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Chairman
David Martin

Chairman's Chat

Anne Vincent has stepped down from the position of the Southern Counties Region Chairman due to poor health but will remain as a Honorary Member of the Committee along with Phil Marshman who also becomes an Honorary Member of the Committee.

I have been asked to stand as Chairman which I duly accept and, along with my fellow Committee members, will help our region rise to the challenges of today!

Feel free to contact myself or other members of our committee.

The new committee [contacts](#) are on the last page of this magazine.

It brings me to say to you all in the Region and further away A Very Happy Christmas and a Happy New Year to you and your family

David Martin

davidmartinsoco@gmail.com



Pip Critten
Writes...

Editorial

Hello and welcome to another edition of SoCo News.

The results of two competitions are featured in this edition. There are a few films that seem to be topping many of the competitions.

It's hardly surprising really, as they have been produced to a very high standard.

I had the pleasure to judge the Teign Cup again this year with my good lady wife Sue.

Coming up with the top five or six films was not too difficult as a group. Selecting a first, second and third was almost impossible, even using a scoring system.

In the Teign Cup, reported on [page 8](#), we placed "[Count To Three](#)" from Bristol third. But had then to place two other films first and second.

We discussed and debated for hours, we re watched the two films and could see many, many reasons why each one could be the winner.

We re looked at the scores again as they had both come out with the same high score and suggesting a joint winner seemed a cop out.

Both films were of broadcast standard, one was a Drama the other a Documentary.

I have been a judge many times and never had this hard a decision to make.

Eventually, we placed Solent's drama "[Someone To Watch Over Me](#)" in second place. This is a very well crafted Drama with exceptionally high standard of cinematography and direction. The main characters were well acted; to a standard rarely seen in non professional films.

I think Solent Movie Makers have set the standard very high for other clubs to strive to emulate.

The winner was Bristol's documentary "[Why Is America Called America?](#)". No, I've never wondered before either.

The film had such high production values that it could be broadcast on the History Channel without anyone being aware it was made by non professionals.

Every aspect of it was so slick and professional, the presenter was top rate.

Also in this edition of SoCo News, Diana Taylor writes about the making of "[Masha & Dasha, Two Hearts In One](#)", which has won a collection of awards and was so, so close to being placed in the Teign Cup.

The standard of some competition entries are certainly going up in leaps and bounds.

Keep Smiling, Pip

pipcritten@googlemail.com



Solent MovieMakers are currently celebrating the tremendous success they have had with their film '**Someone to Watch Over Me**'.

Firstly, it won the **Southern Counties Regional Competition** on the 8th September at Weymouth;

It then won **Surrey Borders' Inter Club Competition** on 5th October

And finally it came 2nd in the **Teign Cup Competition** on the 13th October in Torbay.

The film was made by our members; Howard Blake, Paul Vernon, Mike Power, Graham Lines, Tony Shadick and Derek Kinally (RIP), with actors Graham Cranmer and Eden Elkins.



In the photos you can see **Howard Blake** being presented both winning trophies.

Jeremy Holder

2019 Penny Cup Competition

The showing of the winning films from Weymouth Penny Cup Competition will be held on Wednesday 3rd April 2019 at 7:30pm at the Centenary Club Weymouth.

This is a National Competition for Amateur Films up to 15 minutes long. Last year we divided the films into sections: Drama, Comedy Drama, Documentary.



This made the films easier to judge. Any genre of film is acceptable and depending on what films are entered we will put the films into categories again.

There is a £5 entry fee but there is also a £25 prize for the overall winner, and the opportunity to hold the Penny Cup for a year, if practical.

The closing date for entries will be Monday March 4th 2019. Entry forms will be available soon. So please put these dates in your diary and think about making a film to enter, or choosing a film you have already made to put in.

Keep Amateur Film Competitions alive!

John Simpson



Peter Heaven writes

I have just received a phone call from an elderly gentleman who wishes to dispose of a Prinz Super 8 film projector and a screen.

Please reply directly to Tony if you are interested.

I warned him that it was unlikely...

Tony Jenkins

55 High Street

Wick

Bristol

BS30 5QQ

Tel: 0117 937 3982



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

Regrettably we were (almost) loosing after six years, our photogenic Teen actor Brad Christy, who has gained an Apprenticeship in Electrical Engineering. Coupled with his College studies his "spare time" has become quite limited.

Many congratulations are due to him not the least of which is because he had gained recognition as a Teen Actor, both locally and over a much wider field. Seemingly his new work colleagues have also watched his films. Apparently they were amazed, (true word for once) and has boosted his esteem in their eyes from Director level downwards! True! We are all very pleased for him. His parents are "over the moon" as the saying goes, they can now actually see him grow into adulthood, by watching his six films from first to last.

Brad has been with us since the age of 11 years and has appeared in six of our films, encountering all sorts of strange characters, abducting ghouls, dark foreboding figures, Alien critters and has taken them all in his stride with the ability to visualise exactly what the Directors and film makers had in mind! He is "a natural", making the process look simple and as we all know, IT IS NOT!

A while ago he was put forward to a London Agency handling matters for a Spielberg production which now seems to have "died a death"! Seemingly he lost out anyway as he "did not live in London (area)", Sad!

He has now decided to stay with us but any involvement will obviously, of course, be subject to his work and studies, his future life.

As the noted Director John Huston said when confronted with Victoria Falls in full flood: "+*%^~K" We'll just have to work around that"!



We have three maybe four future productions lined up but one in particular is dependent on finding a) An interested intelligent, child, a boy: b) A musty old dark foreboding cellar. [Maybe we should stick to "travelogues"] – no way Hosea!

Lee Prescott



Laurie Joyce (1940-2018)

On Wednesday 19th September many members of the Reading Video and Film-makers gathered to say goodbye to one of their most respected members.

He had borne his illness with such positivity and humour that it was an example to us all.

Laurie had been an active member of the Club for almost 30 years, had served on its committee and acted as chairman initially from 1995 -1998 and then again from 2009 -2012.

More recently he had been the prime mover behind developing an introduction to video training programme which had attracted many new members and at the same time reduced the average age of members by a significant amount! He would help anyone and was a great mentor, motivator, inspirer and teacher. His approach was always can do, constructive and never critical.

Over the years his ability as film-maker had been recognised by receiving many awards at competitions staged by the Club, SoCo, IAC and at the Guernsey Lily.

He will be remembered by his friends for his sense of humour and significantly one of his last actions was to donate a competition trophy for the best film to make you smile, a very appropriate memorial to a prolific and talented film maker.

Brian Hibbitt on behalf of the Reading Film and Video Makers



Laurie Joyce (1940-2018)



Lee Prescott
FACI

Researches stars of
yesteryear

Delores del Río

When actress Renée Adorée began to show symptoms of tuberculosis, Dolores del Río was selected for the lead role of the MGM film *The Trail of '98*, directed by Clarence Brown. The film was a huge success and brought favourable reviews from critics. That same year, she was hired by United Artists for the third version of the successful film *Ramona*, directed by Carewe. The success of the film was helped by the same name musical theme, written by L. Wolfe Gilbert and recorded by Dolores del Río with RCA Victor. *Ramona* was the first United Artists film with a synchronized sound feature, but was not a talking picture.



