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Chairman
David Martin

Chairman's chat

As I write, we are all still in 2018 with the masses filling the shops and hopefully walking out with the bargain of the year!

Maybe that camera you have had your eye on and so surprised to find it at the bottom of the Christmas tree is now being used to create another Award Winning film for the coming season of Competitions. I hope to be in the audience to see it.

As you may know Anne Vincent, my partner, is now in Gracewell in Weymouth

which is a very nice and highly recommended care home. Her thanks go to all who have sent the many cards to her.

The Committee and I would like to wish you all a Healthy and Successful 2019

David Martin
Chairman

davidmartinsoco@gmail.com



Pip Critten
Writes...

Editorial

So another year draws to an end and we set New Year resolutions we have no intention of keeping.

If of course you do keep your resolutions, please make one to contribute to this magazine and help keep it an international success.

Your support really is greatly appreciated and without it there is no magazine.

I've been editing this magazine for just over ten years. Yes I was just 17 when I took over from Lee Prescott!

At that time it was a hard copy paper print that had to be mailed out at a cost of about £1000 per year.

The magazine had to be "put to bed" at least one month in advance of you receiving it, meaning things were never really up to date.

The world moves on and to eliminate the cost we are now digital and the magazine can be with you in minutes from it being finalised.

Just think what else has changed in that short time.

We had just said to ourselves that mini DV tape was the new thing. Of course, we then eliminated tape and record straight to cards.

We went on to, what we used to call, Full HD and now on to Ultra HD, with four times the resolution as Full HD.

They are already looking at the next generation in order to keep us spending more money.

We now have people filming and editing very high quality films on their mobile phones!

Imagine back to when most of us started making movies; someone says, "in a few years time you will have a device, about the size of a cigarette case, that you can use to film and edit in exceptionally high definition, in colour with sound."

"You won't have to send the film off to be developed as you can see it immediately. Not only that, people the other side of the world will be able to see that film at the same time that you take it. There will be no running cost and not a single wire in sight."

Of course we would have had them committed to a lunatic asylum!

What will things be like when our grandchildren are our age I wonder.

What do you think?

Keep Smiling, Pip

pipcritten@googlemail.com





WEYMOUTH MOVIE MAKERS

WEYMOUTH MOVIE MAKERS "PENNY CUP"

Open Competition 2019

Results and Winning Films Show

7:30 pm Wednesday 3rd April 2019

Centenary Club, 21 Jubilee Close, Weymouth, DT4 7BG

Closing Date Monday 4th March



This is an open competition open to anyone anywhere, please enter.

It will be the second year I have had the privileged of running the Weymouth Penny Cup Competition.

Last years competition was a huge success and thoroughly enjoyable. I make films and do creative writing for our local magazine, so I know some of the highs and lows of being creative.

Films can take over 100 hours to plan shoot and edit and if you do go to all the trouble of making a film it is a real pity if it's not seen by as wide an audience as possible.

Watching amateur films inspires others in their film making and you may not know the good effect that your film has had upon those who have seen it.

The judging of the films will be sensitive and the comments will be positive, we don't want to upset anyone, what would be the point of that!

The results and winning films show will be at 7:30 pm on Wednesday 3rd April 2019 t Centenary Club, 21 Jubilee Close, Weymouth, DT4 7BG.

Free admission, free parking and a warm welcome from club members. If you come we will be sure to show your film.

Please encourage as many as you can to enter the 2019 Penny Cup so that we have another great competition. - John Simpson

Please send entries to:

John Simpson, 9 Ford Down Lane, Henley, Buckland Newton, Dorchester, Dorset, DT2 7BW



No, this is NOT sour grapes in any way but it should be considered a very serious matter.

I and our Crew notice particularly that in all the various competitions held in the Region that mostly any / all films from the Bristol Club entered in the SOCO Region area "walk away" always with the Top or Winning awards.

This is not to say that these are not justly awarded BUT what it does mean is that a past visit to that Club discovered that many members are or were professionals from BBC Bristol, ITV, and Independents etc. It also shows!

Once when visiting, a colleague was once approached by three of them in one evening with an offer. This is why I / we know! They once featured the actor from "Heartbeat", David Fowlds. When questioned at the time their reply was "He didn't get paid" – so what! A Professional actor in a supposed "amateur" production!

It doesn't stop there either, as has been stated in the November / December 2018 issue of SOCO News in Pip's Editorial; "Were of broadcast standard", and another "could be broadcast on the History Channel" etc. etc!

Proves my point?

Also in the same edition of SOCO NEWS page 6 with reference to contributor Diana Taylor, she states that she "was working on the BBC programme "Newsnight" as a film editor".

Therefore it could well result in fewer or NO entries affecting ALL competitions held in the Region! i.e. "Oh there's no point in entering, Bristol will walk away with it AGAIN"! Yes I've heard it! My colleagues and I have noticed a drop in entries in SOCO Region competitions.

In all the Rules it clearly states, in effect that: - "The competition is open to non professional film makers, no professional assistance ETC..."

So what can be done about this?

Obviously taking into account that neither I nor anyone else wants to prevent professionals or ex professionals, retired, etc., from joining the IAC or any club, far from it but when involved in productions this should, in all honesty, be declared on the Entry Form.

Also as has been previously mentioned regarding this aspect.... a standard Handicap Mark should be effected – as in Golf! Such a mark should perhaps be set at a standard of 20%! A thought though – are all Club members totally honest?

Mike Szewczuk.



Dear All,

Wishing you a very happy Christmas with lots of cheer. And here's hoping 2019 bring us all some pleasantries.

I am in bed again with pleurisy so my Christmas cheer will be experienced from the lying down position!

The attached pic was taken by Kathryn at a dog beach on our wonderful harbour last week. I had a lovely couple of hours watching her dog's swim and race about.

Fond regards and best wishes.

Noel Leeder



WEYMOUTH MOVIE MAKERS

“PENNY CUP” 2019

Results and Winning Films Show 7:30 pm Wednesday
3rd April 2019 t Centenary Club, 21 Jubilee Close,
Weymouth, DT4 7BG

Entry cost £5

COMPETITION RULES

- Any film on DVD, HD, Blu-Ray disk, maybe entered into this amateur competition. It can be entered by an individual or a club. Young people and Students are welcome to enter.
- The winning entrant will receive a £25 cheque and hold the Penny Cup for one year if they so wish or a Photograph of winner being presented with the Cup together with a certificate. If the winner does wish to hold the cup for a year it will be their responsibility to pick it up from Weymouth Movie Makers and return it. Certificates and encouraging comments will be given to all participants.
- The overall winner will be the winner of the Penny Cup. Films will also be judged in categories, Drama, Comedy Drama. Documentary, travelogue, etc.
- The number of entries from any one club or organisation is not restricted.

- **All entries, together with entry forms and fees, must be received by Monday 4th March 2019**
- In the event of there being insufficient entries received to run the competition by the closing date, the competition will be deferred to a later date.
- No nudity, swearing or cruelty to animals in the films please. Films may use up to 10% of other peoples stock footage if you have copyright clearance.
- The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final. A film may only be entered once in the Penny
- Maximum running time fifteen (15) minutes - including titles and credits.

