



Chairman's Chat

Can you help with World War II Footage?

Hello once again, we are half way through February at the time of writing, puts us on our toes for all the things we have planned for the coming Spring and Summer.

Cemraic will be very busy just now in the run up to BIAFF in April. Last year having run a BIAFF for the first time, here at SoCo we know just how much there is to do and organise at this time. We wish them every success and hopefully there will be a good representative form our Southern Counties Region at the event.

It is lovely to see the sunshine after so many days of wind and rain. Yesterday David and I took a drive along the coast to West Bay. We took a short detour to see the Alpacas. There they were all seven of them sat in the field. David gets the camera out and I wound down the window and called out 'Hello Alpacas, coming over to see us?'

One by one they stood up and Well! They were so rude! Each one in turn turned their backsides towards us and there they stayed. I have never known animals to be so rude!

Is there anyone out there who could help?



I go to a Care Home in the afternoons in charge of the Activities. One of the elderly Residents Herbert Gordon Male known as 'Boy' was in the Royal Navy during the War and at the age of 72 (he is now 93) wrote a book 'Being In All Respects Ready For Sea' published in 1992 by Janus Publishing Company. Together with his family they have persuaded us to make a film about his experiences.

Not easy! So I am wondering if anyone has any old film during WW11 that they would be willing to let me have a copy.

Lowestoft, Grimsby, Alexandria, Tobruk, Bombay, Durban, Suez Canal and especially anything to do with the D-Day Landings. Other than D-Day, footage, any of the above places today would even help. To be able to complete this film would certainly make this very respected elderly gentleman very happy.



Wildlife Evening

Wildlife Evening at Weymouth Cine & Video Club. Recently Rod Goodhand a local wildlife film maker, brought along his DVD of 'Kruger Park My Way'. Last year you may remember he was asking for someone to accompany him on his trip, a gentleman did come forward and I think I am right in saying he came from the Wimborne Club.

They went out and on arrival at Kruger Park hired a 4x4 and maps, the Park being about the size of Wales. They were able to spend as long as they wanted with the animals and birds without any fear of being hurried on, like most tour parties tend to do.

Members of our club certainly enjoyed Part One of the DVD (as that was all there was time to show) the shots of the birds and animals were stunning, and one had the feeling you were actually there enjoying these beautiful creatures. We bought a copy of the DVD and are looking forward to seeing Part Two.

As many of you will know South Africa's Kruger National Park is undoubtedly one of the world's greatest game parks, supporting over 500 species of birds and around 150 mammal species. If you are thinking of going on a Safari, this I am told, is one of the safest places to go.

This just leaves me to say, better weather is on its way. Happy Filming!

All The Best
Anne

[Gloucester](#)

[Tom Hardwick](#)

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Editorial

Pip Critten writes...

Driven To Extremes

Regular readers may remember an article written last year by Paul Callicott about his experiences with professional film crews in extreme conditions.



The series which he talked about, but could not name at the time is, *Driven To Extremes*.

The series was made for Discovery Channel who said:

“Prepare for the ultimate Hollywood road movie, as A-list actors, Tom Hardy, Henry Cavill and Adrien Brody, join forces with Formula 1 star Mika Salo and World Superbike champion Neil Hodgson, to take on the most extreme roads in the world in exciting new series Driven to Extremes.

Each episode follows a celebrity pair as they take on some of the toughest terrain on the planet, at the harshest time of the year. From keeping the car running in temperatures of -50°C on Russia's notorious Road of Bones to navigating through the depths of the Malaysian jungle in the middle of the monsoon season, accompany these high-profile petrol heads as they push themselves and their car, to the limit.”

The series Premieres Sundays from 17th March, 9.00pm on The Discovery Channel.

Paul is currently out in Nepal providing Medical Support and Safety advice on another “top secret” production.

BVE

It was a pleasant experience to “bump” into so many film makers at the the BVE exhibition in London in late February.

I could not afford to buy a new video camera after buying a small bottle of beer. At their prices, my budget was blown!

I went up with a couple of friends of mine who are professional videographers who also share an interest in theatre. So it was good just chatting on the train.

And Finally

If you get this magazine via someone else, drop me an email and I'll add you to the direct mail out list. We never give your email address to anyone else.

Keep Smiling, Pip
pip@pipcritten.com

Another packed edition thanks to all our contributors. This edition includes responses and comments on previous articles. I think it's great when we don't all agree and share our views in a professional manner.

It's one way that we can all be reminded to reflect on our views and consider others opinions. In a creative environment, I guess there are no absolute right answers but a rainbow of views.

If there was a “right way” then there would be no development, no progress and perhaps no point.

Show Cue System

David Goddard tried Show Cue System, that I talked about in the last issue, and he too has fallen in love with it.

Thanks to him taking time out to write up his experiences in using it and for supplying pictures of the stage production he was involved in.

I am convinced this software would make life simpler for those putting on public shows and competition screenings.

Again I must emphasis I get no kick back or commission, I just think it's great.



Hi Pip,

A couple of points for contributors to the last issue.

Carlos Varella:

If the projectionist showed colour bars and played the line-up tone of a film then she or he was not so perfect as you suggest. It is the projectionist's job to start the film at the correct moment. Many amateurs include set-up aids. Some competitions, like Malta's Golden Knight, require entries to have them.

Lee Prescott:

Please make a distinction between people, who happen to be members of IAC – like you, me and almost all the SoCo News readers – and “IAC Judges”. Only people appointed by IAC the national organisation should be described that way. Your comments imply that the IAC was somehow responsible for judging comments that upset young people you have been helping.

On the question of the SoCo Competition

One problem last time was that the screening was not announced far enough in advance. Ideally it should be planned and publicised before clubs have prepared their programme for the year.

Jan and I were only a few miles away and would have gladly attended ... but we were already booked to give a talk at Bristol Film & Video Society the same evening. That way you lost us and any of the Bristol team who might have come.

On a less grumpy note: we have good news:

The Danube Festival is back! The event is 20 – 23 June 2013 takes place in Rousse, Bulgaria. The theme this year is “Panta Rei – everything flows” There are no limitations on duration, genre and techniques used. The only important thing is for the movies to be non-commercial, to support universal values and to be nice.

Entries must be on mini DV cassettes, DVD or USB sticks. All the films will be assessed by a selection committee of proven specialists. Each film chosen for screening secures its author or his/her representative: hotel, food and access to all events during the festival. Entries should be in Rousse no later than 1 June 2013. Send to:

“Danube – the river of Europe”, P.O. box 365 , 7000
Rousse , Bulgaria

If you hope to attend or plan to send a film, they ask you to crop them a line before 15th May. The organiser is Vlado Iliev vladimiriliev@abv.bg

This is a very pleasant, interesting event. As yet few British films have taken part, so your entry could benefit from a novelty effect ... hint, hint!

Dave Watterson

LATEST TECHNOBABBLE



LEE PRESCOTT FACI.

Crunch! It never stops does it. Here we go again so brothers and sisters you'll soon have to think about chucking out all your current and definitely older equipment – yet again again and so it goes on, that is if you take the least notice of it all!

4K is coming and professionally it's been available and around for a little while.

So what is 4K. Developed by Sony Inc: it's a new format where the width of the image comprises of 4,000 pixels instead of the present 1920 or so used for AVCHD. That then is about 4 times the number of pixels in each frame. More powerful, so everything else must follow suit! It must be exciting to work in their development laboratories and with ideas. Yeah, I'm told that it is but not just exciting but "exacting"!

A few thoughts: To say nothing of the previous Cine, Video progress has gone from VHS to AVCHD and with equipment that originally felt that it weighed a ton or more to what must be total miniaturisation – unless of course future generations develop fingers no more thick than paper clip wire.