In late 1928, Hollywood was concerned with the impending arrival of sound films. On 29 March, in Mary Pickford's bungalow, United Artists brought together Pickford, del Río, Douglas Fairbanks, Charles Chaplin, Norma, Gloria Swanson, John Barrymore, and D. W. Griffith to speak on the radio show *The Dodge Brothers Hour* to prove they could meet the challenge of talking movies. Dolores del Río surprised the audience by singing "Ramona".

Although her career blossomed, her personal life was turbulent. Her marriage with Jaime Martínez ended in 1928. The differences between the couple emerged after settling in Hollywood, not untypical!. In Mexico City, she had been the wife of Jaime Martínez del Río, but in Hollywood Jaime became husband of Dolores del Río, a movie star. The trauma of a miscarriage added to the marital difficulties and del Río was advised not to have children. After a brief separation, Dolores filed for divorce. Six months later, she received news that Jaime had died in Germany. As if this were not enough, Dolores had to suffer incessant harassment from her discoverer, Edwin Carewe, who never ceased in his attempts to conquer her.

Dolores del Río in *Evangeline* (1929)

In late 1928, she made her third film with Raoul Walsh, *The Red Dance*. Her next project was *Evangeline* (1929) a new production of United Artists also directed by

Carewe and inspired by the epic poem by Henry Wadsworth Longfellow. The film was accompanied by a theme song written by Al Jolson and Billy Rose and played by Dolores del Río. Like *Ramona*, the film was released with a Vitaphone disc selection of dialogue, music and sound FX.



Edwin Carewe had ambitions to marry Dolores, with the intent that they become a famous Hollywood couple. Carewe prepared his divorce from his wife Mary Atkin and seeded false rumours in campaigns of his films. But during the filming of *Evangeline*, United Artists convinced Dolores del Río to separate herself artistically and professionally from Carewe, who still held an exclusive contract with the actress.

In New York, following the successful premiere of *Evangeline*, Dolores del Río declared to the reporters: "Mr. Carewe and I are just friends and companions in the art of the cinema. I will not marry Mr. Carewe". Furious, Carewe filed criminal charges against Dolores. Advised by United Artists lawyers, Dolores reached an agreement with Carewe out of court. In spite of this settlement, Carewe started a campaign against her. He filmed a new sound version of *Resurrection* starring Lupe Velez, another popular Mexican film star and alleged rival of Dolores del Río.

Having finally broken off professionally from Carewe, Dolores del Río was prepared for the filming of her first talkie: *The Bad One*, directed by George Fitzmaurice. The film was released in June 1930 with great success. Critics said that Dolores del Río could speak and sing in English with a charming accent. She was a suitable star for the "talkies".

In 1930, Dolores met Cedric Gibbons, artistic director of Metro-Goldwyn-Mayer, at a party at Hearst Castle he was also one of the most influential men in Hollywood. The couple started a romance and finally married on August 6, 1930.

The Dolores del Río-Gibbons were one of the most famous couples in Hollywood in the early thirties. They organized famous 'Sunday brunches' in their fabulous Art Deco mansion, considered one of the most modern and elegant in the high circles of Hollywood. Shortly after her marriage, Dolores fell seriously ill with a severe kidney infection. The doctors recommended long bed rest. When she regained her health, she was hired exclusively by RKO Pictures. Her first film with the studio was *Girl of the Rio* (1931), directed by Herbert Brenon.

In 1932, producer David O. Selznick called the famous film maker King Vidor and said: "I want Dolores and Joel McCrea in a love story in the South Seas. I don't have much of a story for the film, but be sure that it ends with the young beauty jumping into a volcano." *Bird of Paradise* was shot in Hawaii and Dolores del Río became a beautiful native. The film premiered on 13 September 1932 in New York earning rave reviews. *Bird of Paradise* created a scandal when released due to a scene featuring Dolores swimming *NAKED*. This film was made before the



Lee Prescott continues ..

Production Code was strictly enforced, so some degree of nudity in American movies was still fairly common.

As RKO got the result they expected, they quickly decided that del Rio make another film, a musical comedy directed by Thornton Freeland: *Flying Down to Rio* (1933). In the film Fred Astaire and Ginger Rogers first appeared as dance partners. It featured Dolores del Río opposite Fred Astaire in an intricate dance number called *Orchids in the Moonlight*.

But after the premiere, RKO were worried about their economic problems and decided not to renew Dolores del Río's contract. In 1934, as an independent producer, Selznick offered Dolores the lead female role in the film *Viva Villa!*. But when Dolores del Río read the script she did not agree with the historical vision of the character. She rejected the character, citing "Mexican reasons". Fay Wray finally took her place in the film.

In 1934 Jack Warner met Dolores del Río at a party and offered her a starring role in two films for Warner. The first was the musical comedy *Wonder Bar*, directed by Lloyd Bacon. Busby Berkeley was the choreographer and Al Jolson her co-star. Dolores del Río and Jolson were gradually stealing the show. Dolores del Río's character grew, while the character of Kay, the other female star of the film, was reduced.

Francis even threatened to stop filming. The film was released in March 1934 and was a huge blockbuster for Warners.

At the age of 76 Dolores del Río appeared on the stage of the Palace of Fine Arts Theatre on the evening of October 11, 1981 for a tribute at the 25th San Francisco International Film Festival. During the ceremony, filmmakers Francis Ford Coppola, Mervyn and George Cukor spoke, with Cukor declaring Dolores del Rio the "First Lady of American Cinema".

This was her last known public appearance. In 1982, she was awarded the George Eastman Award, given by George Eastman House for distinguished contribution to the art of film.



Regardless of their marriages at different times in her life, she was romantically linked with actor Errol Flynn, filmmaker John Farrow, writer Erich Maria Remarque, film producer Archibaldo Burns, and actor Tito Junco.

Her relationship with Orson Welles (1939-1943) ended after four years largely due to his infidelities. Rebecca Welles, the daughter of Welles and Rita Hayworth, expressed her desire to travel to Mexico to meet Dolores. In 1954, Dolores received her at her home in Acapulco. After their meeting, Rebecca said: *My father*

considered Dolores the great love of his life. She is a living legend in the history of my family.

She is considered the pioneer of the two piece swimsuit. After her death, actor Vincent Price used to sign his autographs as "*Dolores del Río*". When asked why, the actor replied: "I promised Dolores on her deathbed that I would not let people forget about her".

On 11 April 1983, Dolores del Río died from liver failure at the age of 78 at Newport Beach, California. It is said that the day she died, an invitation to attend the Oscars was sent to her. She was cremated and her ashes were moved from the United States to Mexico where they were interred at the Dolores Cemetery in Mexico City, specifically on The Rotunda of Illustrious Persons.

There is much more to the story of Dolores del Rio but space here prevents the rest of an incredible almost rags to mega riches story all based on beauty and TALENT.

