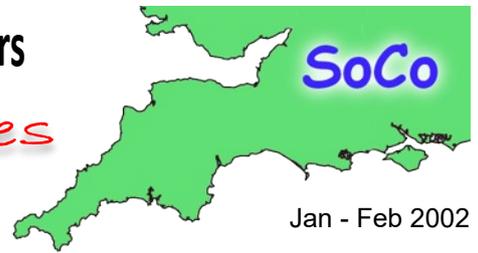




Institute of Amateur Cinematographers
Southern Counties

News and Views From Around The Region



Alan Wallbank
Tom Hardwick
Clubs & letters
Ian Simpson
Dave Jones
Melvyn Dover
For Sale
Robert Paget
Keith Rossiter
FREE Film Night
Suzie Topolska
12Watch



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THE IAC PRESENTS:

OPEN FILM NIGHT

Opportunity to see

SUNDAY 30th JANUARY





Pip Critten
Writes...

Chairman's Chat & Editorial

I'm writing this just a few hours before it hits your email box on New Year's Eve. Trying to be positive, it's been an interesting year. Probably better than 2020.

Competition

SoCo Region has held another successful film competition that attracted many excellent films ably judged by **Tom Hardwich** and **Tim Stannard**. Links to all the winners can be found in the September edition. If you don't have it to hand you can get it [here](#).

Overall winner was **Tim Smart** with his Lockdown Lullaby where he showed that family can help during the lockdown. You can watch it it here:

https://www.youtube.com/watch?v=7Z8NYHods_M



Such a simple idea with a great soundtrack. It went against many of the "rules" of filmmaking being just a single shot, straight to camera. Yet it worked in a very simplistic way. Congratulations, once again, to Tim.

Council & AGM

Following the AGM, I was delighted to welcome **Paula Clare** to the Council as our Social Media Officer. She has now created our own Facebook Page and I encourage you all to take a look and please FOLLOW and share.



<https://www.facebook.com/SoCoIAC>

We also were delighted that **John Simpson** has accepted the role of Vice Chairman. John is an active member of several video groups and has held various offices previously. Welcome John.

Sad news

Filmmaker, **Betty Jennings**, has passed away at 99 years of age. IAC President, **Linda Gough**, pays tribute to her on page 13 of this magazine.

It is with great sadness that I report that the longest standing contributor to SoCo News, **Lee Prescott**, is recovering from a fall that left him hospitalised. He is slowly on the mend back at home.

Prior to me taking on the editorship, Lee was the editor for many years. Way back when we were a printed edition. We wish you well Lee.

Great news

Our youngest contributor, **Suzie Topolska**, has found time during her filmmaking studies at university to write an article giving an introduction to writing a screen play.

For some, coming up with a film idea is difficult. Then turning that idea into a script brings further headaches. Now, following Suzie's guide, the process will be much easier. A must read article and it's wonderful to see her on the pages of SoCo News once more.

Pandemic

One thing I'm sure of is that the pandemic is not all bad. Yes, people have lost lives, businesses and confidence. But it has made us think outside the box and continue our lives and hobbies in a way that we would not have dreamt of a couple of years ago.

Progressive clubs held very successful Zoom meetings inviting guests to join them. Many have held lecturer or guest speaker events. Because they don't have to leave their house filmmakers have very generously given their time to help others improve or learn from their particular expertise. In the past getting guest speakers to appear in person was much more difficult. Some clubs now operate on a hybrid of live and zoom meetings and they are proving very popular.

There has been many good films made under lockdown conditions showing the imagination and ingenuity of non professional film makers.

Where you on the Naughty or Nice list?

Did Santa bring you any filmmaking goodies for Christmas?

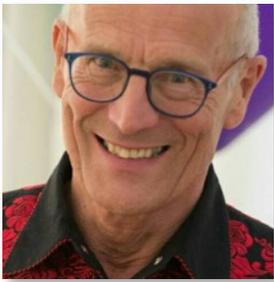
If you have had a new piece of kit, whether via Santa or you bought yourself, it would be great to hear your thoughts on it. What are the Pros and Cons, how has it helped you in your filmmaking, would you recommend it to other filmmakers?

Please consider a write up for the next edition of SoCo News so that our readers can take advantage of your experiences.

Massive thanks

I'd like to finish 2021 with saying a huge thank you to the SoCo Region Council and everyone who has contributed to the magazine and the good of filmmaking over the last twelve month. You are very valued as part of our community. And of course, a very Happy New Year to you all.





Crazy Film Formats

Tom Hardwick
FACI

This month Tom
talks about
Film Formats

My goodness, there have been some crazy film formats introduced over the years. Some, like this **1982 Kodak Disc film**, certainly reached production but thankfully reached very few punters.

What did they think was wrong with good old (36 x 24mm) 35mm film? It was cheap, there was a huge variety of film stocks available and it was easily processed. But no, some bright spark thought that halving the frame size (to 24 x 17mm) would be a good idea. But **half-frame** slides needed huge enlargement and twice as many slide mounts per roll, and half frame negs might save you pence, but sure lowered the resolution and upped the graininess of your prints.

Ok then, with such a sales success, let's introduce **110 film**, with an even smaller negative surface area (17 x 13mm). The intention may have been sound - to develop the **Instamatic** idea of foolproof loading and simple operation, but developments in emulsion technology weren't really keeping up.

Kodak Disc



One of my Kodak negative discs

And so we come to **Kodak's Disc**. The tiny negatives were 8 x 10.5mm, less than 40% of the area of **110 film**, introduced ten years earlier. The idea was that fairly thick film (to stay flat) was cut into a disc arranged around the edge of a plastic hub. The disc was mounted in a light-proof cassette which could simply be dropped into the camera.

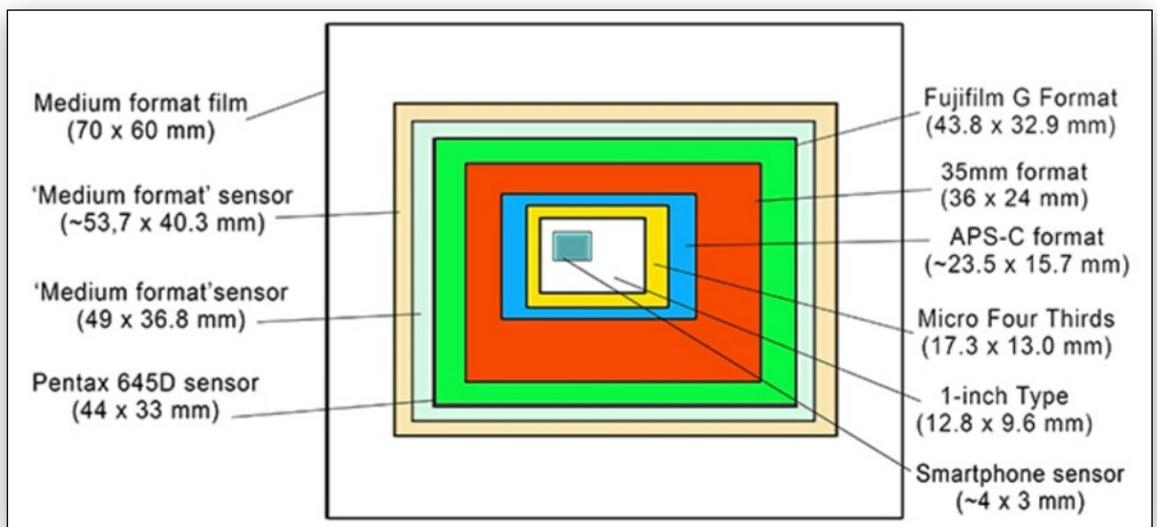
The format ultimately failed due to the poor picture quality and the relative expense of the cameras compared to other formats. On top of this poor camera reliability didn't help the format one little bit. **Kodak** ceased production of the disc film in 1999, by which time of course digital imaging was starting to appear.