Then of course you'll be faced with completely new editing equipment and the appropriate software. Can any difference be detected in the end product – the pictures? For the connoisseur the answer is yes. (I have just seen full colour pictures of Stanley Baker from one of his past films). However, for my neighbour and his 16 years old son – it had no appeal. "It's a picture, can we see it, is it good? – Yes...Can we hear the sound? – Yes, so what's the big deal!!!



4k video camera at £12,278.



4k video Projector £12,000

For myself I admit to the same attitude. Oh yes, I AM in favour of progress as such but not at the expense to my pocket and worse, like so many these days, *must have, must have*, "keeping up with the Jones' and hardly, if ever, producing anything of reasonable quality!

Sony are producing and no doubt others, 4K Television sets! Babes, if you go down this road you'll need one. You'll also need a private chat with Osborne MP and a Bank Executive's annual bonus!



4k home cinema projector
£ --- sorry
Almost had a heart attack!

Rob Catt wonders...

YouTube V Competitions



One of the many values of being a member of a video makers club is the fact that you meet so many interesting people many of whom have highly individual approaches to the hobby.

In my own club in Chippenham we have a member who captured the buzz and good humour of the Nottingham Carnival by getting right into the action there. Others, maybe with mobility problems, still manage to make short subject which, on the surface seem uninteresting but, with the aid of a close-up lens, can be anything but.

In my time I have entered some of my own movies into competitions with varying degrees of success. None of them are really top quality but I have appreciated the constructive comments of some judges and ignored the irrelevant, pedantic and downright ignorant comments of the negatives.

The standard of judging is a hit and miss affair and, in my maturity, I had decided never to enter a video competition again. I am man enough to know where the videos I make fall short of perfection(!) and I don't need some opinionated twerp to point them out to me. For me there is no value in my entering a video in any competition.

And then the secretary of my club (Chippenham) said 'can we put your video of St Paul's in for a local competition?' At first I declined. But then some of my fellow club members suggested that my actions were a bit selfish and that the film would be representing the club. That was a bit rich considering that the treatment, shooting schedule the subject matter and videoing, along with the subsequent editing is all my own work!

However, I have relented. If my modest effort is seen as supporting the club then why not? I had thought of making a list of all the defects that I know are in the video and then comparing them with the judges notes after the contest. But I have discarded this idea as it's just too depressing!

Instead I shall content myself with the opinions of the general public through the YouTube feature on my computer. One of our members reacted this service with great suspicion and it is only now, after several years, that he not only watches but also uploads!

The last competition I entered was my video 'Garden Centre'. It is a light hearted piece but still drew some sharp comments from a judge which, in my view, means that he missed the point of the humour. But it matters not. I put it up on YouTube where for several weeks it drew little attention. But over the last seven or eight months it has drawn a regular hit score of over well over 25 each week.

So you see, with YouTube you get an unbiased response from people who want to enjoy your videos and have no 'axe to grind' Far better than competitions.

Hi Pip,

Thanks for all the hard work you do in publishing the SoCo Newsletter. It must be a struggle most, probably all, of the time. I am hoping that the Gloucester Film Makers will be able to contribute items on a regular basis.

In your recent edition you published an article by Susie Walker and she also had item in the December edition of FVM which I read and found to be of great interest and truth.

I read this out to our club at our last meeting and, as a result of so doing we are seriously considering showing films twice.

In fact I did so on that evening when we discussed a film which I had made and asked for members comments and recommendations.

As I do not have an e-mail for Susie would you please forward this missive to her and then she will know that someone, somewhere, read the article and did take it to heart and is doing something about it.

Thanks for your help in this.

Best wishes,

John Greene Secretary Gloucester Film Makers.

www.gloucesterfilmmakers.org

[Ed: This was passed to Susie when it arrived]



Reading Club say Goodbye and Thanks to their Chairman

As Reading Film and Video Makers celebrate the 90th birthday of one of its longest serving members, Bernard Bareham, it also says goodbye this month to the Chairman who has served the shortest term.

Franc Genna, who took over as Chairman in May 2012 and who planned to Chair the next 3 years, had plenty of new and exciting ideas for the club programme. He knew that he was going to be travelling

in Italy until late summer, but upon return, would settle into his Chairman's role. What Franc did not know was that holiday was to change his life. By the time Franc returned, he had



fallen in love with a beautiful young lady, who unfortunately for Reading Film Club members, lives in Manchester. Franc of course had to resign from his Chairman's position, and finally made the move to Manchester mid February..... actually around Valentine's Day!

We would all like to wish Franc and Sarah many happy years together, but of course with the wonders of the internet, Franc can still keep tabs on what's happening at RFVM through our Facebook page and thanks to member Tony Colville, also our award winning website.

<http://www.readingfilmmandvideomakers.org.uk/Resources/aboutUs.html>

[Photo shows Franc presenting Anne Massey & Tony Colville with the trophy for "Best Summer Project" 2012]



The joys of shooting in slow motion

Many cameras these days are able to shoot slow motion footage right out of the box and I've got to say that the 200fps that my Sony NX5 shoots can look really beautiful. The shutter speed is raised to

1/215 th sec so you need to shoot in good light. My pictures show the NX5 and its viewfinder display showing the information displayed when in this mode.

The longer you shoot in the slo-mo mode the lower the picture quality, such that I never shoot more than 3 seconds in real time which gives 12 seconds on screen. If you shoot for longer than 3 secs



the picture degrades quite noticeably. It may look fine on the camera's tiny side-screen but it's only useful as a party trick really.

Next, the 4 times slo-mo is almost exactly the same ratio as the 4x increase in picture quality you get going from SD to HD, which means that if you shoot slo-mo in the HD mode and output a DVD (which is SD by definition) then the picture quality of your slo-mo and normal (downconverted HD footage) will be almost equal.

As a test I've shot a couple doing a twirl at a wedding using Sony's 'smooth slow record' and I've shot it in real time as well.



On the Edius timeline I've had to slow the normal footage down to

25% speed to get it to match the shot slo-mo speed-wise.

Looking at the DVD there's no contest; the shot slo-mo is noticeably smoother and more attractive, but it's shot mute of course.

My conclusions: shooting 200fps up front is much better than shooting 50 fps and trying to invent the other 150 frames.

Shooting smooth slow record allows me to do almost perfect walking tracking shots around flowers and so on, even using long focal lengths and differential focus. Any slight wobbles or blips are slowed down 4x of course, smoothing things beautifully. I have some examples of this up on my YouTube channel.

I don't know any way that you can improve the quality of the slo-mo shots. You certainly mustn't add sharpening and it's advisable to use such slo-mo shots surreptitiously in a Blu-ray production as the image quality loss is much more noticeable in hi def.

Tom Hardwick FACI.



Hello

I am writing in response to Carlos Varellas article in the recent SoCo magazine. I should start by saying that I am the person he is talking about. I am a professional cameraman by day but we shot this film in our spare time.

I think it would have been easier if Carlos had just put up my website details. It would have saved him a lot of writing.

The points he is making seem to be from someone who took his ball home because everyone was a better player than him. However, I feel I have to respond as my integrity seems to be brought in to question here. Not something I take lightly.

As I understand it, the nub of what he says it is that because he thought my film (we are talking about The ISDEC Code) was of a high standard with high production values and competent actors, good lighting, passable camerawork, a half decent script plus the fact that I am a cameraman by profession, I should be barred from entering 'smaller' competitions.

Carlos, you say I have not kept with the 'spirit' of the amateur competition by including real actors who can actually deliver a line. I have to say, I think that is really insulting to all those people that strive to produce films of a high standard at all levels in the hope that are able to compete anywhere. Surely all film makers want to do the best they can don't they? Perhaps you don't, I don't know you.

You also ask 'what possible satisfaction can I gain from entering such a competition'. You seem to ignore the possibility that not all the people that worked on this film were production professionals during the day. Far from it and your assumption is offensive. Only 6 out of the cast and crew of 37 were working in the production business, all the rest were like you, keen, none pros with aspirations to go further. So to answer your question, yes, they would/did have great satisfaction of working on a film that got such a great result.

