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Chairman
Anne Vincent

Chairman's Chat

Happy New Year to you all.

Hope you are sending in your entries for the Penny Cup Competition.

Entry Forms can be found in this SoCo News. First Prize £25 so why not have a go.

SoCo Competition 2015 Road Show: these have not been posted out yet as the makers of the winning film did not wish their entry to be made public until after a Festival in March. As they ticked the box on the entry form we have to comply with their wishes, therefore the complete Road Show cannot be sent out until the 1st of April.

However, if anyone wishes to have a copy minus the Winner I can send you one out now, or If you would like a complete copy after 1st April please e-mail me and I will place you on the list.

I am pleased to tell you we now have a Club Liaison Officer, Susie Walker from Exeter Films. You will find her details under SoCo Committee, do please contact her with your Club News and views etc. it

would be nice to have more contact between the Clubs so please drop an e-mail to Susie. susiewalkersoco@gmx.com IAC Records show there are currently 34 SoCo Clubs.

I would also like to welcome Trevor Matthews to SoCo Committee as Technical Officer. He spent many years working in Television.

We would like to wish Phil Marshman "All the Very Best" in his retirement from Committee. He tells us he wants more time to devote to his Film Making. Thank you Phil for all the time and work you have put into SoCo over many years and we will certainly look forward to seeing your productions and hopefully many entries for the various Competitions.

I wish you all every success with your film and A/V making during the coming year.

All the Very Best
Anne Vincent



Pip Critten
Writes...

Editorial

Last month I talked about filming a lion, now I talk about entering "The Lions Den", metaphorically I'm pleased to say.

I was delighted to be asked to be the judge at this years Teign Film Makers annual competition. I had judged before on a couple of occasions and was afforded the luxury of having another judge so we could "share the blame" of making the "wrong" decision of the winning entry.

This year, I was the only judge so had only my views to go on. As is it difficult to watch a film and write notes in the darkness on the day, I took the option of pre viewing the films.

This enabled me to watch and write notes without the need to hold up the proceedings on the day. I am really grateful to Roger Westernl who got the films to me and collected them again.

It took several nights to watch them all and make my comments. Yes MY comments and I understood that there would be no one who agreed with my

first, second and third place. Some agreed with some choices but none with all of my decisions.

Someone commented, and I agree, that there were technically better films than my choice of winner. Yes, but in my opinion, they were drawn out and overlong. See the results [here](#).

I am looking forward, with a little trepidation, to judging the Tiverton Camcorder Club's Challenge Shield later this year. Entry form and rules [here](#).

Massive Thanks

Thanks to all the contributors over the past year and to Susie Walker for suggesting and leading on a new feature called "Notice Board". Please support this idea as I can see it being a really useful tool.

And don't forget, I am always happy to receive and publish your own articles and views.

Keep Smiling, Pip
pipcritten@googlemail.com



Readers' Letters

Have your say

I refer to Pip's Editorial last time: "Jazz the Lion". From 1958 and for a number of years I was with The Rank Organisation and in what spare time I had, I began to make my own short films. I had no sooner started than so did "the adventures".

I could write a lot but better not as some of those involved are still "with us" although quite aged.

Advance a number of years: Video arrived, wow, no more negative splitting, no more floor covered in "celluloid", no more sticky film cement, no more waiting for "prints", no more fiddling with sync. sound!

I purchased a shoulder mounting video camera – yeah exciting VHS - a bit largish but I was accustomed to that being quite used to tripod lugging!

In the beginning the unrelenting habit of the Mic. (and matching Mic's.), picking up the not supposed to happen wind noise proved a real pain. I soon cured that, I bought several wind retardant Mic. Muffs. The first time I got home with these I dropped them on the Settee in the lounge.

We had a cat, mouse, rat hating terrorist of a terrier dog, who was misnamed "Chummy"! I too found, as Pip did with "Jazz the Lion", the same but in my case more so.

"Chummy" was quite intelligent but also decisive. First he took exception to the furry Mic' muffs. Gazed at the settee and quick as lightning he "attacked" with a mini roar. I managed to haul him off before he managed irreparable costly damage to the hairy furry critters. Later - it was then that I made my gross error!

I decided he should have a part in a film I was making. I lowered myself plus camera to his near ground level. He had a quizzical look on his face then he sprang and toothily grabbed the Mic' muff no doubt thinking it was a squirrel, (that being an animal he loved to chase - usually up trees), tore it from the on camera Mic. and proceeded to worry it. By the time I'd rescued the camera and moved it out of harm's way that Muff was in shreds.

Doggo stared at the remnants as did I. With a puzzled look he obviously couldn't understand why it hadn't fought back and there wasn't any blood to sniff!

Lee Prescott

Caveat emptor.

A colleague's DVD recorder has become kaput – gone up the shoot!

So: He set about buying a new one....I also tried for him....we both found that new DVD Recorders are now going "out of fashion" c/o the money grabbing manufacturers. i.e. ("Do as we say or else"), as usual!

Having said that of course, the latest info. I gleaned from a local business is that these, (Panasonic), can still be got to order in some form or other.

Obviously they can also be got "on line" but one never knows what one is going to get. i.e. chap living opposite to me bought a Pro. Sony video camera for several hundreds of pound. He brought it to me because it wouldn't work; reason the Complementary metal-oxide-semiconductor, [CMOS] chip was "shot"! He then "enjoyed" the rambling on of trying to get his money back courtesy of e-bay!

Lee Prescott

Hi Pip,

I am sending you a still of a hand landing, although it be a shadow one. We are off to the island of Rarotonga in the Cooks in a couple of weeks and I thought my views on hand take-offs and landings may be useful to some new to this mode of videos.

The reason I am showing this shadow photo of a hand drone landing has some very useful points:



1. By using this method of launching and landing one is not liable to pick up minute debris from the propeller backwash, and in doing so will prevent it fouling your drone motors.

2. In hand launching you can hold the drone until you have sense of a gentle vertical uplift without it veering off in anyone direction. This will come with a little practise when you cure of the drone pulling in one direction or the other.

3. Always make your launch from the spot where you did the GPS calculations, as if you don't it will tend to pull in the direction of that spot. So choose your launch site before calculating and programming your GPS.

4. While flying your drone for the first time, don't use a video monitor and keep your altitude to within 50 feet and within a 25 yard radius. This way can maintain a good visual sight of your drone and watch its movements as you feel its path with the joystick controls.

5. Remember that with your right hand joystick that as it flies away from you that left is left and right is right. Once you turn the drone around, then the opposite comes into affect. Left is right and right is left. After a while it will become second nature. This is why I say not to connect the monitor right away.

6. Do not try and emulate some of the drone clips that have been posted on YouTube with the drone dashing all over the place. As you may find the result will end in tears!

7. It is also a good idea to invest in a good three axis gimbal, which will help to smooth out your clips.

8. Lastly, do not push your drone battery pack beyond the maximum 20 minutes, doing so will kill the life of your battery. I find that I can get enough material in a ten minute flight, and I recharge the battery while I am downloading the video material.

9. So pre-plan what the subject is going to be and stick the script. Plus keep all your batteries topped up.

So there you are, this is what I have picked up in a short space of time.