Digital sensors

Interestingly Digital imaging technology is also imbued with multiple **sensor sizes** [see illustration below], and to a certain extent the same restrictions and consequences apply as you vary the sensor size. Larger sensors do give better quality images, but they require larger (read: heavier, bulkier and far more expensive) lenses. In the early 2000s the "cropped chip" (commonly known as the **APSc** sensor) became very popular because early sensor technology meant rejected sensors cost the manufacturer less money to bin.

But think on this - the APSc sensor gathers 2.4 times less light than a **full frame** (FF) sensor, and although modern digital technology can do wondrous things, altering the laws of physics is still beyond us. On the other (more cheerful) hand, APSc sensors gather 15 times more light than a typical 1/2.5" sensor, the type fitted to a lot of the latest mobile phones.

Tom Hardwick



If you have any video equipment for sale contact the editor to feature it in this magazine:

Pip Critten

pipcritten@googlemail.com



A look back to how it used to be done!

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia

We are all now accustomed to using Non Linear Editing software which has simplified and revolutionised the way we edit the sound on our movies.

In this edition Ian Simpson looks back at how it used to be done. Editor

So You Want to Add a Sound Track to Your Film

You have got your yellow packets in the mail, and you have viewed the films in your editor. You have cut out all the bad scenes and have spliced the good scenes together in the right order and added titles. So, now to complete your film you need a soundtrack. But you shot all the scenes with your camera that doesn't record sound, so what do you do?

Use your Synchrondeck

Your *Synchrondeck* via the cable connection knows the speed of your projector, then via the electrical link to the projector motor can slow your projector down and control it at a speed of 16 and 2/3 frames per second so as to match the reel-to-reel tape speed of 3 and 3/4 inches per second.



Synchrondeck, via electrical connection, slows projector speed to match reel-to-reel tape speed.

Determine Shot Length

With the film loaded into your projector, your tape recorder in the record-pause mode and both connected to your *Synchrondeck*, you are ready to start the process of describing each shot in the film.

Count	Scene	Sound 1	Sound 2
2 1/2	title		
5 1/2	Newsflash on Communist		
7	Castles in love		
8	Rolling flag on pole		
12 1/2	castles		
13 1/2	wandering out onto road		
16	still on road - flag brought out		
17 1/2	bridge with Mary + Amy		
19	Best of friends with X-mas tree		
21 1/2	banquet		
23	Parade		
26	Castles leaving to get 2nd bride		

You position the tape at a known start position, zero the tape counter, you adjust the tape so that you can start the tape recorder just before starting the projector. Then with the *Synchrondeck* maintaining synchronization between projector and tape recorder, you watch the projected image and speak into the tape recorder's microphone saying when each shot begins and briefly describing it.

Then you play back the tape and make a note of the counter reading when each shot begins and what the shot consists of. This information makes up the first two columns of the attached table. The other two columns in the table are reserved for the two mono soundtracks.

Compile Your Sound Track

The first track (of the two mono tracks) could be your narration, whilst the second track could be background music or sound effects. You use your recorder's counter to guide you when to start and end your commentary for each sequence of shots and also when to introduce the music or sound effects.

In the table: Sound 1 is the live sound recorded "wild" during an ANZAC parade by AIRTC cadets; Sound 2 is a mixture of recorded news broadcasts describing the events and period music.

So now if you play your reel-to-reel tape in stereo mode you will have both sound tracks playing together, and you only have to adjust the sound level on your amplifier to get perfect sound with your film.

Film Presentation

Once the soundtracks are completed then all you need to do to show your film to the family is to setup the projector, *Synchrondeck* and reel-to-reel tape recorder in front of your screen; place both the tape and film at their start marks and start both projector and tape recorder together. It's as simple as that to add sound to your film. (Note: the *Synchrondeck* has a "memory" so you can start the tape recorder before the projector by winding back the tape slightly and starting the projector when the *Synchrondeck*'s needle is at zero)

What if You want Lip-sync?

Are you tired of loose synced music and commentary soundtracks and want to go all the way with lip-sync dialogue? But you don't have a camera that records sound directly to the magnetic stripe on the film. Also, you can't afford those expensive tape synchronising systems you read about in *Movie Maker* magazine. So, what do you do? You can still get lip-sync with your silent camera, your reel-to-reel tape recorder and your *Synchrondeck*, but with a lot more effort.

When out on the shoot, you use one microphone of your stereo tape recorder to record the dialogue and you attach the other microphone to your camera. The latter microphone will pick up the sound of your camera running when you shoot your scenes. Before you start shooting you start your tape recorder and allow it to record continuously until you have shot your final scene. Now on your tape you have a continuous recording of the event and people speaking on one track and on the other a recording of when you started and stopped your camera for each shot.

Perforated Tape

To assist with achieving the lip-sync of the dialogue you need to use a special reel-to-reel tape that has perforations in it. The tape contains 18 perforations equally spaced along each 3 and 3/4 inches of tape. The perforations are positioned so that you still have access to the two tracks for a stereo recording or for two separate mono tracks.



Continues



Perforated tape
18 perforations per 3 and 3/4 inches of tape

Constructing the Sound Track

Once you have finished editing your film you will need to construct a table such as below.

No	frames	SCENE	NOTE	Tape frames	SOUND
1	304	MS - Uncle A + S in chair - Uncle nodding	NOTE last one frame of start does to replace	208	Sync
2	64	CU - Andrew		322	Non-Sync
3	58	CU - Shelley		232	Non-Sync
4	194	CU - Uncle + Andrew		413	Sync
5	163	CU - Uncle + Shelley		514	Sync
6	315	MS - Uncle + A + S		524	Sync
7	49	CU - A		157	N-S
8	32	CU - S		336	N-S

The first column lists the sequentially numbered shots in the edited film. The second column gives the number of film frames in each shot. The third column gives shot type and a brief description of what is in the shot. The remaining two columns refer to the reel-to-reel tape.

Firstly, are the perforations between when the camera noise starts and ends for each shot. The last column records whether this is a lip-sync shot or not.

If you do not have a film frame counter, then I'm afraid it's all manual labour, counting both film frames and tape perforations. For the sync shots you will need to setup your projector, Synchrondeck and tape recorder as before, but you will need to change the Synchrondeck's normal capstan for plain tape to one designed to register each perforation in the tape. You now use the Synchrondeck's "rock and roll" feature to move the tape one or more perforations either backwards or forwards from your mark on the tape that recorded the start of the camera. Once you are happy with the sync for that scene, you remark the start on the back of the tape with a wax pencil. You then proceed through all the sync scenes.