Filmography



Joanna (1925) *What Price Glory?* (1926) *Resurrection* (1927) *The Loves of Carmen* (1927)

Ramona (1928) *Evangeline* (1929) *Bird of Paradise* (1932) *Flying Down to Rio* (1933)

Wonder Bar (1934) *Madame Du Barry* (1934) *In Caliente* (1935) *Journey Into Fear* (1943)

Wild Flower (1943) *María Candelaria* (1943) (1944) *Bugambilia* (1944)

(1946) *The Fugitive* (1947) *The Unloved Woman* (1949) *Doña Perfecta* (1951)

El Niño y la (1953) *La Cucaracha* (1959) *Flaming Star* (1960) *Cheyenne Autumn* (1964)

More Than a Miracle (1967) *The Children of Sanchez* (1978).



Diana Taylor

Talks about the making of the multi award winning film "Masha and Dasha"

The Making off

**The Making of Masha and Dasha
Two Hearts in One
Screened at the Teign Cup competition,
Teignmouth 2018.**



Having finished a short documentary last year I was looking for another project.

A relative has a regular slot on community radio. She happened to interview Juliet Butler who had heard about her radio studio and Juliet wanted to promote her book "The Less You Know the Sounder You Sleep."

Juliet studied Russian at Exeter University and left with a degree in Russian in 1982, she decided that her future lay in the Soviet Union.

She applied for a job in the British Embassy and went to live in Moscow. While Juliet was there she met a Russian photographer who she married, however he was not allowed to leave Russia as he had served in Afghanistan. Juliet stayed in Russia for the next twenty years. It was while she was working as a free lance journalist that she met Russia's most conjoined twins Masha and Dasha Krivoplyapova.



The film tells the tragic story of how Juliet nurtured the twins and shared her family with them until they died in 1953. She was the only western journalist allowed access to the twins.

I was fascinated by the story and wanted to make this documentary. During the 1980's I was working on the BBC flagship programme "Newsnight" as a film editor and I was editing some quite momentous events in history, many stories covered the break down of the Cold War.

I edited Breznev's funeral and the fall of the Berlin Wall which were just two of the many events that were taking place then. I had also travelled on the trans Siberian express in 1983 Moscow to Beijing which cut across Siberia to Outer Mongolia, so I had a strong interest in this country.

I filmed an interview with Juliet about her experience in Russia , and one of the interesting personal facts that emerged was that Juliet was a twin and I am a twin so it made it very poignant that the film was about conjoined twins.



I was impressed with the fact that Juliet had run a news bureau in Moscow supplying news to foreign journalist at a time when it was very difficult to work there. I may have been editing the material that she was sending over.

Juliet was instrumental in providing me with the archive and most of the pictures used had been taken by her husband who has since passed away.

We worked very well together and to date the film has been selected for 12 international film festivals.

It won the Jury Special Award at the Germany International Film Festival in Munich 2018 and was short listed at the Redline International Film Festival Toronto for an international documentary award, 2018.

Juliet introduced the film at the Portabello International Film Festival London September 2018.

Diana Taylor





John Simpson reports...

SoCo 2018 Competitions Results & Video Links



Eileen and Tony Colburn receiving their certificate for Dorothy Remembers



Paul Vernon receiving Regional Cup and certificate for film Someone to Watch over Me



Ray Amey receiving certificate for films Last of the Summer Wine and One Minute with Water



Tom and Ivy Roberts receiving certificate for film How To

The SoCo Regional Competition, The Dolphin and Baby Dolphin: Results, Presentations and showing of films took place at The Centenary Club, Weymouth, on 8th September 2018. This year the IAC Vice-Chair, John Howden presented the certificates and trophies

There has been 14 films put into the Regional Competition. The standard has been high and Ron Davies FRPS, FACI(M), EFIAP, FIPF has worked hard to put them in order and make positive critiques of them all. Entries for the Dolphin and Baby Dolphin numbers are slightly down. These are humorous short films. The winners of the Dolphin and Baby Dolphin are automatically put into the National Mermaid and Mini Mermaid Competitions. These competitions are Judged at the IAC Conference.

The Results are on the SoCo Website and below

<https://iacsoco.webs.com/>

Regional Competition

1st Place "[Someone to Watch Over Me](#)" by Paul Vernon [Solent MovieMakers]

2nd Place "Voices of Volunteers" by Robert Page

3rd Place "[Why America is called America](#)" [Bristol Film and Video Society]

Highly Commended "[Second Sight](#)" by Stonehouse and Stroud Video Unit

Highly Commended "Looking Good" by Alan Wallbank [Portsdown Video Makers]

Highly Commended "Chobe Game Lodge" by Trevor Williams,[Wimborne Movie Makers]

Highly Commended "Great Day Out"

Commended "Dorothy Remembers" by Tony and Eileen Colburn

Commended "[In Pursuit of Flowers](#)" Bristol Film and Video Society

Commended "England's Smallest City" by John Greene [Gloucester Film Makers]

Baby Dolphin

1st Place "[Diamond Dog](#)" by Leon Silavant

2nd Place "[Last of the Summer Wine](#)" by Ray Amey

3rd Place "[One Minute with Water](#)" by Ray Amey

Highly Commended "[Can We?](#)" by Guy

Dolphin

1st Place "[Dog Days](#)" by Leon Silavant

2nd Place "Sudden Death" by Oli Seaman

3rd Place "[How To](#)" by Tom and Ivy Roberts

Highly Commended "[Count to Three](#)" by Bristol Film and Video Society

Highly Commended "[Twinkle Twinkle](#)" by Bristol Film and Video Society

Where titles are shown in [blue and underlined](#), you can click this link to see the movie.



Gloucester Film Makers

We have had another busy year at the club.

Members entered 34 films in the 11 competitions which were held on November 5th, our friends from the Worcester Club will have the task of finding the overall winner for the City of Gloucester Trophy. ever an easy thing to do with films being on many varied themes.

Two Public Shows were held in our club room and included the ever popular vintage steam railways in March. Then on October 1st we had an evening of local archive films. Always well received.

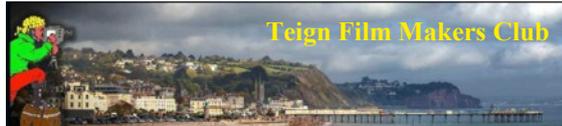
Many thanks to Mike Morris who spent many hours putting that show together with help from our recently purchased 8mm cine film scanner.

Our Video Road Shows kept us busy with 16 done this year and 6 bookings for 2019 and already we have 1 for 2020!

Our 2019 Programme is being prepared and will include our hosting the Inter Club Competition in March.

More on that next time.

John Greene, Gloucester Film Makers.



As predicted in the previous newsletter, Teign Film Makers Club (TFMC) members assembled at the first meeting of the new season on Monday 3rd September to catch up with each other and premiere this year's club project. Our most ambitious and dramatic yet, it involved more club members than previously as well as some very talented amateur actors.

The first technical meeting was hosted by Roger Western who presented an evening dealing with the recording, editing and adding of sound to our films. Peter Hiner also produced a video describing how to deal with unwanted sound, particularly excessive ambient sound. Both presentations generated lively discussion and member involvement.

October is usually a busy month for TFMC and this year was no exception with a total of three meetings and the Teign Cup competition.

The programme included a new club event for first two meetings of the month during which, on 1st October, members filmed a pre-prepared script and secondly, during the following meeting on October 15th, they edited and showed various versions of their footage. No work on the material was allowed between meetings and discussion followed the screenings.