I get the impression you prefer to stay at your level of film making and not strive to compete at a higher level -- and woe betide any film that tries to be too good because you will see to it that they are banned. Know your place, is that it? What a terrible attitude to have.

The fact that I work as a cameraman should have no bearing on my film. The fact that you think it is 'too good' for such competitions is very misguided. Who are you to say such things? What credentials do you have? You know nothing of the cast and crew involved.

With regard to my website, thank you for taking the time to read it in such detail and yes, it has many pro credits on it because that is what I do. I never made any secret of the fact. But do you think I was born with the skill I brought to bear on this film? Do you think that I had some magic dust that enabled me to produce a film that is able to compete? I am flattered you might think so but you know that's rubbish.

I joined Bristol Cini club back in 1989 (I am still a member in fact). I was a BT engineer at the time but circumstances allowed me to turn professional in 1993. From there I learnt my trade through sheer hard work. I would suggest you try it sometime. You don't even need to go out and take lessons. The best teacher you can have is the box in the corner of your room sending you program 'samples' 24/7. Instead of bleating about having to compete with someone who made an ok film within the rules, why don't you try and lift your game a bit, or change

the rules to only allow people that do not work in the industry to compete. Read that last bit back and you'll see how it sounds.

The rules stated that no one must have been paid on the production -- and no one was. We all worked for free. This was a hobby film and we had a budget of £300 to make it.

Are you seriously telling that if you had a friend who was say, a corporate cameraman, who owned all the kit you needed, that you would not ask him to work on your film with you if he offered his services and wanted to be involved? Really?

Another thing that needs addressing is the myth that I have access to better equipment. I don't, but if I did, so what? It may have been true years ago but not now. The non professional is now using the same high quality kit that the pros use -- or at least has access to it. The fact that I (and you) can hire a £14k camera for £250 a day does not make a person a cameraman. I hope you agree with that statement because if you don't then all is lost I'm afraid.

I'll tell you this as well, I could take whatever camera you use and still make a film that would be of a good standard, of that I'm certain.

To use an analogy. It is true to say that I can drive a car fairly well but if you put me in an F1 machine does that make me a racing driver? This excuse to always blame the kit is something I hear time and time again. It's just a cop out to try and excuse a lack of determination or effort. Some students are particularly prone to taking this tack but you know what? It doesn't work any-more.

With regards to the cast in the film. Only one was a full time professional actor, I sent him a script and asked if he was interested, obviously he was. But I say again, So what! All the rest were striving actors working within a saturated industry looking to enhance their show-reel. I called up a casting agency, laid my cards on the table and I was sent CV's of those that liked the script.

Carlos, this is not rocket science. What part of what I have outlined so far do you think is not possible for you?

So then, if it isn't the kit or the quality of actors, then what do I have that you are saying that you don't have. In a sentence -- I put the time in. That's it. I take my time to select the actors, I take the time to find kit that I can afford to rent, I take the time to get the locations I want instead of just settling for the building around the corner because you can't be bothered getting off your backside.

TIME! That's all. All the rest I got from watching TV, reading up and talking to people.

Oh yes, try looking at you tube now and then. You have absolutely no excuse for not knowing what to do, how to produce, how to light, how to edit -- it's all on you tube, so don't give me your excuse about how 'professional' a film looks when all it boils down to is that you can't really be bothered to lift your production values by putting the time in.

By the way, The ISDEC Code was shot on good old fashioned DV Cam (my own) I used 10 tapes (my own). It was edited and colour graded on Final Cut Pro. Sound was recorded straight in to the camera, SFX were put on later by making them up in the shed. I rented a Jib and a dolly for a day, I borrowed the guns and I asked the Bath Film office if they could help out a no budget film for no money.

I hired the hall and projection equipment and paid someone to operate the equipment for the 'premier'. I paid a bit for some food but most people brought sandwiches during the shoot, yes even the big name pro actor -- they are only people -- try talking to them.

That was it. 300 quid gone in a flash. Does any of this sound difficult? No, but it took time.

Cont...

Readers Letters . . .

From previous page

I am not even going to comment on the bars and tone issue. This is best practice to cue up sound and vision and it's something you should be doing. How strange to say that it has no place on films in 'smaller' competitions.

So there it is Carlos. Don't try and put the guilt thing on to me to cover up a lack of talent in others. People should strive to make better films or choose another hobby. However, probably the easy option that will take very little effort is to have the rules changed eh?

Perhaps Cuba is where your talent lies. Film competitions are very competitive and long may it be so. I have lost more competitions than I care to remember but I can just imagine what would happen if I complained that because all the other films were better than mine they should not have been allowed to enter.

If people start bleating every time they get beaten then we are in for a hard time.

Stewart Mackay

Lighting Cameraman/ Producer

Hi Pip,

The [SCS software](#) you wrote about worked brilliantly in our theatre group's pantomime.

As everything was sequenced and all levels and pans sorted out in the technical, I was able to plug the audio outs directly into the mixer's 4 bus-out channels - no need to route it through faders. Simpler, less to go wrong and I could concentrate on mixing the on-stage mics. and radio mics.

I am already loading the sound effects for our next play. For

so clever at being able to perform major trapezoidal corrections. A very simple electrically operated quarter turn matt black "shutter" blade stopped all those computer messages being projected.

In the future, I can see us playing the video from the SCS and, with a £40 up-grade to the Professional version, sending a signal to open the shutter and maybe also to the lighting desk to drop the lighting levels - all clever stuff.

The production was "Wind in the Willows" performed by Twyford & Ruscombe Theatre Group, Berkshire. There was also a video element as myself and three other members of the Reading Video and Film Makers videoed the production one evening. I have subsequently spent many happy hours editing the four camera footage using the Final Cut Pro x multicamera function - synchronised by the audio tracks. The computer has spent many, many more hours rendering and transposing etc. to produce a DVD (we had a licence to make one video of the copyrighted script, but will make more DVD's of the song and dance routines).



instance, by means of sequenced panning and level changes using the four speaker channels in the hall and on-stage, I have already created a surround sound of a helicopter landing That's something we have never previously been able to contemplate.

The three redundant Sony mini disc units are already on e-Bay!

Incidentally, for the first time, we used a video projector mounted over the stage in place of the painted backdrops approach we have previously used. The video footage, made by a fellow member of the Reading Film and Video Makers, worked really well and got cheers from the audience.

We "front projected" onto the back stage wall which was fortunately already painted white - just a bit of touch-up needed. The projector was positioned high up over the stage just behind the curtain line, out of sight of the audience. Projectors are now

This project had a learning element. To ensure we had reasonable sound, three stage edge microphones were routed from the mixer desk prior to the channel faders to two of the cameras. Although the audio levels were correct (the camera's automatic gain controls were switched off), and the mics were panned to give a reasonable stereo, we should have had another stereo mic 20 feet back from the stage and routed all microphone and music feeds through a second audio mixer with an operator wearing noise reducing headphones. That would have given us a an even cleaner sound. I was too busy dealing with the audio feed for the audience so wasn't able to make the required fine adjustments.

In post production I have been able to improve the audio by adding a bit of the original musical tracks and a couple of sound effects. One solo song was re-recorded as I overlooked feeding his radio mic to the camera. It was dubbed in using the old trick of only showing a close up of the soloist after they have started singing.

One final comment on microphones. We used two uni-directional condenser mics. stage left and stage right positioned to pick-up soloists, radio mics. for two soloists and in the centre of the stage I used a boundary effect microphone.

It was the first time we had used this type of mic. It was remarkably effective and almost invisible.

The Theatre Group received a number of appreciative comments regarding the entire production, the on-stage video projection and on the overall audio production. Makes all the effort was worthwhile.

Regards,David Goddard.

Movie Making - Intensity & Integrity

David Fuller

from Canada

Writes....



