuffed into Super-8 cartridges, you had to manually flick an internal filter in and out of the light path as you moved between artificial and daylight, manually doing a sort of 'white balance' filtration while at the same time applying a mild ND filter (the A to D converter absorbed 2/3ds of a stop).



With full manual control enabled your camera won't be making decisions on your behalf in an effort to damp down audio and lighting changes

The camcorder you're taking back in time will have autofocus that's fast, accurate, silent and cheap. It will have auto white balance that sniffs the air and constantly monitors the colour of the ambient light, sending to card its best guess. It will have an image stabilizer that's so good it almost defies Newtonian scientific law, and of course it'll have auto exposure that not only alters the aperture but also chooses when and if it should vary the

shutter speed and when and if it should insert one or more of its many internal ND filters.

The auto exposure won't bounce and will cleverly ignore point sources of light – unlike the Super-8 light meters that used to under-expose the land as soon as a tiny bit of sky appeared in shot.

Today's camera will also have a fast-acting limiter built into the stereo audio and it might also have countless silly program modes that allow you to automatically add 'digital mosaic trail' to any scene you like, as well as be able to edit your footage and add a music track.



Auto/manual options for iris, shutter speed gain and white balance

The camera will also automatically record all sorts of information to file such as day and date, aperture used, gain applied and so on. It'll automatically compress the information so that you can choose to have your storage medium hold hours or minutes, and finally it will show you in one of its two viewfinders the image at taking aperture.

Not a bad roundup of the advances made in home movies in this short time, and enough to gob-smack the most hardened 1980 film lover I'd guess. Wait till you tell him how many hours you had to work to buy this marvel; he'll be in a coma for a week. But let's take a look at some of the automatic helping hands that are included and see if we should be taking control, manually setting the camera and not allowing it to set and select according to its own free will.

Automation – take it or leave it?

So back to the camera and its built-in automation. If you're honest you'll realise that a man's brain (multi-tasking women are excused this bit) can only concentrate on one thing at a time, so something's got to give.

As a lone worker you can't be expected to artistically frame each shot, hold the camera rock steady, have the correct exposure, focus, depth of field, white balance and audio level set. It's an impossibility, which is why there's automation on board to help you out.

Some camcorder controls really should be set manually I find, whereas other disciplines are less visible to the end user and so can be left to the automation. I list here the order of importance as I see it, and as I'm sure clients see it, when they view the finished film on their TV.

Exposure.

This really cannot be left to the automation, simply because we're filming forward in time. Even on a grey, overcast day, exposure will fluctuate wildly as people in different coloured clothing move in and out of frame. Pans across a little pond, say, will influence the exposure of the grass, and the dark Creosote fence will ensure you over-expose the little pink faces of people in long shot.



Tom continues.....

With the general exposure intolerance of video, manual exposure is the rule, an almost unbending rule.

Apertures, shutter speeds and neutral density filters all come into play here. You can isolate close-ups of faces by having an out of focus background if you force the camera to use wide apertures by upping the shutter speed or adding ND filters. People look a lot better in telephoto than they do at wide-angle, and back-lit people look even better. For starters they're not squinting into the sunlight, and having rim-lit over-exposed hair has never raised complaints about my work.

Focus.

Modern camcorders have amazingly fast and accurate auto focus systems, but unless you switch in face or eye detection, the sensor won't know what it is you'd really like to be sharp – the face in close-up or the brick wall five metres behind said face. If you stick to the wide-angle end of your zoom, huge depth of field will ensure that even if your auto focus is getting it wrong you'll not be aware of it and neither will your audience.



But just as variety is the spice of life, so too you can't make a whole movie all in wide-angle. Close-ups with differential focus add hugely to the impact your film will have, as well as giving your MPEG encoder a lighter time, and therefore making your footage look better.

So manual focus is my next in line for manual control. I'm very happy for the automation to determine the correct focus, but having found it I'd be the first to recommend you lock it down. People are unpredictable things and filming them successfully means luck has a lot to do with it. But you can add to your luck factor by stopping the camera changing its mind, where left to its own devices it might like the look of the brick wall better than the face.

White balance

There are basically three options open to us as we film.

- 1) leave it to the automation
- 2) set the 'sun' or 'bulb' (daylight or artificial light) setting
- 3) manually set the white balance

Number 1 is more successful in some situations than others. My Panasonic three-chipper uses a combination of through the lens measurement in combination with a little sensor window to sense the ambient light, and can be easily fooled. The Sony I have is better, but leaving it to the automation will mean that the camera will try and 'correct' for the reds of sunsets and they will be diluted. It can also be confused by shots that contain

predominantly one colour, such as a field of purple flowers.

But for general subjects, auto white balance works well, and if you're not sure, do as I do, and leave it to the automation. Problems arise due to the hysteresis loop built into the system, whereby stepping smartly from artificially lit indoors to sun-lit outdoors will have the camera instantly adjust the exposure, but very gently adjust the white balance, such that the colours will be very wrong for 10 seconds or more.

On screen this can be quite unacceptable and it can be difficult to correct in post, whereas a quick flick from the 'bulb' to the 'sun' symbols as you cross the threshold would instantly ensure your colour rendition was correct, or nearly so.

If you have left such things to the automation, a good NLE system will allow you to vary the colour correction over time using key frames, but this is not always a good solution.

Many editing cards also have a 'white balance' colour corrector. This is marvellous for aligning two different cameras colour wise. One click on the white table cloth in frames from both films and its done. There will also be other problems in using the camera's WB presets, as people under the shade of a tree for instance will look a lot bluer than they should and gentle shifts occur simply when the sun goes behind a cloud.

Problems also occur when daylight filters into a room that's lit by a mix and mess of strip and incandescent light. In these instances you really have to decide what's important, and I always find that in post it's a lot easier and more successful to warm up an image than it is to cool it down. If in doubt, set the camera to the artificial light setting.

A shot of a house in the evening may mean that sodium street lights are all you have to work with. You try all the preset settings and realise that none are correct. You don't have a white card to do a manual white balance so what to do? Well, here's a neat trick.

Put your camera on maximum wide-angle so as to take in as much building and garden as possible. Now select the 'see-saw' manual white balance setting and activate it (usually by pushing in the little wheel). Wait a moment and let the camera decide what it thinks is right. This has saved me many a time and is a remarkable demonstration as to the very wide colour balance limits programmed into your camcorder. In a nutshell: Don't know what setting to choose? Choose wide-angle and simply manually white balance on whatever's filling the viewfinder.

Audio

And lastly to audio. Huge strides have been made since the AGC of yesteryear meant birdsong and cannon thunder were all recorded at the same level onto stripe. In those days you were lucky or imaginative if you thought you could record anything above 8 kHz with a signal to noise ratio of better than 40 dB.

Camcorders run very quietly indeed, and modern isolation and signal rejection techniques have meant that in-built microphones are far less influenced by optical image stabilisation noises and zoom motor whirrings.



Tom continues.....

Recording these days at 48kHz means frequencies up to 24 kHz are certainly possible, and this 'better than CD quality' means that signal to noise ratios are excellent, and wow and flutter have simply ceased to exist. At the same time microphone development has continued apace and prices (in real terms again) have continued to fall.



So admitting that I simply can't manually control everything while still continuing to concentrate on the scene, this is the discipline I often leave to the automation. Digital audio means that no going into the red is permitted at all, as the overload effect sounds horrible. Not so in the analogue days, where even the humble ferric emulsion of audio cassette could be considerably over recorded before sounding objectionable. The modern audio limiter is fast acting and

to my ears (and in my view) is the most invisible of the automations available to you as a filmmaker.

The shoot itself

So there you have it. You have your image stabiliser turned on because you know you'll be hand-holding the next scene and don't want to be caught off guard, fumbling in the three layer menu. You have your shotgun mic on camera with its windshield in place, because even slight gusts can easily overload electret condenser mics. You have locked down the exposure because of the unpredictability of filming into the future.

You've set the white balance to daylight and you've set the focus on the first scene, knowing that close-ups will be sharp but pans away will be covered simply because you've zoomed towards wide-angle. You've left the audio to its own devices so that speech will be well modulated yet the inevitable loud noise such as laughter won't go into objectionable clipping.

You have a tripod quick release so that you can instantly get to where the action is, and you know where your white balance setting is so that you can step smartly indoors and catch the action.

Now all it takes is practice; lots and lots of it. And remember this: you only get good at what you do.

Tom Hardwick



Monday meetings are still going strong at TFMC and the committee are working hard to keep their weekly virtual meetings interesting for all members. There will be a meeting shortly to formulate the 2021 programme.

In recent meetings members have been treated to re-runs of two tutorial films made by Roger Edwards and Roger Western, a question and answer evening with some SoCo competition films, chosen by Ivan Andrews.

Suzie Topolska also gave a scriptwriting presentation and set a challenge to prepare a script to be read out by their authors at the meeting a fortnight later.

We have also viewed holiday films, old and new, and held a virtual Christmas social and quiz night with questions set by Tony O'Brien.

Currently meetings are held every Monday, start at 7pm and last about an hour or so.

Topics range from basic film making skills to advanced editing techniques as well as encouraging the making and showing of members films.

Of course, if it weren't for the active involvement and input of Club members, none of the meetings would take place and the committee continue to be grateful for their support.

Finally TFMC wishes everyone a very Merry Christmas and a Happy New Year.

Anyone is welcome to the virtual meetings, whatever your expertise and wherever you live.

A limited number of 'visitor' places are available 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.