Attracting a total of sixteen entries with an overall running time of nearly two and a half hours, the quality and content of the programme was, once again, very high and the audience had plenty to enjoy.

Judged by Pip and Susan Critten, our grateful thanks once again to you both, the top three were as follows:-

1st Why is America called America? - Bristol Film and Video Society;

2nd Someone to watch over me - Solent Moviemakers and,

3rd Count to three - Bristol Film and Video Society.



Judge, Pip Critten with Graham Egarr, Deputy Chairman of Bristol Film and Video Society who is receiving the third place award from Ivan Andrews, Teign Chairman



Susan Cockwell of Bristol Film and Video Society holds the winners cup with Ivan Andrews, Teign Chairman

On the day, Pip gave brief reasons for their choice of the top three prior to the awarding of trophies.

Pip and Susan have produced comments for all entries and these have been distributed.

The club wishes to thank all of those who entered, without whom there would be no competition.

As well as the entrants, club Chairman, Ivan Andrews, also thanked those attending for their support, the club members involved in the preparation and presentation on the day and Tony Colburn for the production of the programme disks.

Finally, the club is delighted to announce that their recently completed film 'Sarah's World' came first in the Australian widescreen competition. Well done to all involved in its production.

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

<http://www.teignfilmmakersclub.org>

It was agreed by all that the experience was both enjoyable and beneficial to all members involved and will form part of the programme from now on.

The club held the Teign Cup competition on the afternoon of Saturday 13th October.



UNICA - unforgettable

Dave
Watterson

UNICA

It's good to talk – and boy, can film makers talk!

While any film festival should be a delight for the eyes, UNICA is also a treat for the ears. Once a year a couple of hundred enthusiasts gather to watch movies and exchange ideas, news, gossip, jokes ... and usually grumbles. But at UNICA 2018 there were hardly any moans.

We were in Blansko, a small town in the south of the Czech Republic. The local cinema had been taken over for the week. So had the culture centre across the road. (The mayor even closed the road for our safety!) On part of the small grass park outside was a shelter for smokers and a much larger tent with tables, benches and a busy grill.

In the tent were two huge tv monitors. One showed whatever film was on the cinema screen at the moment. The other displayed the film title and a running countdown of how long it had still to run. Such displays were all over the cinema foyer and the coffee bar area.

We watched film programmes from 27 countries. We also enjoyed two excursions.

One full-day included an exploration of wonderful caves, an underground boat ride, a cable-car ride, a visit to a brewery museum and two excellent meals. A shorter trip took us first to a stunning church, whose automated carillon played for us, then to more caves which had been used until quite recently as an emergency bunker in the case of nuclear war.

But between films we mainly talked, supped Czech beer or coffee and enjoyed each other's company.

The jury watched all the films, discussed them publicly three times a day and eventually awarded prizes. The team included a Czech, a Finn, a Spaniard, an Austrian and our own Mike Whyman. They were popularly known as "The Magnificent Five". People enjoyed their remarks and insights.



The Magnificent Five – UNICA jurors:
Martin Stoll (CZE), Tarmo Hottanen (FIN), Alfons Hereu (ESP), Thomas Schauer (AUT) and Mike Whyman (GBR).

The British programme won:

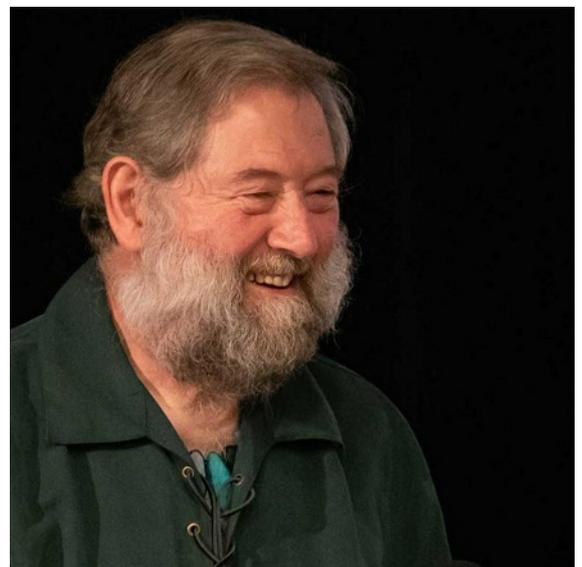
- Best film by a young person: 'Pulse' by Gage Oxley.
- A bronze medal for 'Mia: A Rapture 2.0 production' by Gary J. Hewitt.
- A bronze medal for 'Not the End of the World' by Jack Bennett – who made the charming animation while studying in Bristol.

The award for Best Programme went to Sweden. The Fellini Medal for the film with an important message on themes of UNESCO went to 'I Have to Save the World a Little' by Peppe Andersson also from Sweden.

UNICA goes to a different country each year. In 2020 Britain is the host nation and it will be a remarkable occasion. If you want a warm-up, think about hopping across the channel to the Netherlands. A train direct from Amsterdam airport takes you to Zeist where UNICA will be in a modern hotel, which has its own proper cinema. Look for details after 1st January on www.unica2019.nl

If you want a taste of UNICA try:

<https://youtu.be/TWjVozplG4g> which is one of the "video magazines" issued almost daily at the event. About 11 minutes 49 seconds into it you almost see a kilt-based wardrobe malfunction!



Dave Watterson, UNICA President, presiding over the closing ceremony.



Dave Watterson
UNICA President



Reflections

Alan Wallbank
Muses...

A few years ago about 2012/13, I entered the So-Co Regional Competition and made the decision not to be present on the screening and presentation day. That was a big mistake, because to my huge surprise I won! I entered again the following year and thought it best to make the journey to Centenary Club in Weymouth.

It is easy to find if travelling by train, as it's on the right hand side adjacent to the railway line just before the train runs into the station. I wasn't placed that year, but at least I was pleased with my film.

I haven't returned since then, but really that's no excuse especially when the Weymouth Club works so hard to put on the event and it's relatively easy for me to get there. This year I did go, because I had entered a film. Unfortunately, I had to drive down from Portsmouth due to strike action on the railway.

What really pleased me, was the fact that the Solent Moviemakers won the competition, as the comments about their club in the last So-Co News mentioned that they were struggling when it came to club night activities, but talking to their members at Weymouth I had the impression that they still have a positive outlook.

For my film, I received a 'Highly Commended' certificate which I was rather pleased with, but it was the judge's comments that were of interest.

It mainly concerned my voice over for the opening scenes, that were not as fluent as the person who we see for the remainder of the film, so on the judge's suggestion I cut down the introduction to a minimum. I feel this has made a big improvement to the film's opening sequence.

I then went back to my latest project and realized that my voice delivery was similar to the one criticized, so I redid it all again and what a huge improvement.

I appreciate that not everyone likes to hear their own voice, but I decided from the time I started making films, mainly documentaries, that I would have to do pieces to camera. I am not though a natural speaker and find it impossible to do "off the cuff" dialogue, so that means I have to write scripts and memorise the wording. Thankfully I have had a very patient cameraman, who sometimes has to endure countless retakes until I am word perfect. I recently redid a piece myself and got it right on take twenty two!!!