Please send entries to:

John Simpson, 9 Ford Down Lane, Henley, Buckland
Newton, Dorchester, Dorset, DT2 7BW

WEYMOUTH MOVIE MAKERS “PENNY CUP” 2019

Results and Winning Films Show: 7:30pm, Wed 3rd April 2019
Centenary Club, 21 Jubilee Close, Weymouth, DT4 7BG
Closing Date Monday 4th March

Title of Film

Name of Film Maker

Address and Postcode

Telephone Number

E-MAIL

Are you a member of a Film Club or other media organisation? If yes which one? (just curious!)

Format (Please Circle) DVD HD BLUE-RAY Aspect Ratio 4.3, 16.9

If film is on YouTube or Vimeo please write and URL below

Running Time: (Max 15 Minutes)

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 the Cheque payable to WEYMOUTH MOVIE MAKERS and forward cheque and film and Completed Entry Form to competition Organiser

John Simpson, 9 Ford Down Lane, Henley, Buckland Newton, Dorchester, Dorset DT2 7BW



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



I suppose one could say that we're in the "Doldrums" it being the closed season for film making not-withstanding the "glorious" weather currently hammering on my window as I scribe herewith!

Once again I find myself involved wherein our story writer / director Mike Szewczuk has got himself involved with the "Nether World" once again as he plans our next project with ghosties, ghouls and whatever!

No, don't laugh or even smile or grin sombrely, cos here in Gloucestershire in certain locations such "characters" certainly exist.

Quite notoriously The Ram Inn at Wotton-Under - Edge which dates back in its present form to the 12th Century and is reputed to have been built on top of a far more ancient Burial Site.

Sudeley Castle built in 1442 is also known to harbour Spirits.

The old H. M. Prison in Gloucester City, the site of many past executions and burials.

Nearer to us is the unfinished Woodchester Mansion, Stroud, where, during its construction, the men fled leaving all their tools behind flatly refusing ever to go back, leaving the place unfinished to this day!

So, Mike and us have a lot to work on.

Lee Prescott. F.A.C.I.

My friend Allen McLaughlin, from Paisley, Scotland, is a senior cameraman with BBC Scotland in Glasgow, and an avid videographer in his own right.

The comedy Mrs Brown's Boys was produced at BBC Scotland in Glasgow, and Allen was one of the cameramen on it.

Attached is a picture of the complete cast and crew.

Allen's the one at the back with his arms outstretched. Here is his website:

www.allen-mclaughlin.com

Len Vine



Merlin Goldman

Talks of two video events

Encounters & 4Stories

In the last two months, I attended two events focused on short films. The first was Encounters, an annual short film festival that runs in September. It runs for a week and hosts screenings, workshops as well as some networking events. Individual screening costs about £6 or you can buy a festival ticket for about £80. Having missed out on some films last year, I went for the single ticket option. I attended for two days and saw about twenty short films.

There is a great variety of shorts shown both in terms of genre and origin. For instance, there were a series of showings of Latvian and Italian films. I attended a showcase of several sci-films. All the films I saw had been funded by public bodies. Most were drama. The quality was high in terms of acting and production quality.

What was missing in several of them was a strong story and distinctive direction. But, all were enjoyable with the best being an absurd Greek film, **The Forest**, which had a Douglas Adams feel to it. A brilliant tour guide takes a gaggle of people to see the world's last remaining forest.

I attended a single workshop on the future of the film industry. It was run by the National Television and Film School. It's both the best time and worst time to be making movies. It's easier than ever before to make a film. If you've got a smart phone, you can make a film. And there are more routes to have it shown than ever before: your own websites, Vimeo, YouTube, Omletto and of course cinemas, television and the streaming services. But

to get a traditional movie made is now much more expensive.

The week after, I attended 4Stories which was run by the BFI and Channel 4. The British Film Institute is increasing its regional presence and now has a representative based in Bristol. 4Stories is a programme to support new filmmakers, in particular directors and writers. Through the scheme, the winners get to make a 15-minute film.

We saw the winners from last year's scheme and the writer as well the producer from the first were there for a Q&A afterwards. All three films were on the topic of crime. They focused on the victim, witness and perpetrator.

The three films were That Girl - written by Rose Lewenstein, directed by Dionne Edwards; A Mother's Love - written by Janice Okoh, directed by Anwar Boulifa and Through the Gates written by Georgia Christou, directed by Stella Coraddi.

They were shown on TV in August and are viewable on the Channel 4 web site.

My favourite was Through the Gates about a young offender, befriended by her social worker. The films give an excellent barometer of what can be achieved by relatively inexperienced crews.

Merlin Goldman



There was a lively atmosphere at the final October meeting at Teign Film Makers Club (TFMC) on Monday 29th when members gathered to view over 20 films.

Hosted by Vice Chairman, Peter Hiner, the meeting commenced with the showing of four edited versions of footage resulting from the filming of the previous two meetings.

The films demonstrated that it is possible for several different film makers to take the same script and, using their individual ideas, skills and techniques, produce different but equally interesting results.

Following this the 'one minute challenge' (films limited to one minute in length) were screened and it was especially encouraging to see less experienced members submitting entries and producing good films. It seems that the practical evenings are paying dividends.

Jim Gill provided the final film of the evening entitled 'Cockington', a record of a chance visit to the village when scenes for a professional film were being shot.

On Tuesday 6th November members of TFMC visited Tiverton Camcorder Club for their 'phrase or saying' evening.

The theme of the evening consisted of watching short film clips that represented a phrase or saying and the audience had to write down what well known phrase or saying they thought the clip represented.

For example, a film of a blue tit looking at itself in a car mirror (who's a pretty boy then) and another entertaining film showed squirrels being given harder and harder tests to get at nuts in a bird feeder (if at first you don't succeed).

In total there were about 16 of these short movie clips of which 4 were offered by members of TFMC.

Following this, Geoff Hodgkinson showed a film that he had made for the WW1 Armistice remembrance. A moving film that showed a number of the memorials in Devon villages.

After the refreshment break and a lot of intermingling and chat, the Tiverton Club showed a club project about the village of Lydford and the influence of the Vikings there.

Our thanks to Tiverton members for another very entertaining evening - and the biscuits.

The archives of both TFMC members and the club were raided for the meeting on Monday 12th November when films over five years ago, were screened.

As expected, the films varied in quality, mainly due to the incredible progress of technology over the years. This didn't alter the fact that the content has maintained an equally entertaining standard throughout the lifespan of the club and the writer suspects that he wasn't the only one thinking that the club could follow the example of Hollywood and consider the updating and reshooting of one or two of them.

Our thanks, incidentally to Don Adams, former member, for digitising many of the archive films and tapes.

Apart from the club films, there were contributions from Ivan Andrews, Peter Hiner, Jim Gill and Roger Western.

The club was also pleased to welcome Suzie, a young film maker, to the meeting.

The meeting of Monday 26th November was dedicated to holiday films and we saw a great variety.

The oldest films had been shot by Jim Gill on Super 8 film and subsequently digitised and showed family holidays of long ago. Remarkably Jim had contrived to get himself included in the films by using an ingenious clockwork timer that he had designed and built which started and stopped the camera after a short interval.

Other films ranged from a spoof investigation of evil goings on in Turkey to a Sicilian puppet show. We were pleased to see some short films from Suzie, which were full of fun and vitality; so we look forward to her future productions.

At the final meeting of 2018 the club welcomed Mike Perrem, who always brings interesting travel documentaries to show us. This year was no exception and Mike screened two films, 'Ethiopia', an in depth study of the indigenous tribes in various areas of the southern part of the Country, and 'Zambian Adventure', featuring the animals and people encountered during the photographic safari taken by himself and his wife Penny in 2017. Penny also provided the still photos included in the film.