Cut the tape

Once all start marks are correct, you then cut the tape and re-assemble the tape pieces to match the shots and frames in the film to the perforations in the tape. By keeping the sync shots to a few seconds, then any differences in speed between your camera and tape recorder will have minimal effect on the lip-sync. Now to complete your sound track you only need to replace track with the camera motor sound with (say) music.

Comment: When you next complain about the difficulties of compiling your soundtrack with your editing software, think of this very manual, tactile, and lengthy process that amateur filmmakers had to follow only some 40 years ago.

Ian Simpson



For sale. Winait film digitiser, for Standard-8 and Super-8 film. This is the latest Mk 3 model, like new, a year old, comes with all the accessories in the original box.

Ever wondered what's on all those reels of film of yours? Simply lace up your film and let the machine purr away, and it'll make you an MP4 movie file on an SD card.

If you'd like more info I'm here to answer your questions, and of course I can send more photos and examples of what it can do. £300 with free postage. (Cheapest I can find on eBay is £441)

Call Tom Hardwick on 07890872534 - tomrhardwick@gmail.com






It's been a busy and entertaining end to the year for members of Teign Film Makers Club with a mixture of virtual Zoom and face to face meetings at the club room.

The first virtual meeting of November was a topical presentation by Geoff Hodgkinson during which he showed his films of local flaming tar barrel runs. Filmed in darkness, he described how he managed to capture them in all their glory.

The following week was a face to face meeting with a 'pre-release' premier of this year's film. There are a few minor tweaks still to be made, but we look forward to see how it does in competition in 2022.

Back to Zoom meetings with Ivan Andrews and his experiences when getting to grips with the Da Vinci editing suite, followed a week later by Pip Critten with a presentation about the joys of competition judging that gave members an insight into this often controversial task.

December meetings started with a discussion about close-ups and cutaways led by Roger Western and at the following meeting, members viewed a selection of Larry Hall films. Unfortunately Larry was unable to be there in person but he provided a very comprehensive commentary that completed a very entertaining evening.

The meeting of 13th December was held at Bitton House when friend of the Club, Mike Perrem, visited with two of his well produced travel films. The term 'holiday films' often provokes groans but Mike takes so much time and care planning both his holidays and his films that, for the viewer, they are actually documentaries of the area, indigenous population, scenery and wildlife.

Yet to come, at the time of writing, is the end of year festive quiz and social event. Despite being virtual events these meetings are always popular with members.

The Club is hoping that the 2022 programme can go ahead as planned and it remains only to wish all members, friends, supporters, guest visitors and everyone else a very merry Christmas and a happy and filmful new year.

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

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

<http://www.teignfilmmakersclub.org>

Since my last report we have held our AGM and I am pleased to state that our current committee have agreed to continue in their present roles for another year. We are very grateful to them for this.

Sadly some clubs have been unable to continue due to the reluctance of members to become committee members. So, no committee no club!

Our 2022 programme for our 60th year has now been agreed. Again we plan to hold 10 competitions, some are open and details are available on our website

Our first two meetings, January and February are on Zoom, the remainder in the club room.

The January competition is for the Muriel Gray Trophy. Films which have been placed second in the 2021 competitions qualify for this event.

February 7th is the date for what we call an open theme competition which gives members greater subject choice .

The Inter Club Competition will be hosted on Zoom by the Tewkesbury Club on Saturday March 19 th. See their website for a link closer to that date. Clubs may enter up to three films with a maximum time of 30 minutes.

Gloucester, Worcester ,Bristol and Tewkesbury will be competing for The Ray Toleman Trophy. This Competition is now in its 55th year. A remarkable achievement.

In closing best wishes to you all for the New Year.

Keep on filming.

John Greene

Gloucester Film Makers

www.gloucesterfilmmakers.org.uk



Hi Pip,

There has been quite a lot going on here during the past twelve months, first off, I have moved from Victoria BC, to Port Dufferin, Nova Scotia. So, I have little time behind the camera, and during the winter I will, at 92, be house bound, so I will switch from camera to watercolour painting of landscapes here in Nova Scotia from stills that I took while the trees were changing colour.

At my age one never stops learning new tricks, like following the art of watercolour painting by the Irish artist Frank Clarke on YouTube.

Of course in the spring I will have more time to get behind the camera again.

So, with that I wish you and all the SoCo readers a great camera New Year.

Regards,

Jim Hatch



Born out of Chaos

A member of Teign Film Makers Club appears to have gone over to the other side. Keith Rossiter has just published a novel, when he should have been making movies

Keith Rossiter

Becoming an author

I confess it – I’ve been neglecting my filmmaking responsibilities. For rather a long time.

It may take nine months to produce a baby, a year to get a cash refund from the gas company, 18 months to get the better of a pandemic. But writing your first novel puts all of those in the shade.

The idea for a story set in Crete was born ten years ago, on one of my regular visits to the Mediterranean island, but nothing went down on paper until about eight years ago.

Research and writing for the first draft took three years, but my excuse was that I was still doing to the day job, as a journalist. Most evenings after work, along with weekends and even holidays would find me at my home computer, bashing away.

By the time I had typed “The End”, I was thoroughly sick of the whole thing. And besides ... I had discovered filmmaking. You all know what that does to a person. You’ve seen the movie *Fatal Attraction*, I’m assuming.

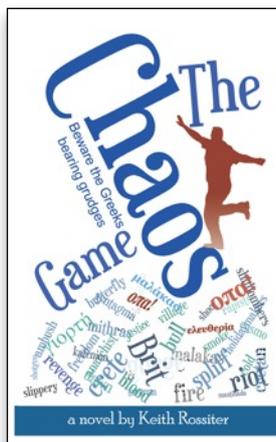
Once you flirt with the movies, that’s it. Filmmaking will stop at nothing to have you for itself. You can kiss goodbye to the wife and kids. You can forget “disposable income” – it gets disposed on photographic equipment. Your dreams are all in 4K at 25fps.

So *The Chaos Game* went into a drawer, electronically speaking, and I got on with life and recovery from being such an anti-social bore. And I got on with making moving pictures.

Then in March 2020 our lives changed. If you’ve been keeping up with the news, you will know what I’m talking about.

The pandemic and lockdown meant that not only did we all have a lot more time to ourselves, but we couldn’t use it on anything more than the most basic of filmmaking. There’s a limit to how many times you can film the pet cat yawning.

So I cautiously opened that electronic drawer and pulled out *The Chaos Game*.



Frankly? It was rubbish. But I had cleaned the gutters and painted the outside of the house. I had fixed that dripping tap and taken my daily hour-long walk. What else was there to do but totally rewrite *The Chaos Game*.

The rewrite went surprisingly well, and surprisingly quickly, and by Christmas 2020 (another lockdown, you will recall) I was hunting for a publisher.

Here’s the blurb for the book, in case you’re wondering what it’s all about:

The fiery people of Crete are already pretty hacked off after a decade of austerity, job cuts and wage freezes. It doesn’t take much to light the fuse – and two Brits are the catalyst for an explosion. The Chaos Game is a novel of vengeance on an island with a long history of invasion. Crusaders, Venetians, Ottoman Turks, they’ve all been here.

