



- [Letters](#)
- [Pete Stedman](#)
- [David Fuller](#)
- [Club Noticeboard](#)
- [SoCo Comp's](#)
- [Cornwall Calling](#)
- [View My Movie](#)
- [Richard Keaghoe](#)
- [Alan Wallbank](#)
- [Dave Jones](#)
- [Lee Prescott](#)
- [One 2 Watch](#)



Chairman
Anne Vincent

Chairman's Chat

May I start in saying to you all that Easter is just around the corner after what has been a very long Festive Season.

I hope I am not too late, but may I wish all you wish yourself for 2017 and that the cameras are dusted off ready for a bumper crop of new films to enter in the SoCo competitions.

So as to make life easier SoCo can now offer you access to both details and entry forms from the SoCo Website just go to the site by using the following link:

<http://iacsoco.webs.com>

We, at SoCo, will look forward to hearing from you.

A lot of you may have enjoyed Winter Watch on BBC Television which was hosted by the RSPB at ARNE, between Poole and Wareham.

A most wonderful place to visit for Wild Life filming with several herds of deer and the WHITE STAG.

Yes that's right WHITE just waiting for a spot in your next Film, so why not visit the area this year?

We will love to see you at the Weymouth Movie Makers our local club just a few miles from Arne.

HELP!

Most of us suffer from returned emails these days so if you have changed your email address please let us know by emailing me. Our promise to you is the address will only be used to contact you from Soco and not passed on to a third party. annevincentsw@fsmail.net

If you wish to contact our admin department emails to:

records.soco@gmail.com

Anne Vincent

Chairman Southern Counties

annevincentsw@fsmail.net



Pip Critten
Writes...

Editorial

Hello once again.

I'm delighted to say that Lee Prescott is once again contributing to the magazine. I know that he was very disappointed to have missed an edition but it was perfectly understandable.

Thanks Lee.

I am, of course, very grateful to all our contributors, both occasional and regular.

Several of the articles written in previous editions have been picked up by video magazine editors throughout the world and have been, with the authors permission, re run in their magazines.

This is testament to the quality of our writers and the articles they produce.

I am also delighted that Tony Colburn has given into the committee "nagging" him to stay on as competition organiser.

Details of the competitions he is overseeing can be found on [page 11](#),

where you will find links to the competition entry forms and the rules.

Susie Walker had some excellent feedback on a film the we featured in "View My Movie" and reports it was useful to have others peoples polite critiques. Not just, "Oh it was wonderful," but tips on how things may have been different.

Why not consider featuring one of your films in this section. You do not have to make any responses public, that would be your choice. But having feedback from your peer group has to be a good thing.

I have to go an edit a video of a stage show and I'm not looking forward to it. It turns out the the GoPro set on a wide shot giving me "safety" footage decided to stop recording mid way through Act Two!

Ah well, Keep Smiling,

Pip

pipcritten@googlemail.com



Why do I make films?

Alan Wallbank

Thinks about the future of cine

That question has probably been asked many times, yet it's only in the last few years that I feel it has a greater importance from my point of view. For this we have to go back to 1993, when at the age of 46, I joined the Portsmouth Cine Club.

It was at a time when video began making an appearance, although I stayed loyal to cine. Then in 1996, a local motorcycle shop `E W Burnett & Sons of Southsea, closed after being in business for 73 years in the same building. I had a special interest here, as it was a shop that I often visited in my youth. With my film making instincts kicking in, I felt that the interior, that had not changed much from 1923, should be recorded before all the contents were removed.

As I was still using cine, I asked those in the club with video cameras, I think there were three at the time, if I could borrow their equipment to film the shops contents etc and to help me when I interviewed ex-employees, trades people and customers, as their memories would be of added interest.

All this was all very new to us, so we all learnt a lot during our time there.

From club films I have seen over the years, it was very unusual then and even now, for film makers to appear on the screen, but I had little choice for that particular project. Later on, I realised that I had enough material to make a film about the whole history of the business from 1879 to 1996 and to do this properly, I had no choice, but to present it myself, by doing pieces to camera.

I then carried on filming over the next few years, when parts of the premises were demolished and new housing was put in its place.

I soon bought a Sony Hi-8 camera and then went foolishly mad and took on another six projects.

By then, the daunting task of making six documentaries really hit me, but eventually I began to work my way through each one, starting with "Burnetts" part by part, interspersed by the other projects. This taught me an awful lot about film making, much more than could ever have learnt in the club.

I did make some films for club competitions, as one really must, as we only had about a dozen members and not everyone had a camera. We nearly always had a good number of entries, but the same person usually won, so I made the effort to compete against him.

Yet my heart was in my own projects, which as I mentioned earlier, club members continued to help me with, with one member in particular becoming my regular cameraman, as I do lots of `pieces to camera`.

As time went by, other clubs like ourselves, were finding it difficult to attract new members and naturally we were all getting older. That meant films for regional Competitions that rely on club members to participate, tended to be on aging slow paced subjects. Surely not the way to go to attract the youngsters, who probably want to make fast paced action packed films.

The advent of video meant we could make films as good as the professionals and we probably did, but as time passed the pro's got better, while we just plodded along making the same films with similar content, because that seems to be what members like to do.

What I am trying to say, is that most films I have seen, are just low key subjects, with club films being about death and dying, albeit superbly made.

Yet there are so many interesting documentary subjects on TV these days, covering every aspect of life, so the choice is endless, so why are we not following their lead? Is it because it takes too long to make and requires too much overall effort or are we getting too old to be gallivanting about.

I feel that my chosen path, has kept the fire burning and I still feel like a young boy in a chocolate factory, every time I go out filming.

To me, the most important aspect of film making, is to know that I have a captive audience out there, waiting for my next evening's entertainment.

This mainly came about three years ago, when I was asked to show my films at a railway club and that led to other similar clubs, that I was totally unaware of in my area, all asking if I could put a show on for them as well.

What I found most surprising, was that I was the first film maker they had ever had at their meetings. Not only that, but the feedback has been such, that my films have been attracting larger than normal attendances. To be honest, I feel I am getting more recognition outside my club, because of my subject matter.

It's what spurs me on and with two more films on the go, it's non-stop all year round filming.

The thing about documentaries, is that everyone can get involved, especially those who have gadgets they only talk about, which can now be pressed into action.

After 19 years, I finally finished the m/c film. As there was so much word of mouth interest in my achievement, I arranged to show it in two halves on two nights over six days at a local church hall, where over sixty people turned up each night. It was a huge success and made the whole project so worthwhile.

One chap even stayed overnight in a hotel, twice, so as not to miss the film.

A few years earlier in 2013, I was asked by a public body to make a film about the railway line between Havant and Hayling Island that closed in 1963. This followed a film I had made for them the previous year.

They wanted the film to be ready by the 2nd November 2013, to mark 50 years since the lines closure. Their only requirement was for me to include the history of the line.

They only gave me six months to complete the documentary, when I would normally want at least two years, but were very helpful in providing contact details of people who were happy to be interviewed.

It was still a daunting task, especially as the line had closed such a long time ago, I only had one photograph and there was a deadline to be met.

Somehow, I managed to complete the one hour film with a month to spare and it was very well received, but it was not up to my usual standard. Since then, I have included quite a lot of new material and it is now as good as it can be, almost.

Yet here lies a tale. My films are normally shown to audiences that are aware of the content and up to now



Continues ...

Alan Wallbank

Thinks about the future of cine

the response has been terrific. I then made the mistake of showing another of my documentaries to a video club. I could sense the unease after twenty minutes and knew they had lost interest and there was another forty minutes to go.

One member was more forthright, which really upset me at the time, but he was right of course, as I was in the wrong place to show a long film on a dedicated subject.