[Ed: sadly the link that David to sample video no longer exists]

I'm about to pump our egos up. Consider our amateur movies as examples of an "art form."

Yes, we amateur movie makers are artists. We are? We've been "elevated"! Yeah, in a more serious vein, though, what does "art", in general, do for us?

The short answer is that "Art" serves to illuminate our understanding of who we are, who we were and how we fit into our environment. It's about the "human condition." Big stuff, hey? I wonder how illuminating our "low-grade-ore" amateur movies are. Dare we breathe in such rare air?

The truth is that we all began somewhere, sometime, as neophytes with a hope that we'd get better at the hobby.

Amateur painters, hobbyists like us, dabble away with their oils and canvas and easels. Have they achieved a degree of success that is more than what the casual photographic snap-shooter produces? A flourishing spread of rolling surf, gyrating surfers, a wild sky with blowing clouds. The soul of creativity burns as warmly in painters as it does in our hearts.

Tuck that "human condition" thing away for now. It's still relevant to amateur movie makers, but we probably aren't ready yet to think too deeply about such a grand concept.

First, I like to sit back and have a good old "think" about what I want to say in my movie. A "focus" or a theme. Sooner or later we all do this exercise. Then there's the matter of structure as well. There so happens to be a well-tryed way of "designing" a movie and it still works for us: Beginning, Middle and End. Yes, it sounds banal, but it applies nicely to an art form that uses sequential images. The beginning launches the theme or focus, the Middle develops it and the End confirms that we've successfully completed our mission. An analogy: "Bookends" with the "books" in the middle.

Kindly remember that it's made by an unpretentious amateur.

You've just watched "*Dave's Dawgs*". Its theme focussed on how a dog-owner

influences a dog's personality. Was there a "beginning" or "promise" and did it have that confirmatory ending? Well, we all know that "dawgs" are great companions, but did the movie reveal some refreshingly interesting ways of looking at a dog's relationship with its owner? Fancy that family dog hurtling over a barbed-wire fence, to catch a corn cob, risking his "jewels"? How did the dog learn to escape via a ladder from his yard pen? Did this man-dog symbiosis touch our emotions?

When a dog learns a new trick, both pet and owner are "pleased". It works both ways. Dog-lovers will identify with what's happening in *Dave's Dawgs*". Will a general audience see the same degree of intensity in the movie?

Remember that this movie is made by an unpretentious amateur.

Let me continue with a digression. But it's "to the point".

On PBS-TV, I watched Charlie Rose interview a famous film director. Charlie asked the director, "What makes a great work of art?" A simple question; and a seemingly simple answer. The director replied in a beautifully compressed statement, "Its degree of Integrity and Intensity." That was the beginning of the interview. The guest elaborated. Now with *Dave's Dawgs* I can't lay claim to fame, however modest, but while I was conceiving this movie, I tried to "keep to the point - or promise" and retain a degree of "integrity" or artistic unity. Although the movie was hardly "riveting", its degree of compression at the editing desk also raised the level of intensity - well, that's what was written more or less on the judging sheets.

Now, let me transport you into the lofty clouds and leave the dawgs with their owners. Take a few minutes to Google Van Gogh's famous painting, "The Potato Eaters". Zero in on the faces of the people and coax your heart to tell you what's at stake in this home. Each one of us has to do this exercise. Look at the emotions carved into the family members' faces. The mother, the home-maker and carer-of-children and the father, who is the family's sole provider. It's the end of a hard day's work for him. His gaze is fixed on the meal on his plate. Snatches of *intense* emotion. id this painting tell you something "illuminating" about the human "condition"? Was viewing it an "intense" experience?

"Good" art is intense. It's moving. Our home-spun movies can try raising the level of intensity. Oh yes, Dave, all very interesting, I'm sure, but most of us

amateurs are flat out getting our movie "in the can". Do we need to think about "intensity" and "integrity"? If you aspire to be a "great" amateur movie maker, my friends, somewhere along your road, you'll discover that *consciously* attempting to "work up" intensity and integrity will work a magic on your viewers.

Look the painting over again. The composition. How much does each and every part of it contribute to the theme? The lamp, the Spartan meal, the father's furrowed face, his hoeing into the meagre meal, the mother's anxiety, the aura of darkness around the table. A great work of art not only has *intensity*, but its design focuses on one theme. It sustains its *integrity*. It's so intense and sustained that it wrings out a chorus of emotion from within us.

Yes, good friends, there has to be a "moral" to the above story. None of us will ever become another Van Gogh. And I'm sure that *Dave's Dawgs* is no masterpiece (ha, ha!). The point is: we can work on *intensity* and *integrity* in our humble movies. Consciously.

Really, Dave, all these fancy words. Cut the cackle and just tell us how do pull off these "intensity" and "integrity" tricks? Well, let's say that you've "concocted" a theme. Next, plan out sequences that reflect it or elaborate on it. Remember, too, at the editing desk there's magic in the use of *compression*. Through chipping away the excess and irrelevant, we'll increase the intensity and retain stronger focus on integrity. Provided we've got the shots available to chip away at. Alas, with *Dave's Dawgs*, the pickins' were pretty slim; movie film was expensive so there wasn't any more in the film cans to draw upon and I had opened quite a few cans!

An anecdote. My wife and I play Bridge at a Senior's Centre. I met a 92-year old guy who had heard that "Dave Fuller" makes movies; "that's his hobby". Up till retirement he'd been a supervisor in a local lumber mill operation; he'd written a book about his experiences, which he happily let me open and comment on.

Yes, Peter had in his hands and his mind the makings of an interview-movie that, we hoped, could be sufficiently "intense and integrated". After I'd seen what he had in his "bag", there was confirmation. Three bulging photo albums, sharp 8 x 10's, and a shoebox of old 8mm movies, along with a copy of his book!

Following an inspired conversational exchange with Peter, I asked him, "Peter, let's go ahead and make this movie.

What would you say would be the movie's prime focus?" In a moment he responded, "Work safety" There staring me in the face was a movie, potentially with both intensity and integrity. Commenting on the "human condition" in a laissez-faire operation in a lumber location where human life was a fragile component every day.

On glancing through his photo albums, I'd seen pictures of derailed steam locomotives, workers with broken limbs

and huge tall trees lying on wagons - and on loggers' bodies. Jake's health was deteriorating I could see him faltering, but his mind was still sharp enough to deliver a convincing commentary and participate in a one-on-one interview. We had a couple of "thinking through" sessions together.

What were our "assets"? Our guest's ability to clearly articulate; his graphic, sharp photos; memories clearly, indelibly etched in his mind. I'd be the "host" and I had club members with camcorders to

do the takes. We'd mix live interviews with voice-over.

But I missed my chance. I'd designed the movie and I'd set up Shoot date; I was writing up possible sequences, when, suddenly he died of a heart attack and his family moved away.

Friends, keep your eyes open; stay alert; there are "good" movie opportunities around us - as close as our family members or neighbours in our own town.

Dave Fuller



SOCO COMPETITION 2012.

I refer to the article by Ms. Susie Walker in the last edition of SoCo News, (Jan / Feb 2013) with regard to not sharing my criticism, (I would have thought "views" would have been a better word!), concerning the "Apathy" amongst film makers in this Region.

So, Susie and all, consider this: At the time of writing my piece for the November – December 2012 edition of this illustrious publication, (which it is), a few facts:-

The number of entries in the 2012 SoCo Competition I was officially informed was 18.

Confirmed number of IAC members in this Region, (FIA/c), was 261.

(Also 40 affiliated clubs but that can be ignored herein).

The percentage of entries then was 6.9% !

Attendance total at the event – Public Show - was 16. Number of persons other than host club members was 4. (I know I was present, one of the four and I physically counted 'em all, it wasn't difficult!) Therefore the percentage of attendees in total was 6.13%. !

The percentage of other than host club members was 1.53%!