At Weymouth I met a lady from the Teign Club. She and her husband voice over their films, but suggested that she couldn't do pieces to camera. My advice is to give it a go, even if it's only the introduction as it's nice to see the person behind the dialogue.

One annoying problem I have is that my voice breaks up the more I speak and has done for the last twenty years. That makes it difficult to repeat successive dialogue so that it all sounds the same.

Not everyone likes the sound of my voice, but I feel exactly the same with some TV presenter's. I do like the programmes presented by Simon Reeve as he gallivants around the world. Then we have Rob Bell on walking old railway lines. Now that's what I would love to do, but almost impossible as a lone film maker.

I just love to film railways, but not so much the locomotives, more the coaches and architecture of stations especially those in preservation or those being used as homes or businesses. Perhaps this interest has something to do with the fact that I spent all my working life on the railway. On that note it was nice to see fellow train driver Phil Marshman at Weymouth.



For sale,
Panasonic AVE5 Vision/audio mixer two camera input £15.
Panasonic MX12 Vision/Audio mixer two camera input £25
Buyer collect from Frome Somerset.
Ernie McKenna
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Cinema - My Time

Lee Prescott
FACI

Recalling days
gone by

Considering the Invitation / Suggestion of past IAC Chairman Mr. Mike Whyman. F.A.C.I. commending people to write about their cinema interests and connections I write my story. This commences just six years after the end of the "Silent Era"!

Way back in the past when I was just five years old a Big Man came to our house with a small machine, (9.5mm), with "wheels" top and bottom. He fixed a white cloth about the size of four gents handkerchiefs to a wall with four drawing pins. He put the machine on the table and threaded what to my eyes was "tape stuff". When he switched it on and made it work, the machine "talked" and made moving pictures in black and white appear on the white sheet.

Fascinated and enthralled

The pictures showed how they made and packed those triangular slices of Kraft Cheese! I was fascinated and enthralled. I couldn't understand it at all so I asked Big Man what it was and how it worked. He tried to explain but I still couldn't grasp it! He then explained about the Cinema etc. All way over my five years old head.



My Mamma was a bit religious, a regular church attendee. She had never been to a Cinema. Some friends persuaded her to go with them for her first and only time. Whatever she saw, "42nd Street", I now think it was, she walked out said it was disgusting, the costumed dancing girls I expect. This resulted in my never being allowed in a Cinema ... Banned! I don't know what she'd think these days!

Jump to WW2 which had just started when we moved from the tranquilities of our Lancashire mining village to Port Sunlight, Wirral, then Cheshire. My new mates all went to the "Kids Club" every Saturday at the Rialto Cinema, Bebington, just ½ a mile away. Cinema was still banned and I was not permitted to go.

This caused my mates to view me as somewhat peculiar and led to a dust up or two, blood being spilled! My Aunt eventually got my Mother to change her mind since she was told that NO half naked damsels would appear in any of the films, Aww! Being censored (U) and suitable for Kids.

So along we all went every Saturday to fight Red Indians, screech at Hop-a-Long Cassidy "he's behind you", sail with Don Winslow of the American Navy, and fly the Universe with Flash Gordon to help defeat "The Mekon" and sing along with Roy Rogers and his horse "Trigger" and so on!

The Blitz started on Liverpool, (just across the River Mersey) and Birkenhead just over 5 miles away. We were bombed out of our first two homes but my visits to the Rialto Cinema continued until on one Saturday, (no air raid sirens – warning), when I was ten years old, my mates were around the same age, a "Jerry" plane zoomed up over the high tree topped adjacent railway embankment,

(still there but The Rialto has long gone), and dived down onto the 300 yards three and four deep Kids queuing.

This was the second time I had been subjected to a similar occurrence so I knew what was coming. My mates and I were near the front of the queue. I screamed "lie down, get down". Cannon shells hit the Cinema wall just above us, we were cut and bruised badly by flying masonry. Many Kids further along the queue were killed their little bodies spread eagled and blood – etc – everywhere, Picture It! Very quickly came the Police, "Dad's Army", Ambulances, noise, howls, crying.

Picture It! The Rialto Cinema did not open. We were all sent home on our own, no counselling in those days! We were tough Kids, we had to be!

The Rialto Cinema was open for us the following Saturday. First a Priest took a short service. Sounded odd with the cinema organ. Then we were again helping our Screen heroes.

Fast forward nine years

I volunteered to join the R.A.F. During my service, apart from the duties, I became detailed to help a few film production crews, notably that for "Reach For The Sky". My interest in films and cinema was completely renewed! In the process I made some friends amongst some very well known people, mostly all now gone to that Great Universal Cinema In The Sky!

After I resigned from the R.A.F. and married I couldn't settle down in my old job. I saw an advertisement by the Rank Organisation and applied, was successful and stayed for twelve years becoming involved in various aspects and administration. It was supposed to be a five days a week job but it became virtually seven! My home life was being eroded!

In the first week following my resignation, after word got out, I received 41 job offers from other film companies and film organisations – true!



My wife issued an "ultimatum" **IF** I went back or returned to FILM!....

So I changed direction completely but still maintained my interest as a "Hobby"!

Lee Prescott



Clubs - Part One

**Britain has as many video clubs as the rest of the world put together ...
... and nobody knows why.**

Dave Jones

Shares his thoughts

Part one

Part two in the next issue.

Without doubt, the psyche of society has changed over the lifetime of most SoCo readers. When I was 15 years of age, it was nothing for me to work from 8 am until midnight in Topical Press, Fleet St. In the year 1952, my job was to distribute photographs, on foot, to all the national daily newspapers. Youngsters, such as me back then, were treated as though invisible ... there being a ubiquitous acceptance of authority sanctioning the treatment of juniors similar to that of the gentry's treatment of servants below stairs. "Us and them" was rife, and this had been intensified by previous wars every fifteen or twenty years and the somewhat oppressive discipline that went with them. Every male back then was conscripted into one of the three forces. Forces clubs were everywhere. There were also sixty people in my motorcycle club, nearly 60 in the local photography club, even more in fishing clubs, hundreds in dance clubs... and amateur filmmaking was unheard of. The population was just on 50 million, back then. We lost just under half a million during WWII.

As the decades rolled by, gadgets became more popular, and one of the first to make a billion was the Walkman, a personal cassette player. Conversation on the electric trains was a no-no. This custom-inflicted isolation was seemingly alleviated by the Walkman.

However, clubs were considered neutral ground with a common interest and for that reason proved a very healthy pastime ... no argument there. Many more gadgets later, there appeared to be a growing dissuasion of interest in clubs, and then came the crowning glory of the computer and finally the Internet. This was followed by the Internet nation, who are now running this country. If we want to know, view, listen to, have something explained, we think Internet. Who needs a club? Add to this the fact that most cameras will produce an excellent picture, even if accidentally operated by a 2 year old, we then have a perfect reason for not bothering to join a club and save a few bob in the process. So what are they missing?

In the August 2018 issue of SoCo, Jeremy, Acting Chairman of Solent MovieMakers, stated a number of facts about his club ... and he metaphorically hit so many nails on the head, I thought he was talking about ours. I'm sure that 99% of his readers were nodding with commiseration. However Jeremy, there is a difference between your club and ours. We are lucky enough to have a Chairman who **wants** to be a chairman and has 50 years' experience of making films, and we have a Vice Chairman who is just starting out on a filmmaking career and is yet a teenager. The committee comprises a wealth of professional experience, and two of its members are teachers well versed in the psychology of today's youth.