There is hope with my club competitions though, as someone mentioned that I have stories within my documentaries that could be used for competitions. I thought that was a great idea, as it means a little extra work while the main project remains in progress.

Of the original six projects, all but one has been completed and unfortunately, I don't think that one will ever be finished.

So to finalise.

I feel the video age came too late for many of us, as by the time many of us realised its potential, our fruitful years were passing by too quickly. Age unfortunately, brings its own problems, along with personal circumstances.

There is also our reluctance to accept the changing pace of film making and do what we are comfortable with to the best of our ability.

I realise that some clubs are thriving and whose films are the envy of others, but for some it's just a matter of time before they fade away.

For myself, I feel that I have been dealt a good hand. I may have just reached seventy, but am fit and healthy and I can still walk just about anywhere with my camera and tripod in hand and yards of coiled microphone lead around my neck.

I know the subjects I choose to film are what people want to see, as their timeless content makes compulsive viewing. Yet it's all thanks to the clubs that I have been a member of in the first place, as their advice and assistance have been invaluable.

Ironically, I do wonder how much longer my new audience will be around, as all club and societies seem to have an aging membership!

I do give copies of my films to Archives and Local History groups, but because most of my work is full of copyright material, the holders are reluctant to allow it into the public domain.

The title was 'why do I make films', so the answer is, because I enjoy what I do and I know I have audiences out there beyond the club scene.

Alan Wallbank



With regard to the sudden death of my wife, Hilda.

I wish to thank Anne for her kind words and also those of Pip our Editor. Pip's remarks were and remain much appreciated.

I take this opportunity also to thank all the SOCO members and other IAC members, who sent to me their expressions of sympathy, both by e-mail and through the post.

Some members came to Hilda's funeral. That was much appreciated too.

The Church was filled to capacity, I and my family found that and the Service very moving.

My wife had and enjoyed friendship with a very large number of people particularly in our community and was well known by many. She was also "the power behind the throne" when I organised and ran the Cotswold International Film and Video Festival.

Sincerely,

Lee Prescott FACI



Tales from the road

Pete Stedman

Writes

In the last issue I mentioned a few of the video related things I've been doing of late so I thought I would continue with that theme this time. Let's call it 'Tales from the Road'.

A few months ago I was working one of my last gigs wearing my magicians hat. This was at an adult celebration function and I soon learned that many of the partygoers were members of the Bannerdown Gliding Club at nearby Keevil airfield. This is an old WW2 airfield with a famous history especially that it was involved with the Horsa gliders taking part in the invasion of Europe. I was invited to visit them and was glad to take up this offer and went along with my small Panasonic HC-X920 video camera. It was a bright but chilly day in October and I enjoyed wandering. Gliders were taking off and landing every few minutes so some great shots were obtained. It was a great thrill to be asked if I would like a flight. WOW, I certainly wasn't expecting that! The last time I was in a glider was around 1965 when I was in the RAF in Cyprus.

Now you must be reminded that I'm in my 80's not so very agile, over 6ft 2ins tall and, as it was chilly, I was in a heavy topcoat. Well, a video should have been taken of the staff cramming me into the glider. Talk about using a shoehorn - it was a scream. The same thing at the end of my trip of course except that rigor mortis had almost set in by then. It was a great trip and I got some splendid footage.

The results were edited and some research enabled me to add voice-overs plus some historic stills obtained from the web and I hope appropriate music. The club were very pleased with my results that were put on YouTube: [https://www.youtube.com/watch?v=i8TKTpi-apc](https://www.youtube.com/watch?v=i8TKTpi-<u>apc</u>)



I previously mentioned my friend Rosemary, who's a registered tour guide. I had already made a couple of promo videos for her web site and she felt that a short promo video of the National Trust village of Lacock would suit her. It's very near me and I had already made one of the villages for our club

competition in 2005. Lacock is justly famous as being the location for several major film & TV productions. I knew there were several videos already on YT so had a look out of interest. Sadly many were very poor in quality although some were interesting showing stills from years back.

Rosemary was thinking up the points she would like to cover, so we went for a 'recce'. It rained very hard and we did our trip under a couple of large umbrellas, however there were still masses of tourist braving it all out. Being a local I certainly don't consider myself a 'tourist'.

Next day I took my Sony NX3 and small tripod to record scenes, but had no desire to actually appear, but to do a 'voice-over' later. The weather on this day was hot and humid and I know from experience that I mustn't over do things in the hot weather. So, eventually I had to rest for some time in the village church to cool off. That was enough for one day I thought.

Next day was much cooler so I returned to gather further viewpoints. I mentioned that I took my "small" tripod, this being not so small in general terms but not

quite up to the task of supporting the heavy Sony NX3. All seemed fine until viewing the clips on my PC. Several shots showed a bit of vibration from the stiff breeze and passing lorries. I then recalled an effect in Premiere CS6 called the Warp Stabiliser. It's an effect for helping smooth out some minor wobbles & shakes when recording. I'd never used this although I had seen a demo' on YouTube.

Now was the chance. The process took some time for each of the short clips but I was really impressed with the results. Certainly it's an effect I will try out again in future but I will certainly take my big heavy tripod in future.

About 10 minutes of footage was roughly edited and time code overlaid and posted to YouTube (Unlisted) for Rosemary to identify the sequences she wanted to use. She only needed about 3 minutes. This idea worked well and she emailed me her list of preferred shots.

Rosemary & I then went to the village to get the couple of shots she wanted with her doing a brief bit to camera. I fitted her with a Sennheiser tie-clip radio mic' we had tested out for levels before setting off.

Several takes had to be made as only a few miles away is the old RAF Lyneham airfield. Well, this base has been closed for a few years so it came as a surprise to get aircraft noise on this day in particular.

Rosemary came to my home to record her planned voice-over bits and to sit in on the editing. Her voice-overs were recorded onto the camera and from there put into the Premiere CS6 timeline. Rosemary is a very intelligent lady and knew exactly what she wanted for the promo.

She did NOT want a tourist view of the village's important locations as she wants to sell her tour guide services. She wanted to create the desire to employ her to personally show visitors all the fascinating details. Therefore the resulting 3 minute promo is not the sort of thing visitors might make for themselves.

We made a rough edit of her chosen shots and added the voice-overs in the appropriate places she then went home to leave me to add the titles, credits and the music. Again, the results were posted to YouTube for her comments. I made adjustments and re posted.

This use of YouTube is a great way of doing things. She was able to see it exactly as the viewers will see it on her website and of course it costs nothing to use YT. I am pleased to say that she was very pleased with the result that is now posted to her website. You might like a peep at it. <https://www.youtube.com/watch?v=RHepey-q8ww>



Since then I have done a short video piece for her at home giving an introduction to herself - and this will be on her website at next update.

Cheers, Pete.



STONEHOUSE & STROUD VIDEO UNIT



During this “closed season” for video film production, we now have thirty six video films posted on Youtube and Vimeo.

The one thing we find a bit of a puzzle is that every time we look at either, particularly Youtube, the number of “hits” goes up and down often considerably! Seems that they add on and subtract?

We now have a number of “subscribers”, however, one of these subscribers we have obviously impressed is Cotswold Tours Ltd. based in Cheltenham and operating tours abroad as well as in UK.

The other, to us, peculiarity: PPL seem to prefer ye olde touriste videos as opposed to story’s, dramas, comedy’s et al. So there’s no going for “taste”! However, that, I suppose, is “The Name of the Game”!

Another oddity too is that anything made or involving our local area, PPL, finds itself up on Stroud Community TV where in the hits and likes et al are greater.

However, that I suppose is “The Name of the Game”!

“Are We Alone”

During the Summer of 2016 we produced “ARE WE ALONE” . Story and script by Mike Szewczuk.