The next club meeting is on Monday 7th January 2019 and with the new year comes a new starting time of 7pm and a visit from Danny Cooke, local film maker.

Teign Film Makers club would like to take this opportunity to wish all of our fellow film makers and friends a very Merry Christmas and a Happy and Prosperous 2019.

Special mention and thanks to all who are involved in the running of the Southern Counties IAC organisation, Pip for editing the SoCo magazine and all clubs who organise competitions.

On the subject of competitions, please note that there will not be a Teign Cup competition in 2019. It's not the end but a change in the timing and it will return in the Spring of 2020. It is hoped that this change will result in better travelling conditions for those attending the event.

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

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

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

Use this, your magazine, to tell the world your views in a positive manner and to promote your club.

Send you articles to pipcritten@googlemail.com



Lee Prescott
FACI

Shares his views

Miracle of Movie Making

Perhaps you took the time out to watch Peter Jackson's, ("Lord of the Rings") Colourised masterpiece "They Shall Not Grow Old". An excellently competent Digital wonder!

Of course it has, as expected, its critics! Such are often people who could never approach Peter Jackson's capabilities. (Much like our own affairs – I muse!)

This remarkable digital work of a First World War documentary starts with a squad of soldiers marching along a road. It's a bit obvious that as the men walk past the movie camera they are not sure what to do having never been filmed before.

For 20 plus minutes or so, Peter Jackson – having reviewed 600 hours of film and 100 hours of sound from the Imperial War Museum's archives – keeps in the confines of Britain's pleasant areas. Men who fought in WW1 talk about their reasons for rushing to enlist.

Some underage boys are "dizzy" about heading for Belgium, eager to get into the war. They never imagined the grim reality that waited for them. Notably as they reach the frontline, their approach changes, so does the whole production as the frame changes to wide screen and the black and white turning magnificently into full and very accurate colourisation! Peter Jackson has worked his wizardry once again. Adding sound using lip-readers to fathom what the men were saying and used actors to read the verbiage with computer-generated frames helping to smooth over damaged footage.

As impressive as *They Shall Not Grow Old* is, some critics argue that making such a restoration as this makes a bad change to history! How? I ask! Some apparently have been upset, even angered, by such restoration. It's suggested that "by making these images more realistic, it's forgotten that they do not represent any reality". To me that is utter rubbish! Some say "that the footage used is staged or in some way manipulated". How on earth can that be done with footage actually shot at the time?

These days, 100 years later the "everyday" 'phone, that easily slips into a bum pocket takes more clear images than those ancient clockwork wind up cine cameras weighing as much as a couple of ammunition shells of the time. As no microphones were taken to the frontline and trenches Jackson had to add sound and noises himself. Guesswork? Not really, anyone with a crumb of imagination can easily imagine sounds these men were hearing – and - what they were "saying".

Me? From my own experience I'd say "cursing"! In any case even WE or some of us, do it all the time in one way or another!

The fallacy of this argument has been already pointed out! Photo manipulation At the time was used to present the war to the public. Examples include Hurley's work and Castelnaus': Hurley made a one off coloured dramatic image from many images and Castelnaus used a form of "auto-chrome" to colour images of the French army.

The Imperial War Museum says: " During the First World War when the public saw the original footage, some of the films would have been tinted or toned. Music would have accompanied the screenings and the films could have had a live spoken introduction or even a commentary".

Peter Jackson couldn't have shown actual footage of men charging across no-man's land, no such footage exists – the cameramen would have been ripe targets for German snipers. Peter Jackson has strived to maintain emotion and truth.

The idea of humanising the past is one of the things that the film offers current audiences.

Jackson said: "What I hope the film does is that it takes away 100 years and makes you think that those who fought were just the same as us. They were no different and yet what they experienced was something extraordinary in all sorts of ways, good and bad. You, maybe, suddenly realise that 100 years just evaporated and it makes it all immediate". It's a commanding film and will hopefully achieve what the Imperial War Museum wants and that is inspire audiences to find out more about everything that took place during the First World War.

Peter Jackson, known for directing *The Lord of the Rings* trilogy, has achieved a film using original footage from the Imperial War Museum's extensive archive, a great deal of it unseen until now. It includes, amazingly, interviews with men who fought in WW1. The original monochrome footage has been colourised, converted to 3D and transformed with modern digital production techniques to show never previously seen details.

World War 1 is a landmark in cinema history. For the first time the horrors and terrors of war were caught by ciné camera. Hours and hours of footage was shot on the battlefields all capturing the realities of war in unprecedented detail. The footage provided cinema audiences in the UK with incredible access to the frontline.

Yes, Peter Jackson has provided a thought staggering experiment; a true view into what it was like for British soldiers on the trench riddled battlefields of Western Europe. The effect is, I find, quite "electrifying". The soldiers are like ghosts summoned up in a séance their faces and expressions are unforgettable. The colourisation and the added sound is, frankly, a shock endeavour which enfolds you in the soldiers experiences and that it all happened to people who were and remain no different too and just like us.

Harrowing details as is the political incorrectness too of what the soldiers recall: some express their enjoyment of the war, others their utter demoralisation by what they experienced. When the end came, some felt disappointment with an anticlimax.

Probably the loss of the camaraderie! A sort of removal from the "family" – as that is what a Regiment is and still is.

Without doubt, "They Shall Not Grow Old" is outstanding.

The official trailer:

<https://www.youtube.com/watch?v=lrabKK9Bhds>



FROME FILM & VIDEO MAKERS

Present

THE 2019 FROME FIVE MINUTE FESTIVAL

The show will be on

Saturday March 30th 2019

at the Catholic Hall, Park Road,

Frome, Somerset BA11 1EU

starting at 3 pm

Award Sponsored by

The logo for 'akm MUSIC' features the letters 'akm' in a stylized, orange, cursive font, followed by the word 'MUSIC' in a bold, orange, sans-serif font.

The closing date for entries will be February 4th 2019

Entry forms are available from our website

[www: fromevideo.webs.com](http://www.fromevideo.webs.com)



Rob Catt

Remembers

Mad about the Movies

It was my parents who introduced me to the cinema. My parents decided that I should see a fairy tale on the big screen. They chose one of the latest releases, "Snow White and the Seven Dwarfs. Yes, I'm that old.

My mother later told me that I was fixated with the beam of light and the rays that came from it behind me rather than the picture on the screen. I was so young that the story would have made no sense to me anyway,

Not a good start. But it was the start of a routine. My parents liked the cinema and, as a family, we would go whenever there was a 'quality' movie advertised. At first I went with them but, as I grew older, I was allowed to go on my own or with friends.

Such freedom! Here I found comedies with Abbot and Costello, Bob Hope, along with the odd dramas, especially if there were scenes shot in exciting foreign countries. Tarzan with Johnny Weissmuller; King Kong. (I learned later that they were shot mainly in the studios) I didn't care much for the soppy love stories but I enjoyed the colourful musicals and the songs that everyone seemed to be singing from them.

Then it was the ABC Minors. And here I met Ken Maynard, the fattest cowboy hero on the screen. Then Roy Rogers and Hopalong Cassidy and Audie Murphy and others.

My taste changed as I grew older. One of the highlights of this period happened in the town's Carnival Week. A local cinema would hold a midnight matinee with a special showing of a latest film from London. This year it was 'Brighton Rock' and Richard Attenborough turned up in person and I was in the crowd who welcomed him. It's good movie that stands up well even now.