We have members totally averse to making films collectively, and members who are totally averse to making films on their own ... yet they work together, talk to each other and share the chores on club evenings.

We too considered knocking competitions on the head, but after a lengthy discussion decided that, were we

to do so, the number of films produced would likely peter out. If that happens, then our club is doomed. At our last competition there were two entries and three prizes to be won. To just sit around and talk is akin to meeting in a pub or restaurant, a street corner or a park.

Clubs thrive on activities, and any club without a chairman, we all know, has just entered a minefield. Our club's almost been there. Three years ago, we had a mass exodus, the then members calling it a day when they perforce lost a wonderful chairman, who, engaged in the pursuance of his career, was transferred to the mainland.

Without you Jeremy, your club would fall apart, so, we salute you Sir.

Octogenarian

Being an octogenarian, I can speak for the elderly. Here are some facts:

1. Traipsing around with a camera and tripod can prove exhausting.
2. They leave the tripod indoors and take home a lot of unusable footage ... can't enter that.
3. Most feel they've done it all. We know it's not quite true, but it sounds plausible.
4. Having 'done it all', new ideas are ever harder to find. (This is caused by too much T/V and not enough pencil and paper, scratching around for those ideas.)
5. Their mental attitude is that of having a desire to please and be part of the club, which they love.
6. They look to the Committee to come up with the ideas.
7. Traipsing around with a camera and tripod can prove daunting to the elderly.

We've all been young and bright at some time in our lives, when energy flowed endlessly and we could work all day on a crust of bread. Club-wise, there are two requirements, the finding of new, younger members and accommodating those we have.

As the elderly are less likely to generate footage, it is better that the club provide the means for them to do so, and that means having all the members work collectively to produce a film together. That's what our Committee arranged for us. We set about making a one minute film, which took all evening, from talent to gaffers, cameramen and soundmen, director, nearly every member was employed.

Hard to swallow, but it's a fact of life, not everybody was "delighted" with this activity. You can please some of the people some of the time, etc., so goes the adage. The result was, we generated footage ... and for those that find traipsing difficult, they could make a little personal film of their own about the activities of the evening. The one minute film was shown at the following meeting, discussed ... and we all went back to the drawing board.

No ... it wasn't much good, but we'd made a film together and set about making another. This was much, much better. We discovered we had some marvellous talent, would you believe? Oh ... forgot to mention ... we have a professional soundman who gives us talks and he teaches professionally, so he's a "top drawer" asset.

Clubs - Part One .. continued

The wisdom of making a film together does away with the competitive element ... and the critique, which is interpreted as blame and even effrontery in some minds, is faceless and void of liability. It is thus possible to really rip into the critique without offending. It is this part of a collective effort that enables one to teach/learn the finer points of videography by example ... worth a thousand words.

I've interviewed lettered men in my time, and upon asking a basic question, received an answer nothing short of waffle ... people forget. I've attended a lecture along with professors who design electronics, thought they knew it all and entered the room with wry, smug grins bordering on arrogance. The lecturer opened his talk with: "Can anybody here tell me the input resistance of a general purpose silicon transistor?" and nobody knew. After this sobering moment, his now subdued audience were given a refresher course. This was a clever question, we don't, of necessity, need to know the input resistance of a transistor when designing the network of components surrounding it. It is similar in nature to those people with a lifetime's experience of filmmaking on AUTO to be asked about the effectiveness of a gamma knee. One would possibly receive the reply: 'The best thing for that is a crepe bandage.'

What is the most difficult thing for an ageing club to achieve?

Generally speaking, what proves almost impossible is that of getting one's own members to support their chairman/committee/club and turn up at arranged filming venues. It is something of a mystery. The flippancy with which elderly members are tarred with the same brush, is a little unkind. The general consensus of opinion would read along the lines of:

If they are retired, they can't be bothered, and if they are of working age, they can't spare the time. This is not entirely true. If your committee prepares the ground carefully enough, covering for all contingencies, when given a task for their video cameras, the elderly will attend, given sufficient lead time.

Elderly people of eighty go to places like China for a holiday. A train takes them to the airport and a plane takes them to China, then a taxi takes them to a hotel and they are waited on hand and foot. The next day they start filming. That's the mystery ... they start filming. It's a clandestine film, you'll rarely see it.

The committee offered to arrange the shooting of a film during the summer break of several weeks, and asked for a show of hands. Too few showed any interest and it was dead in the water two minutes after it was suggested. Half the members were present, the other half on holiday gathering footage.

We all know that any exterior filming must be planned, storyboarded, scripted, choreographed, interiors lit, meal breaks arranged and everything must be scheduled. Due to the lack of interest in turning up at a venue, we make our films at the club ... a very impromptu affair. We watch it at the next meeting sometimes. If your club has talent that accepts a part,

then learns their lines and comes back prepared to rehearse, members willing to direct, film, record sound, attend to lighting etc. you are truly blessed.

The greatest synergy ever, is to combine a video club with a drama group, wherein both stage and screen versions are made. There would be outdoor scenes and places could be hired for the internal scenes. Estate agents have lots of empty houses on their books and their current owners want a sale, adding: "Beautiful interior, so pristine and desirable, it was used as a film set."

I worked with a producer who wrote a screenplay, and had me working on the script for months. He obtained permission to use footage from NASA, talked an excellent composer into giving him copyright free access to his compositions and various works and then he "bolted" the lot together for a fabulous intro. We hadn't picked up a camera at that stage. He then got a friend down the road to overfly the area with a drone. More free footage. A local fishing boat was used for another scene. As it was a film being made by the local community, the Skipper did it as a favour. Magnanimity abounds in some areas. An advert was placed in the local rag, a hall hired for the evening and I was instructed to take a shoulder mount camera to the auditions. [People expect filmmakers to have big cameras?]

"How many do you think will turn up?" I asked.

"No idea," he said, 'Could be ten, twenty ... we only need seven and I've already hired the leading lady.'

About fifteen minutes before the start time, we heard the first of many footfalls and fifty people turned up, hoping to get a part in the film ... staggering. He showed them the opening scenes of the film and explained the plot. The screened footage was second to none, it was NASA's! The shots were synchronised to the frame with the music. A few people did a screen test. Everybody's name was taken, plus stand-ins and two hours later, he asked for a critique, and got it from a retired ITV producer, who made some very sound suggestions. Rehearsals followed a week later. The reasons causing the producer to move back to the mainland were business related, but it was one of the finest lessons on how to produce a film for next to nothing that I've ever received.

Organising something like that isn't a case of being clever or being able to organise extremely well, it's not even money. What causes a person to do this is passion, that inner driving force that railroads obstacles, transcends despondency and the missiles thrown into one's machinery by doubting Thomas's. He was a dynamo. He needed a large house, found out who owned it and knocked on his door, showed him the footage ... that footage was the key to opening all the doors ... and the chap nodded!