This time, the invaders are tourists.

And on Crete revenge is a dish best served hot ...

The good news is that the book is now out (see below for details). Even better news is that I’ve fallen in love with writing again.



Keith Rossiter takes a break from a writing session in Crete.

The best news is that I’ve spent a large chunk of 2021 writing film scripts. One of those is for a feature-length film provisionally entitled *How to Tame a Unicorn*. So if you have a spare £10 million or so, perhaps you would like to take a look at it ...

In the meantime, *The Chaos Game* is now available to buy, either as a paperback or an ebook, the choice is yours. You can get it on Amazon.

Follow this link:

<https://tinyurl.com/yuxs3wz3>

Scan this code:



or just search for “The Chaos Game”



The gorge in Crete which helped to inspire *The Chaos Game*



Seeing Red and Scanning Film

Melvyn Dover

Having a go at restoring colour in package movies and more

Seeing Red

Some years ago I parted, somewhat reluctantly, with my collection of 8mm package films and features. Someone phoned in answer to my advert. "Are the films red?" he asked. I didn't know what he was on about. Red films? It was a puzzle to me. A complete mystery. Some of those films I regarded as "gems" - ones which were unlikely to appear on DVD, and ones I liked. They included the Film Office short, *Les 4 Ballets de Brigitte Bardot*.

Much later, knowing I had kept a projector, a friend sent me a copy. It was red, and I knew what my potential film-buyer meant. Many collectors will know the problem and may know of solutions.

Avid film collector Robin Moss wrote an article "In the Pink" for the magazine *Projections* which gave details of one such process - a chemical one. The treatment is by Italian firm Movie Magnetic, and is called O.R.S. The results Robin reports as being 'quite stunning'.

It's all thanks to Alberto Vangelisti, a man with a passion for film, whose process reduces the red cast in films, often very successfully.

I understand it's best to spool films onto large reels, e.g. 1600ft for ease of transport and processing. The O.R.S. treatment costs 50 euros for up to 480m of film, and 60 euros for up to 750m of film, plus postage (prices a little out of date). Treatment works for 16mm and Super 8mm on Kodak Eastman, Kodak SP and Fuji, but not on Agfa due to there being no colour cast on that stock. 3M film is resistant to the process.

Once films are returned Robin uses FilmGuard to clean and lubricate the films to protect them after the washing that the O.R.S. process entails. It's a product which can remove light scratches too, and reminded me of the 2.22 I used to use, which was withdrawn for safety reasons.

Alberto's email address is:

moviemagnetic@gmail.com

He also provides a magnetic striping service (balance and main) and can record optical sound onto mag-stripped stereo tracks. Quite a miracle man, who does a good job at breathing new life into package movies.

Scanning Film

As it happens the I.A.C. magazines in the U.K. and A.M.M. in Australia all included articles on 8mm film scanning at around the same time. It seems that scanners are becoming popular devices and have been put to good use during lockdown.

It occurred to me that removing red casts from films could be done on scanned film using video editing software.

My experiences of film scanning have in the main been good. I've had a Reflecta dual-gauge model for four years and have put around 8000ft of film through it.

The Reflecta scanner

The Reflecta scans each frame of film at 3.53 MP at a rate of 2 frames per second. (They used do a higher resolution Super 8mm only model but it was withdrawn from the market in 2019.)



Various adjustments can be made before scanning - sharpness, exposure, and film gate size, but one thing that can't be altered is white balance, which is Auto. Sometimes the machine takes a few frames to settle down for a scene, and having a constant, 'daylight', setting would be useful.

There is a slot in the rear for an SD memory card and output is 1440x1080 pixels at 30 fps. That's film frames per second. So the digital file has to have its speed converted using software. No problem for me as chances are I'll import the result into a video editor anyway. For example, Standard 8mm at 16.66 frames/sec needs to have the speed changed to 55.5%. So the 8mm film then plays at the right speed.

By converting film to digital it's a chance to add titles, sound to silent films, edit orange flashes from Standard 8mm, re-edit and output to a digital file, or DVD/BLURAY. And of course you get to keep the original.

Results depend on the quality of the source material, but I've had very good ones from 48 year old Kodachrome, later Moviechrome 40, and somewhat "younger" Fujifilm Single 8, a mere 27 years old. I even used Technicolor film for a while. When they sent the processed film back they included a free one for next time. Among my reels of film there's even a Standard 8 Agfa Moviechrome, and several of my films were shot on Boots Moviechrome.

I used that with the Agfa Family a lot, a good camera design but the viewers I had lasted all of twelve nanoseconds. So I had several films which included sequences of flashing frames. (The stills it took as well as movie.) Having scanned the films, I can select them and slow down the timeline so each "still" image stays on the screen for perhaps a second, making them viewable again (though quality of the stills isn't anything to write home about). Though some of the films are showing their age, most of them are pleasingly still colourful and stand up well for projection.

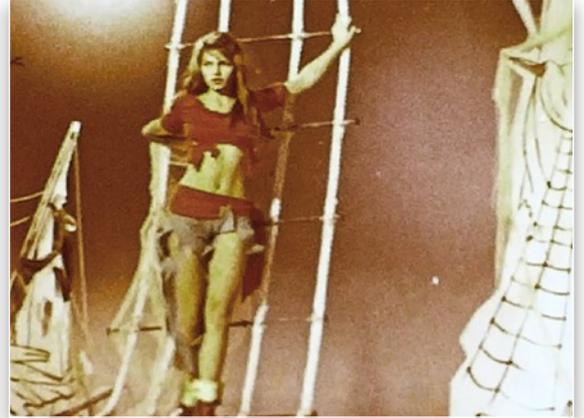
Last year, I put four films onto DVD and sent them to relatives who are grandparents now, but in the films they were very young children playing on swings etc. One of them wrote saying how nice it was to see their (sadly long-departed) parents again when they were looking so healthy.

I've recently completed a couple of movie shorts scanned from films, a 'Trailer Reel' and one featuring carousel rides from fairgrounds which I've set to music. Also I've started a film on country shows/steam fairs which were shot on 8mm film some years ago.



continues

Two stills from the 8mm scan, for illustrative purposes.



As for *Les 4 Ballets de Brigitte Bardot*, I did manage to correct the colour version to a certain extent, but there's a lot of red background in the film anyway.

One easy way to get rid of the red: Convert the film to black and white.

Happy Filming,
Melvyn Dover.

IAC
The Film & Video Institute

FREE!

THE IAC PRESENTS:

OPEN FILM NIGHT

SUNDAY
30th
JANUARY

DOORS OPEN 7PM

HOST:
PAUL KITTEL
FACI

Zoom ID:
840 6414 0226

Zoom Passcode:
532239

START TIME
7:30PM



Suzie Topolska

Talks us through the steps of writing your own screen play

How to write a screen play

Introduction

All fiction films start from a script. For those of you particularly interested in creating your own narrative films or improving your work, this guide should hopefully help record your ideas and structure them more professionally.

After attending various courses, reading screenplay books, and doing scriptwriting as part of my Filmmaking BA, I have created a summary of all the useful things I have learned about screenwriting. Of course, I'm by no means a professional screenwriting expert, but this will hopefully be useful to those who are complete newbies.