I've been a moviegoer for most of my life and I've seen so many black and white movies. The film noir stories of spies and saboteurs, in the war years, it seemed like a new one came out every week. And then there were a series of Sherlock Holmes movies and some similar. But I would watch almost anything.

Jump forward several (!) years and, in the seventies and eighties I found myself as a volunteer with the local radio service, Wiltshire Sound. My knowledge of so many old movies was such that they asked me to do a regular Saturday morning round up of films coming up on television. Just three channels in those days.

I would give an opinion of the film and then a rating of

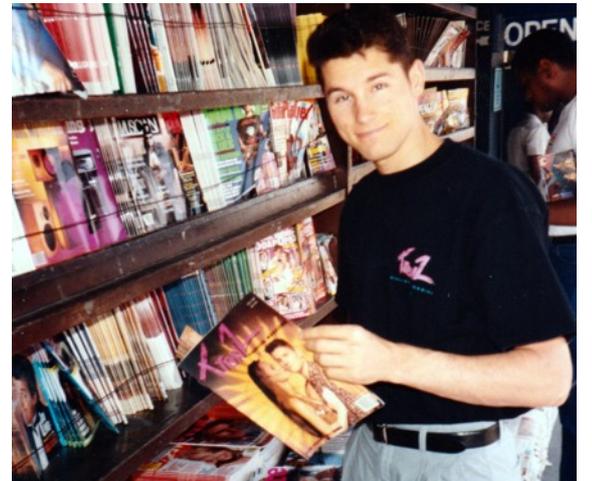
Through the station I got to interview a number of people from the entertainment world, not all of them film stars. But I was with BBC Wiltshire Sound for twenty years.

Jump forward to my retirement from the County Education Service and to my special treat, a fortnight in California. I stayed in the Hollywood Roosevelt Hotel.

On one of my tourist trips I got talking to a couple of young men who were planning a magazine for seventeen to twenty five year olds to be called Trenz. Because I had worked extensively with this age group in Britain we had an interesting conversation and we exchanged cards. I thought no more of it.

Back in Britain my interview programme was always looking for subjects for this age group. How young people could get into show business came up as a suggestion. The Radio Station manager approved a call to America as part of the programme so I called Jason and Robert. With their knowledge of the young person scene in America they could add a special element to my show. They agreed to take part live on air. The show went very well. The station staff were impressed. I was an amateur broadcaster.

In a phone call afterwards, I learned that, with financial backing, Trenz was well under way. They had shot a TV advertisement to publicise the magazine and were having a party at the Universal Studios Hotel Club Room to celebrate. There were several slots booked in the MTV Annual Awards Show for the publicity. Would I come? Oh, and bring your Tux.



Jayson with the latest edition of Trenz



Hollywood Roosevelt Hotel

There was a ticket waiting for me at the American Airlines desk at Heathrow and I was off.

When I got there the actor engaged to do the talk-over for the advert was ill and would I do it instead? Of course! Picture the scene, I'm not in America more than four hours and I'm in a recording studio.

I worked with Trenz for four years flying over the Atlantic more than a half a dozen times. Each time it was a mixture of business and pleasure and always as their guest.

We saw the sights of Los Angeles from a resident's point of view and my help as a consultant on the magazine was often welcomed. Each time two weeks of utter joy! I sometimes supplied the odd photo shoot and article from Britain.

the entertainment value. I had a whale of a time and had some fans who would write to me agreeing or not.

Rob Catt Continued

Inevitably I met well known faces. I made some recordings for back home. A set which the BBC liked was about behind the scenes in Hollywood as a community. Talking to people who lived there was an eye opener. The oddest interview was with Kitt the talking car from Knight Rider the TV series.



But I also saw Arnold Schwarzenegger, Bob Hope and his wife, Micky Rooney, Charlton Heston and several more. "Whoppi" Goldberg shared a lift with me and we chatted. Trenz had by now moved into a skyscraper on the corner of Sunset and Vine and my office was on the tenth floor. She was on the way to the top three floors taken by the Motown record company.

In America, as soon as I opened my mouth, the response, almost invariably, was "Oh! You're British" and conversations started there. They're a friendly bunch.

It's a period of my life I'll never forget. And Trenz? After four years they sold it to a New York company who changed

the name, put more money into it and made it a nationwide magazine.

Mad about the movies? Dead right.



My strangest "interview" ever!



I'm originally from Glasgow, and emigrated to Canada in 1966.

Back in the 1970's and 80's in Toronto, I used to get the British cine magazines, like Movie Maker.

In one issue, I read about an audio cassette tape correspondence group, called ITACS (the International Tape and Cine Society) where fellow cine enthusiasts would send audio cassette tapes to each other to discuss their hobby of movie making. I made many good friends that way.



A slightly younger Ann Vincent as featured in the film

ITACS was run by Anne Vincent of Weymouth, Dorset.

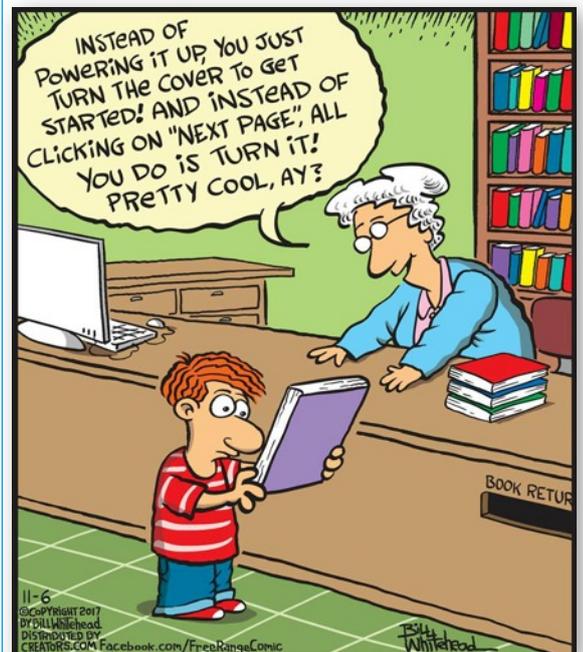
During a pending holiday to Scotland in 1987, to see my family, I thought it would be nice to visit Anne in Weymouth, a part of the UK I'd never been to.

So I did, and we had a very nice time, and she introduced me to her friends, who you can see on the video.

This video was originally shot on Fuji Single 8 Sound movie film, and transferred to video by me.

<https://vimeo.com/170309777>

Len Vine





What to put on the programme that's different?
It's been several years since we attempted an "Editing Challenge" at RFVM, and the idea was raised at our AGM in May.

The task..... to get creative with a random collection of clips, contributed by members of our club.

Not all contributors wanted to take part in the challenge, but their contributions allowed a greater variety of footage.

We had a few problems deciding how to share this footage, and eventually one member was able to collate it all into their larger than normal Dropbox account, which each member could download from a supplied link.

We had around short 60 clips, and the pool of footage ranged from tank driving, weather, close ups of people, various modes of transport, a candle, trees and plants, waitress, people on phones, and even Meerkats! In other words... it WAS indeed a challenge!

The idea was to construct a story, using as many or as few of the clips as each editors decided, but NOT to add any more clips.

Effects, music, commentary etc was or course necessary to make any. Click the links to view three of our results.