Dave Jones

[Part two of this article will appear in the next issue]



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

FROME FIVE MINUTE FESTIVAL 2019

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

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

We will be doing our own catering once again so please indicate on the entry form if you are attending and how many. Our venue the Catholic Hall has wheelchair access. Incidentally this not our club room. Our club meetings are at the Frome Canoe Club in the old Market Yard next to the Cheese and Grain.

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

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

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

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

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

Philip Marshman, Competition Officer

Frome Five Minute Festival Competition 2019

Entrants Details

Name: _____

Address: _____

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

Club (if appropriate): _____

Youth Section School/College (if applicable) _____

How did you find out about our competition? _____

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

I agree to honour the rules of the competition.

Signed _____

Please send your entry with entry fee
(including the cost of return postage if you can not attend) to
Mr. P. Marshman, 115 Dursley Road, Trowbridge, Wiltshire, BA14 0NR
By the closing date of February 3rd. 2018

Please try to attend the show. It is a very enjoyable event - ask anyone who has been

If attending to help with the catering please indicate how many will be in your party _____

THE FROME FIVE MINUTE FESTIVAL

Competition Rules

1. It is a competition for non-professional films only. A non-professional film is deemed to be one made for love and the entrants own work.
2. The entry can be on Mini-DV, Mini-HDV, DVD, VCD, Bluray or SDHC.
3. Entrants must enter their films in one of the categories listed on the entry form. All entries by individuals or groups under 18 must be entered in the youth category.
4. The entry must not run over five (5) minutes complete.
5. Only one production on each cassette or tape. More than one entry will be allowed as a file on a Disc, SDHC card or USB stick clearly identified.
6. **Tape** entries must have at least 10 seconds black leader at the beginning and end of the film. On tapes, the safety tab set to protect the recording and your name and address on the cassette.
Disc, SDHC and Card entries should have 3 seconds (but not less) of black leader, and no black after the final fade out. Discs must be finalised. **(Please do not stick labels on discs)**
7. No restriction on subject except good taste. If the organisers decide that the production is not suitable for public showing the entry will be returned.
8. Copyright material should be minimal. Clearance of **all** copyright material is the responsibility of the entrant and the organisers may ask to see verification of the copyright clearance.
9. All entries must have been completed within the last two years and previous entries will not be allowed unless it can be shown that substantial new work has been done on the production.
10. The competition fee is **£6** per entry plus a contribution towards return postage.
Cheques/Postal Orders to be made to **Frome Cine & Video Club**.
11. There is no limit on the number of entries you may submit but each must be entered on a separate entry form. See also rule 5.
12. The Decision of the judges is final. Appraisals will be provided on all entries.
13. Members of Frome Film and Video Makers may not enter the competition.
14. **The closing date for entries is February 4th 2019.**

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

Entry Form

Title: _____

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

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

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

Edited on _____ **Originating Format** _____

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

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

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

*** Please circle as appropriate**

Please write here any notes for the projectionist

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

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



Beginnings and Endings

Ian Simpson

Wollongong
Camera Club Movie
Makers,
Australia

Why is it that for family members and friends, the act of watching your home movies is up there with slide shows as the worst form of torture you can inflict on them? Are we all that bad at our hobby? Are all our videos that boring and irrelevant?

If we disregard all those unedited, straight from the camera, random collection of shots; those sickening moving scenes; the interminable panning of scenery and people; if we disregard these all too common attempts at movie making and only consider those videos where a conscious attempt has been made to tell a story; then why do we still fail to enthuse? Why is it that our videos continually fail to get a place in our Club competitions?

The answer to this question is multifaceted; there are the technical aspects, the production standards followed and the creative aspects. These days a few hours spent on the net can often solve or answer some the technical aspects of movie making and it is just up to us to practice what we have learnt.

As far as production standards go, well that comes from continually viewing and analysing other peoples' videos, from watching TV shows, from going to the cinema and also for some, like me, it was one of the reasons I joined a video club.

During all this viewing of other peoples' works, we find that some videos will grab us and others won't. Think about it. Why did I like that video but couldn't be bothered with another? If you analyse these videos I'm sure you will find that the "liked" video engaged your attention right from the start, held your interest and gave you a satisfactory ending.

But you say, we all know a good story has a beginning, a middle and an end. Further we know that movies these days can have this order all mixed up, or as the famous French film director, Jean-Luc Godard, once reported of a conversation he had with another film maker:

"Movies should have a beginning, a middle and an end," harrumphed French Film maker Georges Franju ... "certainly" replied Jean-Luc Godard, "But not necessarily in that order."

The human need to tell stories, whether it be a humorous one at the pub or a great literary classic, has been discussed by everyone from philosophers to literary critics throughout the ages.

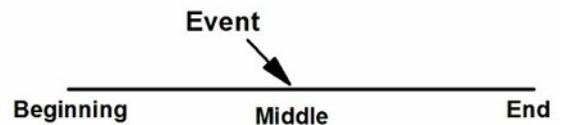
Also there is a human need to tell stories that have a structure; a beginning, a middle and an end. One explanation of this need for a structured story is because human life has a defined beginning and end. As a consequence humans require everything else they deal with in their lives to also follow this structure.

An alternate explanation, however, is that everything is just a progression of events and that an individual, during their lives, will interact and influence only a very small set of these events.

The vast majority of events exist as a matrix that either does not or only weakly influences an individual's life. In this view, time is only a mental concept of humans and so beginnings, middles and ends have a meaning only in relation to a set of interconnecting events, events which can influence other events around them in direct and indirect ways.

Story Telling Models

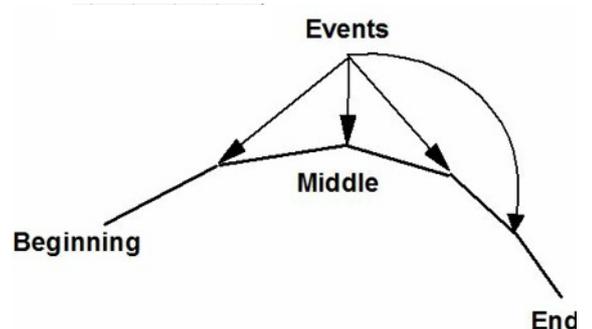
As the reader you may say, "all of this philosophical discussion may be well and good but what has it to do with videography?" Here the answer lies in which of the above two explanations you are more comfortable with when telling your story in your video. If you like the former explanation then your video will follow the conventional linear approach; where a beginning excites the viewer by introducing characters, location and conflict; a middle then develops the characters and the conflict and the ending then resolves some or all of the conflict. Diagrammatic examples of this structure are:



Model for the Linear Story Telling involving one Event

In the first diagram the beginning foreshadows an event which when resolved leads naturally to an end. This is the simple linear story telling common in jokes, fairy stories, and most of our family events and holiday videos. For example:

On Christmas Eve the children put out their stockings and head for bed hoping that Santa does not forget them. In the morning they rush to the tree to see if Santa has been. The conclusion is the tree and floor disappearing in fragments of frantically ripped open presents.

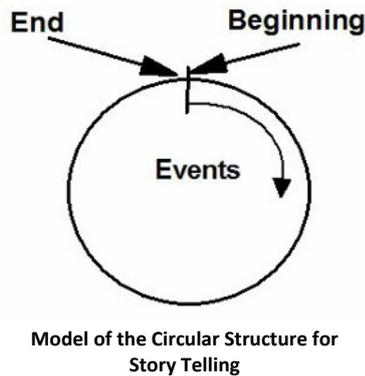


Model of Linear Story Telling involving a Number of Events.