<https://youtu.be/Nujmirknczo>

<https://vimeo.com/178014881> and had great fun making the film, especially the sequences in the Woods when a dog took exception to Mike creeping amongst the trees in the Alien costume. Mike almost lost his “equilibrium”!

Mike Szewczuk has worked with me for many years and we have collaborated in many productions. Mike is also a long standing member of The Gloucester Film Makers (as I myself once was). Nice to achieve co-operation between members / clubs!

Mike entered “ARE WE ALONE” in their “Muriel Gray Trophy” and won the Cup outright. (Congratulations Mike).



Mike, Brad and Lee

Of course the trophy was presented to Mike. We thought it would be a nice gesture to let young Brad. (14) our “Star” see the cup that, frankly, his acting abilities had a lot to do with. (Two agencies have already expressed their interest in him from when he’s a little older, since the publication of this film).

Lee Prescott FACI

Here is the latest news on behalf of Teign Film Makers Club and by now we are all well into 2017 and all that it brings but having missed the last SoCo magazine deadline, I’ll briefly recap on the TFMC news from the end of 2016.

The two November meetings included ‘Hollywood Quiz Night’, prepared by Mel Adams and hosted by herself and club chairman Ivan Andrews. The members formed two teams who vied for the honour of being the most knowledgeable about the silver screen and the movies.

Additionally, there was a technical workshop where Peter Hiner and Tony O’Brien worked through several editing difficulties.

The next meeting combined the showing of holiday films and the results of the October indoor filming evening when individual members filmed their versions of a script prepared by the writer, then edited them.

Not only did we travel the world on the screen but, later, enjoyed the two indoor filming productions, ‘The Contract’ and ‘The Hit’

The final meeting of the year, in December, saw Mike Perrem present a selection of his holiday films. This was less of a repeat of the previous meeting than it sounds as Mike and his wife have visited some exotic places and his ‘holiday films’ are in fact in depth and fascinating documentaries. His main film this year was no exception and featured the architecture, scenery, environs and lives of the people of Myanmar.

The club began 2017 with the New Years Celebration lunch and, once more, those attending enjoyed a good lunch followed by entertainment provided by Jim Gill and Ann Black.

January meetings will include a film exchange evening, the setting of the 28 day challenge (members are required to film and present a short film which has to include a specific item) plus the reprise of ‘how to’ DVD’s made a couple of years ago.

Teign Film Makers Club is looking forward to a full and entertaining 2017 programme and welcomes visitors to their meetings whether they are film makers or not. If you want any further information about the club or its programme, please go to the website:-

<http://www.teignfilmmakersclub.org>

Roger Western



Changes to the Penny Cup Dates 2017

Due to circumstances beyond our control the dates for this years Penny Cup have been changed.

The closing date is now the 1st of June and the awards show will still be held at the Centenary Club Weymouth but on Saturday 16th September commencing at 2pm.

A new revised Entry Form for the Penny Cup can be down loaded from the following link www.iacsoco.webs.com the new Soco competitions site.

Entries Received so far still stand and all have been informed.



WEYMOUTH MOVIE MAKERS

“PENNY CUP” 2017 COMPETITION RULES

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

Entry Form on next page.

**PENNY CUP COMPETITION
AWARDS SHOW
SATURDAY 16th SEPTEMBER 2017
At the Centenary Club,
21 Jubilee Close, Weymouth. DT4 7BG
Commencing at 2.0pm.**

ENTRY FORM (Closing date 1st. JUNE 2017)

Title of Film

Name of Film Maker

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

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

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

.....

Nominating Club or Society

Name of Entrant.....

Tel: E-Mail

Address

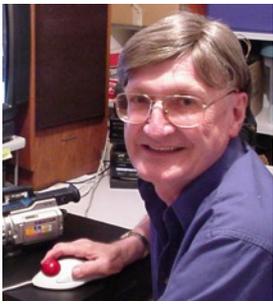
.....Post Code

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

Name

Signature:

**Fee per Entry £ 5.00 . Please make cheques payable to
WEYMOUTH MOVIE MAKERS and send to THE
COMPETITION ORGANISER LEE PRESCOTT, 37
CANBERRA, STONEHOUSE, GLOUCESTERSHIRE, GL10 2PR
E-mail: anglovideogxy@talktalk.net**



David Fuller

Thinks back...

Romancing: Movie-Making Aspirations

Boyhood Years

Imagine a boy growing up in an isolated country town of some 2,000 people, Proserpine, its basic industry growing sugar cane, in the 1930's. My sisters owned a 616 film box camera. In an improvised darkroom, the kitchen, my eyes peering just above the tabletop, in dim red light, I watched them processing B/W film in trays and the following night, printing frame at work they turned those negatives into prints. Sheer magic!

Yes, I'd be a photographer when I grew up.

Our family, all dedicated Presbyterians, didn't participate in local events, other than ones inspired by the Church. My Saturday afternoons - David's chores. Sunday, first Sunday School, then adult services; midday dinner with the parson, followed by family get-together in the afternoon left no time for my community sports.

So, my one community event was the occasional Saturday afternoon matinee at the local movie house, the *Eldorado Theater* (translated - "The Golden One") where we boys located ourselves a few feet from the screen and arm-wrestled one another from the front row of canvas-backed seats. A racket!

Suddenly, in a rare moment of peace, I heard the humming of the projector motor; the screen lit up; "God Save the King" roared out and the front rows were silenced - for a minute or two. Then, with my ears tuned, I heard the second projector humming - Cartoons!

But the full-length movie attraction next up was Hopalong Cassidy, pistols in belt, on his horse, galloping pell-mell in a cloud of Hollywood dust in ranch territory. "Watch out, Hopalong, he's got a gun!" Bug eyes in the front row. Then later an hiatus in tempo as the men romanced around a camp fire; as all that love-talk and kissing went on, the noise level, the punching and jostling among us boys rose above the dialogue from the screen.

Next day, I coaxed my two young nieces to be my actors as I peered into the box camera viewfinder. In my imagination, I was "doing takes" with my movie camera.

Yes, I'd be a movie-maker when I grew up. But there'd be none of that love muck in my movies.

The Toy 35mm Projector

I'd made some friends at school and it so transpired that one of my city-slickers who lived in town invited me to his home after school. "Hey, Joey, that's a 35mm projector lying amongst the junk in your room!"

"David, you can take it home and try it out." Godsend! A shopping bag of silent-era movies on 400 feet reels came with the loan.

Wow! The projector and reels came home to Daddy. No lamp-house in the projector, so I built one from tin cans and I crudely soldered it together, bought a house-lamp socket, some extension cord, a switch and a 200w. house bulb. A piece of left-over white fabric became the screen. Nothing too fancy and the image was only two feet wide. The motor was hand-powered. Magic. Also interesting was the intermittent-motion crank device: a beater that pulled the film down with rollers over both sprocket-holes. This cranker re-emerged when the three wise men from Canada inventing IMAX deployed it to pull the 70mm wide film prints along.

A few months later, another buddy informed me that in his garage there was another 35mm projector, but only the head of it was left. His family owned the *the Eldorado Theater*. Upon examining this elderly statesman I noticed its pull-down mechanism involved an intermittent sprocket. Ahead of its times, perhaps. So, I transferred the lamp-house (de luxe) model over, re-invented a take-up reel system and we fired her up.

Perhaps I was destined to get into the cinema business.

WW2 Experience

Back up a bit. The next stage of my interest in movies began in 1941 continuing into 1942. Ominous times. Australia was at war with Japan and Japanese bombers, based in Java, fairly regularly bombed Darwin.

Men dug slit trenches in the school yard and when we kids returned to school, soon after a prolonged Summer Vacation, we held our first and only "bomb alert trench drill." It was during the wet season so that the next trench rehearsal saw the trenches full to the top with water, frogs and snakes searching for their next meal. Hey, I thought, what a Magic Moment I could have if I owned a movie camera - and a projector.