I hope that you enjoy them and maybe even try it out at your own club?

Best wishes and a happy New Year to all from Reading Film and Video Makers

Anne Massey, CHAIR

Jim <https://youtu.be/849QjXHYoiA>



Chas <https://youtu.be/E1Kqa-gen7E>



Anne <https://youtu.be/FyNbUkuwng4>



Congratulations to SoCo

The Mermaid Trophy

SoCo won the IAC Mermaid, light hearted film competition this year.

The winning film was "Dog Days" written and directed by **Sophie Marchant** and filmed and edited by **Leon Silivant** with the help of others at **Reading Film Club**.

The films in the competition represented the different regions of the IAC. They were all very good and clever. The films were judged at the IAC AGM weekend at Market Harborough in October.

I was the only representative from SoCo in attendance, a rare beast they said! So I had the privilege of receiving the trophy on behalf of SoCo.

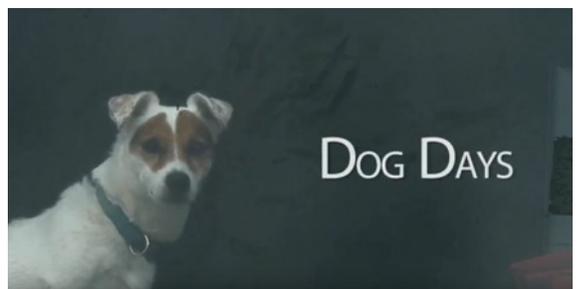
I informed Sophie and Leon that their film had won and arranged to take the trophy to them at one of the Reading Film Club evenings. All went well!

The winner of next years Soco Dolphin and Baby Dolphin competitions will go forward for the 2019 Mermaid and Mini Mermaid Competitions.

So please plan some short light hearted films and lets win again for SoCo!

John Simpson

<https://www.youtube.com/watch?v=M6RA6Gb-TNE>





Writing Comedy

Melvyn Dover

Looks at the funny side of script writing

More and more film competitions seem to include Comedy as a category. I approve, having had the pleasure of writing for Jimmy Cricket, Russ Abbot, Roy Hudd, several German TV shows, S4C and topical radio for BBC Scotland. Laughter, like money, is an international language. Can writing comedy be learned? It can according to veteran scriptwriter Brad Ashton, who has written several books on the subject. He should know. Brad and Dick Vosburgh wrote the first comedy sketch broadcast on ITV when it was launched in August 1955.

Of course it helps if you have a sense of humour, but there are techniques which can be useful when inspiration fails. First of all a lot of comedy comes from stress. Or rather the relief of stress. Look for stressful situations in life and you'll find a source for comedy. Stressful relationships, stressful technology, stressful travel... Playwright Neil Simon was very good at using stressed characters and much of the comedy came from their frustrations and anger which resulted in sarcasm.

Having identified a source of stress, ask yourself What Goes Wrong? Suppose our stress comes from a woman trying to impress a new boyfriend. She invites him for a top-notch meal, but in reality can't cook. She's going to rely on the local restaurant bringing the meal round. She becomes more anxious as delivery time passes, and does her best to delay her hungry boyfriend, perhaps by giving him wine. The phone rings. The delivery van has been in an accident and they can't deliver the order. What does she do? She pours the boyfriend more drink, flapping about in an out of the kitchen where she's supposed to be preparing the meal. She rings her friends who all offer to cook something, a quick microwave job. Much relieved, she plies the man with more drink and answers the door to neighbours bearing food. She puts it all on the table saying the meal's ready at last. And uncovers the starter, main meal and pudding, all identical dishes of cauliflower cheese!

Generally speaking the rule is to either have a comedian in a normal situation, or a straight actor in a funny situation. In the first case it is up to the comedian to show a unique and funny reaction which fits their personality. Harry Worth was one such comedian who caused havoc in the simplest of everyday situations. Most

memorable sitcoms have straight actors in funny situations, the technique most of our own comedies favour. Think Dad's Army, Steptoe, Only Fools, Ab Fab ... Far easier.

Film is a visual medium and I love to see visual comedy. Two really funny films I've seen at Weymouth Movie Makers recently were made by Leon Silavant and featured dogs. Visual comedy at its best. Weymouth's own Ray Amey also did well in the Dolphin with his visual humour. A while ago, Ray turned up with a film a friend of his had made in the 1930s. It was monochrome and silent of course, but it made the audience, including me, laugh out loud. It was about a fishing trip, and the men forgot to take their beer, then they got sidetracked ogling women... It was so well done.

Visual gags often use one of two techniques: **Cause and Effect**, and **The Reverse**. In Altrincham's *Unlucky for Some*, a 'Ten Best' winner for them years ago, two electricians, Eric and his boss, go into a supermarket to fix a flashing fluorescent light. Eric climbs a ladder, gives the light a tap, hey presto, it stops flashing. One moment later all the other lights in the supermarket go out. His boss's voice comes out of the darkness, 'Give it another tap, Eric.'

In 'The Reverse', the audience is presented with two choices and the one selected is opposite to the one expected. Imagine a woman answering a door to reveal a small muddy child standing there with an equally muddy dog. 'How many times have I told you not to bring strays home,' she berates. 'Come on.' It is the dog which comes in, and the woman slams the door in the child's face. The reverse of what we expect to see.

Think of a source of stress, ask what goes wrong, apply a comedy technique and somewhere there's a recipe for making people laugh.

Happy script writing,
Melvyn Dover



Hi Pip,

Seasons greetings - At long long last I have been able to revive some interest in Swindon in Videography - in association with the University of the Third Age.

I have set up a MEDIA GROUP with covers video, audio, and photography and I hope to affiliate the group to the IAC when we have our formation meeting in January.

We will be doing field trips and making some productions and I hope to guide them into the IAC competition area - who knows we may have some very talented members joining.

2019 should be good and creative year - if anyone in Swindon area wants to join us they have to be a member

of the University of the Third Age (£32 a year) we are limiting the membership of our group to twenty at the start.

Our website is being made up now and the address is:-

<http://www.audiovisualassociates.co.uk/index.html>

Kind regards

John Flanagan

john@avagroup.co.uk



It's never too late

Alan Wallbank

Muses...

I'm not sure if I have mentioned it before, but I wonder how many of us still have outstanding unedited material. I personally managed to sort out all cine film quite a few years ago and to date only one video film on Hi-8 needs to be completed.

Yet the story does not end there, as there was another one that has only just been edited. It all began in, I believe, 2008. At that time, my local museum in Havant was the home for the Vokes Gun Collection and had been for 25 years. Changes in the "Museum Service" meant that the guns were about to be moved out and put in store until a decision could be made on its future.

I thought this would be a good subject to film, but I was still using cine, so I spoke to Peter Tilbury the leading light of the Portsmouth Video Club and he suggested it could be filmed on his video camera.

I arranged for Bob Holmes "The Senior Conservator of Fine Metal Work and Keeper of the Weapons Collection", to come down from Winchester and talk about the collection the day before the guns were being removed.



The day seemed to go quite well and Peter took the tapes home for editing, although he had more pressing films to complete. Years rolled by and when Peter did manage to edit the film he mentioned a problem with white balance.

Although I had never used a video camera, I did have the foresight to film most of the guns which were in two rooms. I thought I was doing the correct thing by resetting the white balance in the other room, but Peter said I should have left the setting where it was and by changing it, it didn't look right.