The second linear story telling example deals with more than one event linking the beginning and the end. An example of this model could be a holiday video encompassing many different places visited or activities undertaken.

If life is not viewed as a time sequence but rather as a collection of events, then the resulting video could be presented as a collection of related events, that is more in the mould of Jean-Luc Godard's comment, where the structure may be more circular and interpretation of the video depends more on the understanding of the inter-connecting events than where is the beginning or the end of the story.

Beginnings and Endings *continued*



A diagrammatic representation of the circular structure is shown on the left. Examples of that are where the end scene is similar to the first scene. For Example: one movie began with an accident

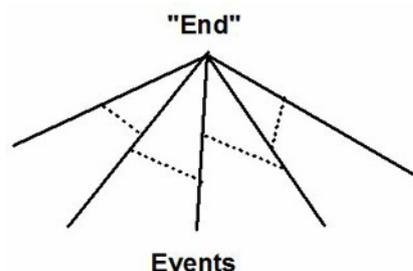
on a bridge and ended with an accident on a bridge. In the movie *Sliding Doors* the heroine near the beginning of the film drops her earring in the lift and the film ends with the very same act.

What are Effective Beginnings and Endings?

As our videos are often short; 6 to 10 minutes in duration, our beginning and end scenes have to be handled with more efficiency and speed than in commercial cinema. For example, our beginning has to take less than one minute, during which we must introduce the theme or character and the dramatic situation. *No one can tell you how to make an eye catching beginning, only your own creativity.*

Better is the End of a Thing than the Beginning thereof

As far as an effective ending goes, this can be a bit easier to achieve. Of these two story formats, the former, with an ending that successfully resolves the conflict, will leave the audience satisfied and content. If the ending is a fit with both the beginning and the middle, the audience will accept an unexpected ending and even an unhappy ending. The classical example of this type of ending is in the film *Casablanca* where Rick gives up the love of his life for a higher purpose, the higher purpose which is developed in the middle of the film. So even in the linear form of story telling the ending can be ambivalent so long as it does not clash with what has gone before but builds on it. Or to quote William Goldman (script writer of the film, *Butch Cassidy and the Sundance Kid*), "the key to all story endings is to give the audience what it wants, but not in the way it expects."

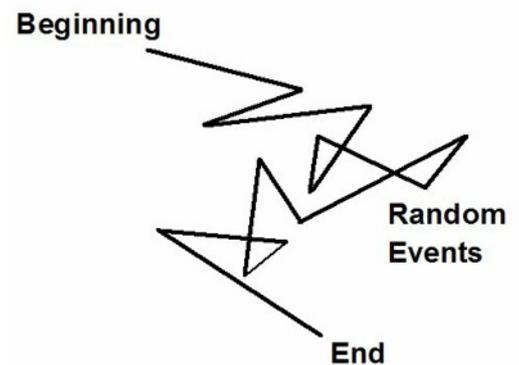


Many of the "endings" that follow the form of story telling where there is no structure, only a pattern of interconnecting events, (see diagram on left), often have no

clear beginning and may have non-endings where little conflict is resolved. Here the beauty of the story is in the "journey" not the "destination." Many a travelogue and nature video fall into this category. The success of these videos depends on their content interesting specialist audiences.

Flowers and butterflies, even if they are photographed superbly, may not hold the interest of a general audience. So when making your next travelogue try and introduce a problem to solve e.g., weather problem or bad travelling companions, or an activity to do by a certain time or before the weather breaks.

Whatever story you wish to tell in your next video, be aware that there are other ways of structuring the video than the conventional beginning, middle and end. Often the use of flash-backs or flash-forwards can capture the audience's attention immediately, then it's up to the strength of your story telling to hold that attention until there is a resolution or perhaps no resolution. Many TV programs now use a "foretelling" structure that quickly summaries what the program is about so as to create interest right from the beginning.



Model of Unplanned, Unedited video, presented as a Series of Unconnected Events

Whatever model of story telling you choose, please do not choose the random walk model as diagrammatically present on the right. Here the beginning and end of the video are separated by a random collection of events which may or may not be related to any theme. Such a mishmash of shots, with no clear relationship to the beginning or the end, will not only confuse the audience but quickly lead to boredom, the very audience response we are trying to avoid.

So how can you check out your video for audience appeal? If you have teenage children or grandchildren, show them your video, they are your toughest critics. If you get a "not bad" from them after watching your latest edited "masterpiece" then you know you have a potential competition winner!

The secret of a good sermon is to have a good beginning and a good ending; and to have the two as close together as possible. - George Burns

Ian Simpson



One To Watch

A Few from Lee Prescott

Himalayas A different world – yes!
<https://vimeo.com/288393864>



All action Kids!
<https://vimeo.com/286847460>



Dolomites - a timelapse adventure
<https://vimeo.com/287060201>



Boys (will be)!
<https://vimeo.com/293033666>



A Few from Pip Critten

Action Movie Kid. This is a collection of incredibly clever shorts featuring a young boy and his imagination becoming real. Creating CGI effects with a locked off camera is hard enough, this guy uses hand held footage! The effects are as good as you will see in multi million pound movies.

<https://www.youtube.com/watch?v=Q0iyaCl3yng>



Action Movie Dad is the guy who makes fake action movies using his son as the star and special effects created on the computer. The effects are simply amazing. This video is a "Making Of" for one of his films "Get In The Boat"

<https://www.youtube.com/watch?v=C3f3el-uJ3Y>



Cut & Drag is a Youtube channel with lots of tips and advice regarding the art and craft of video editing.

This is a link to the channel:

<https://www.youtube.com/channel/UC6F4votWjinPmSnQUOuGAHA>

This particular episode takes a look at some of the editing rules that film editors might find of interest. The series is very well made and a great FREE source of learning.

https://www.youtube.com/watch?v=ym3DB9_Yhyc&index=4&t=0s&list=PLrFDmKBmQOeWyfrP22kcgYOL58xgQGhVM



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<http://www.theiac.org.uk/iac/regions/soco/soco.htm>

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



SoCo Diary Dates

To have your event featured in SoCo News drop an email to pipcritten@googlemail.com

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Changes

New & Rejoined:

MR CHARLES LEEVES-KIMBER, Basingstoke

Change of address:

Resigned:

TEWKESBURY YMCA VIDEO CAMERA CLUB

MR D ADAMS, Brixham

MR ROGER LANE, Wimborne

Cancelled:

Deceased:

MR IAN SMITH, St Ives

MR ROY B CHESHIRE, Cheltenham

Moved into SoCo Region:

Change of Name

NEWLYN INTERNATIONAL FILM FESTIVAL
5th-7th April 2019
Acorn Theatre Penzance
International Short Film Festival with categories for
Documentary, Fiction, Poetry, Students.
This year new category film scripts.
Submissions to filmfreeway.com/NewlynFilmFestival
www.newlynfilmfestival.com
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Copy Deadline for Jan - Feb 2019 Issue

To reach Editor by 15th Dec 2018