Perhaps, I'd become a movie-maker after all.

Slide Show in the Church

The times? Japanese invaders had dealt out murderous treatment to the coastal Chinese and the Australian missionaries had fled back to Australia. A "slide-show" evening was planned; held in our church. A man and wife led the show. They produced several shoe-boxes of 3" x 3" glass slides and, with abounding curiosity, me standing eye-level just above the slide projector, I was offered the job of "sidekick" feeding the aging missionary slides, one by one, while his wife spoke the commentary.

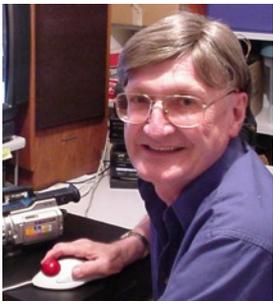
The enormous conflagrations in the city of Nanking; soldiers carting away bodies; the smoking ruins of the missionary buildings, etc. During the transfer of slides to the male missionary, I must have passed on one slide the wrong side up. The image was projected accordingly. The a quick verbal exchange between husband and wife, *in Chinese!* translated into a quick "lesson". Red dot in one corner of the slide between forefinger and thumb, red dot facing me. I was so elated and honoured to be his official assistant!

A learning experience. Take the photos, any camera, have a studio transfer the selected photos to glass slides, red dots, numbered and catalogued, boxed and labelled. Husband and wife continued running their "missionary" slide show in most churches along the coast.

All of this stuff about exhibition of one's photos sank into fertile soil, believe me! Maybe I was destined to become a news photographer.

Manipulation

During the early years of WW2, with the possibility of Japanese invasion of Australia, North Queensland felt the hot breath of the threat, as we watched trainloads of Americans pass northerly through Proserpine on our primitive railways. It wasn't all gloom and doom. News of a reversal of fortunes for our side reached our remote frog-pond; Americans had taken Guadalcanal in the Solomon Islands.



Continued...

Back in Queensland, our folk in charge of morale-building seized on this news and our radio leaked out the news of an impending massive flotilla of Japanese sea-craft building up in Rabaul (east of New Guinea) in preparation for an invasion.

So, as a morale-booster, the upcoming Sunday was designated as a "national prayer day." Our Presbyterian Church was never before plugged with so many worshippers! I recall, pews all taken, kids standing, and in the church yard, and audio amplifier delivered the parson's exhortations to those outside. The next day, the joyful news of a thwarted Japanese invasion came over our radio. Japanese soldiers drowned in tens of thousands, ships sunk! Our God had spoken!

Yes, well, I'd love the adventure of being a news reporter when I grew up.

Wait. A few weeks later a number of our soldiers from the New Guinea theater of war were in the Proserpine Hospital to recover from malaria. "Yeah?" they chorused, "Did you know that the Americans had cracked the Japanese version of the Enigma radio code a few weeks before the Day of Prayer?"

A translation of an enemy coded message informed the Americans of the assault destination and the date. A week before that planned Japanese assault from Rabaul was announced, American planes had been able to pick off Yamamoto's bomber heading for the Solomon Islands with the Japanese admiral in it. In a cloud of flames, down went Yamamoto and his plane.

In my 12-year-old mind, I'd avoid becoming a news reporter. Having to be told what the news was to be, was just too much.

The Era of Phil West

Phil was the one and only chemist (druggist) in Proserpine and he alone had the franchise to sell Kodak film. When WW2 erupted, Kodachrome film from the USA became very, very scarce, and so was subject to rationing - one film per month per family.

Exposed cartridges of Kodachrome were returned to the druggist, who mailed them to Kodak's mail center, which flew them to San Francisco for processing. In two months or more time the full slide box arrived at our Post Office. 8,000 miles across the Pacific each way.

Phil possessed the one and only 8mm movie camera in town. He was our church organist and good old David pumped the air that fired up the organ. I sat on my stool out of the congregation's view, raising and lowering an external handle. Phil confidentially broke the upcoming news. He would exhibit some of his home movies in the church and I was to be his assistant.

A packed house! B/W emulsions to begin the show, then Kodachrome reels. Magic again for me! Phil asked me to sit beside him and help him select a yellow box from his case. And I was delighted to help rewind and return spools to their yellow boxes.

Perhaps, after all, I'd be a news reporter with 16mm news camera with an American-built Bell & Howell.

Here I was introduced to the fragility of Kodachrome's colors. Phil's pre-WW2 Kodachromes featured red mountains, yellow skin flesh, etc. I asked Phil, "How come?"

Phil explained it. "Our Proserpine climate is hot and humid for much of the year, but where Kodachrome is manufactured, the climate is much less extreme. Today, in my retirement, I occasionally drag out one of my early 8mm Kodachromes (circa 1955), stored in a cool place in our Canadian home since 1967. In 2017, my 8mm Kodachromes dating back to 1955 have retained their original colors.

My Day Had Arrived

It wasn't until 1957 that I could afford to buy movie equipment. A Nizo camera with a sprocket drive, two Rodenstock lenses, some of the parts hand crafted. Then a Bolex M8R projector. Its motor and bulb consuming energy to power a 500w bulb and the generously sized motor, around a total of 700 watts - from a 110 volt source. To scale down our house voltage from 240 volts required a sizeable resistance built into the projector. Which meant that my M6R would need some 1500 watts of power, half of which, in the steamy Tropics would go to heating up the room and for audience members reaching for their fans-in-hand.

Year 1963. One Saturday Morning, my wife shopping in Rockhampton, me standing outside my favourite photo store, a stranger came waltzing up to me, "Sir, would you like to buy my movie camera?" I looked it over then took it inside the camera store to see if was stolen. Nope. "How much?" We settled for equivalent of \$40. The Bolex B8 came with two Switar lenses, a 12.5 mm f.1.4 standard lens and a 37.5mm Switar tele lens. It filled my coat pocket nicely. Done deal!

My First 8mm Movie

The wedding of my niece in 1955. Kodachrome colors are today still the same as they were then. The four minutes long movie, unedited, was a series of shots - bang, bang, bang, etc. - like taking slides but managing the actions and poses of the subjects; ISO of a miserable 10, suited to sunshine lighting. Fuzzier than its companion Kodachrome slides, but there was the magic of motion which added a powerful new dimension.

I was by then a seasoned teacher who'd forgotten about the pipe-dreams and romance of a career with cameras.

Amateur movie-makers fiddled trying to make their movies look "professional. Until electronic and later NLE editing arrived, composing a movie that didn't look amateurish was almost impossible. But, amateurs attracted full houses on Club competition nights.

Today's Times: Today, when I view movies made by a predominately youthful group in my home town, I realize it's obvious that these film-makers have well and truly mastered a close-to-professional technical level of skill, even if the movie content belongs to an age younger than 30 years.

Few of my stacked shelves of 8mm movies were entered in Amateur contests and a few of those entries were given awards in international contests in England and North America.

Occasionally but rarely, my "strokes of genius" were recognized.

David Fuller



Club Noticeboard



Susie Walker

Club Liaison
Officer

Firstly I would like to say a big thank you to all those of you who have viewed my film on the 'VIEW MY MOVIES' page in SoCo News and saw my Winning Film, and who took the time and trouble to write to me with your thoughts.

a novel, zany, creative, 'tongue-in-cheek' way of 'celebrating' your work! Love the 'Richard Curtis' lookalike - and the end credits given the classic, b&w, 'French arthouse' treatment!

If you haven't seen it yet, here is the link <https://youtu.be/vVCurRo0Tml>

Good luck with it!

I have also been comforted by your words of encouragement and I'm pleased that there are a lot of you out there who share my views, and more importantly read SoCo News, Pip does a brilliant job producing this magazine for us all to enjoy, and so deserves a very special mention.