Regards, James Hatch

Weymouth's Penny Cup

Weymouth Movie Makers
Penny Cup Competition
THURSDAY MARCH 9th 2016
CLOSING DATE 30th JANUARY 2016

GENERAL RULES

1. Any film on Blu-ray disk, DVD or Mini DV maybe entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will receive £25 prize and a Certificate and will hold the Penny Cup for one year if they so wish. (more and more entrants prefer not to have the responsibility of Cups these days.)
3. There will be a miniature plaque awarded for the highest placed Drama entry.
4. The number of entries from any club is not restricted.
5. All entries, together with entry forms and fees, must be received by the closing date.
6. In the event of there being insufficient entries to run the competition by the closing date, the competition will be cancelled .
7. This competition is for films made by individuals or groups for pleasure and not for commercial gain. Public or private exhibition or sale are permissible where the proceeds are solely for the benefit of clubs, regions and bona fide charities. Any sponsorship must be used only to cover production costs and the expenses of the production team and actors; Not for paid assistance from professionals.
8. The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final.
9. A film may only be entered once in the Penny Cup. Films entered previously in the competition are not eligible.
10. Maximum running time fifteen (15) minutes - including titles and credits.

ENTRY FORM

Title of Film

Name of Film Maker

Format (Please circle): Blu-ray.....DVD.....Mini DV Aspect Ratio: 4:3.....16:9

Running time (Max 15 minutes) Sound: Stereo or Mono

Additional information to help projectionist (e.g No sound for first 10 seconds)

Nominating Club or Society

Name of Club Secretary.....

Tel: E-Mail

Return Address

.....Post Code

Tel: E-Mail

Declaration:

I accept the conditions of entry to this competition and understand that all entrants are responsible for copyright clearance on all sound and visual material used in their entries.

Name :..... Signature:

FEE PER ENTRY: £ 5.00

Please make cheques payable to WEYMOUTH MOVIE MAKERS and send to the Competition Organiser:

Anne VINCENT, 14 Mandeville Road Weymouth Dorset DT4 9HW

Tel: (01305) 780140 - E-mail: annevincentsw@fsmail.net



Writing a Commentary

What are the tricks of the trade?

I assume because you are reading this article, that you all have some sort of interest in film-making simply because you have subscribed to this friendly, informative and educational organ, SoCo News.

And because most of you all have a love of film-making, I will also assume that you subscribe to The Radio Times.

For those who haven't come across this journal, The Radio Times is a weekly magazine that lists nearly everything that's broadcast on Radio and Television.

If you don't buy it every week, you really should. You can have it posted to your door every week if you can't be bothered buying it in a shop. There are feature films, comedies, serious documentaries and many other types of programmes listed, including most subscription channels. It also includes background information about a lot of the programmes.

There is so much to learn about film-making by watching how the professionals do it on television. You really shouldn't be without it. I know you could argue that we all have electronic programme guides on our huge 42 inch television sets, but I can tell you that there is nothing quite like spending an hour or so marking up a new Radio Times with a fluorescent highlighter as soon as it drops through the letter box. (The Radio Times that is, not the highlighter).

A few weeks ago there was a very interesting article about writing a commentary by David Attenborough. For those who missed it, I'd like to pass some of his advice on to you all.

'A good narration is sparse,' he says. 'Don't use any unnecessary words. The visual is always more powerful than the words – so you should only add information that is necessary to fully understand the pictures. You shouldn't repeat what the pictures say.'

Did you read that last bit carefully? 'You shouldn't repeat what the pictures say.'

How many amateur films have you sat through where this happens? Too many, I imagine.

'The narrator must resist the temptation to be too clever,' he adds. 'Although all sorts of poetic similes may come into your mind (e.g. brave as a lion), similes are there for the *printed* word in order for you to invoke a picture. If you've already got a picture, there's no point in a simile.'

He also goes on to say. 'There's nothing to be gained by the use of alliteration (e.g. Java Jive, or Spring Serenade) or assonance. Assonance can be tiresome. What are you trying to prove by getting a near-rhyme? That's an affectation.'

'Rhythm is important. You have to tailor the words so that they hit the right picture – the right close-up, the right cut, whatever it is. Pauses are rather more important than the words,' says David Attenborough.

From my experience, a commentary script must be written and then re-written, and then re-written again. There will, and should be, many many changes before you begin to think of starting a recording session. And write it to be said aloud, not to be read inside your head. Practise reading it aloud as you write it.

As David Attenborough puts it, 'You have to fiddle a bit.'

When recording a commentary, I can recommend that you type your script out on (of course) 80 gram A4 paper, use double or even triple spacing with a font size of 12 point or even 14 point. Don't skimp on paper, it's fairly cheap.

I would advise double or triple spacing which you may think is a complete waste of paper, but when it comes to any alterations or changes, you will be able to hand write between the typed lines in the script as you go along while you are recording.

While you are writing your commentary, allow your word processor (if you use one) to number the sheets of paper automatically. You'll find out why the first time you drop them on the floor and they scatter themselves out to every corner of your room.

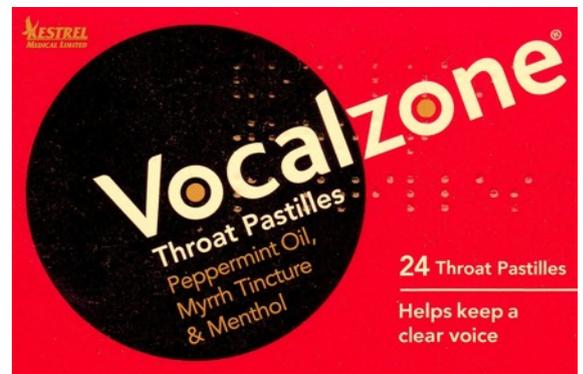
You don't want to be spending the rest of the day on your hands and knees trying to find the missing pages, while your director stands high above you wondering how long he's going to be kept waiting.

Finally, use very wide margins on your A4 page, and a very narrow written line length. I would suggest a 60mm left margin, and a 50mm right margin. This will leave a line length of 100mm which you will find a lot easier to read than if you used tiny 25mm margins and a huge 160mm line length.



You may find Throat Pastilles helpful, especially if you are starting a very long recording session. My very good friend Mike Perrem who I regard as a gifted travel writer, accomplished commentary reader, and very talented film-maker swears by Vocalzone Throat Pastilles.

They're available from Boots and all good chemists.



I have a box of these tablets sitting on a shelf in my bathroom, I'll report back when I need them and I've tried them out.

And I nearly forgot to mention. Please put your finished paperwork on to a clipboard. This will help eliminate paper rustling in front of the microphone. which you are trying to avoid. And don't worry about your

Huey Walker
Discusses the tricks
of the trade of
commentary
writing

Continues ..

accent, it doesn't matter if you sound like Dennis Waterman or Steven Toast. If you speak clearly, nobody will care what accent you have.

If you really do have an accent that is difficult to understand, get a chum in to read it for you. We can't always be good at everything. After all, a film is usually a team effort.

As an example of a film with quite a fluid and informative commentary, please go to:



www.youtube.com/watch?v=rKiXF55hdYs&feature=player_embedded

where you will see a film titled 'What Type Are You?'

Please let me know what you think. I can be contacted through [exeter films](http://exeterfilms.com) at:

www.exeterfilms.com/

Finally, although I named this article 'Writing A Commentary,' I feel it should have been called, WRITING A VOICE-OVER (with that hyphen).

My dictionary says that a 'voice-over' is a piece of narration in a film or broadcast not accompanied by an image of the speaker. While my dictionary says that a 'commentary' is a descriptive spoken account (especially on radio or television) of a sports match or other event as it happens.

So there you have it. I never argue with The Concise Oxford English Dictionary. So I'll stick with voice-over.

Next time, I hope to be talking about the technical side of recording your voice-over, and just like Pavlov's Dogs I very nearly wrote commentary. In the future, I must try harder to get it right.

Take care. See you in The New Year.