Fantastic I think not! If this is not Apathy, (look it up in a good dictionary), then perhaps someone can tell me exactly what it is?

Just what is the point of members organising these events if there's no interest? I would add that it's been even worse in the past! What is the point of a Competitions Manager flogging himself to death to very little or no purpose?

I offer a four word solution, (historically from my previous neck of the woods), a cure, to this malaise which would engender success – GYFO - "Get Your Fingers Out"!

Then we come to the stupid "judging / comments" as effected by "The Three Celebrities" from the North Thames Region.

As before mentioned but that inconsiderate stupidity is another story. In the meantime, perhaps one of them would at least learn the difference between a BEM and a BME!

Lee Prescott. FACI.

Computers

Male or Female?

A Spanish teacher was explaining to her class that in Spanish, unlike English, nouns are designated as either masculine or feminine. 'House' for instance is feminine: 'la casa.' 'Pencil,' however, is masculine: 'el lapiz'. A student asked, "What gender is 'computer'?"

Instead of giving the answer, the teacher split the class into two groups, male and female, and asked them to decide for themselves whether "computer" should be a masculine or a feminine noun. Each group was asked to give four reasons for its recommendation.

The men's group decided that "computer" should definitely be of the feminine gender ("la computer"), because:

1. No one but their creator understands their internal logic.
2. The native language they use to communicate with other computers is incomprehensible to everyone else.
3. Even the smallest mistakes are stored in long term memory for possible later retrieval; and
4. As soon as you make a commitment to one, you find yourself spending half your pay cheque on accessories for it.

The women's group, however, concluded that computers should be masculine ("el computer"), because:

1. In order to do anything with them, you have to turn them on.
2. They have a lot of data but still can't think for themselves.
3. They are supposed to help you solve problems, but half the time they ARE the problem; and
4. As soon as you commit to one, you realize that if you had waited a little longer, you could have gotten a better model.

Who won?





Teign Film Makers

Dear Pip,

I sent out the results and details of entries received to all the entrants soon after the Teign Cup took place last year. However I now realise that the details have not been made available to the general SoCo membership. If its not too late would it be possible to include appropriate details in the magazine? I would like to thank all those who entered. Entries were very low at the final date but members responded fantastically to my appeals for films and we finished up with a superb 16. The competition attracted an audience of 40+.

Kind Regards,

David Clifford, Hon Sec, Teign Film Makers Club.

TEIGN CUP ENTRIES 2012

Listed in the order they were shown

NAME OF FILM

ENTRANT

Swan Story

John Green

From St. Petersburg to Moscow

Jeremy Holder

Coffee & Tea

Roger Brenton

Diamond Jubilee Street Party

Exeter Films Susie Walker

Dragon Boat Racing

Chippenham Movie & Video Club David Rowlands

Tales of the Unexpected

Weymouth Cine & Video Club

What type are you?

Exeter Films Huey Walker

A Sporting Day Out

Devizes Video Club Clive George

The Reckoning

Bournemouth Video Club

Pancake Day Races

Chippenham Movie & Video Club John Sutton

Ukulele Festival

Exeter Films Susie Walker

Deserted

Teign Video Makers Club Tony & Eileen Colburn

Churches off the Beaten Track

Tiverton Camcorder Club Mark Blake

The Isdec Code

Stewart Mackay

Martin & Liz`s lovely day in the country

P. Marshman

Crystal Springs

Jeremy Holder

RESULTS

1st The Isdec Code - Stewart Mackay

2nd. The Reckoning - Bournemouth Video Club

3rd Crystal Springs - Jeremy Holder



One To Watch

Hi all you 1 2 Watch aficionados..... Here's one you just gotta watch. Quite amazing work by a 17 years old Lass. This IS the Video era - it IS quite different to virtually all that's gone before cinematically especially for younger people so - the sooner we recognise this no doubt the better IF we are to attract and keep Youngsters!

Many sit around grumbling about what we should be doing or wondering how to do it!

<http://www.redsharknews.com/production/item/482-how-do-you-even-begin-to-make-a-video-like-this>

Lee Prescott. FACI.



From Peter's Pen

Pete Stedman writes about...

Finding Movie Ideas

Finding something to record with our video cameras seems to be the cry of many. "When the weather improves I will get out and do something" is frequently said.

Yet there are so many things we could tackle within the comfort of our own homes during the darker months. One of the advantages of belonging to a video club is that projects on a wide variety of subjects are usually set for members to tackle.

As I get very near to full retirement from my bread & butter job (Magician), I find more chances to make videos at home. Having lots of magical apparatus no longer used in my shows, I decided some must go.

Making a brief video is the easiest way to show someone at a distance exactly what the prop involves. A short video posted onto You Tube is a great idea for sales.

I know many folk use E-bay to sell, but in my business we have our own exclusive on-line sales forum. We can't actually post videos on the site, but when selling I give interested folk a link to the You Tube video. It works a treat and it costs nothing.

Some people decry You Tube for many reasons but the quality has greatly improved over the past years and given a reasonable quality video to start with then results can be very good.

Even modest mobile phones are capable of quickly putting video on to Internet sites like You Tube. See the amount of You Tube footage shown on news broadcast every day. Just recently someone was interested in a prop I was disposing of, so a quick video was made showing the item along with a suggested comedy effect for children.

It was recorded and posted to You Tube within a couple of hours. Here is a link to the clip; however, no magical secrets are revealed – sorry. Click here to see the [MERRY CAN](#). No sophisticated gear is needed, just a basic camera and simple tripod. Generally, available light from a window or your usual home lights will do for the task.

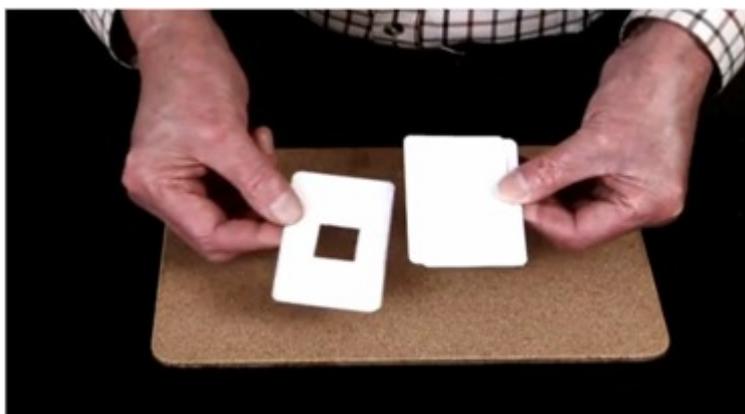


What activities do you undertake outside of the daily grind? No matter what it is, a video of some aspect of your interest could be made within the comfort of home. As I live alone, usually I take the videos of myself by myself, although sometimes I get a colleague to help.

Frequently I make short videos of magic tricks used in my show of going around tables at social functions. These are posted onto You Tube just for the interest of fellow performers.



Here is a clip of a (sort of) card trick that was made for this purpose. Click here: [W\)Hole](#). Both the clips mentioned were made by me of me. If you have the facility on your camera to manually focus, this is an advantage being able to keep the focus on one fixed point.



As I have no knowledge of your own interests I can't make suggestions. You might like cooking? (How to fry an egg!) Stamp collecting, Jigsaw puzzles, Home decorating, Knitting, the list is endless. Get your camera out, have a go yourself and post the results on You Tube then give the link to our worthy editor Pip Critten who will then let us all see your talents. Not sure about putting videos on You Tube or similar sites? It's very simple really but there are many articles on the subject and I think there is one on the main IAC site. It's so easy really as any 7 year old will tell you!

Cheers. Pete

Gloucester Film Makers

Formerly Gloucester Cine & Video Club

News Round Up

The Inter Club Competition is being held at Cheltenham this year on March 23rd at 2.30pm. We hope that as many as possible come along to support the day. Next year it is our turn to host this competition.

March 18th is The Railway Show for the public, this is an excellent fund-raiser for the Club.