Susie - it really is the funniest film I've ever seen. I had tears streaming down my cheeks. Witty, cut like lightning, absolutely perfect.

Here is a selection of messages I have received to date.

What more can I say?

Noticeboard Inbox

Susie,

Hi Susie,

The pace of the film was breath-taking and for me just a little too fast for comfort, as it gave very little time to dwell upon any one aspect of your filmmaking career, it was rather like witnessing a high speed road accident and thinking you remembered the details ... but didn't.

TOTALLY agree with you. If a person has taken the effort to make & enter a film, then the least that can be expected from the organisers is to make the entrant aware should the film not be shown...

It can certainly be said that you definitely haven't missed your vocation, as you have the passion and drive necessary to produce a lot of usable footage.

...if you deflate a person's ego, that person will never put another film into a competition again.

You are a clever girl Susie Walker, but when editing, do try to give a thought for Joe Average.

Dear Susie

Just wanted to say I watched The Winning Film this film was so unusual. It held my attention throughout, I think you will spawn a thousand imitators; everyone will now copy your style. Well done!

I loved the humour, the candour, but felt that the 'helter-skelter' of peppering the storyline with machine gunned images was OTT, and was truly a case where modernity and fashion have skewed the work of an exceptionally gifted filmmaker.

Hi Susie

I viewed your Winning Film it was most entertaining and enjoyable, as all yours & Huey's films always are - and

A big thank you to you all - Keep 'em coming!

Susie - susiewalker@soco.com



One To Watch

A Few from Lee Prescott

To amuse you – ask – how do they achieve this?

<https://www.youtube.com/watch?v=AA56LgpFbSw?rel=0>

Extremely clever and it does actually work, in

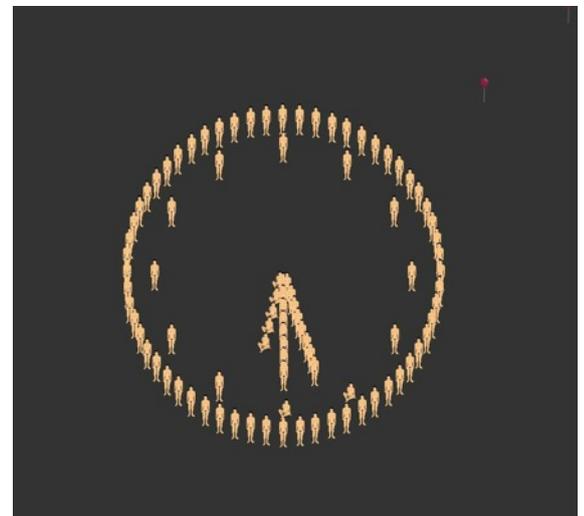
BOTH formats. Don't miss the human clock.



Click anywhere in the clock and it becomes digital, another click and it returns to analogue....

This may be the best Card Trick Ever....

<https://www.youtube-nocookie.com/embed/xh9GaDgRWX4?rel=0>



<http://lovedbdb.com/nudemenclock/index2.html>

Selected
Movies
from
the
World
Wide web

Send your
contributions to
piperitten@googlemail.com





SoCo 2017 Competitions



Anne Vincent and the SoCo Committee are pleased to announce the 2017 Competition Schedule.

Tony Colburn
Reports

Four competitions provide vehicles for Clubs, Members and Film Makers from across the SoCo Region to showcase their work.

Dolphin

For video productions of up to 10 minutes of a light hearted nature. The winning entry and the runner up will be screened at the Regional Awards Show and the winning entry will go on to represent the SoCo Region in the IAC Inter Region Mermaid Competition in October. Closing date for entries is 29th July 2017. **Entry is free.** However, there is a £2 post and packing charge should you wish your disc to be returned to you.

[Dolphin Entry Form & Rules](#)

Baby Dolphin

For video productions of up to 1 minute of a light hearted nature. The winning entry and the runner up will be screened at the Regional Awards Show and the winner will go on to represent the SoCo Region in the IAC Inter Region Mini Mermaid Competition in October. Closing date for entries is 29th July 2017 **Entry is free.** However, there is a £2 post and packing charge should you wish your disc to be returned to you.

[Baby Dolphin Entry Form & Rules](#)

Top of the Clubs

Entries restricted to one per IAC affiliated SoCo Club and the entry must be a member and **not** a club production. The winning entry and the runner up will be screened at the Regional Awards Show. Closing date for entries is 29th July 2017. **Entry is free.** However, there is a £2 post and packing charge should you wish your disc to be returned to you.

[Top of the Clubs Entry Form & Rules](#)

SoCo Competition

Open to film makers from the SoCo region the awards show will be held in Weymouth on Saturday 14th October 2017 when the winning productions in each of the following categories will be screened: Overall First, Second, Third places plus Best Drama, Best Use of Sound, Best Club Entry, Best Documentary and Best A/V Entry. The closing date for entries is 31st August 2017. **Entry fee £5.00.**

[SoCo Competition Entry Form & Rules](#)

All entries must be from non professional film makers from within the SoCo Region. Each entrant will receive written comments on their production from a panel of judges.

The Rules for each competition and how to enter your production are included with the Entry Forms which can be downloaded from <http://iacsoco.webs.com/>



Cornwall Calling

Hello fellow movie makers. I have been meaning to write this invite for some time.



The invite is for any of you out there who are looking for a club to join. The club in question is 'The Mylor Film Making and Editing Club'.

The club meets on the first Tuesday of the month (except January) at The Tremayne Hall Community Centre, Lemon Hill, Mylor Bridge, Falmouth, TR11 5NA at 7.30 to about 10.30pm.

At the moment we have just 9 members and would like it to be more.

So if you are interested please come along. The more members, the more creative we will become.

We look forward to meeting any body involved in any way in the making of moving pictures.

Please feel free to call me if you have any questions on 01872 572385 or e-mail; richard@caravanscornwall.co.uk

Best wishes,
Dick Abram

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

Send you articles to pipcritten@googlemail.com



Gloucester Film Makers

I suspect that not many film makers have been out with their cameras during the autumn and dark, wet and cold winter months.

Some will say that there is nothing to film during that period. Not true.!

Personally I have been just as active with my camera recently as I was during the spring and summer. May I give you some examples??

During November I filmed two events at Gloucester Cathedral. The first being the Remembrance Sunday Wreath Laying Ceremony on College Green.

One week later the local school children paraded through the city with a wonderful display of the lanterns which they had made at school. Hundreds of children and parents then filled the Cathedral for a Carol Service.

Gloucester Film Makers took part in the Christmas Tree Festival at St. George's Church in Brockworth. This I filmed and a copy of same has been given to the church members.

At my local church the toddlers and parents dressed our tree which I recorded.

That particular event is just one of many which I film during the year and these then become part of an annual film show held in November.

The local school children's choir entertained us before Christmas in church and that also will be part of this year's show. Plus an aerobics class attended by the Ladies' Group earlier this week.

Today back to the Cathedral to film the building work which has just started and will be ongoing for some months.

So it has been business as usual for me and my camera over the past months to prove my point that there are lots of filming possibilities to be had at all times of the year.

Back at Gloucester Film Makers we have a busy year ahead with eleven competitions and many bookings for our ever popular film shows.

That's what helps to keep us going!
John Greene. Secretary



Showcase your Movies



Just got back from the Cook Islands. Here is a clip that I took with my GoPro 4 Black on an Fujye gimbal.

<https://youtu.be/1d-bjwQ9L-E>

I am looking forward to getting a GoPro Karma when they are released in Canada, at the moment they are having a battery problem.