Anyway, there was one delay after another and when Peter did eventually manage to complete the film, he couldn't get it off his computer! This was followed by a long period of illness and he sadly passed away in 2012. About three years ago his wife gave me the tapes, but like Peter all these years ago, I was too busy with other projects, so I asked other people to edit the film, but no one was interested.

After spending all this year on another project, I finally got round to editing the gun film a few weeks ago. I have to say that I was amazed by the high picture quality and the white balance problem mentioned by Peter didn't seem to be a problem, but I will wait for comments at my video club to see if they notice anything.

For the first thirty seconds of the film, the sound of Bob's voice in his introduction is distorted, but okay on MCU so I have a feeling that Peter had initially set the sound level manually. I have to say, that Bob's piece to camera was very good indeed, as he speaks about Gordon Cecil Vokes and how he came to collect guns and how they came to Havant Museum although they have no connection with the area.

He then goes on to explain why the guns were being removed from the Museum, after which he ends with a relevant piece about guns in general, the complete dialogue lasting for over twenty minutes!

Although a lengthy piece, I feel the gun cutaways make it an interesting film, which is now being enhanced by adding additional cutaway's with more to follow. Bob actually went on to talk for another seven minutes about two guns which he had with him, but I haven't added these as I don't think club members could happily want to see the film last any longer than it is.

Personally, I felt we had let Bob down, by not completing the film earlier. I would like to contact him now, but over the years virtually everyone who was in the 'Museum Service' have been replaced, with only the volunteers in the museum's remembering those from years ago. I would still like to get in touch with Bob, but am at a loss as what I could do.

What surprised me most, is that it was filmed on dv tape. I really cannot understand why I bought a Hi-8 camera in 1999, if dv tape was so much better! Recently, I have been filming another project inside a community centre and had to set the white balance, but it didn't look right when I went into another room, so I reset it again and it all goes together quite well. What do other members think about this situation?

Finally, may I wish you all a 'Happy Christmas and New Year'.



NEWLYN INTERNATIONAL FILM FESTIVAL

5th-7th April 2019

Acorn Theatre Penzance

International Short Film Festival with categories for
Documentary, Fiction, Poetry, Students.
This year new category film scripts.

Submissions to filmfreeway.com/NewlynFilmFestival



www.newlynfilmfestival.com



Click for more details



Clubs - Part Two

The club situation, globally

I started this article [in the last issue] by mentioning the psyche of the indigenous Brit. In Canada, there is a total of 27 video clubs, that's it ... period In the UK, you will find 44 alphabetically listed IAC Registered clubs, before you get to the those beginning with the letter 'D'. [Please read that sentence again. It is important to realise how numerous we are.] Not all clubs are so registered, meaning, there are even more than those listed. The Brits are a world apart when compared with other races. Canadians are nine times less likely to join a video club than we Brits.

In New York City, they don't have video clubs per se; they have filmmaker "Meet Ups". Surf the Web and try to find a video club in America ... difficult ... unless I've used the wrong wording. Maybe they have other words for "video" and "club". One "meet up" shows well over fifteen people in its photograph. Why and what happened to cause this? Meet ups are not clubs, they are a group of individuals who have decided to get together to show their films to each other. No fees, no joining of forces. It's probably because the USA is down by the head with clubs of all kinds, but not video. The American people are socialites, above all else.

The Internet will inexorably mop up what remains of video clubs abroad, by replacing them with their subscribing to a virtual club. People actually purchase virtual property today, and to the young, inculcated with the virtual world, there is little difference between virtual and reality. Our grandchildren share secrets with friends they've never met and send text messages to their mother in the next room, who may be the "friend" her child has never met. It defies logic, but a child's brain will accept anything and consider it normal. We shape the world of tomorrow, don't blame the kids. Children have a special relationship with their phone/Web. If you take it away, they cry. Some people keep their Teddy well into old age. I speak for myself, of course. Inculcated ... this being my only friend who could keep a secret!

New Zealand boasts very few video clubs ... I believe Dunedin has one, but NZ holds a very interesting competition every now and again. One was held in 2014 and another in 2018. In 2014 there were some 8000 applicants. Each applicant had to upload a film written, directed, edited and completed within 48 hrs, the minimum run time was one minute and the maximum 5 minutes. From this, just eighteen films were selected and shown in a theatre. Note: No clubs were involved ... just people who like making films. This raises the question: "Why don't the eight thousand applicants join a club?"

There is something utterly mysterious about the Brits. We produce the most advanced technology in the world, are renowned for scientific achievements, have become the favourite hunting ground of espionage and as cinema visiting is on the decline throughout much of the world, in this country it is on the increase. The "Why" of this is truly without reason ... you couldn't make it up.

So, what of the future? Children of today are creative, but most have replaced clubs with computer games, vying with each other on the Web ... and we now have adults of forty and over, actually playing computer games, some of which are both mentally demanding and ingenious.

The trawl index of clubs in the UK is around 1:10,000. Example: The population of the Isle of Wight is 140,000. Divide it by 10,000. We have 14 members, the ball park figure. The population of Southampton is 257,000, so you would expect 25 members. However, if ethnicity is high, it will increase the trawl index ratio. Jeremy is right in his expecting a higher number of members. The population of Bristol is around 540,000, so should have around 50 members, if it is the only video club in that City.

Expanding club membership

There are 87 universities in the UK where one can obtain Film Production degrees. This means they pay teachers to teach the subject and each class must have a minimum number of students to make it worthwhile i.e. viable. So where are they? Their curriculum answers this question. Their tutors organise outings, filming on location, electronic news gathering (ENG), editing and they use professional cameras and even DSLR's. Our local Isle of Wight College covers every aspect of Media Studies.

The chances of students later getting into the film industry are extremely small and infinitesimally so. The chances of getting into ENG is less than 1% and the BBC now relies upon novices who are on the scene and send in "hose-piped" nine wide by sixteen tall pictures.

Logically, the overspill of fully trained students who fail to get into this industry, in part at least, should gravitate towards belonging to video filmmaking clubs.

However, they leave the course, have no professional camera, can't afford to rent or buy the editing program they used at college, are under the impression that you need a really decent camera to make a film like those at college ... and wander off into alternative employment.

Even those people who join clubs are not what we call passionate about filmmaking. To most, it is a pick-up and drop hobby. Very few youngster think beyond the Web. Tomorrow's world doesn't have a DVD player.

It is sincerely hoped that Jeremy, and the like-minded wealth of committee members throughout the British Isles, aren't undergoing a bout of self-deprecation. You see, there isn't so much a dearth of hobbyist videographers in the UK, as a surplus of clubs! Therefore, it is a clear case of making the most of what you have and cutting your cloth to suit. Looking back at our elderly, long serving members, we have irrefutable evidence of their being both active and prolific in the gathering of footage, in ... their... day. Clubs have always been with two factions. The younger members like to work and make films, the elderly members like to sit and watch them ... they are thus compatible, not competitive.