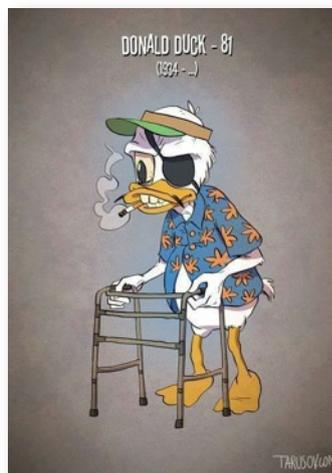
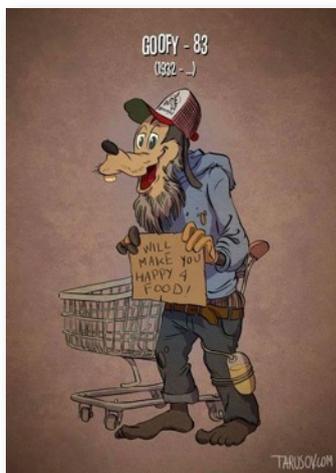
Huey Walker

Huey Walker
Discusses the tricks of the trade of commentary writing

Nice to have our companions on the journey into retirement..

Just to make you feel really old..

Lee



The importance of clear communication and direction



Teign Film Makers Club

The final quarter of 2015 has seen a great deal of activity at Teign Film Makers Club what with the making of this years annual project, now ready for competition, the continuation of a varied and entertaining programme coupled with internal competitions, the 40th Teign Cup competition and preparation for the Christmas and New Years celebrations.

The first meeting following the Summer break saw the screening of "Stern Questioning", the club project filmed and edited during the Summer. During the remainder of the evening members were treated to a programme of films sent by Ringwood film makers, an Australian group of amateur film makers with whom we have exchanged films.

Other meeting topics have included:-

Movement in films - demonstrating and discussing the effects of camera movement during filming (both intended and unintended) and the commercially made equipment available to facilitate the required effects. Members were also treated to a selection of home made gadgets and tricks to do similar jobs.

The most ingenious and simplest technique of the night was presented by Jim Gill who demonstrated an effective table top tracking movement utilising a newspaper, cardboard box, a mop and four pegs.



Susie Walker receiving 3rd Place Trophy from Judge, Pip Critten, on behalf her film "Flog It"

The one minute competition - requiring members to produce a film one minute long, was well supported and featured a fascinating range of subjects and ideas.

Green was the order of one evening, not envy but a chance for members to try out 'green screen' or chromakey.

Two members brought green screen set ups and professional cameraman Roger Edwards gave advice on lighting methods and techniques to ensure that the combined scenes would match and he demonstrated that it is not simply a matter of plonking someone in front of the green screen but positioning of the subject and the level and positioning of lighting is vital to obtain satisfactory results.

Not everything has gone according to plan and the club had to juggle and rearrange some meetings due to circumstances beyond our control. Fortunately

Wimborne Film Makers came to our aid recently following an unavoidable cancellation by one of our speakers and we were able to view part of the programme of films that they had sent to us for viewing instead.

We held the 40th Teign Cup Competition in November and the competition drew entries from all over the South of England. This year there were a total of seventeen films to judge and the club is indebted to Pip Critten, well known to all of us, for his time and expertise



Ivan Andrews receiving the Winners Cup from Judge, Pip Critten, on behalf of Tony and Eileen Colburn for 'The Voyage'

when carrying out this task.

His final choice on the day was:-

1st The Voyage by Tony and Eileen Colburn

2nd Welcome Home Charlie Robbins - Frome Film and Video Makers

3rd Flog it - Susie Walker - Exeter films

Congratulations to those film makers and thank you to all entrants for entering the competition and providing the audience with such great entertainment. I believe that Pip wasn't so pleased as the high calibre of the productions made his job all the more difficult.

The final meeting of 2015 was the 'holiday films' evening which brought some much needed sunshine to our dark evenings. We also viewed some of the results of the previous green screen evening.

Members are now looking forward to 2016 and we take this opportunity to wish everyone a Happy New Year.

Roger Western



There is a new secretary at the Isle of Wight Video Club.

Please contact directly using:

karenthatsme@outlook.com

I shall be pleased to hear from you.

Many thanks, Karen Hull



Celebrity Weekend - IAC AGM 2015

May I say a big thank you for the superb weekend at Bournemouth, enjoyed by all. I didn't hear a single grumble or groan all weekend.

The hotel was lovely, so individual and with a great character, from which the event took its name. The hotel staff were excellent - very helpful and attentive.

John Gibbs

IAC National
Chairman
Reports from the
AGM



I was surprised how many were there on Thursday night - just short of 50 I thought, a good number for the first night. After an excellent dinner we were welcomed by Alan Creamer and shown a programme of films introduced and projected by Phil Marshman. The team of Alan, Phil and Darren were to see us through the weekend, without mishap.

Phil appeared again on Friday to guide us safely through the trip to see the Tutankhamoun exhibition in Dorchester.



Another excellent dinner was followed on Friday evening by a presentation of "Western" films made and introduced by Paul Verdon from Southampton. This was quite different and very entertaining.

Saturday, and Phil again, this time to take us on a steam train journey. On to the beautifully served Gala dinner and presentations of IAC fellowships to Ashby Ball and Brenda Troughton.

Sunday was IAC morning, the Mermaid Competitions, AGM and Member's Voices, where you have an opportunity to ask questions, make comments and suggestions about the running of the IAC. All these points are recorded and discussed at future IAC council meetings. They really are taken note of. It doesn't stop there, questions and suggestions can be directed to Council at any time. Send to chairman@theiac.org.uk

It is 50 years since the ground breaking Super 8 film format was launched and the Sunday afternoon show was a selection of top winning Super 8mm films, from about 40 years ago. This was put together from films stored at

the East Anglian Film Archive, by IAC Council member Phillip Collins, who oversees our film collection there. Oh yes, and presented by me, projected by Harold Trill.



I was interested to see how these old films, projected in their original form, stood up against today's video. The answer was - surprisingly well. Films each had to be rewound after projection and this gave opportunity for comment and anecdote from the audience about the film just seen.

Some visitors had apologised to me that they would have to leave at the interval, rather than stay to the end as they had long journeys. It is testimony to the films that quite a number changed their mind and stayed to the end.

My only concern about the weekend was that numbers for the Friday/Saturday two day package were perhaps a little lower than expected. Those not there really do not know what they missed. A beautiful setting, an interesting weekend meeting old friends and making new ones, tours of the area, good food, a well organised event - what more could you ask for?

And finally, dear SoCo News readers where were all of you? A top event right on your doorstep (ok I know SoCo is a wide area, but you can't get much closer). You could have come in just for the Sunday and I know a few of you did.

Perhaps you can make the next events, BIAFF at Harrogate and AGM Weekend next year in Norwich.

Thank you again to all the organisers and presenters of this Celebrity Weekend.

Best wishes to you all,
John Gibbs IAC Chairman





Philip Marshman,
115 Dursley Road,
Trowbridge,
Wiltshire,
BA14 0NR
01225 764752
frome@philmar.demon.co.uk

FROME FIVE MINUTE FESTIVAL 2016

Once again Frome Film and Video Makers are hosting the Frome Five Minute Festival. AKM Music have provided the trophy.

We will be doing our own catering once again so please indicate on the entry form if you are attending. The Catholic Hall has wheelchair access.

The competition is pre-judged but only the judges, and myself will know who has won. The competition is divided into categories (see entry forms) .