Regards,
James Hatch





Richard Keoghoe

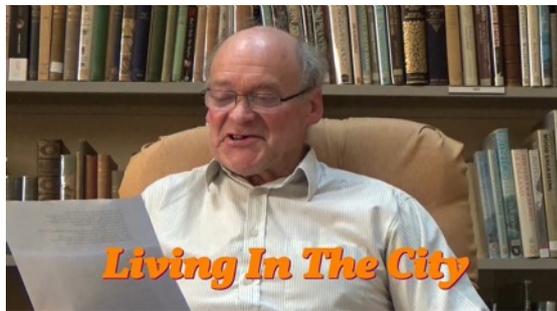
Learning by Doing
on an Incredible
Journey

Making, 'Living In The City'

I recently joined a local institution, the Athenaeum, which includes a writers' group. Many of the participants within the group are poets. One individual read his poem, Living in the City.

I was enamoured with the visual quality of David Ryles' poem, which identified places in and around Plymouth. I asked David if he would be willing to work collaboratively in presenting his poem in video. He agreed.

He supplied a copy of his poem and I set off to take some footage and some photographs of the locations mentioned in the poem. In a rough edit, I showed David what I had done and he further advised me on locations I had misunderstood or misinterpreted. Remember, he is a poet! As with all my outdoor video productions, research means one needs to revisit locations. It was certainly true of this project.



Nonetheless, I met David in the Athenaeum where he read his poem in front of the camera. The good thing is that he read his piece a couple of times and used the first rendition as his dress and technical rehearsal. His second, not totally flawless, went well. I would be able to edit the sound later on. Alas, what I hadn't considered so well was that there are major building works going on behind the Athenaeum. It's not until you wish to make an audio track that you realise how much sound we naturally filter out. When we are needful of silence, the inopportune entrance of another person, squeaking and banging doors behind them or the urgent cry of a construction worker, that sound recording becomes problematic. It was as well that the rehearsal wav file was at hand.

I opened with David reading his poem to camera and then faded to the locations with his voice speaking out

over the images. The poem demanded I included a ghost, which, with a bit of green screen art work, I was able to



The Ghost of Pippa outside of the disused theatre

edit into the video.

I wanted to put David into the environment and we were able to finish off the video where he was looking at his beloved city. I even had a cameo!

As a parting comment and to sum up, I have hitherto not entered a video in a completion. I noticed that there was one coming up in the IAC magazine. The video is imperfect, I know and the chance of my entry standing out is improbable. However, looking back at the exercise, I realise that there are things I would have done slightly differently to overcome the challenges I encountered with the sound recording and with the shooting. My Olympic Dictaphone is ideal for moments such as these. I wish I had used it. In the meantime, I'm hoping David will submit the copy of the video I gave to him so that it can be shown



My cameo performance



It's probably a long time ago that you gave your email address to head office and some of the email addresses are no longer current.

If you have received this email direct from the editor then we have your current email address.

If you have received it from a third party, such as a club secretary or friend, could you please let us have your current email address.

Please send any email address amendments to: pipcritten@googlemail.com

Many thanks for your help.



Do you ever find that your script never gets filmed because you simply can't find a location to shoot it? At least not one that is affordable?

For the last few years at RFVM we have hired a location to film a project to include the entire membership. This means that we customise a script to fit the venue. We have paid £100 or £200 for the use of these venues over the last few years, but this time we came up with the idea of hiring the church which adjoins the church hall we use for our weekly meetings. The were happy with a £50 donation.



So, we have our venue! Now for the script. A couple of months ago, we had a brain storming session as part of an evening, and in groups we came up with a few ideas, one of which resulted in being developed into a full script. Eric, a new member who joined our course at the start of the season, had the main ideas, but his initial script was 17 pages long! We only had the church for a few hours, so this was not realistic. Another new member Steve, a more experienced script writer, then worked with Eric to re work the scrip into just a few pages. Our local theatre agreed to hire us out a few essential costumes, for Vicar and Verger, although as it turned out on the night of the filming, the real Vicar offered his robes to "our" Vicar. Even better. Anyone not involved in the filming, sound, main actors etc were the all important congregation.



At the 11th hour however, the evening almost fell apart as the church booking secretaries (x2) had double booked the church, and a prayer meeting was due to take place right in the middle of our filming schedule! Now, some might say that since God is everywhere, prayers could be done anywhere.... but we didn't say that.

Instead we had a tea break, whilst another scene involving the verger was filmed in the loo, so at least time was not wasted. Prayers were said by a few of us too, hoping that we would get the film finished on time.

We did not unfortunately, but a second session is planned very soon to include the main actors for just a few remaining scenes. Good fun and a great effort by all members, and we look forward to seeing it screened at our club before the end of the season.

Anne Massey

[Reading Film and Video Makers](#)

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



Dave Jones

Shares his thoughts

The Glamour of Film Grammar

Firstly, you have to be quite mature to apply the Glamour of Film Grammar to dramas.

This being the 21st Century, we are supposed to accept anything and everything that is different, one suspects... but even films based on advertising techniques?

Quite a few of our readers will be using one of a number of Pinnacle editing programs, the version being of no consequence here.

Pinnacle have kindly added an additional instruction to their user's manual, this being a very sound method of producing a film, which includes the do's-and-don'ts of filmmaking. It's date of origin is unknown, but its contents are classic, and indeed, well known and practised by my, now elderly, generation.

The quintessence of film drama making is never to put on the big silver screen anything that cannot be achieved by the eye/brain of we homo sapiens.

Experiment: Here is something that editors never do, through which you can experience a natural phenomenon: When the human eye swish pans - and it does this all day long - it blinks. If you show a scene > swish pan > fade to black, > hold black for two frames > fade in on the new swish panned scene, this taking a total of 8 frames, the chances are, it will go almost unnoticed. This experiment is just to prove a point that, providing you do nothing outside our eye/brain functions, all is well.

"What's this guy going on about?"

At this juncture, you may now be thinking: "What's this guy going on about?"

Well, that's just it, we now have an up-and-coming generation of editors that have seemingly thrown the book of film grammar out of the window.

Film Grammar dictates that no shot should be shorter than three seconds, note the word "shot". If it is shorter than three seconds, it comes under the heading 'FX', like a firework display. It doesn't impart much information, but proves amusing, like lights to a two-year-old.

FX shots are useful in fight scenes and it is now fashionable to blow up a building or a car three times per second, looping just eight frames of footage from the camera resembling a video game.

In addition, what we are finding now is that, in the midst of our editors, there is an element of misunderstanding, where the young amongst us are attempting to use effects to tell a story. The Homo Sapien's eye/brain has an answer for this, it goes into a failsafe mode... and it switches off. This is a fixed and permanent reaction, it cannot be reprogrammed or modified like software, it is an innate function of the brain.

The eye/brain combination is a powerful one, with more memory and circuits than you could ever imagine. It is scanned about a thousand times per second, but then this serial information has to load a buffer, it then goes through an analysing process and will take three frames to recognise an image, i.e. if we have seen it before and it is recognised. If you throw pictures in quick succession at it, the brain will interpret it as 'a bunch of lights'.

The persistence of vision works against us in this case. After it is over, the mind begins to analyse its last experience, and the first thing it does is try to understand what it has just seen.

If you now ask it, "What did the last bunch of lights mean?" It answers: "Nothing"... but, hang on, that was part of these youngsters' storyline!

We've heard about and indeed practise "pace". Older editor's realise how vital this is. It is an integral part of the paradigm, coupled with mood and it is a variable. This is where the skill of an editor is both sensed and discovered. Names such as Hitchcock and Spielberg come to mind, masters of the art.

Don't overdo pace in either direction. You are playing with fire. Namely, pace mustn't be too slow, as they will go to sleep and if too fast, they will switch off. There is no difference between these two mental states, of course... it simply means... you've lost 'em = you've failed as an editor or filmmaker.