Check out our Club [Website](#) Many of our films have received large numbers of 'hits'.

Top of this list is 'All Things Bright and Beautiful' by Ken White with a staggering 192,499 viewings, John Sawyers 'Abu Simber' has 80,560, Ken White's 'Salzkammergut, Austria' has 18,417 many others have an amazing 'hit list'.

Many viewers have commented, mostly good but some disparaging remarks too. Well worth a look.

A response to 'Perception and Experience' Young and Old

Through history in every walk of life
Between young and old there is always strife
In every club there will be preconception
In young and old without exception

The secret is for each to heed the other
Just like we used to do with mother
So let's stand back and take a look
Before anyone is taken to book

It may be felt that the old resent the young
But on that point let's not get too much hung
Older folk have experience but are not always wise
Things they say and do can often seem to criticise

The young are bright and full of go
And their ideas, to them, seem just so
To be told they're wrong
Is just not in the song

A film is often a personal thing
And when completed makes you sing
But when shown to all those around us
Sometimes does not cause the anticipated fuss

I've had the honour of being a judge
And have accepted immediately without a grudge
We all like to be told that our work is great
But at times all the facts we must state

Whatever your experience, whatever your age
Any judgement needs the art of a sage
It's just too easy the spirit to kill
So praise is also needed of the makers skill

Judges note, you wield a mighty tool
It's all too easy to make someone feel a fool
We all like to be told that our work is great
And destructive criticism we all hate

It's very easy to slate a film that made by another
So why with praise should we bother
Because they tried and whatever the source
Comments should be balanced without recourse

I think that this ditty is long enough
I hope that it doesn't sound too gruff
To me my message is pretty plain
But just in case I'll say it again

Old people aren't always old inside
We all react to wounded pride
The young are often keen and bright
But that doesn't mean that they're always right

I do hope that Rob McGuire doesn't give up on film making.

I do sympathise, but don't give up Rob we're not all dinosaurs, besides where are all the 'old fogies' of the future going to come from?

I am proud to be a member of the Teign Film Makers Club and I come into the category of 'physically old' but I have no intention of growing up in the near future.

It is true that some of our membership does tend to look old on the outside but they should not be judged by looks alone. This group is full of mischievous, skilled and talented inner youngsters and, I am pleased to say, welcomes young people with open arms. A couple of our previous young members have gone on to become professional film/programme makers.

It is a feature of the club that young film makers are encouraged and if there are any of you out there in South Devon we would like to hear from you, view any of your work and listen to any of your ideas.

The website is <http://www.teignfilmmakersclub.org/>

Roger Western



Teign Film Makers Club

Gordon Taylor

has passed away

In Memory..

It is with great sadness I advise you that Gordon Taylor of the Teign Film Makers Club lost his battle against illness on 11th January 2013.

Gordon was a dedicated member of the club, always enthusiastic and willing to assist in all club activities.

He always claimed to be a Videographer, not a film Maker and dedicated much of his life to filming military events reflecting his career in the RAF.

Many will remember seeing Gordon at Memorial services and historic events with his camcorder, logging pieces of history.

Later, Gordon was able to achieve his ambition to become a film Maker with the assistance of his good friend, Sue Clarke.

He was so proud of their film "Garden of Souls" which marked his career change from Videographer to Film Maker.

We will all miss you Gordon, and we will also remember you, as you, so thoughtfully remembered those who gave their lives in the service of our country.

David Foote.

Teign Film Makers Club.

In Memory..



Colin Pain FACI

It is with deep regret that we have to announce the death of Colin who is known to many within SoCo.

He died peacefully in his sleep on January 24th 2013 and was cremated on February 22nd in his beloved Teddington where he lived for most of his life and was a very highly regarded Civil Servant.

He leaves three sons - Richard, Mike and David - and their families, who will greatly miss him.

Colin Anthony Kirby Pain was not a member of the Southern Counties Region, he did however support our region over many years. I have known Colin for some 50 or so years, going back to the days of the old cine clubs. During the late 60's and later, Colin was the Chairman of Whitehall Cine Society whilst I was Chairman of Ealing and Boston Manor Cine Club, during which period we were both members of the North Thames Region.

We met up on many occasions, either by club visits, personal get togethers, or at national and international events such as LAFF (these days known as BIAFF) which was held each year in London at St. Ermins Hotel.

When I moved to SoCo in the 1980's Colin and I kept in touch to exchange all the news and give our views on the current situation, and it was when the SoCo Weekender was brought into being some eighteen years ago, that Colin and his dear wife Mu, were two of the first to support the venture.

Unfortunately, some years later, it was during one of the "Weekender" events that Mu suffered a massive heart attack and died. Colin was devastated, it did not however deter him from continuing his support for the event and he has attended every "Weekender" since its inception.

To show our appreciation, the year after his wife's death, the SoCo region provided and arranged for Colin to present a trophy in memory of his dear wife at each "Weekender" to the maker of a film/video in the Lucky Dip during the weekend. This he did every year without fail - and a task he looked forward to and thoroughly enjoyed doing.

Colin had many friends and many interests - in particular in his earlier days, he specialised in short animation films which he and Mu made together. They may not have been on a par with Walt Disney, but they were certainly very original and always funny, which showed off his quirky sense of humour.

He had a passion for magic lanterns and travelled far and wide to give shows, collecting more equipment and lantern slides during his journeys. He had the most fantastic collection, and it was only a couple of years ago that he gave a talk and demonstration - with just some of his equipment - at the SoCo Weekender.

It was the highlight of the event - he brought so much gear that it took three people to transport it all into the hotel. But what an evening it turned out to be - despite technical hitches, missing bits of equipment etc. - Colin kept everyone in stitches with his stories and demonstrations.

One could go on for hours about the many societies that he belonged to and his support for the church which he attended.

He was a man of passion and a delight to have as a friend. Colin will be a difficult act to follow and will be greatly missed by us all.

Alan Creamer FACI



I am now in my second year as a member of Reading Film and Video Makers (RFVM). Like every club, members come and go of course, but for now I can see me being a member of this excellent club for several years to come. There is such a pool of knowledge amongst the long standing members, many of whom have been members for 10 years or more, and all of whom are very willing to help us newcomers.

One member who certainly agrees that the club has a lot to offer is Bernard Bareham. Bernard has been a member for **53 years!!** Bernard, pictured seated in the centre of the photograph, celebrated his 90th birthday in January, and was honoured by his friends at the Video Club Annual Dinner at Reading Golf Club. Ex-Chairman Laurie Joyce, presented Bernard with a plaque on behalf of the club, commemorating "*Bernard's personal efforts and commitment to the club for over 53 years*". Karen Cripps, a committee member, drew Bernard a caricature picture depicting one of his earlier and recently remastered films entitled, "Tortoises Are Fun". Karen captured Bernard so well, that when presented with the picture, Bernard commented that "it even looks like his cousin." Karen adds an amusing note the bottom of the picture " He starts production of his new film "A Tortoise Too Far" next week. I hope someone tells him to get a proper dolly track!"

The RFVM has undergone a few name changes over the years of course, and when Bernard joined, it was known as Reading Cine and Tape Recording Society. He served on the Committee in various capacities including treasurer for well over 30 years.

Bernard whose love for film making includes scriptwriting, animation, director and actor, has won awards at national level, as well as regional and many club awards. His sense of humour means his films are light-hearted and full of fun, and he has entertained thousands of people over the years enjoying his characters coming to life on the screen.

For several years now, the RFVM has had an annual competition for the "Bernard Bareham Trophy", an award for the best drama or fiction film, the cup donated to the club by Bernard of course.



Since Bernard joined the club 53 years ago his filmmaking has had to encompass new technologies. Starting with 9.5mm film he then moved on to standard 8, super and single 8, VHS through to digital mini tape to current solid state and now blu-ray high definition computer technology.