It is our policy to show all the entries but we reserve the right not to show every film in the event that the running time of the programme exceeds the time available. We shall rely on the advice of the judges when making any decision in this regard.

We can manage most tape and disc formats in Standard or High Definition. Please ensure that tape entries have at least ten seconds of black at the start and finish. Disc and SDHC entries should have 3 seconds of black leader but nothing after the final fade out. This will allow us to drag and drop the original files to our media player thus ensuring the best quality picture and sound .

The competition fee is **£6 per entry plus return postage.**

The closing date for entries is **February 8th 2016.**

The show will be on **Saturday April 2nd 2016**

At the Catholic Hall, Park Road, Frome, Somerset, BA11 1EU

Starting at **5 pm. Please note this is a new start time.**

If your entry is available to view on the web please include the web address on your entry form and we will link
Competition Officer

em

Competition Rules

1. It is a competition for non-professional films only. A non-professional film is deemed to be one made for love and the entrants own work.
2. The entry can be on Mini-DV, Mini-HDV, DVD, VCD, Bluray or SDHC.
3. Entrants must enter their films in one of the categories listed on the entry form. All entries by individuals or groups under 18 must be entered in the youth category.
4. The entry must not run over five (5) minutes complete.
5. Only one production on each reel or cassette or disc.
6. **Tape** entries must have at least 10 seconds black leader at the beginning and end of the film. On tapes, the safety tab set to protect the recording and your name and address on the cassette. **Disc and Card** entries should have 3 seconds (but not less) of black leader, and no black after the final fade out. Discs must be finalised. (**Do not stick labels on discs**)
7. No restriction on subject except good taste. If the organisers decide that the production is not suitable for public showing the entry will be returned.
8. We recognise that some types of film will require some archive stills or footage but this must be of limited running time. Clearance of **all** copyright material is the responsibility of the entrant and the organisers may ask to see verification of the copyright clearance.
9. All entries must have been completed within the last two years and previous entries will not be allowed unless it can be shown that substantial new work has been done on the production.
10. The competition fee is **£6** per entry (plus return post and packing). Cheques/Postal Orders to be made to **Frome Cine & Video Club.**
11. There is no limit on the number of entries you may submit but each must be entered on a separate entry form. See also rule 5.
12. The Decision of the judges is final. Appraisals will be provided on all entries.
13. Members of Frome Film and Video Makers may not enter the competition.
14. The closing date for entries is February 8th 2016.



Frome Five Minute Festival Competition 2016

Entrants Details

Name: _____

Address: _____

Post Code: _____ Telephone: _____ E-Mail: _____

Club (if appropriate): _____

Youth Section School/College (if applicable) _____

How did you find out about our competition? _____

Clearance of copyright is the responsibility of the entrant. (See rule 8)

I agree to honour the rules of the competition.

Signed _____

Please send your entry with entry fee
(including the cost of return postage if you can not attend) to
Mr. P. Marshman, 115 Dursley Road, Trowbridge, Wiltshire, BA14 0NR
By the closing date of February 8th 2016

Please try to attend the show. It is a very enjoyable event - ask anyone who has been
If attending to help with the catering please indicate how many will be in your party _____

Frome Five Minute Festival Competition 2016

Entry Form

Title: _____

Running time (must not be more than 5 minutes complete) _____ mins.

Category (one only): Animation | Comedy | Documentary | Drama | Holiday/Travelogue | Open
Wildlife/Natural History | Youth (all entries by entrants 18 years and under) *

Format: Mini-DV | Mini-HDV | DVD | VCD | Bluray | SDHC (please see notes on page 2) *

Edited on _____ Originating Format _____

Is your entry: B&W | Colour | Colour & B&W | 16:9 * (Playback) Video Sound: Mono | Stereo*

Is your entry on the web (i.e: YouTube)? Link _____

Have you used a mono microphone to record any of the sound? YES/NO*

* Please circle as appropriate

Please write here any notes for the projectionist

Example - There is no sound until the word presents appears on the screen

Please write a short description of your entry that we may use in the festival programme.



Our 6 week "Introduction to Film making" course finished this week with the screening of short films made by the course members. This is an optional challenge set to give them a focus during the course to put together a film of 3 mins or so, (at home), by means of introducing themselves to the rest of the club. Each of the films were very different, some turning fictional, some sharing their hobbies, another "Through the Keyhole" type of script. All very entertaining. We have some serious competition in the ranks!

Not all who joined the course were able to attend every night, as work commitments have a nasty habit of getting in the way, especially for those younger members, with demanding careers. But the majority have come regularly, and most are now joining us as full members, which is great news! Unfortunately many of our members were not able to attend the evening, so several of our regulars are missing from the photo, indeed the course members almost outnumber the regulars!



Several of our long standing members, like many clubs, are of retirement age, and so whilst some are perhaps ill, others were off enjoying late season holiday bargains. What the photograph shows though is the eclectic mix, and diverse age range of the membership now at Reading. (The "newbies" seated with the existing members standing.) You will spot 6 ladies amongst us! There are another 3 ladies missing for the photo, so I am personally delighted to see our female membership growing.

These new members found us from either online newspaper advertising, Meetup.com, Google searches, and a few personal referrals. ALL sources link the browsers to our website to see what we are about. I would therefore encourage any club struggling for younger membership to take a look at your website.

Or even better **ask a 30 year old to look at your website**. Be honest....do not be offended. Does it look like a retirement club? If yes, you are not going to attract younger members. Don't keep adding more and more photos of silver haired men gathering around a camera. (sorry silver haired men!)

We understand that the IAC are now offering £500 grants to clubs to help replicate the course which Laurie Joyce at Reading has put together, as a way of attracting new members. Fabulous news for clubs who have a willing volunteer or two, to run such a course. I wonder if part of that money could be used to modernise your club website with professional guidance if you need it? Your website is your shop window and in today's technological world absolutely key to attracting the people you want to join your club.

Good luck to all clubs with new membership.
Anne Massey

Once again Ed Brooks (Captain), Tom Roberts and Phil Marshman represented Frome Film and Video Makers in the Annual Three of Clubs Quiz at Devizes.

This year there were only two clubs, Frome and Devizes, and we were both up against contributions from the audience. It was best of three rounds.

In the first round Devizes shot ahead but Frome were soon on their tails and it wasn't long before the teams were swapping positions with Frome just taking first position at the bell.

In the second round Frome wiped the floor with Devizes winning the contest for another year.

The quiz is not a serious affair and there is much banter between the teams and the Quiz Master Paul Moran.

In the third round round members of the audience were invited to participate and this resulted in the Devizes Club winning a round.

Perhaps Devizes had the wrong team from the start.

This year Frome was without one of its leading quiz panellists Tony Bridger. Tony (69) passed away recently on a visit to London to enjoy a match of American Football. He was a leading light in our club and we will miss him. Always upbeat and full of enthusiasm and ready to encourage and help others with their projects.

Phil Marshman FACI

ps Note: Tony was also our new publicity officer. Ernie McKenna is now in the role and for Ernie's benefit Pip is the editor of the SoCo News and Charles is the editor of Southern IAC News in the Film and Video Maker the IAC magazine.

Entry forms are now available for the 2016 Frome Five Minute Festival (just thought I'd mention it).

Phil Marshman



The same weekend we lost Tony Bridger we also lost Mike Coad.

Mike Coad, with wife Jo were serial Amateur Film Festival attendees and they regularly attended our Frome Five Minute Festival as well as the Cotswold Festival organised by Lee Prescott and the SoCo Weekender.