The Glamour of Film Grammar is to be aware when enough is enough. The dividing line is the "me" (the editor) and the "them" (the viewers or audience). If you have taken your passion to the point of producing a film, then you are truly a filmmaker. However, your film must be devised to entertain, as well as inform. This is done through pace and contents. Remember, what trickery may be of interest to you, may not appeal to your viewers. Go into empathy mode, plan your contents before you pick up your camera & tripod. Don't make the film to be viewed by you, make it for THEM, your friends, your club members, the judges, your audience. You have a story to tell, so tell it!

Throughout everything you do, think "human being". E.g. You have taken your camera into a crowd scene, all faces are BCU (Big Close Ups). If you now move the camera about "a little" it will match our experience in a crowd, so it works. Wait for it... what do we see today? We have an office scene. Two people meet and talk in front of the camera, the purpose being for the talent to carry the plot forward... the cameraman is drunk and can't keep the camera still, the background keeps moving. The human eye is drawn to movement, result, distraction. This, in turn, creates a diversion and the brain is now NOT fully importing the conversation, just the gist of it.

You have seen the "court jester" who waves arms and pokes his tongue out in the background of a TV report. Your eye will be drawn by his antics. You will also have noted that the words being spoken have somehow not been taken in... distraction is the filmmaker's enemy.

If camera movement is very slow, it is probable that it will go unnoticed, or more correctly, will be "filtered out", but if utterly stationary, then you have removed all risks. The latter is correct film grammar.

What of the "slider" one may ask. This is with little purpose in a 2-shot or talking heads, but brings an extra dimension to a vista or outdoor scene. Why? It is the most natural thing in the world for us to take in the scenery when strolling, and the relative movement of near objects to distant ones induces 3D to the eye/brain's concept. However, when I stand and talk to another person, I don't chassis to the left and right, or suddenly fly up to the ceiling for an aerial view.

Amongst the young, there is a fear of hanging onto a shot for more than two seconds. The slider is a permanent feature of the tripod, which they often discard.

Try this: Instead of 15 shots of a 40 second conversation, which includes from floor to ceiling and 360

Dave Jones .. continued

degrees, plus everybody in the office on the phone, eating lunch, drinking coffee ... try a creep zoom for the longer sentences to exclude all distractions, then 'J' and 'L' cut over the shoulder. You will find that your audience will gather unto themselves a far greater amount of information. Because you've given them no option... psychology. Now remove the music, and you've nailed them to the floor!

Any film is made up of fragments. If you mess with the fragments and do things because you can, instead of having thought it through and PLANNED it to be the best way to progress your story, then you fail as a filmmaker.

The Editors who worked with Alfred Hitchcock told of their simply top and tailing his shots, and sticking them all together, so detailed was his planning. There was no going back to get something missed, just planning, planning, planning at the outset.

It is now evident that a lot of "planning" takes place in post. The old editors know this as "Fire Fighting", and it isn't welcome. Only the novice and the fool leaves things to be corrected in post, instead of going for the shot.

The "Because-I-Can" brigade thinks: "I know when he jumps off the wall, I'll make him jump six times in the first second, then cut to Mary diving into the pool, and make her dive four times..." upon seeing this, the viewer, knowing it is impossible has just switched off. The best editing is that which goes unnoticed by the audience. Both would be better in slow motion with a crossfade, but it's risky. Hopefully, you've slowed the pace, but added grace and interest to your timeline in that you are allowing the eye/brain to analyse in great detail what it rarely has the chance to see in reality. Thus, you've just grabbed your viewer's attention and interest. We humans are designed for eye/brain input. We are greedy for information, not effects.

Men die, risking all to explore and gather information. Slow motion is discovery in the making, for it affords the analysing of momentary action.

Hard to believe is a scene without music. I've heard it said: "A scene without music? IT'S DEAD!!" There's a caveat to that, not if it is well-acted and edited. Droning sound tracks are cheap, as they are without royalties, so have become popular. Editors add background noise ranging from hissing steam to LFE (Low Frequency Effects). The LFE works if properly applied and balanced ... I'm not so sure about drums. When I'm talking to somebody, I don't hear drums, I hear a conversation.

All too often, films are cluttered with overly done Sound FX. Do try not to fall into this trap. If you are going to mix mood music, don't drown the conversation.

Before younger readers get on their high horse and give this ol' man a good ribbing, I urge you to study drama classics from the days of yore. Quality doesn't date.

Don't follow fashion, stay with the Glamour of Film Grammar and apply it to your shots, clever script writing, angle shots and add a bit of grace to your films, lulling your audience into believing 100% in your storyline.

Don't jerk them out of their seats with "fireworks", or the clutter of multiple sound tracks, unless it is a firework display or a pop group when nobody thinks of film grammar, because there's no paradigm.

Rely upon paced visual information in your film, give a lot of thought to it, show us something new or well done (this includes your camera work)! Compose beautiful pictures if the opportunity presents itself. Pay attention to distractions and eliminate them as best you can on location, don't try to cover audio faux pas with more noise. Ensure that speech is uncluttered. Don't put stuff in just for the hell of it, then your audience will enjoy your work and remember you for it. Don't fear silence, if it is called for. Utter silence in a film drama is eerie... try it.

If the script is good, they won't get bored with it, but they may become distracted by flying all over the room like Peter Pan. A poorly written conversation cannot be improved by a series of one second visual cuts... you have to change the wording, add a quip or introduce irony. Never think, I'll do it in post.

A farewell scene: A steam train is at a station waiting for the off, you don't fly all over it with one seconds cuts. You pace the film to show every detail of the locomotive's motion (the parts that move). The driver with an oil rag in hand leaning from the cab, the fireman checking the gauge glass and stoking making ready for the off, the guard with his flag, the crowd, people saying farewell... all shots being three or more seconds in duration, and all may be interwoven within a conversation.

They must be irregularly inserted with a correct pace, but not in quick succession. When the guard waves his flag, you reduce clip length and increase the pace. As the power hits the track, the wheels begin to turn and the vapour leaves the locomotive's chimney, a child jumps up and down with excitement, the guard jumps aboard, people are waving. You are now aboard the train and the person left behind is fast receding etc. You don't need to lay the sound of "The Flight of the Valkyries", unless the sheriff and his men are chasing it. You need a good recording of a locomotive under power going ever faster and noisier, not a single note and a drum. You then cut to the person left behind, with the train fast disappearing in the distance. The last of the crowd exits. A lone figure remains. Utter silence now has impact and poignancy. Fade very slowly to black.

Please don't deafen us and make us giddy. Edit your film and cloak your editing with the skill of making your work invisible. That's the Glamour of Film Grammar that wins drama prizes.

Don't use sound tracks that distract. I'll always remember the quip about the film "Jaws", when two filmgoers met in the street: 'Have you seen that new film "Jaws".'

"No... what's that about?"

"It's about a shark that plays the cello."

If you want to win film drama prizes, you will have to learn how to apply the Glamour of Film Grammar and take care not to overdo things.

Leave the finished film for a few days, then view it again. You will find that it has changed and you perforce will be back in the editor's chair. It is then, and only then, that you will produce the icing on the cake.

Dave Jones



Lee Prescott
FACI

Looks back at an
extraordinary
collaboration

40 Years of Collaboration

Since their "fateful lunch" in 1972 John Williams, Composer and Steven Spielberg Director have collaborated on over 20 films!

The quietist location in Hollywood is likely to be the office wherein John Williams composes his record breaking musical scores. This is located in a bungalow at Universal Inc. just steps away from the production company of his most frequent and famous collaborator, director Steven Spielberg.

John works completely alone at the keyboard of a 90 years old Steinway grand piano accompanied alongside with stacks of composition paper and a myriad of pencils. Well worn books of poetry by such as Robert Frost and William Wordsworth lie on his coffee table.