Camera Format

Dedicated video cameras designed for the connoisseur, aren't as cheap as a Walkman, they are serious money, if you seek perfection. The connoisseur likes 16:9 the right way up. Young members without any experience whatsoever, consider 16:9 should be the shape of a street door, with a knocker. "Yer see mate, it fits a bloke when 'e's standing up ... common sense, innit?" [and further to the disgust of my generation, "innit" is now in the English dictionary]. If you give them a camera with a zoom lens, they will pump it as though inflating a tyre. Give them a tripod and they will "hosepipe". Ask them what they think of their film

Dave Jones

Shares his thoughts

Part Two

Clubs - Part Two .. continued

and they will tell you it is a masterpiece. Criticise it, and they will say: "You aren't ready for this ... this is the future," and in the amateur world, they may well be right, because tomorrow's world is theirs to possess. It is the current generation that gave the children a phone, which is easier to hold when producing a street-door-shaped picture. I blame Apple. Apple will doubtless argue it is ergonomic design criteria. Take a phone away from today's people, and you will observe withdrawal symptoms akin to heroin, which I find amusing.

I don't possess a mobile phone, I've never found the need. However, without my video camera, I feel utterly lost ... so they now design them to put in one's pocket ... a comforting thought. Is anybody out there still using a JVC GY-HM70E shoulder mount camera? I found one in the bottom of my wardrobe. It was introduced in 2013 and was so advanced for its time, that little has changed since, re AVCHD cameras, except size.

Something to think about

A very experienced club member, upon looking at my composition and framing asked: "What am I supposed to do with this?" He then reframed it and produced a

picture. It makes you think. The problem was, to have used the selected portion of the then framed area would have introduced a lot of noise when projected. It follows that those who edit in 4K, have a distinct advantage over those who edit in 2K ... think about it. Pictures are judged on quality. Should this advantage be declared when entering 4K-edited work into a competition? It is now argued that a 2K videographer gets one chance to get his framing right, and the 4K videographer gets umpteen.

I've seen clear evidence that 4K editing endows one with a dimension bordering on the occult ... undetectable ... advantageous ... enigmatic, namely, it can only be suspected, but never proven.

Technically speaking, when 4K is down-converted to 2K, it has a very quiet thoroughness about it, this being due to having data to spare and aliasing is virtually non-existent. In a nutshell, anti-aliasing in graphics smooths out the edges. This fact alone, results in a very pleasingly, quiet, clean picture. Editing in 4K will become the norm in just a few years.

Dave Jones



Gloucester Film Makers

Looking at our 2019 Programme I note we have 17 meetings for the members.

As usual there will be 11 competitions; Documentary, Wildlife, Drama, Impact, Animation, Travelogue/Holiday, A Film or Poem to Music and 3 Open Competitions. Indeed, something for everyone!

We also have a film exchange with The Tyne and Wear Club arranged for February. Our main focus will be on the Inter Club Competition which we are hosting on March 16th with 5 clubs competing.

Currently we are on the search for 3 judges. Any offers? If so please do contact me.

October 14th is the date for our Annual Steam Railway Show. Always very popular and has been a feature for some 15 years.

The City of Gloucester holds many public events each year giving members ample scope for filming. This year we had a zipwire, bungee jumping, retro cars with the cast of Allo, Allo present and our member Mike Morris filmed this event at the request of a City Councillor.

We also had Gloucester Carnival and Gloucester Day Processions plus the Christmas Lantern Parade by some local schools and the Remembrance Day Sunday Service and Parade.

There were lots more and I was very lucky to be present at most of the above and record the events.

Now all I have to do is select some of them for the 2019 competitions!

No problem?

John Greene, [Gloucester Film Makers](#).

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



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

FROME FIVE MINUTE FESTIVAL 2019

If you have cause to ring me you may find that my BT phone will ask you who you are. The reason for this because I was sick to death of people ringing me up trying to sell me stuff and worse. If you give your name, or video club, it will put you through to my answer machine. If I'm there I'll answer it. So please use it.

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 and how many. Our venue the Catholic Hall has wheelchair access. Incidentally this not our club room. Our club meetings are at the Frome Canoe Club in the old Market Yard next to the Cheese and Grain.

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, disc, stick and card entries in Standard or High Definition but we can't manage 4K. See rules 5 and 6 for the technical requirements. This will allow us to drag and drop the original files to our media player thus ensuring the best quality picture and sound.

The closing date for entries is **February 4th 2019**. The show will be on Saturday March 30th 2019 at the Catholic Hall, Park Road, Frome, Somerset, BA11 1EU starting at the **earlier time** of 3 pm sharp.

If your entry is available to view on the web please include the web address on your entry form and we will link our web site to it.

Philip Marshman, Competition Officer

Frome Five Minute Festival Competition 2019

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 3rd. 2018

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 _____

THE FROME FIVE MINUTE FESTIVAL

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 cassette or tape. More than one entry will be allowed as a file on a Disc, SDHC card or USB stick clearly identified.
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, SDHC 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. **(Please 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. Copyright material should be minimal. 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 a contribution towards return postage.
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 4th 2019.**

The show will be on Saturday March 30th 2019.
at the Catholic Hall, Park Road, Frome, Somerset, BA11 1EU
starting at 3 pm (15.00)

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 | Stick | 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.



Form & Content

There was an article from an old issue of *Popular Photography* magazine that so caught my eye that I have kept it. It was written by the then guru of photographic criticism, Ralph Hattersley.

The article covers the conscious and unconscious use and mis-use of form and content by photographers. Although this article was written in the context of still photography, the general concepts discussed, I believe, are also applicable to videos.

So what do we mean by "FORM" in movies?

It is the way we put our videos together. It's often called the "style." It shows up in the way we use or don't use special effects and / or transitions; it shows in the angles we use in shooting the video; in the lighting we use; in the way we edit the video.

How-to Books on video are concerned with form to the almost exclusion of content. Concentration on "how" is an emphasis on form. Our video magazines are filled with what Ralph Hattersley calls "formal inventions." These are "new ways in using photographic form." They are the articles that compare the image quality of variously sized image sensors; comparisons of different codecs; how to record with a high dynamic range; the latest feature in an editing program. But how often do these article discuss how these "hows" can affect the meaning of the movie?

"CONTENT" in a movie is the meaning we get from the video. That is the story; the idea behind the video; the facts the video is presenting; the exposé. The point Ralph Hattersley was making in his article was that a good photograph had these two components in unity. A good movie should also have these two components in unity.

He then pointed out that quite often one component dominates over the other and as a result a poor picture is created. This domination can be intentional or unintentional. When form is split from content an interesting thing happens. Some viewers see the final movie as confused and unintelligible; while others see the movie as deeply meaningful and profound. I'm sure everyone can think of a film that

meets that description. For me the classic film where form was split from content and where form was used to disguise content was *2001 A Space Odyssey*.

In the photograph of the clown, form has been split from content. What is the frosted glass effect supposed to add to the meaning of the photograph? Is the blur, frosty effect the picture? The clown just supplies some bright areas of colours to blur?

Form Borrowing – Every art medium has its own special forms, forms that are implicit in the medium and actually define that medium. These are the forms that make a painting a painting and not a photograph. Each art medium also borrows forms from other mediums. In the case of movies examples of form borrowing are;

The Flash-back – Novel

Titles – the written word

The Musical – Opera

Plots – Theatre

Music sound track – music

The Narrator – Novel

The Establishing Shot – Still Photography

Aside from these borrowed forms, we can perceive in each movie a form of its own. It is defined by techniques and practices developed over the last 100 years. It includes such things as the use of long shot, medium shot, close-up shot; the compression of time; the use of music when we don't see anyone playing a musical instrument; rules such as "never cross the line" and rapid scene changes such as from the pursued to the pursuer. Also within the movie format there can be sub-categories of form. These are groups of movies that have a similar form or style:

Film Noir – often shot in B & W showing the dark and inhumane side of human nature (an example is *The Maltese Falcon* (1941))

The New Wave - a French movement recognised for its fragmentary and collage like construction; its use of jump cuts and actors addressing the camera (its influence can be seen in films such as *Bonnie and Clyde* (1967), *Pulp Fiction* (1994) and *Taxi Driver* (1976))

Neorealism movement – the avoidance of neatly structured plots; a documentary visual style; the use actual locations; the use of non-professional actors; avoidance of any artifices in camera work or editing (its influence can be seen in such a film as *The Naked City* (1948))

Other forms are the Thriller, the Melodrama, Musical and Horror films. All have their own style; gimmicks, lighting and some have even become clichés.