He was such a regular Frome Five Minute attender that we gave him a long service clock. Much of our success at attracting entries from the Southeast was down to Mike and Jo. He was the last person to enter, and show, a (super 8) film at our Festival so he didn't just come for the feed. He wasn't afraid to criticize our competition to our faces either and suggest ways we might improve it.

So we shall miss him and Jo and although I wasn't that keen on him calling me flower (we don't talk like that down here) I wish he was still here to call me it.

Phil Marshman FACI



Lee Prescott
FACI

Looks at the worst
films ever made.
The final
instalment.

Films Considered the Worst of All 2000s,

BATTLEFIELD EARTH, 2000

This movie was based on the first half of the novel, of the same name, by L. Ron Hubbard. It starred John Travolta, Forest Whitaker and Barry pepper. It was criticised for its poor script, hammy acting by John Travolta, the overuse of "Dutch Angles", daft dialogue and a number of inconsistencies in the plot. The film's distributor, Franchise Pictures, was eventually logged out of the business for overstating the film's budget by a few Yankee dollars, \$31m.



In actual terms! This film enjoys only a 2% rating at "Rotten Tomatoes" and was included in the worst Top 100 worst reviewed films in the previous ten years and that is going some! Roger Ebert predicted that for decades to come it'll be the punch line for jokes about bad films. It won seven Golden Raspberry Awards including worst picture, Worst Screen Couple – Travolta plus anyone on the screen with him! It also earned the worst drama in twenty five years by "Razzie". In 2010 it won a further award- The Worst Picture of the Decade! It won many other various minus "accolades".

FREDDY GOT FINGERED, 2001:

A comedy film starring Tom Green who also wrote and directed it. Featuring gross out and shock humour including multi instances of bestiality similar to that featured in *The Tom Green Show*. Green "stars" as a 28 years old slacker and cartoonist who falsely accuses his father of child molestation when he questions his son's life goals. This film received overwhelmingly negative



reviews. CNN critic Paul Clinton stating that is was by far "the worst movie ever released by a major Hollywood studio in history"! The reviewer in *The Washington Post* stated: "If ever a movie testified to the utter creative bankruptcy of the Hollywood Film Industry it is this abomination known as "Freddy Got Fingered". Film reviewer Roger Ebert

included the film in his most hated list. He gave it zero out of four stars and wrote: "This movie doesn't scrape the bottom of the barrel.... the movie doesn't deserve to be mentioned in the same sentence as barrels"! The film earned eight awards in the 2001 "Razzies". John J.B. Wilson called the film "offensive, stupid and obnoxious with no redeeming value"! Green accepted these awards in person arriving in a white Cadillac and wearing a Tuxedo and he rolled out his own red carpet to the presentation.

BALLISTICK: ECKS -V- SEVER 2002

This action movie starring Lucy Liu and Antonio Banderas as competing spies was universally panned by all the critics! It earned a very rare 0% rating by "Rotten Tomatoes and remains as the worst critically reviewed film by the site. Critics variously described the film as "A picture for idiots". "Boring to an amazing degree". "A fine achievement in stupidity and dullness", "Dreadful". It gives a new meaning to the word "incoherent"!



Steve Hunter of *The Washington Post* wrote: "you could run this film backwards sound track included and it would make more sense"! Roger Ebert said: "A chaotic mess overloaded with special FX, explosions, light on continuity, sanity and coherence" including it in his list of the most hated movies!

FROM JUSTIN KELLY, 2003

A 1960, style beach party musical starring Kelly Clarkson + Justin Guarini.- the winner and runner up respectively from the first season of *"American Idol"*. The movie was a box office bomb grossing only \$5m. It's on IMDb's bottom 100 list and has an 8% rating at Rotten Tomatoes. Owen Gleiberman , "Entertainment Weekly", wrote: "How bad is *"From Justin Kelly"* Set in Miami during Spring Break, it's like *"Grease: The Next Generation"* acted out by food –court staff at Sea World"!



Some theatre chains threatened not to screen the film at all when distributor 20th. Century Fox announced plans to rush it to VHS and DVD a mere six weeks after its opening week end. Fox ultimately caved in pushing the release date back a number of months. After the opening week-end flop, Fox reinstated the original release date schedule. The choreography was considered so bad that a special "Governor's Award" was created as an excuse to present the film with a Razzie. In addition it won the Golden Raspberry Award in 2005 for the "Worst Musical in 25 years". It also appears on several other "Worst Movies" listings.

Continued...

THE ROOM, 2003

This independently produced film about an amiable Banker whose friends betray him one by one is called "The Citizen Kane" of bad films by some Critics. Although the film's star, writer, producer and Director - Tommy Wiseau has claimed it to be a black comedy and that as a result the film's numerous flaws are deliberate, other actors involved have denied this, stating that Wiseau intended it to be a melodramatic romance. Its bizarre lines, protracted sex scenes, nonsensical exterior shots, (one scene features three establishing shots during its duration), together with infamous use of green screen for outdoor rooftop scenes, are considered so laughable that it has gained cult status and regularly sells out midnight viewings in the America, Canada, the U.K. and Australia!



It made its broadcast premier as an April Fools' Day special in 2009 on Cartoon network's Adult Swim block edited down from its original R rating to a TV -14 rating. The day following its appearance the DVD became the top selling at Amazon.com! It has gained a cult following similar to "The Rocky Horror Picture Show"! June 2010 saw it playing at the American Film Institute with an audio commentary track produced by Michael J. Nelson, Kevin Murphy and Bill Corbett of Mystery Science Theatre 3000!

GIGLI, 2003

A Martin Brest film featuring Jennifer Lopez and, Ben Affleck with appearances by Al Pacino and Christopher Walken. Originally a black comedy with no romantic sub plot. The producers demanded script re-writes throughout the filming hoping to cash in on the Lopez / Affleck romance that was big news in celebrity watching publications at the time such as "US" and "People".



The film only made \$6m but cost \$54m to produce. This made it one of the biggest box office bombs of all time. It was awarded 7 Razzies including the "Worst Comedy in 25 years.". In 2010 it was nominated at the 30th. Golden Raspberry Awards for "Worst Picture of the Decade. It remains at the IMDb bottom 100 and is in the Top 10 on the Bottom 200 list at "Everyone's a Critic". It only has a 6% rating at Rotten Tomatoes!

CATWOMAN, 2004

Based on the DC Comics character and starring Halle Berry the title bears little resemblance to the Batman antagonist. The cinematic Catwoman has superpowers unlike in the comics. She leaps from roof top to roof top swearing stiletto heels with, instead of the Lycra Suite, wears slashed leather trousers plus matching Bra with a mask that doubles as a hat! As the movie character differs so widely from the comic book source it's described as "Catwoman in name only"!



The film is the result of rewrites by as many as 28 different screenwriters! Only four of these were credited after arbitration with the SAG! It hold just a 10% rating at Rotten Tomatoes. The Orlando Sentinel described it as the "worst super hero film ever made". The San Diego Metropolitan critic stated that "it would go on her worst list for the year and possibly for all time." The Village Voice summed up the reviews under the title "Me-Ouch"! It won four Razzies: Worst Picture, Worst Actress, Worst director (Pitof), Worst screenplay. Berry arrived at the ceremony to accept her Razzie in person holding her Best Actress Oscar Ball in her hand. She declared: "...I want to thank Warner Brothers piece of shit god-awful movie, it was just what my career needed"! It's in the Top 10 of the Bottom 200 movies at "Everyone's a Critic".