John Williams commenting on his professional relationship with Steven Spielberg says, "It is successful because of a lot of very compatible dissimilarities"! (Yeah, work that one out if you can)

"Steven works with huge groups of people and is an international businessman - this is the environment I need I do not use a lot of synthesizers and computers as my younger colleagues do"

"When I started out such things did not exist. Mine is a labour intensive and solitary business".

John Williams is over 80 years of age and has written the musical scores for 25 of the 26 feature films that Spielberg has directed to date. This is a musical polyglot that includes "Jaws", "Close Encounters of the Third Kind", "E.T.", "Raiders of the Lost Ark", "Schindler's List", "Saving Private Ryan" etc.

This remarkable and enduring partnership between two men who literally straddle two generations of film making who only met during a "blind" lunch date in 1972 has resulted in 13 Oscar Nominations for original score and much of the most recognisable music in films.

Unlike the "giants" of composers who preceded him like Bernard Hermann and Dimitri Tiomkin, John Williams doesn't have any discernible "tells" as a composer other than an emphasis on accessible melodies.

This stylistic versatility is the foundation of their partnership says Spielberg. "John really is much more of a chameleon as a composer".

Spielberg once said, speaking from the Set of "Lincoln". He reinvents himself with every film. i.e. his score for "Tintin" could not be more dissimilar to his score for "War Horse".

He fits his music to the characterizations. The music for "Tintin" is a rollicking adventure whereas his score for "War Horse" is of the land evocative of the early 20th. century wherein the film is set.

John Williams was born in New York, the son of a jazz musician, a percussionist. The family moved to Los

Angeles in 1948 when his father gained employment in the Columbia Pictures Orchestra. When a child Williams commenced learning the Piano. The only adults he knew were musicians as friends so he thought "that's what one did when on grew up", he said! It proved to be an inevitable life path for him.

John would go on to attend UCLA and the Julliard School. He worked as a studio pianist on scores by Jerry Goldsmith, and Henry Mancini. He is actually credited as Jonny Williams, playing the indelible jazz riff on Mancini's 1958 "Peter Gunn Theme".

By the time Spielberg And Williams met in 1972 the composer had almost 20 years of film and TV scoring behind him. He'd got an Oscar for adapting "Fiddler On The Roof" for the screen and had scored an enormous hit with "The Poseidon Adventure". Spielberg was then a 25 years old TV director just about to shoot his first theatrical feature.

The young Spielberg had listened to a record of an Americana style score Williams composed for "The Reivers" so many times he'd worn it out. He wanted a similar sound for his feature debut "The Sugarland Express". At Spielberg's request a meeting was set up.

Williams, impressed by the script and charmed by Spielberg's enthusiasm, he agreed to work on the film. Arguably, the most rewarding and successful film music partnership in Hollywood history was born!

Steven Spielberg is, without any doubt, one of the best Directors of all time. Partnered without doubt with the greatest film composer ever, John Williams, many of his films are the most memorable.

There are only two films in Spielberg's career that haven't featured the music by John Williams. Before "Sugarland Express", Spielberg directed a made for TV film "Duel" and the other was "The Color Purple".

When Spielberg joined the production Quincy Jones has already been engaged.

So, let's have a look!

"ALWAYS": Not a strong Spielberg film. A little too overly sentimental perhaps with a similar comment of the musical score. Maybe one of the weaker compositions with a Spielberg film. As with the film, a little dated!



"HOOK": Williams' sound track for Spielberg's film about Peter Pan returning to Neverland exceeds the quality of the film itself! In fact, this musical score is amongst the finest of William's career. The film itself comprises one of Spielberg's weaker efforts. The music is considered to be a masterpiece of film scoring. It features different theme for each of the characters.

..... Continued

JURASSIC PARK: Some people do not regard this as being amongst William's better work. For a lot of people, especially younger ones, this film enthralled them. There is a sense of wistfulness about some of the themes that are used to make up the score. The third theme that accompanies the scenes where the characters are under threat is very effective, even creepy. Similar in a way to some of the music in "Jaws".

"RAIDERS OF THE LOST ARK": Rather taking inspiration to 1930's and 1940's matinee styles Williams gave Spielberg with ideas for two different title themes. When asked why both couldn't be used, Williams reworked them together creating one of the most recognisable themes in film history.

In performing the music John Williams called up the talents of the London Symphony Orchestra with whom he'd previously worked with his Oscar winning music for "Star Wars Episode IV".



"E.T. THE EXTRA TERRESTRIAL": This comprises one of the more subtle, restrained pieces in Williams' back catalogue. It did however earn him an Oscar for the best original score. It's not a great stand alone piece but it is very effective within the film conveying a child like sense of wonder. It also manages to handle well the more dramatic moments and with great skill. There are many beautiful scenes herein that thoroughly justify the Oscar win.

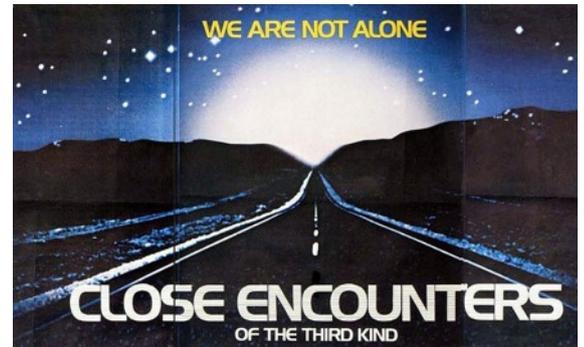
"INDIANA JONES AND THE TEMPLE OF DOOM": As with the film itself, Williams' score for this second instalment in the Indiana Jones set moves into much darker places but still keeps the iconic theme. A heightened sense of threat and adventure as Williams ramps up his efforts here making it one of engaging and important exciting action scores. A mixture of classical standards the score is very much a dramatic piece almost gaining him an Oscar. It is a great addition to any record collection.



"INDIANA JONES AND THE LAST CRUSADE": For this closing instalment of the series Williams favoured the playfulness with a sense of adventure of his first score over the threats and darkness in the second film. It's also

another classic piece. There are moments of suspense but there are more moments of "comedy" than previously. Williams is obviously happy with the characters and is theme. Williams does recycle motifs previously used but giving them an interesting twist. This ensures essential purchasing by his Fans!

"JAWS": Ignoring the Iconic theme, this work is a highly accomplished score right through. Whilst it's not the most complex piece that he would compose over many years it is one of his most effective. It's a master class covering tension and action. It might be said that this music is possibly more iconic than the images in this brilliant film. Frankly it can be considered a near perfect work that put Spielberg and Williams together on the "blockbuster stage"!



"CLOSE ENCOUNTERS OF THE THIRD KIND": John Williams work here is quite beautiful. The five note – yes just five notes – main theme raises a great deal of praise and quite rightly. In fact, considering the subject it can be said that these five notes – original thinking – are a touch of genius. The score is full of emotive pieces. The album of this music is widely available and is really excellent. Williams got an Oscar nomination for this work – BUT – lost out to another of his compositions, that for "Star Wars Episode IV – A New Hope"!

"1941": At the time this film was released the music was considered as one of William's most forward thinking of his then career. In it there are grand military marches and rousing pieces. There is however an underlying playfulness to the whole score in that Williams tries to, sets out to, subvert the grand traditional scores of some of Hollywood's super war films. He endeavours to achieve this by highlighting some of their ridiculous over the top patriotism!

So, John Williams is the most respected prolific composer working today!

He has received more Oscar nominations than any other composer with more than forty nominations and 5 "wins" – at least.

It is really somewhat of a disservice to endeavour to write about him and his co-operation with Spielberg in just one article!

This is just a brief look at his / their long working relationship and the feature films in which they have collaborated.

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