These are not necessarily a set of specific rules that every short film or feature should follow, but more of a guideline to help make your stories engaging and cohesive.

Story

Coming up with an entertaining and original story can seem daunting, but you need to remember that most stories are based on people's own life experiences (at least to a certain extent). Think Harry Potter and how JK Rowling had a huge inspiration for the setting from her time in Edinburgh. Keeping a journal or diary can help you gain inspiration from interesting events in your life.

Even if you think your own life isn't interesting enough to make a film from, you can always base it on a true event or story from someone else's life, or maybe even a historical event. You can also find something film-worthy just from reading the newspaper.

A thing I tend to do is take inspiration from films/shows/books that I enjoy. I try and figure out exactly why I like a certain story and how I can use it in my own (but remember not to plagiarise!).

One last thing you should remember about story conception is that it should be unpredictable and offer something new to the genre, otherwise no one will want to watch your film if it's just like everyone else's.

Characters

It's extremely important for your film to have likable characters in order for an audience to be engaged with your film. One way you can do this is to make them relatable, and you can do this by giving them flaws or fears (and most importantly) wants and needs.

Your protagonist needs a specific external goal, as well as an internal need. For example, in the story "The Tortoise and the Hare", the tortoise's external goal is to humiliate a bully, whilst his internal need is to prove his self-worth. Each character's motives should be believable, and you can do this by relating it to primal urges that every human being has (e.g. survival, protection, love).

The hero should feel a strong desire to achieve their goal and must work hard to achieve it throughout the film (this is also known as an active protagonist). A passive protagonist is when their actions/decisions don't affect the story this generally makes an uninteresting film. It's okay for a character to be put in danger by coincidence, but they should never get out of danger that way.

As for your supporting characters, make sure to give everyone distinct and compelling personality traits that are consistent throughout the film. If you have several characters, consider the different relationships and interactions between them. Make sure not to have too

many minor characters though, or they'll be forgettable. You need to remember that every character in your story has to have a purpose.

As for the villain, make them more present in the story and as evil as possible to raise the stakes (they should be the opposite of the hero but have slightly stronger skills). It's also important for your villain to have a believable goal and for them to frequently interact with the hero.

It's good to create a character profile for your main characters so that you can flesh them out. This should include things like age, friends/family, interests, etc.

Structure

Most films (including shorts) will follow a similar story structure because it's a tried and tested method of making films intriguing. The structure is as follows:

Status quo: the 'before' version of our hero and their norm (we see an example of why our hero needs to change, and the tone of the film should be made obvious)

Inciting incident: our hero experiences a life-changing event (good or bad). This should be towards the beginning and the main goal for the hero should be established

A series of obstacles: the main conflict in the film intensifies the further we go along. Maybe the audience finds out the heroes' flaws/fears, or the villain's hidden powers or motivations. Your conflict could also be a war, natural disaster, internal struggle, etc.

Climax: our hero succeeds or fails their goal and has an epiphany (this is your film's thematic core)

Resolution: our hero has overcome their flaw/fear and has changed for the better (there is a new version of the heroes' norm)

The plot shouldn't be too complicated (since less is more), and make sure that every scene you write has a purpose (e.g. moving the story forward, revealing a character's personality, etc).

Before you start writing the beginning of your script, write a step outline to help you implement your story's structure within the screenplay. This basically a 1 or 2 sentence summary of every scene or significant plot point in your film, but placed in order from start to finish.

Format

In order to make your story easier to follow on the page, films are written into a specific screenplay format. This is also very useful for when you want to get feedback on your work and other people can easily visualize your story, as well as getting an estimate of your film's length (e.g. 1 page roughly equals 1 minute of screen time, and most feature films are 80-120 pages long).

You can read this article online which explains exactly how dialogue, action description, characters, scene headings, and transitions should be formatted on the page (I would explain it myself, but they do a much better job at it):

<https://scriptmag.com/features/importance-screenplay-formatting>

I strongly recommend using some online formatting tools, otherwise, you'll be wasting time trying to format the script yourself. Some popular ones that you can use for free are Studiobinder, Milanote, and Arc Studio. For Mac users, there are also the apps Celtx and Highland 2.



Suzie continues...

I personally use the screenplay template on Microsoft Word, but you need to make sure that you have a recent version of Word, or it may not be available. The screenwriting software that professionals use is Final Draft, but it's quite pricey.

Another super important thing to do if you're not familiar with script formatting is to actually read existing screenplays. There are plenty of online resources where you can do so for free, such as imsdb.com.

Some extra formatting tips:

State the ages of every character when introducing them for the first time (this is so that casting directors have an easier job)

Use simple present tense when writing action description (and separate paragraphs more than 4 lines long so that it's an easier read)

Don't use parentheticals to direct dialogue (the tone of the character's voice should already be obvious due to context)

And finally, don't have more dialogue than action description on the page, because image and sound should do most of the work (unless you're writing a sitcom episode!)

Dialogue

Writing good dialogue is another challenge on its own. Your goal as a writer should be to reveal a character's personality through the way that they talk, but also make it realistic to the way we talk in real life.

A way to make sure your dialogue sounds realistic is by not including any flat lines (e.g. phrases like "hello, how are you"), as well as not using dialogue to explain a character's wants (since this should be made obvious in their actions). **SHOW DON'T TELL.**

Of course, another way you can make sure your dialogue sounds realistic is by simply reading it out loud.

Having characters explain exposition can also take an audience out of a story, but if this is unavoidable, at least have your characters explain the exposition in a fun way so that you don't bore the audience.

Logline

If you're in the lucky position of having a finished film script, screenwriters often create something called a "film pitch" in order to advertise their work to potential film producers. A "logline" is used when pitching a film and explaining your story to others, and this is essentially just a 1 or 2 sentence plot summary along with the film's title. Here's the logline for a film idea I've been working on:

"An unconfident teenage girl gains the ability to generate fruit and decides to become the local superhero of her small town" – Super Sophie

It seems easy at first, but it's a bit more complicated than that. First and foremost, you need to make sure that your logline and film title is intriguing, otherwise, they won't be memorable. A good logline is unexpected and subverts the genre (for example, my logline subverts the superhero genre).

It's also useful if it suggests a target audience and budget. In my logline, the teenage main character and fruit superpowers suggest a young audience who enjoy family comedies, as well as a low budget since it takes

place in a small town. Adding adjectives for your characters can give a hint to their personality (e.g. "an unconfident teenage girl!"), and make sure to mention the main conflict of the story (e.g. how will an unconfident teenager become a local superhero).

And finally, coming up with a good film title is usually the hardest part of writing a film. You don't want something too generic like "The Car" or "Hope" that describes your film in an uninteresting way, but you also don't want an insanely long title that people will struggle to remember. The best movie titles usually say exactly what the story is about, for example, *Finding Nemo*.

Diversity

One of the most useful tools a screenwriter can know is how to write from a perspective that's outside of your own, otherwise, most major blockbusters would revolve around straight white middle-aged men.

It's incredibly important for minorities to be positively represented onscreen and to subvert stereotypes. Luckily, we're starting to see more POC, LGBT, and differently-abled protagonists that more accurately depict how diverse humankind is.