Upcoming topics are posted in the programme section of the website as well as the weekly newsletter on both website and Facebook page.

<http://www.teignfilmmakersclub.org>

or visit the [Facebook page](#).



Gadgets

Melvyn Dover

Takes a look at gadgets and our changing hobby

I do like Tom Hardwick's articles. There's usually something there to get my teeth into, which is worth reading more than once. I like the technical aspects (though I don't understand them all) the equipment reviews and analysis - and reading about new gadgets.

Gadgets, and particularly home-made ones, used to turn up at cine clubs quite regularly. Some would be physical - perhaps a 'cue-mat', a layer of felt with a tab, cut to sit between a record and deck. Thus allowing playback to start at any time. Amateur carpenters would indulge their hobby. Perhaps designing and making a wooden stand for the projector, with housing for an amplifier. Or a properly designed loud-speaker cabinet. And then there were the electronic home-made gadgets. A speed controller, adapting a radio mike...



But that was before the world went digital. The trouble is, my brain is stuck in analogue mode. When it came to digital electronics I did make a start. I could use 'chips' - a 555 to make a timer, a 741 amp - but those were 8-pin and circuits could be made using Veroboard or similar - a piece of board with a matrix of holes and a series of copper strips underneath. Anything with more pins requiring a printed circuit board - Ugh! Who wants to deal with acid baths at home?

Try to explain AND gates, NAND gates and so on, and my brain hurts. Digital chips got larger, doing more and more and needed fewer external components. The trouble is, the fewer the number of discrete parts in a piece of equipment the harder it is to repair it. The older a piece of equipment becomes makes it harder too. (It's like tuning up a classic car at home. Setting the points gap, adjusting the distributor etc can still be done. But tuning an engine which has a microchip to do the same job? Um.)

Buying a new computer recently, I learned that my old cables and monitor wouldn't work with new PCs, and 4K is something else again.



That requires a lead capable of dealing with high speed data transfer. It's not a case of using any lead that physically fits.

It wasn't just going digital that did it. Wiring up plugs to make cables suddenly got harder, thanks to many using moulded plugs and sockets. The world changed from a repair-it mentality to a throw-it-away-and-replace-it one. That's fine providing a replacement part actually exists. Well, that's what hobbies are for, taking up any spare time and money.

Film-making certainly does that, but it's also one of those hobbies that can be linked with others. Still-photography is an obvious one, though many (still) camera-club members abhor the thought of making films. Personally I prefer the result of taking a photograph to be a print rather than an image, but each to their own.

When it comes to presentation of our efforts, I bet not many have motorised curtains in front of their massive T.V. screens, complete with fade-able red lights and interval music.

Of course with digital came computers, their maintenance and upgrades, software, and a language all of their own. Not so useful for the do-it-yourself enthusiasts, for whom writing and compiling a program is impossible, or plainly not satisfying. Even so, there are many clever programmers out there who do offer their programs for free. We can hopefully use their programmes rather than having to write our own. A double edged sword.



At least we now have non-destructive film editing. That's a *fantastic* thing for movie-makers. For the first time in decades we can now edit, add sound tracks, effects and titles with ease.

Our hobby now involves less of the physical, sawing wood, cutting felt, soldering and so on, and more of the sitting. Staring at the computer monitor while trying to figure out the new upgrade, or what *that* icon does. Learning never seems to stop. But non-destructive editing somehow makes it all worthwhile.

As ever new technology requires new skills. Passing on knowledge is important. Years ago there were several magazines relating to our hobby, from which we could all learn much of our craft.

Not so any more.

Thankfully movie-making clubs, people like Tom Hardwick, and SOCO/IAC News still help do the job.

Happy filming,
Melvyn Dover.



sale



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So why can't they just fix it?

Dave Jones

Shares his thoughts

A hundred years ago, when I was just a twinkle in my father's eye, vehicles had five wheels i.e. four wheels on the road and a steering wheel. Since that time, nothing much has changed from the original concept, however, we have progressed from unreliable rust buckets to state-of-the-art luxury. When I look at the original Austin 7 from the past, I can't help thinking, 'How did people get into it? It seems so small.' People were smaller. In fact, Admiral Nelson was about as big as today's child of twelve.

One day, our industries started to get shocks, as the one-time 'inferior' foreigners started to outclass us in just about every aspect of engineering and manufacture imaginable. In particular the Japanese, subsidised by the government of the day, enticed their export customers to buy quality goods cheaper than we could make them at cost price. This may ring bells where China is concerned. When the British built a lathe, it was expensive, optically finished, its runway was as hard as masonry nails and would last 50 years ... so the customer wouldn't want another lathe for 50 years, which isn't exactly conducive to mass production.

Design

Once a commodity has the attention of the design engineers, (plural), we get ergonomics, aesthetic appeal, improved performance, and if it were a film camera, it still used film, only the film was also undergoing development. I well remember, thinking that I would produce incredible pictures under ambient light, resorted to the use of a film rated at 8000 ASA, back in the eighties. If now old and wise, you may explain this expression to the youngsters: 'It had grain like tanners!'

With the advent of the computer, of course, development is rapid and within the space of just one-year, incredible changes are likely to stimulate sales anew amongst the professionals, but not amongst we amateurs, who, having splashed out six or seven hundred quid, are not likely repeat the exercise annually ... but this didn't stop development ... and there are some things that homo sapiens get to love, like our Mum's apple pie and dumping stews.

To name but a few loves, we have the steam locomotive, clipper ships, Spitfires from WWII, old 4¼ litre Bentleys and 35 mm cameras ... and now, the iPhone, which is seemingly superglued to our younger generation's palms. They had to be made waterproof, because: 'No ... it isn't raining ... I'm in the shower!'

Everything changes

No era is ever repeated, and that is a scientific fact. Everything changes ... we change as we get older, our ideas change, our weather changes, our science changes us and our knowledge makes inroads on things we could never use, like the Laser Beam, for which there was seemingly 'no earthly use' at the time of its conception.

With the exponential rise in man's knowledge and associated sciences, you have to be pretty smart to outguess what the future holds in detail.

"We will give them four 'k' then eight 'k' then sixteen 'k' then thirty-two 'k'", come on now, let's not overdo it. Being something of a 'simpleton', (in that I like to keep things simple, as, when designing electronics, that brings about the greatest reliability), it would appear that our 'go

getting' technologically-clever scientists have caused the corporate's to shoot themselves in the foot.

On the one hand, we have the 'withdrawal' of the DVD, simultaneous with the promotion of Web-based program compatibility/development, and on the other hand, huge increases in resolution, which can only be utilised by producing bigger screens, as the number of pixels per inch has flat-lined.

Why couldn't they just make 2K 2K, instead of one-and-a-bit? We've read of this being denied, but I honestly believe it to be undeniable, that 4K down converted to 2K produces a better 2k picture than 2K from a 2K camera ... proof that 2K isn't 2K per se. I may be wrong in stating the following, but there is a marked improvement in the outline of objects with 4K to 2K down conversion. The loss of a well-defined outline, indicates that aliasing is somewhere afoot and that the surplus of picture data provided by 4K, brings about a marked improvement by the reduction of aliasing. Alternatively, maybe the algorithm used in 2K is too 'lossy' and this must surely indicate that there is room for improvement, but no, the algorithm, MP4 will accommodate 1K, 2K and 4K. You may ask, why am I banging on about this, when 4K is here to stay and it's better ... period.

Nerd

My son is a total nerd, gives lectures most days of the week and provides training videos about the computer/life-support instrumentation used in our Health Service, nationwide, which is restricted to employees of that service. He makes videos most weeks.

"I suppose you use four 'K'?" I asked.

"No ... I haven't a computer fast enough to deal with it. Anyway, who needs it? Everything I do is Web-based. People use laptops and tower computers with small-ish screens, not sixty-inch. Let's be practical."

Let's ... be ... practical.

Had they have allowed us to continue using the DVD at 16p each, it could have been developed to a Blue Ray standard, by accommodating a 2K-improved algorithm, giving what we now see when down converting. (DVD's will prove compatible with 2K).

I continually hear of friends and fellow videographer 'clinging' to the DVD for all manner of reasons. They don't become corrupted, if cared for. They are cheap. Granny can use them to watch her grandchildren grow. We still have a healthy DVD film mailing business, despite 'streaming'. I use such a service ... my evening treat without adverts, plus films of my choice, not theirs.

Why did they give and then confiscate so many codecs, before they even had a chance to become established? When they left the QWERTY board alone ever since its inception in the 1870's, this hasn't wrecked the sale of keyboards, so why would the adoption of a single codec adversely affect the sale of cameras or computers ... and how lovely it would be to be able to share so much with one's friends. SIM cards are interchangeable, yet they needn't be.

Usually, when one tries to get behind the minds of those who confiscate their gifts to us by selling us something, then rendering it useless, it is usually money, but not everybody has 'money' to throw away on a 'toy'



Dave Jones continues ...

or a hobby. The populace at large is quite hard up ... my mobile phone cost £50, receives texts and filter-distorted, narrow band phone calls. I watch a second-hand T/V set, which was eleven years old when I got it from my daughter. I use a second hand, standalone editor, because my cameras are old, but good enough for me, as I haven't seen pictures any better than my kit produces.

It would seem that most corporates seem to play the giddy youngsters, who, with nothing to compare today's 'toys' with, cannot apply pragmatics, so tend to enter the shop and look at the shiniest camera money can buy. In my day, big was beautiful. Today, small is beautiful, and if it is small enough to hide, it's exciting.