SUPERBABIES:

BABY GENIUSES 2, 2004

This is a sequel to the 1999 film "Baby Geniuses" which was also critically panned! It was a Box Office flop grossing only \$9m against a budget of \$20m! It earned a 0% rating at Rotten Tomatoes where it was included in their Top 100 worst movies of the last 10 years. One Critic, Pete Croatto, stated: "Superbabies has no redeeming qualities".

A quotation that actually appears on a Malaysian DVD bootleg of the film! From February 2011 it is No: 1 on the bottom list at the Internet Movie Database as it does elsewhere.

It was nominated for four Razzies - "Worst Picture", "Worst Director", "Worst Supporting Actor- John Voight", "Worst Screenplay".

So folks, to conclude this series I'd just state: "There's Hope for us all - yet - If we think hard.

Lee Prescott





Club Notice Board

Susie Walker

Club Liason
Officer

Introduces the
concept

Welcome to your club notice board.

Do you need ideas for your programme?

Do you want help finding new members?

Would you like more contact with other
clubs in your region?

Share your ideas here.

There are plenty of things we can all do to help each other to stop the steady decline
of numbers at meetings.

This is your notice board.

Look forward to hearing from you.

Susie Walker

susiewalkersoco@gmx.com



Judging for Australia and South Africa

Lee Prescott
F.A.C.I.

Judging
Competitions

Mike Szewczuk and I were once again chosen and invited to Judge in the VOTY (2015) – Video Of The Year - competition in Sydney, Australia. They apparently like the way we do the job. That is from an "Objective POV." To save flying it out to OZ it was, once again, all done "on line", taking full advantage of the "cyber digital age".

As always there were some really excellent and superior video films including, believe it, some truly original productions. It's often said that nothing original is left! Mike and I must admit that we were surprised.

It was a fairly long job and time consuming especially keying in the critiques. It was well worth our time and work, quite enjoyable. Their creative ideas fascinate me.

The winners films are screened in a public theatre in Sydney with the professional style red carpet and a prior Champaign Reception, (IAC please note) and usually to a well packed house at the conclusion of which the Awards are presented.

Again this year I was invited and have also judged for South Africa. This competition too is different in that the video film makers are mostly of that country although the competition is open to anyone from anywhere. The major difference is that all video films entered must be no longer than 4 minutes in total. This certainly helps with the judging. Video films entered must be submitted on line. The judging is also done on line.

Mike and I must be getting it right and acceptable each year, otherwise they wouldn't invite us!





Susie Walker

Talks about the making of the award winning film ...

"Flog It"

"Flog It" - For what it's worth

I don't know about you but before I start to consider my next film, I have to find an interesting subject worthy of my attention. So it all began when I was flicking through my local newspaper and read that 'Flog It' the popular BBC Television programme was coming to my home town.

I thought it would make an interesting subject for me to film, and I started making plans. After all, I have seen the programme many times, and it seems to be repeated every day of the week on one TV channel or another.

So it wasn't long before the day arrived. After making sure my camera batteries were fully charged, I grabbed my assistant with his camera as backup and off we went to see what all the fuss was about.

The venue was Exeter Cathedral. The green was bathed in bright early morning sunshine and at 8 o'clock was already busy with BBC staff and a steady stream of members of the public slowly forming an orderly queue, some carrying tables, others, clutching bags of all shapes and sizes with their treasurers wrapped up inside.

The first thing I noticed was the large number of camera crews, sound recordists, researchers, directors, lighting technicians, etc. that were there and that the BBC had also hired a lot of keen looking young girls from the local college (as I found out later when I interviewed them) all of whom were proudly wearing the programmes signature blue 'FLOG IT' tee shirts, they are employed as stewards to help the day run smoothly.

The camera operators and sound recordists were freelance, just brought in for the day's shoot and then they would all go off and do something else the next day.

Well I was keen to film everything going and so I immediately dispatched my assistant off with instructions to film the camera operators and anything else of interest I could use as cutaways later when I put my film together.

I love filming people and I really enjoy interviewing them. Most don't mind me sticking my camera in their faces, and I do of course ask them first if it's OK.

So I was so pleased when I approached the 'Flog It' host and main presenter, Paul Martin for an exclusive, and he was very happy to oblige, I even asked him to repeat a sentence as I didn't have him lined up properly.

I have to say that everyone I spoke to that day was very nice to me, they could have told me to push off as I am sure I got in the way of a lot of long shots, especially when they used their roving camera which was on a long boom, a huge jib counterbalanced with heavy weights on a pedestal dolly that needed two people to operate.

I spoke to two lovely chaps, one camera operator and one sound recordist who both took the trouble to explain in detail their individual jobs, and their roles, and what problems they encounter on a daily basis.

Even the producer was a jolly fellow. He had a difficult job of making sure the public were informed as to what was going on and what he wanted from them – like shouting out 'WHAT'S IT WORTH!' every five minutes, which after all, is the programme's catchphrase.

It always amazes me what people will do and put up with if they think they will be 'on telly.' Anyway, with all the running around I was doing, and trying to stay out of the way, the time went by very quickly, and although a couple of hours had passed, the people in the long queue

were eventually told they would shortly be going in to the Cathedral for their valuations.

Everyone had been spoken to previously by various antique experts, and a few were chosen to go forward as they had brought something more valuable than the rest.

I did interview one such specially selected person who was, it turned out, not interested in selling her item and wasn't bothered if it was worth, and I quote, 'zillions,' as she did not want to sell it anyway. And perhaps even more shocking she admitted, on camera, that she had never seen an episode of 'Flog It' let alone recognising Paul Martin who was rehearsing his lines off camera!



So I don't know what on earth she was doing there in the first place, although it did however make for a good clip in my finished film.

So that was that, I had spoken to a lot of people during that morning, all I had to do was put it all together and make a film that hopefully would be informative, give an insight into how this BBC programme was made, and above all make sure it was not too long and boring.

I had shot very nearly three hours of footage, and when you have so much material, it is hard to think of the best way to put it all together into a short ten minute film.

There is always a temptation to include everything you've shot in the finished film, but no one would want to sit and watch any film that lasted three hours, no matter how good it is.

When there is so much to choose from, where do you start? I find it best to break it down into different short sequences. I suppose it goes without saying that you must view it all first and eliminate all the wobbly shots, then I like to get the beginning titles and the end credits sorted out. This gives me 'thinking time.' Then, and only then, do I work my way into the film.

I think the hardest job for an amateur film-maker to do is edit their own stuff. Editing someone else's film doesn't pose quite the same dilemma. Trimming a film down to ten minutes is always a challenge, and it can take weeks, but when you have finally completed the job, it is very satisfying.

I think I have achieved this and hopefully you will be able to see this film somewhere on the competition circuit in 2016. And then let me know if you think it really was 'worth it.'

Susie Walker www.exeterfilms.com

PS Here is something for you to ponder: What do you call a group of film editors gathered together in on one room? (Answer in the next issue)





Tiverton Camcorder Club - Challenge Shield

Film Competition

Saturday 19th march 2016 - 17:45 for an 18:00 start

Sampford Peverell Village Hall, EX16 7FB

General Rules

1. The competition is for films made by amateur clubs and members for pleasure and not for commercial gain, based on an area west of a line between Bristol and Southampton (to include these cities and the Isle of Wight.) No professional or ex-professional actors are to be used.
2. Films can be on any subject and be on DVD or Blue-Ray Disk. Disks should not contain any other material other than the entry.
3. The running time of entries is not to exceed 15 minutes.
4. Films have to have been made within the last 2 years.
5. There is to be a maximum of one entry per individual.
6. Tiverton camcorder club will copy entries for archive purposes only.
7. An entry fee of £5.00 will be levied for each entry to cover administration and postage.
8. The winner will hold the Challenge Shield for one year, and receive a replica to keep as well as £20 in prize money.
9. The committee will rule on all matters.