Just a reminder, if your story works regardless of what race the character has, then you don't need to include your character's race when describing them in your script. That can be decided at the casting stage.

Feasibility

Some last-minute things to keep in mind if you want to realistically turn your script into a film:

You will most likely be working on a very low-budget, so don't write stories with fancy SFX or sets (write with cheap locations in mind). Have a small cast, because actors will take up most of your budget, and avoid filming with animals or underage actors so that you can save yourself the hassle of dealing with legal issues or paying for professional animal wranglers/chaperones.

Conclusion

If you're interested in writing feature films, I'd strongly recommend purchasing the book "Save the Cat!" by Blake Snyder. It's extremely useful for helping you properly structure your film and create an engaging story from start to finish. Also, some YouTube channels I use for more advanced screenwriting tips are:

["Behind the Curtain"](#) &

["Lessons from the Screenplay"](#).

I know how difficult it is to actually write your first draft instead of only daydreaming about your film idea.

I've been struggling to write my own feature film for ages, but you just need to get into the habit of starting to write anything on the page, even if it isn't the best thing in the world. You'll always have time to do as many rewrites as you want.

I hope this helps, and good luck with your screenwriting endeavours!

Suzie Topolska



Are we getting to clever?

Dave Jones

Shares his thoughts

The advancements of cinematography and editing

When a young schoolboy (13) and I "knew it all", our science teacher stood in front of the class and told a lie ... obviously. He said, "The making of films dates back to the sixteenth century."

I did a quick calculation in my head and worked out that the mid-sixteenth century occurred in the 1500's. Despite all this happening in the middle of the last century, the 1500's was a very long time ago. Up went the hand.

"Surely that can't be right Sir? I mean ... they'd barely invented candles back then."

He turned, sighed and with arms extended for support, his knuckles now on his desk, he stared down at them, then slowly lifting his head, he stared at me.

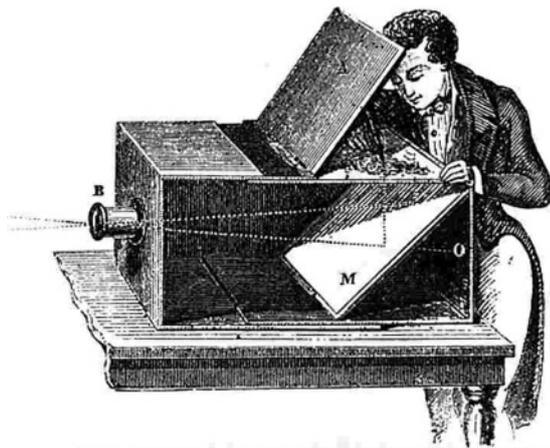
"Jones ... whilst you are a keen student, ever willing to learn, I find your petulance unwarranted. So for the rest of this lesson, let us come to some sort of agreement. Keep your pencil in your hand and your notepad beneath it. Whilst I teach, write down your questions, which I will answer at the end of the lesson. You know the drill ... and for your edification, the Egyptians invented the wicked candle some 3000 years BC" ... the class gasped.

Suddenly, a little voice piped up from the other side of the class, "Then who was the first film star Sir?"

It was answered immediately by another knowledgeable teenager, "A woman by the name of Cleopatra ... I've seen the film."

Our science master went to the cupboard and brought out the cane and swished it a few times ... and we all stopped breathing.

He was, of course, referring to the 'Camera Obscura', forerunner of the 'magic lantern', which projected still pictures.



Although many decades in coming, the desire to perfect moving pictures was ever-present amongst mankind. Knowing nothing of the persistence of vision, they moved bands, which generated 12 fps.

Just after Christmas 1895, the Lumiere brothers used their cinematograph to film a train arriving at Ciotat Station (this is little known, because people can't pronounce it correctly. It is pronounced by saying 'side-dirt' quickly). That was when filmmaking per se was born!

Well ... not exactly. Films were pretty hard on the eyes, as the viewer also perceived the film transport

mechanism whipping the frame away after about a 1/20th of a second.

Animation was to follow, when in 1902 Georges Méliès made a film by cross fading images. It was a 'Journey to the Moon' film and was French in origin. its actual name was therefore '*Le Voyage dans la Lune*' ... at a guess. (Interesting to note, 67 years later, it actually took place.)

To cut a long story short, next came colour and then sound. The latter being very poor, but everybody has to start somewhere.

Of course, with the advent of digital-everything, came a cartload of special effects and it is rather odd to find that very few of these are actually used by serious amateur film makers. Most of us tend to "potter" along in what is almost a traditional manner, which tends to reflect an ageing generation of filmmakers.

There may be a reason for gimmickry not being taken up by the majority of us. As is always the case, when the younger generations start to do what we once did, they don't exactly copy the old masters.

Video clubs don't and won't accept colourist tinting of film, which is considered to impart "mood". Professionals show the arctic with a blue tint, and the tropics with a warmer tone approaching the red part of the spectrum, unless they wish to impart something discordant, when green may be used. Amateurs struggle like mad to produce natural colours, because that's the way it was ... seems logical.

Amateurs don't jiggle cameras when filming normal indoor screenplays. Is it done to deceive the mind into seeing it in 3D, like a slider tends to do, giving the picture more apparent depth? Most prefer the slider to the jiggling of the camera.

In the real world

Like it or not, it is the Judges of our films who dictate what is, or is not, acceptable, and our judges are usually chosen from the most experienced amongst us, for obvious reasons, and they take the task of judging very seriously. It is mentally strenuous work and requires self-discipline.

In most competitions, judges are not allowed to stop a film in the middle and discard it, they must watch it all the way through ... that is part of the ruling ... even if their stomach begins to churn.

Despite the powerful editing programs that we have today, it is still better that the camera is made to do the work, as it takes a lot of stress out of the edit.

In order to make an amateur film, don't plan it, film things on the fly as you come across them and try to make something of it all when you get home and view the footage, then include just about everything you filmed. This is what most of us have done in the past, it being our introduction to camerawork.

If making a film likely to be placed in the top seven, survey what you are about to film, and take a few stills. If making a documentary, research your subject and write a script, then film to the script, planning every shot. It is easier to do things this way round rather than fit the script to the footage.



Continues

Shooting material to fit the commentary, means 99% of the shots will be used. Trying to make up the words to suit a shot will waste a lot of time, as the shot itself may later prove redundant. Be sure to add information in the commentary that does not appear on the screen. Never quote what you are already looking at.

The fact that 4K offers us the option of having the ability to select a portion of the framed picture to improve its composition is a must, but if your filming is well planned, won't be necessary.

Difficult for the younger videographer to understand is that it is a quantum leap from being a young videographer with lots of fresh ideas, to being a judge who has spent thousands of hours analysing films and writing critiques.

A barn door framing may be acceptable to the young, but crosses many a red line for judges and serious videographers. Drawing attention to the editing of a film, its author showing how "clever" he is, is a no-no and should never be done, as it distracts ... and that means it interrupts the flow of the film. The mixing of formats i.e. barn door and 16:9 in the same second, is difficult to swallow for many judges.

Poor sound will likely put the skids under your film.

The never-ending development of editing power is neither to be ignored nor overly used, and like any powerful potion, too much is far worse than too little.