Much difficulty is encountered when trying to understand the reason for a new camera being produced, when there is little or no perceivable improvement over that which you already have. It is a known fact that Sony, who have produced some superb cameras, have been known to provide us with a camera, half the price of their professional camera, that produces so good a picture, it is indistinguishable from their professional one. I own such a pair.

Resolve

However, it isn't all doom and gloom. I was truly amazed to learn of Davinci Resolve, which was both a professional NLE and free to use in exchange for one's E-mail address. It is produced by Black Magic Design today and works really well with Red professional cameras. What's good enough for Red professional cameras, is good enough for me! (Although, I only have a black one).

I've always had this notion that when you walk into an 8K computer editing room, it has fans pulling the air in, and the temperature is 35°C. It is filled with computers, all linked together and there is the constant thrumming of coolant pumps, supplying liquid cooled processors with coolant. At the other end of the building are extraction fans, parting the hair of passers by with a warm current of air. A meter sits in the corner, registering energy consumption, it monitoring tenths of a kilowatt, which tick up power consumption apace with the second's hand of the wall clock. Next to it is another room, where a kettle is coming to the boil, as the Director and his Editor are about to make a brew ... they are awaiting the last ten minutes of their 8K film to be rendered ... only half-an-hour to go.

Here's the rub. For the cinema-goers who have just seen the film in 8K, they not knowing it, nobody will comment on the film's resolution, as they did in the days of 'VistaVision' and 'Cinemascope', as it will have gone unnoticed. They will only comment on the film's plot, its cast, and their favourite actor/actress and how beautifully they played their film role, for it is only we videographers that truly appreciate the science behind the video picture, yet ironically, our knowledge of this medium tells us, we are getting a bit of a rough deal. Everything we have is on loan. So why couldn't they just leave us with our QWERTY board type 2K codec and save the new codecs for 4K – 8K – 16K and those who have a need for them? By rendering our many 2K codecs redundant, doesn't encourage us to buy the super resolution video technology, as my nerd-of-a-son pointed out ... we must await the next generation of computers to do that.

Puzzling

What puzzles me is: If an iPhone can feed a 4K T/V with 4K picture and sound, why can't a program be devised that will process 4K editing in real time? If an iPhone can edit a film in real time, why can't a computer do the same? What's with this rendering? If you already have data that forms a picture, and you dump some of the clip, when editing, you've got rid of it, so what needs rendering? When you make a DVD, it WRITES the video, then it WRITES the sound ... they are separate. Why can my old editor produce a film taking up half the space on a DVD than one with modern day metadata? Who requests metadata when they make granny's DVD? "Hey fellows, let's cripple the DVD ... how about we fill it with crap?"

I will now save my 10-minute run-time video > 2 Gig of machine code! Really? The same video on my standalone editor takes up exactly the same memory space as is used on a DVD, because it stores in MP2, which has less compression than MP4, both being 2K. Has this something to do with money? Does it improve the picture? Why is it that we didn't need it then, but we do now?

Article needed

Would somebody please write an article for SoCo that can explain why we achieved yesteryear, what now needs twice the memory? Is it that 'they' think we do nothing else all day except copy commercially produced films, by placing a video camera in front of the screen, using our editors to remove the adverts?

I've looked every which way at the world of videography, and the only people being given a rough ride are amateur videographers ... nobody else. Surely, there can't be any money in this e.g. I've stopped buying, as there's no point. My kit will resolve every hair on one's head at 2 metres or possibly more, on a 42" T/V. When projected, it will do the same. So ... where do we go from here?

Conclusion

I suggest that we devise a system where rendering becomes as fast as writing a DVD e.g. x8 or x4. If we produced a camera that used the same codec as the editor, it could run in real time. If we cut, add, change the clip's location etc., that doesn't need rendering, as it just rewrites the location of the clip and records the sequence. What needs rendering are when you edit the colour, add transitions or a title, zoom into a clip shot and the longest process of all, convert 24 fps into slow motion, then click on 'smooth' (this out), as the program has to 'very cleverly' generate frames of step-progressive action ... and it takes an age!

If you are a real planner and film what you need, leaving just the top & tailing of the clip to do, then all you need do is lay the sound track and Foley, titles, one or two transitions ... job done. This is what Alfred Hitchcock used to achieve. His editor must have loved him for the time he saved. This sort of planning should surely be capable of cutting the endless hours of rendering. The puzzle to me is, if you just edit the in and out of the clip, then no rendering should be necessary ... yet it still takes forever.

We read that, the monitor has a reduced resolution for the sake of speed. My old editor give full resolution pictures on the monitor, with no reduction in speed. We



Dave Jones continues ...

have 'Smart' editing that can tell the difference and sort out what needs rendering and render it on the fly, my editor claims to have this facility, but it still takes an age to render. So why can't they just fix it?

Changing a codec takes a matter of minutes and causes a lot of videographers all manner of problems. This drives them to sticking to what they have.

What seems logical to me is to have a single codec, rendering old equipment future-proof, so that all additional 'goodies' could be added without the fear of incompatibility, namely, better cameras with super-slow motion, wider dynamic range, larger lenses, bigger sensors, higher definition. In this way, we videographers could use two and three cameras when filming, and although purchased over say three years, they would all be compatible, the small nuances being ironed out in the edit.

As it is, everything has to go through a converter, which results in the loss of data and introduces aliasing, which is mud on the corporate's face, as they work against us. Instead of buying more equipment to support our growing studio kit, we are forced to cut our losses by encountering incompatibility. We then tread water for years.

There is absolutely nothing wrong in providing a standard, as in fuel, the measurements as used in physics and codecs.

It is quite obvious that the corporates have got the wrong end of the stick, thinking that to render equipment moribund, is to stimulate the market. I would bet a pound to a penny that the policy of renting software where cameras are concerned, then providing a converter elsewhere, is a trip to nowhere.

We have so many codecs, they resemble a telephone directory. On my screen they appear in 6 point, the list being so long, the program times out before I can make a choice. You eventually get the conversion and find the sound missing, so now you have to find out which sound codec will work with your video etc. After much suffering and frustration, you find it and can get to work ... what's the point of all this? It's little short of bloody mindedness, so it's far better to stick with what you have; less time lost, no frustration, no stress, better the devil you know. Ditch the new, stick with the old ... from our POV, that makes sense.

If ever a manufacturer produced cameras and associated equipment to a standard guaranteed no-change codec, with quality sound, compatible microphones, radio links, matched filters in lighting, standardised colour, matched to an NLE system, fast rendering, high quality lenses throughout, with a view to the buyer building his studio equipment up piece by piece over the years, it would become legend.

Today, we are duped into buying what will become redundant in the shake of a lamb's tail. In the past, every year showed an improved picture, technology, what have you. Today, much of videography, picture-wise, has plateaued. The answer isn't in making what we have redundant.

Say, for example, they brought back AVCHD. I would buy a second camera, and willingly pay 3-figures for compatible editing software. As it is, I've thousands of pounds tied up in redundancy, along with many more like me ... and that's quite a few. We are simply not willing to dump it and start again.

Dave Jones



RIP Reg Lancaster

IAC members will be sad to learn that Reg Lancaster has passed away.

He was a great photographer, a fine film maker, an inspiring club leader and a fine leader of IAC.

He was born in Manchester in 1935, and had been a film maker since 1970. He served on many juries at local, regional and national festivals in Britain, and was a regular jury member at the Festival Mondial du Courts Metrages in Huy, Belgium. In 2001 he was a member of the UNICA Jury.

When he lived and worked in Paris he formed European connections. He also worked with Vladimir Murtin - the former Czech citizen living in the Netherlands - and Jan Schoonen a Dutchman. The trio made successful films like TANDEM and OLYMPIA.

He first attended UNICA at St. Nazaire in 1983. At that time Britain was not a member, and for years he and his wife Annabelle were the only Brits regularly attending UNICA, while campaigning back home for Britain to re-join the UNICA family.

He will be deeply missed.

(The picture below was taken at UNICA 2009 in Gdansk by Michael Gough.)

Report from IAC Facebook Page





Albert's Treasure Box

Albert's Treasure Box – Robert Allen - 1949

This is a silent black and white film made over 70 years ago by the Bristol Amateur Cinematographer's Society (the forerunner of the Bristol Film & Video Society) which had lain forlorn and largely forgotten in a dusty archive for decades. If it hadn't been for 2020's COVID Pandemic and the efforts of a few Bristol Film & Video Society members this film may have stayed exactly as it was.

2020 was the year this feature, shot on old fashioned real celluloid film stock, was rediscovered and revived. It was found in a poor state as a short monochrome silent film and probably had an accompanying sound reel but this had long since gone astray.

The film follows the fortunes of a traditional working man down on his luck, the eponymous flat capped Albert, broke and thirsty knocking around the centre of Bristol and the Floating Harbour. It depicts the City in its immediate post war state with derelict and wrecked buildings and empty war bombed sites. If nothing else this film is a visual record of Bristol in 1949 when the Floating Harbour was still a working Docks with rows of cranes, bonded warehouses and wharves stacked with beer barrels.

also helped form the Bristol Amateur Cinematographer's Society in 1934 and remained a member until his death in 1970. Albert is played by Jack Farran of whom we know very little and apart from the Director, Robert Allen, the crew are uncredited. For its time it was an ambitious amateur production involving chase sequences on land and water and was filmed in real locations. It is a film of its time, edited for a leisurely pace and recording a bygone era when smoking in pubs was the norm and beer was hand drawn.