An aircraft draughtsman by profession, Bernard's is also a very talented artist. At 90 years old he is still busy making films and painting highly sought after pictures. Each of which demonstrates his own gentle sense of humour which make audiences smile.

Bernard is an inspiration to all filmmakers and artists. He shows that age is no barrier to doing something you enjoy doing. We look forward to many more of his masterpieces.

Anne Massey

FROME FILM & VIDEO MAKERS
Present

THE 2013 FROME FIVE MINUTE FESTIVAL

The show will be on
Saturday April 6th 2013
at the Catholic Hall, Park Road,
Frome, Somerset BA11 1EU starting at 6 pm

Award Sponsored by

akm MUSIC

The closing date for entries is
Tuesday January 29th 2013.

Very Soon
Mark Your Diary

THE PITFALLS OF ENTERING FILM COMPETITIONS

As Corporal Jones from Dad's Army once said, 'I was recently struck by a thought.'

If you believe that when you enter a film competition, that the hardest part was making the film, then think again, and then please read on.

Starting and finishing a film is fairly straightforward if you plan everything well. If you know your equipment, you shouldn't really have any technical problems. It's when you get to the form filling of the various IAC and SoCo film competitions that things start to get sticky and tricky.

There's a very well-known annual film competition, (I won't name it, but you might want to guess) it's run by a SoCo club, where the form you have to fill in is on two separate pages. Why? I don't know, you'll have to ask them.

Yes it's on two separate sheets of A5 paper, and not on one sheet of A4. On one of the forms, it asks (quite rightly) the running time of the film, but the organisers only want to know the running time to the nearest minute. Not minutes and seconds, which I think is quite important in a short film. So what should I put on the form? My film is 3 minutes and 50 seconds. Should I fill in 4 minutes because it isn't really 4 minutes, or should I write down 3 minutes because that would be 50 seconds short. I don't know. Do you?

Then we come to the Category to be filled in. It states one only, but the list includes Comedy, Drama, and Open. So if I have a comedy/drama which one should I tick. Remember it states one only. Will I stand a better chance if I tick drama? There may be too many comedies. Why can't I tick what I want? Will I be disqualified from the competition if I tick two categories? Once again I don't know. I've gone to a lot of effort making this film and I don't want to fail the entry form 'exam' at the very last moment. This form filling is starting to worry me.

Another question I'm asked to fill in on the form is, 'Originating Format.' What exactly does that mean? I know it ends up burnt to DVD, but I'm not sure what I originated it on. I can only guess that it's either 'memory stick' or mpeg2, or maybe it's mpeg4. I'm not sure. I just know that my camera works, but I've never delved into the inner workings of the format.

Finally we come to the competition rules which I know I should have read first before filling in the complicated forms. Well here goes. There are 14 rules to plough through.

Rule 1 states that the competition is for non-professionals only. That's fair, but will the organisers stick to this rule. Mmmmm, I'll wait and see.

Rule 2 states that the entry can be on film (Standard 8mm or Super/Single 8).

Blimey, film, really. I can't believe it. Are the organisers really going to find a projector to play the films on, or is it my guess that the rules haven't changed or been rewritten for the past thirty years?

The reason I think the rules haven't changed for the past thirty years is because Rule 6 states that entries must have at least 10 seconds black leader at the beginning and end of the film.

I can understand a bit of black leader on a film. A film that is, that has little photographs on it, and sprocket holes. We always used to put leaders on our films in the past to make sure they were running smoothly through the projector before they reached the start. But I really can't understand why we need a 10 second leader on a DVD which starts instantly at the press of a button.

Will someone let me know why?

Now here's another example from a well-known competition in the SoCo region. On one A4 page it manages to cram in no less than 39 rules. Did I type that out correctly? I'll just check. Yes, 39 rules on one A4 page.

Let's begin at the beginning. Well for a start, there are four competitions to enter, cleverly using only one form. Did I say cleverly? I meant cleverly for the organisers who were too lazy to create a form for each competition. And before you tell me that it saves trees and the planet. This form is on the Internet, so no paper is wasted until you print out exactly what you require.

One of these competitions out of the four has an entry fee of £5.00 and it's not at all clear what the competition name is, while the other three competitions are free to enter. And there are different closing dates, well that's all right, except the closing dates are about two months apart.

Rule 7 states that a club film must indicate in the titles that the club was involved in the production of that film. That's fine. All nice and clear. But then it goes on. See Rule 21 and 22. But there isn't a Rule 21 or a Rule 22. I'm good at maths though and there is a Rule 1 and a Rule 2 listed after Rule 20. That must be Rule 21 and Rule 22.

So here's Rule 21. 'The movie – note that it's now become a movie, it's not a film any more.

I'll start again, and see if you can understand it the first time.

'The Movie entered should be one chosen by that organisation to represent their club but **MUST NOT BE A CLUB PRODUCTION**. It might for example be that clubs "Film of The Year"! Winner. The entry form must however be signed by an official of that club.

Did you get all that? I didn't the first time around. I didn't understand it on the fourth reading either, maybe I'm just thick. But it seems to me that you shouldn't really need a law degree to understand the rules of a film competition.

Thankfully there are still a few film competitions remaining where the rules are fairly simple and straightforward to understand.

Even if you understand the rules, then there will always be something that throws you. There's an application form I am looking at right now. It tells me the closing date of the competition. That's fair enough, but then it states, 'the earlier the better.' Why? Why is the earlier the better? A closing date is surely, after all, a closing date. Isn't it?

Entries to club competitions are diminishing every year. I think the list of complicated rules is putting off a lot of new and established film makers. Maybe, just maybe, if the rules were simplified we might see a new interest in competitions.

I know you may not all agree with what I've said, I'd be surprised if you did, but if you don't, please write to Pip Critten and let him know what you think. I believe my comments are valid or I wouldn't have spent the last few hours writing this.

And I write all this because I care deeply about the future of our non-professional film world. If you think I'm making fun, I'm not. I want our world to carry on into the future and be successful, but if the people in charge running our clubs, the old guard, won't listen, then all the fun in the past (in my case) forty years, will come to an unhappy end.

I have to tell you that ten days ago I sent off two films to two separate competitions. Six days later I emailed the organisers to ask them if they'd received my films. I am still waiting for a reply.

Carlos Varella

[PS What you have just read is my opinion only and bears no reference to any film club or society to which I belong. So there.]

CHILD LIFE - As Was!



LEE PRESCOTT FACI. Writes...

My introduction to film took place when I was at the exemplary age of 5 years. One evening a chap came to our house and projected on to a 2 feet x 2 feet piece of white cloth pinned onto a wall using a hand cranked projector, a

black and white film about how the Kraft Δ cheese slices were made and packaged. This remains an unforgotten memory from all those years ago!



I was fascinated and when I got hold of the film I could not understand why no one and nothing was moving, after all I'd just seen them! Eleven years later and after a major war I appeared in one of Frank Randle's films, "Holidays With Pay", (1947), and I see in today's DVD I'm still there – yeah but that's another story, Babe!

Ma was a churchgoer, committed but not overly so. Shortly after the Kraft episode she was persuaded into going to the cinema for the very first and as it happened – the very last time! Whatever film she saw and I never did find out but it apparently featured what she considered to be virtually naked girls and some bloke spending time in the mouth of some female! As a result she viewed the cinema and film as an evil degeneracy and I was banned from entering these "dens of iniquity"!

This ban remained in place until I was 10 years old when an Aunt prevailed upon Ma to let me go to the kids "tuppenny rush" on Saturdays with my mates. We all dressed as Cowboys and "armed" to the teeth. (*Imagine that these days, it'd be God help us now with SWAT Teams and Tasers deployed*)!!!