The secret of any edit or one's camerawork is to film as the human eye and mind perceive everyday life. This is what makes very old classic films so watchable, over and over again.

If you really want to try out just about every gimmick that the modern editing program facilitates, then turn to making a pop record video, where every rule in the book may be broken and nobody cares.

This is a genre that permits the tearing up of film grammar and opens the door to gimmickry, stills, copied footage, B&W mixed with colour, distortion, tilts, camera spins, sickening zooms, slow motion, variation in frame rates, distorted sound, abysmal acting, colour cast, over exposure, under exposure, poor lighting and camerawork and the inclusion of all the outtakes on the cutting room floor. I doubt it could be judged, as it resembles modern art. However, it may be used to demonstrate how far we have advanced in editing power.

Yet, here's the rub: There are a large number of serious videographers who use antiquated editing gear, most of it over twenty years old and they are still turning out very watchable films that win prizes.

This begs the question: are we getting too clever?

Dave Jones



Linda Gough FAcI,
President, IAC



Betty Jennings receiving her UNICA medal.



Betty Jennings received the UNICA medal in 2015, given for services to the Amateur Film movement. This sums up Betty and her interest in and work for the IAC.

I first met Betty at a CEMRIAC IAC AGM weekend at Grange-over-sands. It was our first IAC event. We were signing in and we were told by Betty that we had to wear our name badges so people would know our name. She said 'Even I am wearing my badge'. I thought "that's good because I don't know who you are". She seemed a bit bossy! However I came to know Betty very well and appreciated her organising ability and kindness.

We spent a lot of time together at various IAC events and travelling to UNICA. Our first UNICA was in Korea. Betty was recovering from a broken hip but that was not going to stop her travelling, even if she had to use a wheelchair she was not going to miss out on this exotic trip. There were plenty of IAC members who were willing to give her a push.

She had hoped to get to UNICA in Britain having been, I believe, part of the team who organised the only UNICA Event which had taken place about 50 years ago.

Unfortunately Covid stopped that. She would have been 100.

She was looking forward to seeing everyone at BIAFF in 2022.

We will miss Betty.

Linda Gough FAcI, President, IAC



Alan's Ramblings

Alan Wallbank

Shares his thoughts

With 2022 approaching [at the time of writing], I have to admit that I haven't been able to complete as many films as I hoped. This is mainly down to Covid restrictions earlier in the year. In some ways I'm not too disappointed as new ideas for my present projects have come to mind to make them more interesting. I have to say at this point that I know my films are hardly likely to win any prizes due to my continued use of a basic Casablanca, but that doesn't stop me from wanting to produce worthy subjects.

I hope to have an entry for the next So-Co Competition with a project that has already exceeded my expectations and to that end it has meant revisiting a local hamlet on numerous times through the year. Yet filming there in the winter months is not without problems, as I suffer quite bad from Raynauds Disease where my fingers have no resistance to temperature. That means that if I touch anything cold it's instantly like holding a block of ice! It's also the same with heat, where something can be slightly hot, but to me its like touching hot cinders! This time of year my fingers get very cold once the temperature drops below 16c, so I have to wear gloves every time I leave the house.

I was recently at the hamlet mentioned with tripod in hand and with a northerly wind blowing into my face, I just had to be gloveless to make camera adjustments and I returned that night in almost complete darkness with only the moon and the owls for company, by which time my fingers were painfully numb with the cold! I will be there again as the year progresses knowing I have done my best to achieve the end result.

For another project, I had the idea of filming a train guard in full BR uniform to pretend to signal a train away from a station at night where only the platforms remain. Again it was outside a village and a very dark location, but I felt the effort would be worthwhile. I found a railway man who offered to help, but I had to wait a few weeks before he was available. I managed to borrow some lights from a club member, but as the night of the planned shoot approached I lost my enthusiasm, especially as it was some twelve miles away and only the two of us would be there! I phoned the gentleman and said I had decided not to go ahead and his reply was on the lines of 'Thank goodness for that'!

I recently turned 75 so I feel my filming days are coming to an end. I managed to buy a good number a DV tapes on Ebay which will hopefully see me out. From the

feedback I have had over the years, I know I have been a successful film maker, yet the thought of failure is always a worry. One aspect are interviews. I have lost count of how many I have made over the years, but it probably around forty and they have all been very good in both subject and sound. Yet I worry about my last two projects, as they both rely on people of interest, so I am beginning to doubt my ability to achieve something that has always been second nature?

Back in November, the Portsdown Video Makers and the Chichester Club held our yearly film programme where we take turns to put on a film show. Due to Chichester not being able to use their usual venue, the meeting was on Zoom with the films being seen on YouTube. Our club has met on Zoom most of the year, so I am familiar with the procedure of joining the meeting.

However, on this occasion I found I could not join with video. I was getting a lot of advice, but nothing worked. I went back to the start and tried again and while I could see and hear them, they could not see me! I did though have a symbol of a camera with a line through it which seemed to indicate that my lap top camera was not working although the green light it emitted suggested the opposite. We had a very good evening with lots a very good films, but I was frustrated that no one could see me!

No Zoom camera solution

The next day I checked the camera settings and they all seemed okay, so I contacted my computer support and after awhile it was found that I had accidentally pressed F10 which switches off the camera!

I would like to end with a mention of the railway photographer Colin Garrett who recently died at the age of 78. It was with him that I travelled to Northern China on two occasions in January 1992 and 1994 to film the steam trains in temperatures down to -36°. These were arduous three week group tours, where we only spent one of two days in the same location, so constant train travel was required to reach some really remote locations.

It was from Colin that I learnt a lot about photography and I feel much of what I film today is a result of his creative style. Some would question his photos as being too pre planned rather than spontaneous, but there was more to his pictures than just the subject.

Alan

Is your club news featured here?

If not, you may well be missing a trick.

This magazine is circulated internationally!



Robert Paget

Tips and advice

This and That

What is the greatest problem in making a film?

For myself, the most difficult task is often actually completing the film.

At the top of a long list are at least four videos shot in the last three years, which have become dormant projects. I have either changed my mind about the film's structure and content, been let down by being unable to contact a reliable speaker relating to a building project, or have now seen a way of incorporating it into a larger project.

Recent films on the "back burner" include the story of every bridge crossing the river Thames east of Oxford. It has produced a lot of footage, but I am undecided about so many aspects of what could be several films. A short comedy story woven round the last days of a car going to the "scrappage scheme" is ready for the audio track to be recorded. But worse still, and untouched for years, there are at least two unfinished Super 8mm film documentary projects, each running over 25 minutes. A lengthy Super 8mm film which was intended to be about the development of electric railway traction, has what now look like elderly electric locomotives, the last days of Deltics, and the earliest of French TGVs. It may still be of use, and I have just found a Super 8mm 50ft reel where I was attempting to film the "primordial soup" of creation of life on Earth -albeit in a shiny biscuit tin, with drops of cooking oil, washing up liquid and "Worcesterhire Sauce."



In the days of cine film only, club members often brought along incomplete and unedited films to see them projected through a better projector and onto a large screen. They generally received comments and opinions on what they could actually do with the film.