The film has been transformed, principally by two BFVS members, Neal Tucker and John Cockwell the latter who edited down and improved the image quality. Between them they have also created a detailed foley of sound effects and a bespoke music track then mixed all the elements together. Their efforts have transformed the film and reinforces the fundamental importance of sound to any film. John produced all the foley effects some from internet sources but also for real including taking a boat out on the Floating Harbour to get an authentic watery soundscape. Neal spent 3 days on the project composing a score using virtual sound technology to reflect the pace of the film using Cubase and Nuendo to mix the final version.

It shows a simpler time back in the day when summers were sunnier, children weren't glued to screens and health and safety regulations weren't mentioned. It also depicts a sharp distinction between Albert and the middle classes around him.

If anyone cares to sample a gentle whimsical comedy set in a war ravaged Bristol then this little film is worth a look.

The plot is simple echoing the era and with comic twists leading to a positive outcome for Albert at the end. The film was written by H A Postlethwaite a well regarded amateur Bristol photographer in the post war era who

<https://vimeo.com/485189577>

David Price

Quick update

I took my dog to the cinema and he loved it, he was laughing and crying in all the right places.

That's amazing, because he hated the book.





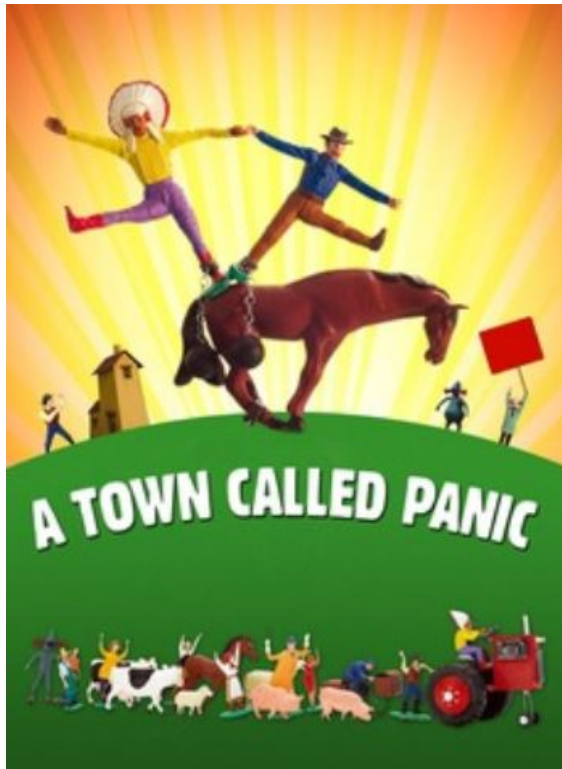
Making "Harold & Mittens"

After watching the animated children's film 'A Town Called Panic', I was inspired to have a go at my own stop motion with slapstick comedy and plastic figurines. In order to come up with a story, I needed to write around resources that I already owned. I found a dollhouse with furniture, a doll of an old man, and animal figurines that I could use for animation. With this specific set of characters, I came up with the idea of a man and his pet cat who live in the forest and have to deal with a bear attack. Due to it being a film suitable for children, I also wanted to include some sort of moral. I opted for the traditional 'don't judge a book by its cover' and decided that it should be revealed at the end of the story that the bear was only trying to give the cat some fish instead of attack them.

Suzie Topolska

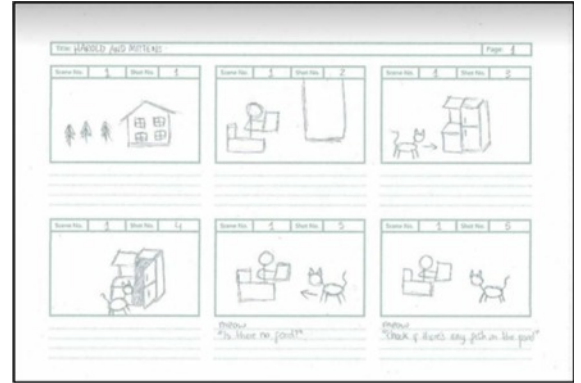
Takes us behind the scenes in her film "Harold & Mittens"

A stop motion short film



I knew I would have to follow basic story formalities such as the three-act structure. The first section would establish the forest setting and the old man with his cat, the second would introduce the main conflict with the bear, and the final act would have the characters confront the bear and learn their lesson. When developing the characters, I determined that the cat's goal will be to get fish, both the old man and the cat's goal will be to get rid of the bear, whilst the bear's goal will be to give them the fish (therefore, the villain also has believable motives). The main characters' most prominent flaw would be the fact that they assume the bear has bad intentions solely based on appearances. I knew I would have to include some dialogue in the film in order for the old man and the cat to communicate with each other, so Ivan G Andrews from the Teign Film Makers Club was able to record a voice over for me. Using the 'screenplay' template on Microsoft Word, I was then able to formally write the story into a script. I decided to name the film after the main characters' names: Harold & Mittens.

I then drew a storyboard. I noted information regarding camera angles, movement, sound, dialogue, and setting. This aspect was very vital so that I could visualize the final product and make the animation process much swifter. I made sure that the first scene of the film was an establishing shot of the location. Without it, the audience has no idea where the characters are.



Shot continuity is also important in order for your film to flow, so this meant drawing arrows on my storyboard to make sure that the movement of characters continued from one shot to the next. I also did a rough sketch of the set design in order to get a sense of where locations are in comparison to each other. I wanted a minimalist aesthetic, so I painted some cardboard and wrapping paper to create the sky and ground and also purchased a few miniature trees to vaguely resemble a forest. This was all built on top of my dining room table (since it was at a comfortable working height).



For filming equipment, I used my Lumix G7 in order to obtain 4K images. I also needed to utilize artificial lighting for the set since it was important for the brightness to be consistent between shots, so I opted for two softbox lights. I blocked out any natural light coming from windows because it would inevitably change as time passed. I also utilized a small LED light panel on top of my camera. It comes with the ability to adjust colour temperatures which was useful for replicating natural sunlight that I needed in the exterior shots. Finally, I needed to also use a tripod to make sure that the camera was completely steady between frames. Setting a photo timer on the camera was very useful in order to avoid accidentally moving the camera or having my own shadow alter the lighting. I would also recommend setting your camera exposure and focus to manual so that this also stays consistent.



Suzie continues.....



When it came down to actual animation, there were limitations with how I could animate the characters since the plastic figurines aren't physically mouldable (and the doll also had stiff joints). After conducting a few test animations, I found that this method of the characters unnaturally sliding around worked well comedically and was much more time-efficient. I also wanted to avoid having my film be too static, so I included small character movements such as turns or twitches.

Once I collated all of the photos, I uploaded them onto Final Cut Pro. It allowed me to have control over how long each frame lasted and include pauses after action. Once I edited sequences to roughly 12 frames per second, I needed to undertake colour grading: matching temperatures, tones, and brightness between shots. For the ending credits of the film, I drew inspiration from the BAFTA 2019 shorts and found that the films with the most effective credits were ones that continued the story in some sort of way. Therefore, I used a photo of the bear in the house with the cat and old man in order to suggest the friendship that has continued after the end of the story.



Finally, I knew I needed good sound in order to bring the whole film together. I utilized a 'dope sheet' for planning specific timings of sound effects. This included the name of the effect I needed, the time code of it in the film, the filename, and notes on how I would obtain the sound. I recorded some of my own foleys using a Tascam DR-05X and a RODE VideoMic Pro. For more obscure sounds such as a cat fainting, I created the impact by hitting a pillow onto a hard floor, but for the more difficult to obtain sounds (e.g. a bear growl), I used the website freesfx.co.uk. For big impacts and hits, it helped if I layered a few sounds in order to punctuate it. I also added an environmental ambience of birds chirping to add some depth to the location.

Even though the film ended up slightly shorter than anticipated, I think I executed my initial vision effectively. I learned new techniques such as planning a short film professionally, storytelling, sound design, and stop motion animation. If I were to undertake a similar project in the future, I would try to be more ambitious by writing a longer story, creating a larger and more versatile set, use mouldable characters for animation, and produce an accompanying soundtrack to fill some of the dead space. I hope you enjoy the film!



Harold & Mittens:

<https://youtu.be/hboBqOii1mQ>

Suzie Topolska



Gloucester Film Makers

Our 11 competitions for this year have all been held and on our Finals Night, judged by the Worcester Club.

"Steam Dream" made by Chris Byrne won the City of Gloucester Trophy for Best Film.

This film will be one of our entries in The Inter Club Competition on Saturday 20 March next year.

Bristol will be hosting this event in a venue yet to be confirmed.

Members entered 31 films in the competitions, a great achievement considering the Coronavirus restrictions.

Our Video Road Shows took a big hit. This year we did 3, last year 23!

However we have 7 bookings for 2021, so let's hope the vaccine works.

Our 2021 Programme is now available on line, and as an experiment we are inviting other clubs and film makers to enter 4 of the competitions. Refer to the programme and web site for details and conditions.

We are also having another 1 minute competition, the title is Christmas Cheer, with films to be submitted by 31st December. Again details are found as above.

Since March we have been meeting via Zoom and it looks likely we shall be doing so for some time and if you would like to join us let me know.

That concludes this report, fingers crossed for better news next year for everyone one of us.

Best wishes for Christmas and the New Year.

John Greene

[Gloucester Film Makers](http://www.gloucesterfilm.com)



Noel Leeder

It is with great sadness that I find myself reporting the death on the 21st. December, 2020, of Mr. Noel Leeder, Sydney, Australia.