We all enjoyed serials like "Flash Gordon", "Anchors Aweigh" about the actions of 'Don Winslow',

"Lassie", "Jungle Book", "My Friend Flicka" and with stars like Buster Crabbe, Buck Jones, Roy Rogers and Trigger, Hopalong Cassidy aka William Boyd, Gaby Hayes, Andy Devine many others and a whole host of screaming Red Indians! We also "learned" what incredibly wonderful lives Americans lived! Many of you of my "vintage" and a little younger may well have enjoyed such experiences.

Then, one Saturday a terrible thing happened to us Kids. The cinema hadn't yet opened and the queue of children, some as young as six, stretched back up the street for about two hundred yards or more and four deep in parts.

My mates and me were very near the front of the queue. There had been no air raid warning but a German aircraft suddenly roared over the adjacent high railway embankment – I realised what would happen, (It had happened to me and my Ma once before),

I screamed to everyone to get down and dragged my mates over with me onto the pavement. The killer opened fire and machine gunned us. Cannon shells exploded into the wall above us, (the deep holes remained there for years until the

cinema was more recently demolished), my mates and I escaped but not so the Kids further up the queue.

I could describe the horror but I'll just ask you to imagine the scene, one that I have never forgotten!! We all went to our homes. NO such thing as "Counselling", Specialist Police Officers, Social Workers, in those days. – We were carefree kids, resilient and Tough.....



(All long before this current age of Paranoia and the "Jimmy Savile Appreciation Society")!

We were back the next Saturday – complaining that we'd missed one episode of "Flash Gordon"!!!

My fascination with

film remained and it still does.

So it was that after Voluntary Military Service I got a job with the Rank Film Organisation where I stayed for a number of years. First as a Trainee moving through Theatre Management, Publicity and Studio. I learned of Rank's policy about "educating" people into going to the cinema habit which was, in effect, get 'em young, give them Entertainment both live and on screen. I was therefore at one time back again with the "Tuppenny Rush" but which had become sixpence! – With fabulous "Clean" entertainment for droves of children every Saturday.



I became involved in a study, (filmed), of this. Every film should encompass "action and reaction" including that of every audience, hence Director Alfred Hitchcock's comment: "A good Director (also) directs the audience"!

HAPPY TIMES

My stills show children's reaction – involvement – to the films they were watching. Look closely at their faces – the outward sign – and note the differences especially in the group shots! Incidentally this normal Saturday audience comprised over 1000 children, (1960), and their safety was paramount.

What were they watching ?



One To Watch

Selected Movies on the WWW

Hi all.

For a bit of real nostalgia, look at this one!! It's great memory food!!!

Noel.Leeder

http://www.youtube.com/watch_popup?v=r4B90Knx57w



I've never seen anything like this!

John Halloran

http://www.youtube.com/watch_popup?v=K1HWyUIZ5kk&%3Cspan%20dir=%22ltr%22%20lang=%22EN-US%22%3Efeature=player_embedded



A video produced by John Urquhart in 2000, then President of the world-famed Northside Camcorder Club in Sydney (now Sydney Video Makers), tells the story of the discovery of coal in Australia in the 1790s and the huge impact this had on the nation's subsequent development, leading to the export of this very high quality coal all around the world today.

Noel Leeder

<http://www.youtube.com/watch?v=eQFuPly9EOI&feature=em-uploademail>



This is really beautiful and amazing to watch, enjoy !!!!!

Read the paragraph below FIRST before you watch the video.

There is an awesome dance, called the Thousand-Hand Guanyin, which is making the rounds across the net. Considering the tight coordination required, their accomplishment is nothing short of amazing, *even if they were not all deaf.

Yes, you read correctly. All 21 of the dancers are complete deaf-mutes relying only on signals from trainers at the four corners of the stage, these extraordinary dancers deliver a visual spectacle that is at once intricate and stirring. Its first major international debut was in Athens at the closing ceremonies for the 2004 Paralympics.

But it had long been in the repertoire of the Chinese Disabled People's Performing Art Troupe and had travelled to more than 40 countries. Its lead

dancer is 29 year old Tai Lihua, who has a BA from the Hubei Fine Arts Institute. The video was recorded in Beijing during the Spring Festival this year.

<http://www.youtube.com/embed/7vs-H7xLnrs?rel=0>



[ED: On a similar vein]

How many hours do you think went into choreographing and practicing this?

It is really beautiful

John Halloran.

<http://wimp.com/chinesehands/>



The Scene: A daughter is visiting her father and is helping in the kitchen.

She asks: "Tell me dad, how are you managing with the new I-Pad we gave you for your birthday?"

This clip is spoken in German but its totally understandable in any language.

John Halloran

<http://www.snotr.com/video/8965/>



A few from Lee P

ELVIS ? [Very Tpoical]

<http://www.youtube.com/watch?v=G6UerjFCLdl>



An Osprey hunts. 2m 52s don't press arrow on screen use bottom left.

www.youtube.com/embed/nA3LtXnNlto?feature=player_embedded



Babies need exercise? (The Secrets)

<http://www.youtube.com/watch?v=KEv4BzjXqa0>



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Membership Changes

New & Rejoined:

Mr & Mrs Elliott, Crediton, Devon

Mr Peter Downer, Portsmouth

Mrs Carol Piddock, Weymouth

Mr Mark Brennan, Basingstoke

Mr Dennis Robertson, Crediton

South Cotswold Film Makers, Stonehouse

Change of address:

Mr Nick Goodman, now in Sailsbury

Cancelled / Removed:

Mr Everingham, Bournemouth

Resigned:

Mr W A Dunn, Southampton

Mr R W D Roberts, Abergavenny

Ms P C Dennis, Weymouth

Mr Marsh, Cheltenham

Mr Ody, Weston Super Mare

Mrs Susie Walker, Exeter

Stour & Avon AV Group

Struck off:

Mr L Tetallick, Torquay

Deceased:

Mr H G Blake, Broadstone, Dorset

Moved into SoCo Region:

Our Website: www.mysoco.org

Please note: Articles and opinions published in this newsletter are not necessarily those of the Editor, SoCo Committee or the IAC. The Institute of Amateur Cinematographers is a Company Limited by Guarantee, incorporated in 1932, registered in England No. 00269085

SoCo Diary Dates

Frome Five Minute Festival Saturday 6th April 2013

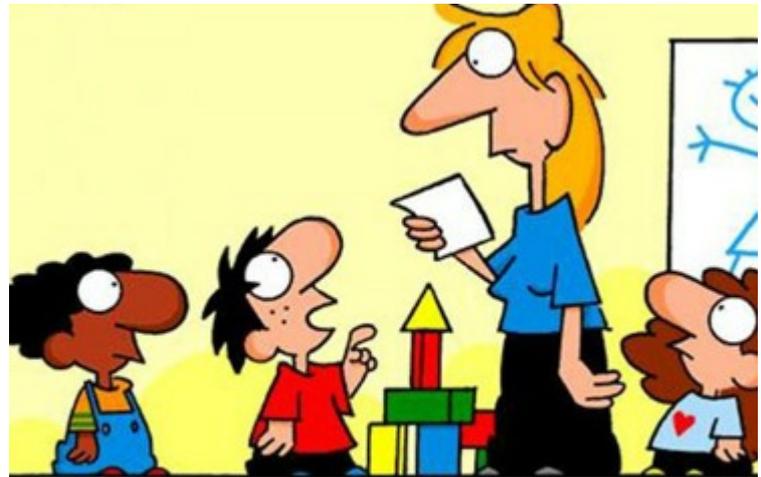
To have your event featured here, drop an email to pip@pipcritten.com

For a full list of national and international events

[Click Here](#)



"Hello, Bob? It's your father again. I have another question about my new computer. Can I tape a movie from cable TV then fax it from my VCR to my CD-ROM then E-mail it to my brother's cellular phone so he can make a copy on his neighbor's camcorder?"



"My name was David, but that sounded old fashioned. So I shortened it to DVD!"

Thanks to Lee P for these cartoons

Copy Deadline for May - June 2013 Issue

To reach Editor by 15th April 2013