Those evenings were invaluable in that they created open discussion about incomplete film projects. They were also proof that often the most important part of any film or video screening is the output device. I find that still holds true today, and having been critical of the editing and camera skills in a documentary which I had watched on a tablet, when I watched the same YouTube film on a 4K TV, the editing of the whole film did look better.

The greater quality and detail of the screen image was involving me far more. Incorrectly labelling an Mp4 file, led to my taking the wrong film version to the Club and finding that somewhere in the chain of Media player>HDMI cable>projector, the 4K version would not play. I had plugged the USB drive into the TV that same day, where it played easily. This makes me aware that some film competitions do not clarify whether they

accept 4k, and to question myself as to whether I retain final file copies in both 1080p and 4K.

Judging

The whole subject of making a critique or judgement of any film was so ably demonstrated by BFVS, who recently judged a competition for Gloucester.Film Makers. Tim Smart carefully explained the range of comments, some of which were very entertaining. It made me realise that, where no criticism mentions the various film errors you already know about, and that there is a really wide spread of differing comments, the whole illusion of involving your audience in a film must be working.

The joys of film making

A former club member and retired professional still photographer, recently asked what to do with Mp4 files which could not be used because they had not been closed properly. His problem was the camera battery. Apparently, when they are brand new, they may not hold the full charge on their first cycle of usage. Recording something important, his camera shut down without warning. Yes, the joys of film making.

When I read Alan's issues with the tripod spirit level bubbles, it reminded me of filming problems and a potential film subject. The plastic "bubble" unit is going to be limited in accuracy of manufacture, and then simply glued into the tripod. One of my tripods obscures the bubble unit once a camera is fitted, and gives a slightly different result if turned through 180 degrees. Add to that how accurately we can discern the tiny bubble position, and you understand it is useful guide, but not the ultimate.

Swapping cameras between gadget bags and tidying the pockets to check that all the batteries were charged, I found a collection of spirit level and bubble devices. Testing each of them quickly revealed their inaccuracies. Some of them have "spirit level" and a "bubble in a circle". The amount of curvature that the bubble is contained in determines its sensitivity. Two bubble arrangements allow better accuracy of display when setting up, giving both general and fine indication similar to an inclinometer for use on a boat. When using any spirit level for DIY, it is normal to try the level both ways around to assess and deal with any inaccuracy. I have yet to try that on the camera accessory shoe to find out just how accurately the camera body is manufactured.

Even the flatness of the plastic foot which goes into the camera shoe was in doubt. I have not used a camera with built in electronic "level display", but there is a limit to the accuracy of any device.





Robert Paget continues....

The intrepid astronomer Charles Mason of Oakridge, near Stroud, and surveyor and astronomer Jeremiah Dixon, surveyed the "Mason Dixon" line in the United States of America. The various equipment would have included a form of weighted pendulum, but there were tiny errors because of the mass of nearby hills which affected local gravitational pull. All beyond the accuracy we need, but having a heavy weight or tripod hanging down from your handheld camera can really assist in getting a level horizon. I concentrate most on the horizon level in the direction I am going to shoot, knowing that if the camera is to later shoot at right angles to that I shall most likely reposition the tripod for every shot.

In a recent film, I cropped the top and bottom of the image of a stained-glass window, and then decided to make the whole film in that format, to give it a different "look" and concentrate the attention of the audience in a music video. Watching the TV series SPOOKS where the closing image changes to a B&W negative and then the "letterbox" format closes up the image to nothing, had given me the idea of doing the opposite to draw an audience in and involve them.



Just as I had experienced when I first filmed in 16:9, the horizon level of the camera shot becomes visually more critical than in 4:3. The extreme crop of the stained-glass window in a Saxon church now explained to me why. The metal horizontal bars which are part of the support for the stained glass were now very close to the frame top

and bottom edges. Had the "crop" been more extreme and just to the narrow width of one metal cross bar, it would have looked slightly diagonal. The identical effect would show in narrow "portrait" format images with straight vertical items in the subject.

What has any of this made me think of a potential film?

In recent years, I was on a Sunday canal working party on the Thames & Severn canal near Chalford. The object of the day was to clear the coping stones of Buddleia and debris on a disused canal lock, improve the towpath and repair a garden wall for a local resident who gave each of us coffee and biscuits. When asked "Would you like to see in the Mill?" we all said "yes please" immediately. A wooden paddle board was raised by the owner using a rope, and a large undershot wheel started up.



Unfortunately I only had a still camera with me. Had I managed to take video, I would already have the start point for an interesting film subject. We were also shown the house which predates the 1779 canal construction or the altered GWR railway arch which currently blocks the canal. That house was the final home of Astronomer Royal James Bradley of Cheltenham, and Charles Mason had studied astronomy under his tutelage.

The local aspect of this story may be a film opportunity.
Robert Paget

Just to clarify the difference

Keep Smiling
Pip



A British Bee



A USB



One To Watch

A couple from Robert Paget

In times of social distancing and not being able to film with a group of people, these films demonstrate excellent ideas:

How to Vlog & Tell a Story For Beginners From Start To Finish.



<https://www.youtube.com/watch?v=koYib7-6b7w>
<https://www.youtube.com/watch?v=koYib7-6b7w>

How To Film Yourself & 9 Easy Steps For Better Solo B Roll.



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

A Few from Pip Critten

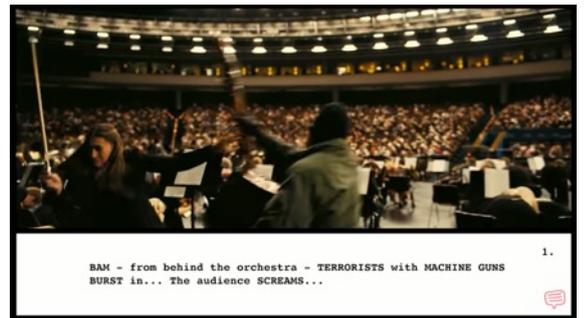
Camera movement - not only the types of shot but the effect that they have on an audience.

<https://www.youtube.com/watch?v=liyBo-qLDeM>



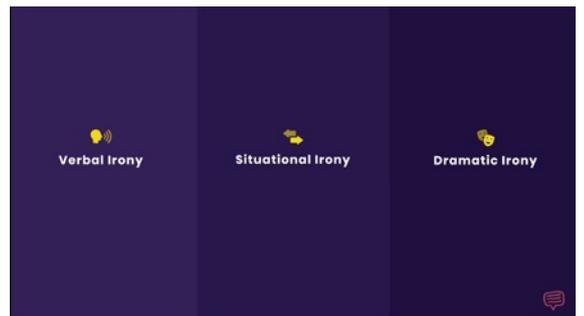
Opening shots - Six different ways to open a movie

https://www.youtube.com/watch?v=Jw_ysaoVlt4



The use of Irony in movie making

<https://www.youtube.com/watch?v=Ptwxw6FFmKo>



Editing transitions

<https://www.youtube.com/watch?v=TKXBaaQB03U>



Selected Movies from the World Wide Web

Send your contributions to

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Changes

New & Rejoined:

Change of address / contact:

Resigned:

MRS DELIA WAREHAM, Weymouth

Cancelled:

Deceased:

Moved into SoCo Region:

Change of Name

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To reach Editor by 15th February 2022