Noel and I became good friends when I launched the Cotswold International Film And Video Festival, (Stroud Video Makers – as was), way back in 1999.

Completely of his own accord Noel picked us up via the web site, (courtesy of Dave Watterson). At the time Noel was President / Chairman of Sydney Video Makers, Australia. Their then Club had a multitude of members, so much so that they were able to organise and run a notable evening at a Sydney venue the whole being quite comparable to Hollywood's Oscar show and that my friends took some doing!



Noel took it upon himself to garner many entries into the C.I.F.V.F. resulting in some of their members winning major awards.

Noel professionally was a geologist working in the Australian mining field. He became the Works Manager of the Illwarra Coke Works, Coalcliff, the largest of its unique design, the largest in the world at the time and probably would still be. He was responsible for the employment of a great many Australians.

At Coalcliff there is a glorious Park named after him. A delightful children's playground, rest park and access pathway to a superb ocean-filled rock pool - ideal for safe swimming - was constructed by community volunteers over five years from 1959 at the delightful village of Coalcliff. This superbly scenic village is just south from Sydney, right on the narrow coastal strip tucked below the mountains and just 35 miles south from Sydney, Australia's largest city. It was named after Noel Leeder - the instigator and driver of the project.

This video shows the official opening of Leeder Park in 1964. It is now a heavily used and much loved focal point of all activity in the wonderfully scenic area.

Go To:-

<https://www.youtube.com/watch?v=eQFuPly9EOI>

"It's Easy to Forget" - by John Urquhart.



A story about Noel Leeder and his role at Coalcliff and of the significance of coal ... where Australia's fabulously rich coking coal resources were first discovered in the 1790s. Quite a story! On a sad note though, the Coalcliff coke oven battery was closed in June 2013 - after almost one hundred years of highly successful operation - forced by a world-wide decline in the total demand for high-quality metallurgical coke.

Lee Prescott. F.A.C.I.

Although I never had the pleasure of meeting Noel in person, I considered him to be a friend and we would communicate via email sending information about family as well as films.

For some time, he regularly contributed articles for the SoCo News and kept a keen interest in what we were doing here in the UK.

Noel's passing will be a great loss to his family, the local community and to the world of film makers.

Rest in peace, Noel.

Pip Critten

Noel's daughter, Kate, shares one of her dad's films

Whilst it is industrial theme and perhaps not of interest to everyone, the quality of the production for 1962 by an amateur is remarkable.

Illwarra Coke was made for Kembla Coal and Coke Company in 1962 as a marketing film by Noel Leeder, amateur film maker and Coke Works Manager south of Sydney in Wollongong Australia. The film is now in the National Archive Collection.

<https://www.youtube.com/watch?v=1ZMxW5UKRFA&t=159s>





This and That

Robert Paget

Tips and advice

I consider that unless information is shared, it is of no use, and may ultimately be lost. Watching the “Veritasium” youtube channel, I had never heard of “Bayes Theorem”, and which I can see is so relevant in today’s Covid19 situation in terms of statistics and percentages. The method of probability calculations of both chance of infection and of protection by vaccine, become very clear. Amazingly the theorist had considered it so obvious to him, that he never published the paper.

Now, what on earth has that to do with film making?

Not just making our films available for others to see, but sharing thoughts about how you made that film, and what you discovered in the process, can give ideas or help another film maker. That is exactly what SOCO news is achieving, quite apart from also providing a forum for questions.

The copyright music experience and youtube

I have been uploading to Youtube for a while and, like anything else, you often learn as you go and adjust to software and video platforms which continually change.

The status of your “good standing” on a youtube channel, could be affected by all sorts of issues, with the worst offenders having their channel blocked. This has changed somewhat since my first anxious experience five years ago with an on-screen copyright warning.

That process affected me, in that I started making films without that very easy route of just adding “musical wallpaper”. I put far more care into recording voices and atmospheric sound. All sometimes totally lost on those listening on perhaps a tablet or even “LoFi” equipment, but has taught me a lot about audio software and using several layers of audio recording to produce the effect and audio image I desire.

Filming near a major worksite in Gloucester last year, was a fellow boater, who was using the same model of camera as I do, and we exchanged experiences of YouTube. He explained that he would generally select a random “Abba” track as wallpaper (perhaps irrespective of the film content) and just upload it entirely without issue, and the FBI had not turned up on his doorstep!

Complying

If you are downloading music from say a music video, always read what the terms are. It may be free for charitable and amateur purposes, but there may be a scale of fees due where you move beyond that. It may also specify how you describe that music etc.

To comply with that, I carefully type that into an end title segment, and also “paste” it into the youtube information panel as the last item following whatever detail I have typed.

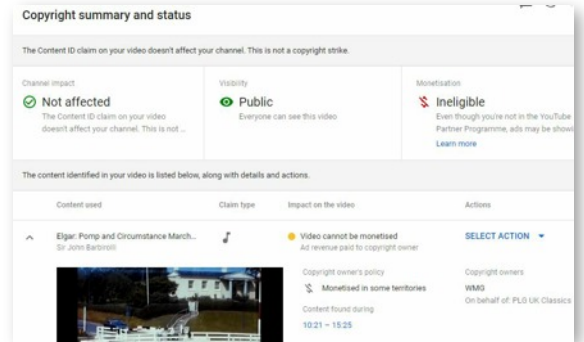
For audio captured from CD that should also be the basic details of the name, recording artist, composer, and the recording company or companies as shown on the label or case. Ideally capture that as say a Wav. file, and in at least as high quality and as little compression as possible.

Remember that when the online system displays your film, the video platform may become liable themselves to fees etc. (If you have a Facebook page and upload video directly to it, there seems to be little concern about copyright music. They apparently take any financial hit.)

This worked well until I had started to digitize old cine films which I then married up to their original and improved audio tracks. Remembering which LP you recorded from 40 or 50 years ago, let alone where another club member had found the music track was near impossible.

What happens when you get it wrong?

Where I had not described the correct music in the film and the information page, there is a copyright notice (see screen grabbed frames), the correct information about the music is added by youtube below your typed information, and you are told that you will be unable to monetize it. This does not otherwise affect you, and you do not need to take any other action.



Video ID	Channel	Visibility	Claim type	Impact on the video	Date	Views	Actions
1020	canal channel and all the opening video are...	Public	None	Ad revenue paid to copyright owner	9 Oct 2020	1,628	1
1025	1st - Unleash & Ty Waver	Public	None	Ad revenue paid to copyright owner	14 Sep 2020	108	0
1026	1st - Unleash & Ty Waver	Public	Copyright claim	Ad revenue paid to copyright owner	10 Sep 2020	35	0
4th September 2020	at construction of new canal	Public	None	Ad revenue paid to copyright owner	7 Sep 2020	1,554	4
1027	Three members of Cotswold	Public	Copyright claim	Ad revenue paid to copyright owner	30 Aug 2020	580	1

Bearing in mind that YouTube may shortly be taking the opportunity to randomly monetize any films over eight minutes in length, you realise how little any of us are in control. YouTube are amending their codec used for displaying videos, which currently displays audio just over one frame out of sync with visuals.

Whatever you do, take sensible care and ensure that you are not involving yourself in the deliberate copying and republishing of copyright image stills which may contain steganography. Identifying data is contained in them, however much the file is altered or cropped.

Sharing films online

Where I wish to display an uploaded film on my Facebook page, I now simply press the “share” arrow, when viewing on YouTube. This saves a further upload, and works even if you have deactivated the “allow embedding” function. This simply gives a link/window to what you have held up for the world to see anyway. It is



Robert Paget continues....

the exact process by which many clubs display members films on their websites. I have only very recently been obliged to disallow this on a film for the first time, where I found it entirely credited to another film maker! That was beyond impolite, and in the same category as recently being naively challenged as to whether I had actually made my own film.

Making your film more watchable online

Before you upload to YouTube, I suggest that you review how much black leader/header is in the version you are uploading. Whilst different film competitions request different header lengths and for various reasons, right down to giving them time to turn the room lights off, should yours be a version with say 10 seconds of silent black screen, I would give up on watching it before it ever reached the opening logo or title. I see why some commercially produced videos display immediately without any header.

As always, I recommend that in the “advanced settings” you set them to generally only allow comments after you have reviewed them. I only allow comments that are polite, and after clicking on their identifier logo, to verify that they do not appear to have what I may consider to be undesirable or strange interests or subscriptions.

Practical filming and no excuses

It is so easy to say that everything is working against filming, but many of us continue to be organized, and simply getting on with it. Within a short time of researching “low self-esteem”, and what other conditions that can underlie, I understood how our film making can be good for our psychological well-being, and why some come up with every pathetic or lazy reason why they cannot film. It used to be the weather, and now it is compounded by a virus. “Judging a tree by the fruit it bears and not its label” is something of a maxim I try to follow.

Just look at the number of new films being made by many clubs, with people adapting to different styles and methods where needed. I applaud such positive work.

We all know that there is no “one size fits all” or “everything is about some singular part of filmmaking”.

The “fake news”, or pretend “smart thinking” style articles make me wonder why I even got up that morning, and to challenge why they are even written. Propaganda that anyone is the most active film maker, makes me ask how that is evidenced, and exactly what location is always used. Is it on the moon during a lost episode of “The Twilight Zone?”

With several films shot and completed between lockdowns, ignoring all of the negative, lazy thinkers and just ensuring that I am making the effort combined with some critical thinking, is what can actually get films made.