CLOSING DATE FOR ENTRIES IS 27th FEBRUARY 2015



Tiverton Camcorder Club - Challenge Shield Film Competition Booking Form

Name:

Address:

.....

Postcode:

Telephone:

Club (if appropriate):

Title of Film:

Format:

Running Time:

Short description of the entry that we may use in the programme:

.....

Entry to be sent to: M. A. Blake, Broad View Farm, Uplowman, Tiverton, Devon, EX16 7DN
Please make cheques or postal orders of £5 per entry payable to "Tiverton Camcorder Club."
Please try to attend the show if you can - Sampford Peverell Village Hall is close to the M5 and now has state of the art film showing equipment.

Closing date for entries is the 27th February 2016



Tom Hardwick

Reports...

"Very audible release of wind"

The fart was clearly audible. That really wasn't the problem, it was the subsequent giggles that made it impossible to disguise; the performance must go on.

It's that time of year when I get called to primary schools to video what used to be called Nativity plays but are now called Snow White or Captain Hook. Many schools have dropped off my rota due to cultural sensitivities or child protection issues and that's fine; let all their hard work evaporate into the ether for all I care.

But a couple of schools do it the right way. Rather than letting pampering parents control what the school can and cannot do, the two schools I work for tell parents straight: if you don't want your child photographed then he/she simply won't be in the school play. I tell you, that sorts the situation pretty smartish.

I get to the hall an hour early. I rig radio mics around the stage, I use two Zoom H2s on mic stands, I shoot with two cameras, one with a shotgun atop it. Pictures are relatively easy; it's capturing good sound that is difficult, with children suddenly sprouting lines from all over the place, not just on stage. The Drama head never thinks to warn me, ever.

So the fart was captured in striking clarity, made worse by the fact that it happened in the gap between different child actors speaking. The very next day I received an embarrassed email from the head teacher explaining the problem caused by the 'very audible release of wind' and could I do anything to hide the incident on the edit please?

This is where we flip. Now sound becomes easy and pictures become hard. It's child's play to remove the noise, but what then explains the 10 year old's obvious delight, his co-actor's sniggers, the parents' laughter on the audio and the disruption to the scene? I wrote back to the head explaining all this and suggesting that as I saw it there was no editing way round the problem; it was best left in as it showed the professionalism of the actors in carrying on regardless.

School plays tend to be pretty turgid affairs, peppered with dreadful singing and iffy acting (bless). But I'd suggest that this DVD will be wonderful entertainment for a good many folk when it's played on the family TV on Christmas afternoon.

Tom Hardwick. FACI



STONEHOUSE & STROUD VIDEO UNIT

From us to you: Wishing you and yours a Very Happy Christmas and a Good New Year.

We are still very much "afloat" and working. Several productions have been produced in the past year all of which involved several "Youngsters" – that is Young people.

There's an old saying in "the business" – "Never work with children and animals"!!! Well, in our case that just does not apply. Our definition is Young People" – not children anyway.

However, one thing that does affect us at times and we maybe overlooked it is that their interests, if it can be called that is variable, from time consuming female relationships, cars – aka Clarkson – Apprenticeships and not the least of which is Higher Education together with all that involves. We "keep calm and carry on"!

Since August I myself have been uploading some productions, current and earlier, to YT and Vimeo. The former, which can be a "pain", because the local community TV people wanted to down-load or up-load, (I never know which term is correct here), our selected productions into their Web, "On Line" system, "Stroud Community Television", which is viewable internationally. (There are many local subject films on there also which present Stroud, its people and the area). The latter, Vimeo, I / we have found is a better bet and in comparison with YT, no bother at all.

All our productions so far uploaded, present and past, can be viewed at <https://vimeo.com/ssvuglos1>

better separately not from here and selecting the correct heading, usually the 2nd. one. At the time of writing this there are currently two pages, 1 & 2 on there involving 24 videos it is intended that the list will grow. Of

course, clicking on each, any, of the thumbnails will play that video.

Affected by the Paris atrocity:

Our last completed production, a comedy, made before the Paris incident, has been held over as there's a harmless reference in it to the French which I / we thought never – the – less might be currently unpalatable. – Sadly these are the times we have to live in. To quote another adage: "Life Must Go On" – so eventually I hope to upload it and maybe enter it into competitions. It is always problematic what these bad events affect.

LEE PRESCOTT. FACI.

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

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

**Send you articles to
pipcritten@googlemail.com**



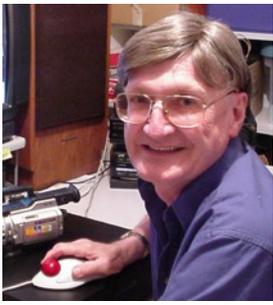
FROME FILM & VIDEO MAKERS
Present

THE 2016 FROME FIVE MINUTE FESTIVAL

The show will be on
Saturday April 2nd 2016
at the Catholic Hall, Park Road,
Frome, Somerset BA11 1EU starting at **5 pm**

Award Sponsored by
akm **MUSIC**

The closing date for entries is
February 8th 2016.



Holistic Approach to Movie Making - Revisited

David Fuller

Making Better Movies

For beginners and other amateur video makers

"Holistic:"

A fancy word to describe how a movie director keeps all aspects of a production "in mind" from the birth of an inspiration, to thinking about who the audience will be, to writing out a Shot List, through deploying "assets" that the club possesses, to casting, to direction and on to editing.

The whole Shebang! The "assets" include "technical" (the easier part), skills of the crew, maintaining momentum, clear direction, building and maintaining "club-member camaraderie". The director (the all-purpose wizard) remains constantly aware of continuity so that the editing stage holds the fewest possible "surprises and omissions."

His holistic approach obviously deals simultaneously with both the technical and artistic dimensions from the start of the project through to its completion - "Good old Director!" He's the dude who keeps the pot boiling, the crew members focused on task. He's watching over everything and everyone involved in the Shoot.



The Club Shoot:

We shouldn't omit the "Lone Rangers" in a Club, the ones who take on *all* the roles involved in a Team Shoot as alluded to in the above paragraph. He takes care of *every* aspect of his Shoot from concept to exhibition of the product. Being a Lone Ranger, however, has one advantage as he assumes control over every aspect of production; he's a "one-man-band." On the other hand, the Director of a Club Shoot is presented with the daunting task of coordinating resources including the efforts from a number of Club members. But this complexity brings its own reward; it can make a product more challenging, with greater sophistication, and wider impact.

Clubs with a Future:

Take a serious "look around" and note that surviving clubs today are ones that embrace the "Club Shoot" design because, obviously, it pulls in a number of members and generates the magic of "Club Glue." But "Club Shoots" don't just *happen* magically! And, until the Club Team completes a few Shoots worth boasting about, things will be a "mite hairy". A Shoot Team has to be *built* by those of us who've made a few attempts and won some success. The Director bears the heaviest load and deserves all the support members can give him; it's no time for them to sit back and "watch how things work out"; it *is* time for members to offer help and learn the skills of participating.

More About "Holistic." It begins with the "germ", the inspiration; "Boy, this story that I'm running through my mind has the makings of a nice little narrative movie."

Yes, "little" - a few minutes long. It involves several people, the narrative itself involves every-day people; it has a story-line with new creative twists. I'm confident we can find acting talent and a suitable location to accommodate us.