In the form versus content battle another example of form dominating over content is in the so-called "economy of means." Here the movie maker tries to use fewer and fewer means to express greater and greater ideas. An example is Bergman's later films where gothic lighting and extreme close-up shots are used to explore the inner self. Economy of means can often end in an intelligible movie: total economy of means results in nothing to communicate.

So what does all of this mean for the amateur video maker? I believe if we wish to develop our skills in video making we need to analyse the form and content in every video we make and ensure that one does not dominate the other. To do this we need to view the video some time after we have made it. The creative period can cloud our view of the video. It is only after these often distorting perceptions have dissipated that the video can be truly assessed.

Ian Simpson
Wollongong
Camera Club Movie
Makers,
Australia





Why Do We Make Films?

Robert Paget

Poses a question

What is the merit in entering film competitions? Amazingly, I read of those who complain about competitions, but then actually enter them!

Whether you are a novice or old hand, sharing that film with others can be the only logical end of the process. Many of us start out in film making by recording our holiday, and long may it continue. The time and opportunity to make a film in a different and relaxed environment can be the perfect catalyst for ideas and creativity.

There is nothing better than an audience for your films, and it is very likely that your film making will ultimately benefit from daring to screen it to a wider audience.

There may be feedback from an audience, or a realisation that you can now see where you could improve when you make the next film. Sometimes the judges and experts are wrong in your view, but perhaps they did not fully understand the purpose of the film, or were viewing it on poor equipment or with poor sound.

The advent of portable viewing devices (Tablets), means that you can now instantly view films ranging from unedited, badly filmed "shorts" on any subject, to quality amateur productions. It is now rare to see "silent" films at a club event, but online, there are plenty. You may realise that the font size of title characters may need consideration for a youtube only version, and that your soundtrack may be better or worse than when played through your hifi system. Being able to pause and replay to look at somebody else's editing errors is educational, as too is switching on the automated subtitles which can struggle with some UK regional accents to great humorous effect.



Want to know how to wire a plug, grow a potato, improve your photography or mend a washing machine? – well, it is all there on youtube. Some years ago a good friend and respected film maker rang me up saying "Robert, I've just had 200 views of a film I took in 1968" – I thought this funny, but listened to the story, and we talked about cameras. That was the start of the youtube experience for me. I decided that if John could manage to upload to youtube, then so could I. You can find plenty of online help to do this. I realised that I needed to render a video file, but my software offered me an array of file types and resolutions. I chose initially with little knowledge and the subsequent Windows media file generated looked like a reflection in a shiny piece of metal that continuously twisted and distorted.

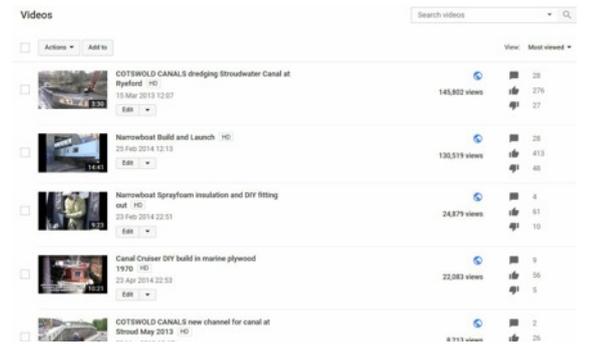
A couple of years later, when watching film of that terrible Spanish high speed train crash, I clicked on the down arrow to "show comments": and there were hundreds of them. They ranged from shock to inappropriate humour, followed by the next comment using expletives about other comments. The anarchic mob, able to type anything they wished without constraint and picking further arguments with others.

This would obviously detract from your channel, or that of your club or organisation. Even your response, if you risked making one, potentially fuelling a battle with a "Troll", and then allowing anyone to see exactly what you have clicked on as "liking" or "subscribing" to. You need to deal with this normally at the time you first upload, by clicking on the advanced settings tab, and changing the

comments menu from its default of "allow all" to the third choice of "allow approved comments" – which you will be able to do at your leisure. To find the unpublished comments, go to "video manager" and see all of your uploads with numbers of comments, "likes" and "dislikes" (yes people are cruel) on the right hand side. Click on comments, and you will see three "tabs". The first shows comments already published, the second "held for review", and the third "likely spam" (be wary of allowing any potential spam). Open the "held for review" tab. Thinking before you act, delete the unwanted or inappropriate, only allow comments you approve of.

Should you not have already restricted the public comments, you will need to go into "My channel", use left hand drop down menu and choose "settings", followed by "view additional features". At which point "Video manager" appears in the left hand menu. Then select the film you wish to amend settings for. Avoid the edit box, but immediately to the right of it there is a "down arrow", from which you can select "Info and Settings". The advanced settings tab is the right had of three, and the "Comments" menu is now obvious and you can select as you wish.

Before pressing "save changes" at top right, consider



adding some useful information about the film. This feature is often ignored, but adds so much information as to how and why you made the film, the background to it, and the how and why of filming it. I sometimes add small details about the camera used, and often type it up in "Word", then copy and paste it into the information box during the film upload.

Below the information box is another panel where you can type in words relevant to your film or its location. That can lead to search engines finding your film more easily. You also need to be aware that when uploading film, youtube can identify potential copyright music, and will warn you.

When the number of views on your "channel" is sufficient, you will find that you can upload films longer than 15 minutes, and be able to upload your selection of image icon, rather than the three youtube offers you for each film.

I now see youtube as a remarkable way of sharing films and viewing the work of others. I have been able to share old cine films which had not been viewed for years, many of which were never completed and were silent.

On reflection, I should have prepared a film to better explain this, because as we all know, film is mightier than the word.

Robert Paget



One To Watch

A Few from Lee Prescott

The model T Ford



<https://safeshare.tv/w/ShbgvuwazCZ>

Some long black fade half way through...hang about...NOT the end.



<https://vimeo.com/304782338>

Mature warning



<https://vimeo.com/302008538>



<https://vimeo.com/303752260>

A Few from Pip Critten

"Mastering COMPOSITION in Photography with Nemanja Sekulic" is a great reminder of some of the basics of our craft.



https://www.youtube.com/watch?v=xHR_UWraRs0&feature=em-uploademail

Michael K. Williams Asks Am I Typecast; a very cleverly scripted, filmed and composited film.



<https://vimeo.com/220921537>

Kit Harington's Lost Audition Tapes is a brilliant spoof behind the scenes film.



<https://www.youtube.com/watch?v=fOj4CnbV3ug>

I've showcased this filmmaker before who is a wizard at CGI and integrating his young children's imagination. Here is a great festive example, Polar Express



<https://www.youtube.com/watch?v=oZv98IThbsM>

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Movies
from
the
World
Wide Web

Send your
contributions to

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