Old “Amateur photographer” articles relating to AV often waffled about that illusory and mystical “third image” when projected transparencies were dissolved on screen using a set-up of two Kodak Carousel projectors. That was out of my price bracket, and I always doubted their reasoning (just as I began to ignore the repeated stories by Victor Blackman using his “trusty” Gossen Lunasix light meter). It all fills a page, massages the author’s ego here and there, or in extreme cases that of the occasional narcissist, but is not necessarily what helps

anyone. Now that we are all able to attempt far more creative editing, dissolves between shots can enhance those “screen magnets” of the viewer’s concentration to one area of the screen which continues into the next. Depending on the two shots, it can also be incongruent, looking odd and unskillful, where the speed of moving areas of either clip which attract or hold our attention, do not logically match up, or are in different screen areas.

Think you make a lot of films?

Struggling to change your filming style or genre?

Well, look out for the Jago Hazzard channel (Tales from the Tube) on YouTube. His short films, with touches of humour are being skillfully made at a rate of four or five films per week. Each follows from extensive research and individual creativity.

At the start of November, with the last day before “lockdown2” looming, I was determined to get some more filming under my belt. During the previous week I had made an improvised boom pole using a B&M store extending decorating pole, and recorded one audio interview using a shotgun microphone, whilst taking partial shelter from light rain. These were very useable “sound bites” for a proposed upgraded version of a film I made in October, in which I tried to emulate the aerial filming style and music of part of the John Betjeman 1970s “The Queen’s Realm – A Portrait of England”. That BBC 16mm film had influenced my views of creativity and emotion in film. On YouTube I found a VHS copy had been uploaded, but the poor image quality did not detract from a wonderful soundtrack of music, poetry and voices.

For my film, any further “at more than social distance” interviews, which I had arranged to record, are on hold, but today, following a chain of emails, I have received an excellent audio recording from someone I last filmed in 1972.

In readiness, I always carry a tripod, waterproofs, safety boots and high-vis jacket in the car for any situation, whilst I make sure that all cameras are at normal house temperatures, and fully charged if there is any possibility of using them the next day.

A week of mainly promising weather forecasts both for Gloucester and Stroud, was shown on the Met Office website, plus days when wind speeds and wind gust speeds were low enough for the slowest of drones to fly in, and ideal for mowing the lawn. Now the last day before lockdown, and I had several ideas in mind: I wanted to film some atmospheric “light leaks”, plus clips which would allow opportunity to edit with “screen magnets”, backlit spider webs, and to give myself even more fresh footage to edit. It would also refresh basic camera skills. I also had a plan for a drone flight capturing sunlight reflected in a small river, and to record a landscape which will change during the next year or so. This would also give the possibility of a “before and after” film at a later date. I had not attempted an “Autumn” style film since a failed project in the days of Standard 8, and this would be the last chance of the year. The basic “how, what and where” become the essence of any day’s shoot.

I added a personal challenge to make a complete film using only the film clips from that afternoon. I also wanted to improve my colour management skills, which is



Robert Paget continues....

something I rarely spend much time on during the excitement of the edit, and are usually restricted to altering the very contrasty look from one of my action cams. Filming was all achieved in under three hours, with some shots achieved by placing the camera on the ground and pressed against my foot for steadiness and to save time. The two locations were about a mile apart, with the most difficult part of the day being to cross a busy road on foot, which I achieved after donning a yellow gilet.

In the next two days, twenty minutes of fresh footage rapidly became a first version of the five minute "an Autumn Day".

Three days after uploading it to YouTube and at least 250 views, I was discussing this film via emails with a friend and former Club member from 40 years ago. This brought a new perspective to the film, and I forwarded to him various HDR aerial still images also captured on the day. Simply discussing this very basic film, enabled me to see where various tiny timing issues could be improved by removing or adding single frames. I began to experiment with minor adjustments to the opacity and positioning of some of the titles and "astons", including tweaks to their positions and movement, all to improve the viewing experience. I had not spotted that in an unused film clip, a spider was busying itself in fallen leaves. I had to use that. A second version of the film now exists, following dozens of very small editing adjustments, and far more colour management, using mainly colour curves and contrast, than I had ever previously risked. Not the reason I made the effort, but it may be suitable for a club competition next year.

Don't go into the light Carol Anne! and Keep Watching the Skies!

If you do go into the light, make sure you wear sunglasses. I spent years never wearing sunglasses and it probably hastened a cataract which the NHS dealt with very rapidly last December.

Reading about monitor screen issues and misconceptions, gave me an amusing vision of filming a "Nosferatu" creature, unmasked and shunned by society, pale of face and scared to turn the light on in their darkened lair. Sometimes wailing to the rising moon asking "why don't people understand I am the best?", and only venturing outside to get a pre-war Radio Set accumulator charged when other good folk were safely indoors, and the sun had cast long scary shadows down treacherous alleys.

More seriously, I remembered when a former employer had invited a friend to stay for a holiday in the UK, but within a few days of arriving from Italy, had tragically developed a condition where she thought that X Rays were coming out of mirrors and televisions. That was the start of a serious condition, and very sad. However, if you are struggling with your monitor in any way, change it for something modern and safe. There are plenty of online sites giving good guidance about posture, viewing distance etc., and more importantly, modern monitors have evolved in just the last ten years, and have high refresh rates, surfaces which reduce reflections, give very accurate colour rendition and provide far more safety for your eyes than having a single 40 watt light bulb running in your sitting room. We all know that Granny's "old Wives tales" are not always true, and you don't have to worry

about holding a knife and fork indoors when there is thunder and lightning outside. Expect to find additional connectivity options on a new monitor, and there is a new high speed cable system on the way. Most clubs will have members who can advise on all of this. When upgrading, nearly all monitors are advertised by retailers as being full HD. The 1920x1080 (being 2K) tells you that anyway, but do look out for the technology of the unit. I have found that, for me, those with IPS (Inter Pane Switching) are just as natural an experience as between looking at a piece of paper or a printed photograph on my desk, and glancing up to see the same thing on the screen from any angle. You never know, but having better, and even dual, monitors may improve your film making productivity.

Does everything we film have to be for a pre-planned purpose?

Sometimes, just getting the footage into the camera, perhaps having to think "outside the box", let alone starting on the edit, can give you confidence, and set you thinking about the next film. That can change your day. Whatever the subject, I always think back to my early days of "what shall I film?" The mainline railway was just up the road, and whilst filming a moving railway locomotive may seem a simple thing to do, it only gives one chance, and even the framing of the shot change as the locomotive approaches, irrespective of how carefully the camera has been positioned. Throw in the wild card of a the local "buzz box" stopping train deciding to limp past and block your viewpoint, and you need to call on your resources if you are to have anything worth showing. Filming a street procession or marching band, also requires some planning and predicting what is happening both in the viewfinder, and around you. Thinking on your feet about where the next shot will join to the last, recording cutaways whether they are ultimately needed or not. Filming involves both awareness and creative thought.

Yesterday, low morning sunlight was streaming across the lawn, and droplets of moisture were sparkling on the washing line. The next cup of tea would have to wait, because I had just spotted some gnats, backlit by the sun, and circling over the garden. I had to film this. By the time I had gathered the camera and entered the garden, they had disappeared, but I did manage some hand-held shots, as that sunlight turned the commonplace into unusual and interesting.



I raise my mug of tea to those making so much positive effort, and in the spirit of the IAC.

Keep safe and well,

Robert



Lee Prescott
FACI

Looks back on the
life of stars of
Yesteryear

Yesteryear

Rudolph Valentino

Rodolfo Alfonso Raffaello Pierre Filiberto Guglielmi di Valentina d'Antonguella, otherwise and popularly known as Rudolph Valentino, an Italian (American) actor dubbed The "Latin Lover". Born 1895 Castellaneta, Italy - died 1926 "in harness" aged 31, in New York. He was one of, probably the one, of the Cinemas very first "Sex Symbols".



Dubbed "The Latin Lover" his appeal to the female gender was incredible. All of whom apparently viewed him with a "hunger". His so called "deep penetrating gaze" longingly turned 'em on. (The mind boggles!) He made around 40 films between 1914 and his death in 1926. His appeal to the female gender was somewhat phenomenal. Seemingly they all viewed him in the 1920s as the "Great Lover".

Apparently he very much disliked the nom de plume "Latin Lover" stating that "To generalize on women is dangerous"...."To specialize in them is infinitely so". Maybe he was right? However the streets of an industrial English village of the time was streets apart from Glam Hollywood believe me.



Of the 40 silent films he made several are particularly well known including: "The Four Horsemen of the Apocalypse" (1921), "The Sheik" (1921), "Blood and Sand" (1922) and "The Eagle" 1925. His considerable star ranking became obvious after his very sudden death in 1926 from a ruptured ulcer. His grieving Fans were numerous and worldwide. Almost 100 years later his films, which are still available, and his memory linger on.

He knew a degree of poverty after he was dismissed from the two steps forward four steps back Italian Army having gone to Gay Paris where he ended up as a street beggar. He started on his film career after having somehow made his way to the USA and after becoming a Night Club Dancer. Travelling to San Francisco in 1917 he decided to hop over to Hollywood on chance which, as it subsequently proved. was his great move.

He managed to get a start in small film roles until his big break as Julio in "The Four Horsemen of the Apocalypse" in 1921. From then he never looked back.

Pearl White

Pearl White aka Pearl Fay White: a Silent Film and Stage actress 1889 to 1938 graced the world upon her arrival to her parents farm at Green Ridge, Missouri. She had five older siblings. The family moved to Springfield Mis: where she subsequently joined the Diemar Theatre Company. Aged 18 she went "on the road" with a Touring Company in 1907.