This is the feasibility angle - "do we have available the right ingredients?" Yes, it's coming together, but needs to be "sold" to Club members as "worth taking a shot at." The Director seeking support has to also "inspire" members' support for translating a dream on paper into a feasible shoot and a successful movie. He could spend some time on the telephone or over a beer selling the notion of a "Club Shoot" informally to several members who are likely to support him at the regular Meeting.

Nothing tried, nothing won. If a "YES!" vote results, much of the ensuing work falls on the Director's shoulders. He has to *make* the movie resonate in viewers' minds and the task of inspiring, leading, rehearsing, directing, shooting and editing must be resonating in *his* mind every moment of planning and shooting and editing of the Shoot. If he puts his heart and soul into getting the best work from his crew, that's about it. With successive Club Shoots, things will come easier for everyone involved. This is the way Club movie-making has always been.

From Dave's Recent Experience:

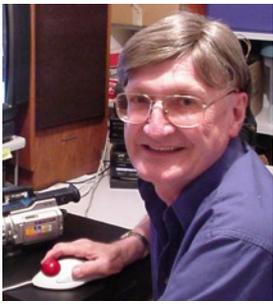
Our Club's most notable success followed this "holistic" approach - a feasible script and one that's been tried and tested, say on a live stage,, a band of club members for a "tech. crew", producers to take care of getting things done on the location, and an editor who participated at the Shoot - and the "leading light", a "beacon" who not only found a suitable script, paid for the license and who, with help, made the location "ready" for the crew. Lot of work! Extra hands are welcome.



Feasibility Revisited: Yes. One of our Club's bigger successes was the production about a pair of Seniors. Most of our members are seniors, or "seniorish". The script was actually a one-act stage play for two actors (Seniors), with live stage experience, taking approx 12 minutes stage time. The script had been around, tried and tested many times on stage by Seniors' drama groups.

And we had the use of a Seniors' Strata club-house for three days. Two cameras (one for cut-ins). Our sets of club





Continued ...

David Fuller

Continues ...

lights, our boom mike. I heard out the actors' rehearsals but they arrived motivated, having pre-read the script. The Director "directed". Lowering the decibel count from stage volume to ordinary speaking volume wasn't as difficult as I feared it would be; switching actors' body and facial movements from "live stage" to TV close-ups style, with careful direction, wasn't all that difficult, either. Thanks to experienced stage actors and the careful (and empathetic) director's style. The actors learnt how the

contents of a TV frame, with its close-up shots and facial movements could reveal a lot about inner emotions.

Hats-off to our fantastic Director who took three days from his vacation time to make this Shoot a success. And a hefty "thank you" to the "location hands" for their dedication and a special "bouquet" to the Camera 1 person's contributions.

I added an "off-stage" video introduction of the male protagonist approaching and entering the female's temporary work-office and later the "pair" leaving the office entry, heading for a date. With a few basic signs, this introduction gave the fake (temporary) office credibility.

The above production process just may get a declining Video Club that no longer "makes movies" back into business with its members having a great time "making movies" once more with its own resources. Think about how that pair of experienced stage actors had adapted sweetly, off stage, on location to making a successful video. Sometimes, we can make dreams turn into reality.

Now let's find another script, eh ?

David Fuller



Gloucester Film Makers

Competitions update

Documentary Competition for the Cresswell Trophy was won by Ken White with *Cotswold Scenes*. Also shown on this evening were films from Huddersfield Film Club courtesy of David Whitworth.

Open Competition No 2 for the Underwood Trophy was won by John Greene with *Croeso to Cardiff*. Also on this evening, the specialised subject competition which this year was 'Footprints' but there was only one entry from Arthur Barry.

Drama Film competition for the Wager Trophy which included group films started on 11th May and the trophy was won by "Tuffley Film Unit" with *A Happy Day for Annie*.



The Wildlife competition for the Langwood Trophy was jointly won by Ken White with *Native to Britain* and Chris Wheatley with *Cicle B Bar*.

Film of the Year Award for the City of Gloucester Trophy was won by John Greene with *Discovering Bath*.

The Higgs Trophy for Best Sound was won by Chris Wheatley with *Circle B Bar*.

See what you missed!

June A Video Masterclass. Chris Martin gave an informative and enjoyable talk which was appreciated by all members, thank you Chris.

July Social Evening held once again at Clare and John's house in Brockworth, it was a very pleasant and well

attended evening, not as warm as last year but enjoyed by all, many thanks to Clare and John for their hospitality.

Sept Practical Session. These sessions are often requested but on this occasion very few people attended. We decided to watch the rest of the Wimborne and give our critique, it proved to be quite an enjoyable exercise.

Oct The Pathe Archive Show was well received by all that came on the evening. Although not as well attended as the Railway Show earlier in the year it was a very successful evening. Our thank to Mike Morris for arranging the Show and to Mark Harris from Pathe

Nov. AGM. Changes on the Committee are as follows - Mike Morris is standing down as Treasurer this position is being taken by Angela Rendell, John Abell has kindly offered to assist Angela with the accounts. Mike has agreed to stay on as a Committee member. After the AGM we watched the 'Out of the Hat' entries. There were five very good entries this year. The Winner was David Hoare with his comical take on *Wheellie Bins*.

Also this evening was the Ron Turner Competition for the best Gloucester Film. There were two entries and the winner was John Greene with *Gloster Day Celebrations*.



Mike Morris entered his film '*All Ability Sports Festival*' which was filmed at Blackbridge, Podsmead featuring many disabled people. This film had previously been shown at the Fan Zone at the Docks during the Rugby World Cup, well done Mike.



One To Watch

We all know that cats can be very independent creatures, unpredictable and with a mind of their own. But will Kitty co-operate when called upon to help?

Made for a 48 hour Film Challenge. This extraordinary, remarkable, one-off, exclusive mini masterpiece is now available for all to see,



www.youtube.com/watch?feature=player_detailpage&v=Eufe-KLZn3Y

Yvette Davies (Secretary) www.exeterfilms.com

Here's a gem for you English humour at its best - Well it made us laugh!



<https://www.youtube-nocookie.com/embed/jLI6VA40oUs?autoplay=1&vq=hd720>

Pete Stedman

Hi all.

This is a clever way to waste some time...but so much fun! And...you can be pretty creative too! Give it a go!

This is sooooo neat. You have to try it... You actually have to draw a Stickman and then see what will happen.

<http://www.drawastickman.com/index.htm>



Noel Leader

A Few from Lee Prescott

Wonderful! "You Raise Me Up".

Watch this one – I think that you will enjoy it! The Boy is 10 years of age the Girl is 7 years of age! About 4 ¼ minutes. For some reason it starts with a picture of a mobile phone just click on screen sign at right underneath the picture.



http://anshun.gifshow.com/i/photo/lwx?userId=76250346&photoId=401977271&cc=share_wxtl&from=groupmessage&isappinstalled=0

The Great Flydini, hysterical This was only performed once, on the Johnny Carson Show in 1992. It was a good thing they taped it, because it was never, never done again.



[The Great Flydini](#)

Different and new. Jetmen and the A380 Airbus.



http://www.flixxy.com/jetman-and-airbus-a380-formation-flight.htm?utm_source

This Dum Dummy takes over!



<http://1funny.com/ventriloquist-walks-off-stage/>

Selected
Movies
from
the
World
Wide web

Send your
contributions to
piperitten@googlemail.com

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Changes

New & Rejoined:

Change of address:

Resigned:

MRS JANET ROLES, Liphook
MR R.L. SIMS, Southampton

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

SWANAGE PHOTOGRAPHIC SOC,
previously SWANAGE PHOTOGRAPHIC SOC

The SoCo News Archive
is hosted by



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

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