She signed up with the Powers Film Company of New York in 1910 where she developed her skills subsequently working for a number of Companies in starring roles. Come 1914, she was the star in the film "Perils of Pauline" (Pathé Bros), a serial chapter production. The result for her was that she became an International Film Star. She then became the "heroine" in a number of serial films for a number of years.

Her very first public appearance occurred when she was only six years of age, performing as "Little Eva" in "Uncle Tom's Cabin", her pay went to her family.

In 1914 / 1915 plus she became the most popular "Star" in silent films for a while.

She then attempted to repeat the same success in feature films but failed and her health deteriorated.

She achieved her original and initial fame by performing her own dangerous stunts.

Flying, racing cars, swimming rivers involved her in many of her own stunt performances suffering a number of injuries. However and for obvious reasons after she gained her original fame stunt doubles were employed as the Studio became worried over her safety.



In 1922 during the shooting of the film "Plunder," a guy called John Stevenson was killed outright whilst doing a dangerous stunt! She herself as a result of her injuries and in an attempt to relieve pain took to alcohol use. In 1933 she became hospitalised as a result.....

It didn't take long thereafter for reportage to state that she herself had been killed. A scandal then arose when it was discovered that "SHE" had used a stand-in! She retreated to France where she lived in seclusion suffering a breakdown which was attributed to Stevenson being killed on Set.

Part of her fame was her blonde hair – which it wasn't as she wore a wig! – having found that it photographed much better than her own darkish "locks". This resulted in her tresses becoming a sort of trade mark for her.

In the meantime having moved to France she proved to be a smart business woman Investing in Night Clubs, Hotels, Casinos and race horses.

A Few Interesting Facts:

Her Earnings: for the films

"The Girl From Arizona" (1910) \$30. Per week.



Lee continues.....

"The Perils of Pauline" (1914) \$250 Per week.

"The Exploits of Elaine" (1914) \$3000. Per week !!!

Altogether she made around 32 films of one sort or another.

DOUGLAS Elton FAIRBANKS Jnr:

DOUGLAS Elton FAIRBANKS Jnr: KBE. DSC. 1909 – 2000. A Navy Officer through WW2.

Actor: Firstly he had bit parts in his Dad's (Douglas Fairbanks Snr:) films such as "The Three Musketeers" 1921 and prior "American Aristocracy" 1916.



His parents having divorced when he was 9 years of age, he stayed with his Mom as she traversed New York, California, France and the UK.

In 1923 and apparently based on his Dad's film career Paramount when he was 13 years of age gave him a Contract with a salary of \$1000 - PER WEEK - incredible at that age.

The contract covered 3 years. J.L. Lasky said "He's the Typical American Boy at his best". Firstly the intention was for him to play Tom Sawyer, (author Mark Twain). His Daddy raised objections, "at 13 years of age he's gotta stay with his education". However, the Kid arrived in Hollywood in 1923 and was very well received.

It occurred that the intended role of "Tom Sawyer" didn't see the light of day as the film wasn't made. Instead he appeared in the film "Stephen Steps Out" (1923). This film proved anything but a Box Office Hit. The result was that Fairbanks Jnr. went to Paris and continued his education. About a year later he returned to the Studio employed as a camera Assistant paid at what he said were "starvation wages". (Somewhat different to his salary at the age of 13) He remarked; "I want to make my career as an actor slowly, I don't want to be just a blonde leading man with a aquiline nose and white teeth"!

First off he performed supporting roles in "Wild Horse Mesa" and "The Air Mail" (1925). Then Goldwyn used him to play the juvenile in "Stella Dallas" (1925) this was a Box Office success – the all important result. He then

subsequently appeared in several films for Paramount, Warner Bros., Metropolitan, MGM, from 1925 to 1927. Then in that year he undertook his first stage appearance in "Young Woodley". His resultant reviews were top ladder the production proving to be a great success. This obviously improved his reputation greatly. As an aside seemingly Joan Crawford attended his performances and later he was associated "romantically" with her!

His main lead role was in "Dead Man's Curve (1928). Later he was main lead in "Modern Mothers" with Helen Chadwick (1928). He had a "Star Role" in "The Toilers" also 1928). Busy Man!

In 1931 as he spoke French he appeared in the film "L'aviateur" (1931). Fairbanks Jnr. was constantly employed appearing in various roles in many films. However, during the Great Depression RKO demanded that all its "stars" took a 50% pay cut....Fairbanks Jnr. flatly refused so he was "dismissed"! He came to the UK following up on an offer of a Job.

He starred in Korda's "The Rise of Catherine The Great" (1934) as the Grand Duke Peter.

He said "Hollywood is getting to be a grind", they had me doing five or six pictures every year. Most looked alright on paper, but they habitually slipped down the programmer lists".

And more; He was going to return to Hollywood anyway but illness stopped him from doing so. In 1936 he fell prey to the Flu Epidemic - (so what's new?)

Eventually he did return to Hollywood with a focus on action roles. He appeared in lead roles in quite a number of films. In 1941 he made the film "The Corsican Brothers", which proved to be a great success. Then he enlisted in the American Navy and was commissioned as an Officer. When America came into WW2 he was sent onto the staff of Lord Mountbatten's Commandos here in the U.K. Later Roosevelt sent him as a Special Agent to South America.

He was serving on the USS Witchita through the calamitous Convoy PQ17 operation. To cut a very long story short – he was involved in many, many other operations. He became a much decorated American Naval Officer including U.S. Legion of Merit "V" for valour, the Italian War Cross for Military Valour, the French Legion d'honneur, the Croix de Guerre with Palm, the U.Ks DSC. The Silver Star for valour serving on PT Boats and in 1942 was made an Officer of The National Order of the Southern Cross by the Brazilian Government. He became an "Anglofile" living in GB and involved in the highest social circles. He received a KBE - Knight Commander of the Order of The British Empire.

In 1982 he was given the German Federal Cross of Merit for helping the needy in occupied Germany.

The College of Arms, London, gave him a Coat of Arms symbolising America and Britain with a silken knot of Friendship across the Atlantic!

Effectively he had two careers: American and British! He continued to work in films both here and in America.

He has 3 Stars on the Hollywood Walk of Fame....He is also recorded from 1969 in the Hall of Fame. Apart from apparently 90 reels of "Home Movies" he made or appeared in around 89 Professional Films. Busy Man!



Continuity Shooting

John Simpson

Looks at the lost practice of continuity shooting.

The ready availability of free or relatively inexpensive, but nevertheless powerful, non-linear editing programs has led to the demise of the practice of continuity shooting. On first reading this statement may seem odd, or difficult to understand, or just plain ridiculous. However, let's examine the statement further.

We, movie makers, have all benefited greatly from being able to edit our videos in a non-destructive manner on a computer. The software that enables this action allows us to rearrange our shot footage however we please. This freedom has in turn changed the way we shoot the original footage. We now shoot our footage to edit later. That is, we shoot longer scenes knowing they can be cut back later. Or in the words of Mark Shapiro:

"..... feel free to overshoot. Tape is cheap. As long as you have power and tape, shoot, shoot, and shoot some more."

Mark Shapiro, are you ready to make great home movies and videos? Lessons learned from Real Life.

We often shoot the main action in one long shot and then shoot supportive scenes later. Framing in the one long take is often adjusted by either zooming or panning. This practice, to a considerable degree, leads to a loss in visual storytelling at the shooting stage. The storytelling is left to the assembly stage of editing on a computer. Also, we often use our video camera on holidays or at family events to capture animated snapshots or moving postcards, with no regard for shot variety.

The alternative approach I have termed "*continuity shooting*". It is similar to continuity editing with the major difference being that the former is achieved in the camera and the latter during editing on your computer. Continuity editing is concerned with achieving invisible, smooth changes from shot to shot, whilst *continuity shooting* seeks to provide visual variety and also to not produce jump-cuts.

Although both approaches aim to convert "real time" into "screen time", *continuity shooting* is often used to compress time. That is, the actual time an event takes to occur is reduced to a few seconds or minutes of carefully selected and framed shots. When this sequence is carefully shot in a rational order, then the illusion will be created that the viewer is seeing the full event.

So how does the movie maker, in real time, do *continuity shooting*? It is achieved by the judicious use of cut-aways, cut-ins, long shots (LS), medium shots (MS) and close-ups shots (CU). The movie maker has to be continuously thinking which of these various shots types will be used next so as to be different to the shot type that is being used now.

To help the movie maker in selecting which type of shot to use next, there are a few simple rules. These rules are all to do with making adjacent shots visually different but which also help to tell the story of the event.

The fundamental rule is that when you finish one shot you must either change your position by at least 30 degrees (so as to change the background) or change the framing of the scene, such as LS to MS to CU, to focus interest on a particular detail or action of the event. Also colour temperature, exposure and general lighting should be similar between shots unless there is an obvious reason for the difference.

An example of this practice of *continuity shooting* is given in the following table. Here is a shot list in the actual order the shots were taken in the sequence. The footage was shot in Norfolk Island in 1971, shot on Kodachrome Super 8 film and shows the precarious way cargo is loaded and unloaded from a ship.

Shot No	Shot Type	Shot Description	Image	No Frames	Seconds - Frames
1	LS	Wharf with Trucks		114	6 - 6
2	LS	Ship out to sea with small boats		122	6 - 14
3	LS	Small boats approaching land		73	4 - 1

[Ed; This chart has been trunkated for reasons of space available]

The opening Long Shots establish the three areas of interest; the wharf, the ship and the small boats. Medium Shots, Cut-Aways and Close Up Shots are then used not only to create visual variety, but compress time whilst telling the story of how goods are loaded on and off the island.

The important point with *continuity shooting* is that the shot selection and shot sequence are occurring in real time whilst an event is occurring in front of the movie maker. It is not happening at the leisurely pace of a computer edit, with its availability of numerous "undos" and unlimited testing of different combinations of shots.

So why put yourself through the stress of capturing an event by *continuity shooting*? There are two good reasons; one that appeals to our creativity and the other that appeals to our laziness. The creative appeal is for shot variety: the seeking out and the capturing of shots that show not only the main event but also important side issues and important details. Never under estimate the importance of shot variety in retaining an audience's attention. Pans and zooms have their place in a movie maker's repertoire but should never replace shot variety.

The other reason why we should embrace *continuity shooting* is to ease the burden on post-production editing.

At one of our Club's zoom meetings during our lockdown for COVID-19, I was amused and to some degree surprised that our still photography cousins expected to spend only between 5 minutes and 30



John Simpson Continues...

minutes to edit each photograph. This range covers those who strive to get it right in camera to those who do extensive processing of their RAW file. Either way this expectation is a long way from the hours or days we spend in the editing room.

So why not reduce our time in the editing room by adopting a *continuity shooting* strategy from the start?

This way of shooting is not uniquely a practice for the amateur; the documentary movie maker on location to some degree adopts this practice even though there may be a script to follow, whilst the news camera person has to do it day-in, day-out.

A keen observer will have noticed that the example I used was from a Super 8 film. Like many who have transitioned from film to video, I also have fallen into the trap of the one long take to capture all of the action. I used to justify this approach because of the delay in start recording on video tape which prevented me from capturing the start of the action. But with solid-state recording that excuse is a bit weak. In reality, I too had

become lazy now that the economic driver of film cost has been removed.

As an epilogue I came across this quote by John Alton in his book, *Painting with Light*, on professional cinematography. In it he makes a comment on how Hollywood reacted to the influence of World War II;

“Then came the war. The enemy was real and could not be present at production meetings.

There were no rehearsals on battlefields or during naval or air battles. There was only one take of each scene. There were no boosters, no sun reflectors, no butterflies, and no diffusers. The pictures were starkly real. Explosions rocked the cameras, but they also rocked the world, and with it rocked Hollywood out of its old fashioned ideas about photography.”

Surely we don't need such a dramatic event to change our habits, nor an economic driver to do it, just decide to experiment at the next event we attend and see what surprises are in store when we do *continuity shooting*.



Dear Pip,

May I make a couple of corrections to my More about the Mask article. My mistakes.

The last picture with the man in red tee-shirt is Director Frank Gear and not Roger Finch. David Short's website is www.davidshort.photography

Sorry about those. Would you be able to publish the corrections next time please, perhaps as a letter?

Best wishes,
Melvyn Dover.



The Solent MovieMakers club location has been shut for Covid restrictions over the past year, it being held in a Social Club building.

However, we have met via Zoom on a regular basis and members have contributed with films, a quiz and other entertaining finds from You Tube.

It may be a while before we can meet up again as a group but the club members are determined to keep it alive.

Thanks for the regular SoCo News
Roger Brenton (Sec)



Alan's Ramblings

Alan Wallbank

Difficult times

Well another year almost over and I have to say that despite the difficulties I have been able to complete four films. One was just a cut down of a longer version, but this took rather a long time to re-edit, while I had about 95% of the material for another project, with extra scenes filmed during the summer months. Its completion took up most of the year and another was completely new from scratch, while the fourth was not one I had planned to complete.

It all began last year, when the Portsdown Video Makers were putting together their 2020 programme and one member suggested that we make a film about our gardens. I must admit that the subject was not one that appealed to me at all, especially as I had far more important films to be getting on with. Yet as a 'club' I feel it is important that we support each other the best we can, so in March I reluctantly started to film in my back garden.

I found that even a simple task such as this, does take quite a lot of effort and have to admit by early August I was spending all my time on the other films mentioned so the garden filming stopped altogether. It was only recently when our chairman reminded us to have a film no

longer than five minutes for our last meeting this year, that I decided to take another look at the garden scenes.

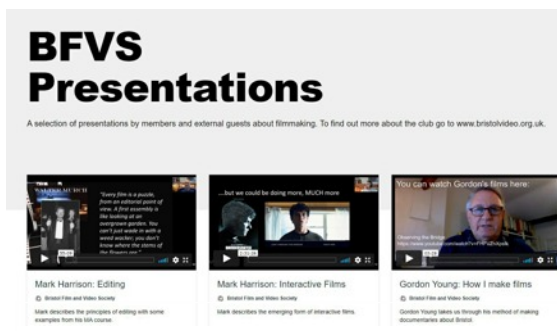
Once down loaded, I found I had too much for a five minute film, so adopted an idea from a previous film by cutting each scene down to two seconds and adding a suitable AKM music track. I also managed to use those Robin scenes mentioned last time. I feel it all works quite well, but falls down as the year goes from early August to mid December! It's four minutes duration and is titled 'Full circle'.

Forgive me if I have mentioned this before, but my next project is about a well known scrap yard in Portsmouth, where I had free access to film as I pleased in 2002. The person I interviewed did not want to be seen on camera, so just recorded his voice. Sometime ago I typed out his comments that ran for 30 A4 pages! Quite a lot of the scenes in the scrap yard are not particularly interesting, so putting the film together is going to be more than challenging.

The family have been associated with Portsmouth going back to the 1700's, so I hope this will be useful to make the film more interesting.



If you have missed Bristol Film and Video Society's zoom meetings, do not worry as they were recorded! The presentations can be found at: www.bristolvideo.org.uk in the Presentation option under Resources on the top menu. or Try: <https://vimeo.com/showcase/7608611>



1. Editing by Mark Harrison
 2. Interactive Films by Mark Harrison
 3. Making documentaries by Gordon Young
 4. Da Vinci Resolve by Declan Smith
 5. Making a Sci-Fi short by David James
 6. The making of the amazing film '2001 A Space Odd Hissy' by Tim Braithwaite
 7. Animation by Pete Mason
 8. Storytelling through editing by Mihai Anghel
 9. DIY Films by Merlin Goldman
 10. Making miniatures by Vincent Leppert
 11. Sarah Matthews discusses her multi-award career
- Something there for everyone.

Enjoy
Susan Cockwell



One To Watch

A couple from Lee Prescott

TRUMPED!

https://video.twimg.com/amplify_video/1005595391612497920/vid/1280x720/nssXMP15pRtNtX15.mp4?tag=2



Selected
Movies
from
the
World
Wide Web

Send your
contributions to

piperitten@googlemail.com

A Few from Pip Critten

Dearly Departed: Award-winning Short Musical Film

In a house full of spirits, Vera learns to balance her relationship with both the living and the dead as she discovers what she truly desires in life and love.

https://vimeo.com/414283838?fbclid=IwAR1GrNS8-tTGpvzy9uwPY2q0eo0ncun5HUVeiclh-LWfwi-FB2sL_VFKRcE



CHOO CHOOZ

<https://www.youtube.com/watch?v=uTSpdD6MswA>



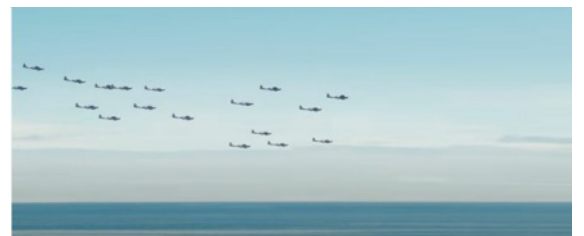
The making off "Turning Tide". Take a look behind the scenes of the making of a short movie.

<https://www.facebook.com/TurningTideFilm/videos/4922791974405321>



The actual film "Turning Tides"

https://www.youtube.com/watch?v=6eYOZnJUq4&feature=youtu.be&fbclid=IwAR0wY3-GDD-6GVqe_7D-2_kWwEW07jHakRGyhPYzC-ar-pvlusX9jtOJtKg



SoCo Regional Council

Changes

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

Chairman: Pip Critten

Email: pipcritten@googlemail.com

Vice Chairman: Vacant

Email:

Secretary: Vacant

Email:

Treasurer: Brian Hibbit

Email: brian@brianhibbitt.com

Competition Officer: Susan Cockwell

Email: susan_cockwell@hotmail.com

Webmaster: Vacant

Email:

SoCo News Editor: Pip Critten

Email: pipcritten@googlemail.com

Council Members

Ivan Andrews – Teignmouth

John Simpson – Weymouth

Lee Prescott – Stonehouse

New & Rejoined:

MRS BARBARA FERRITY, Dawlish

Change of address / contact:

Resigned:

MR K. T. FARWELL, Ringwood

MR A COLBURN, Torquay

MRS EILEEN COLBURN, Torquay

EXETER FILMS

MYLOR MOVIE MAKERS

Cancelled:

MR PETER J HINER, Seaton

MR IAN SMITH, Southampton

TIVERTON CAMCORDER CLUB

Deceased:

MR J. C. CHAPLIN, Alton, Hants

MR J.A.G. SHEARSMITH FACI, Toddington

Moved into SoCo Region:

Change of Name

The SoCo News Archive can be found

at either:

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

[Pip's SoCo News Archive](#)

SoCo Diary Dates

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

For a full list of national and international events

[Click Here](#)

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Copy Deadline for March - April 2021 Issue

To reach Editor by 15th February 2021