

Another Excellent SoCo Weekender

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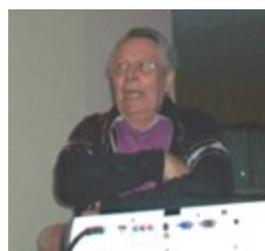
[Frome](#)

Thanks go to Alan Creamer for organising another super weekend at the Kensington Hotel in Bournemouth.

Friday afternoon saw the hustle and bustle of arrivals from many parts including the London area and beyond, some came from as far as Manchester, others from the Home Counties and of course the West Country. I hope we offered a warm welcome to seven new faces to the Weekender, members of Weymouth Cine & Video Club.

Phil Marshman entertained on the Friday evening. No prizes for guessing his topic, The Frome Five Minute Festival of course.

Many years ago Phil had the idea of running a Festival for films of no longer than Five Minutes and ever since the competition has gone from strength to strength.



Phil showed a selection of films from the Festival over the years, which made for a very entertaining evening.

One of the highlights of the Weekend is the good food at the Kensington and the homemade sweets are second to none, meringue, trifle you name it – and even Christmas pudding!

The Saturday morning was audience-voting time three competitions were held: Top Of The Clubs, The Dolphin and Mini Dolphin.

There were nine entries in Top Of The Clubs this year and all films were of a very high standard and most entertaining. Weymouth won with 'Tales Of The Unexpected' if you want your wishes to come true, the Fairy in this film will certainly be able to help you – or not help you, as the case may be!

Congratulations go to Weymouth and Sue and Ernie Minns who made the film.

Bournemouth Club won the Dolphin Trophy with their film 'Phone Folly' which had the audience in fits of laughter. If you have a problem getting satisfaction from the end of the 'line' the 'chappie' in this film certainly had the answer.

'Scratching Post' won the Mini Dolphin, a film made by H. Walker. This is the competition for films no more than 60 seconds, quite a challenge for the specialised scratching post for the family cat.

Well done to all the Film Makers and those who took part. All the entries were most entertaining.

The SoCo Road show was also shown during the weekend. It is always nice to see the films entered in our own Competition. And you too can have a copy to show at your Club, just contact Phil Marshman.

The winning film came from Bristol, being as it has a running time of 72 minutes we only saw an excerpt which left everyone very hungry for more. However on the Roadshow this film will be on a separate disc, so there will be no disappointment.

One of the highlights of the Soco Weekender is the Lucky Dip on the Saturday Evening. We ask you to bring along a short film and this year we had the highest number to date, 25 if I counted correctly and what a jolly good evening it was! Colin Pain presents the Silver Salver in memory of his wife for the film which received the most votes. This year it went to Rita Hayes for Legal Angle, a very funny film and if you are looking for an actress then Rita's your girl!

Sunday morning Eric Montague took the stand. He showed some of his own productions, which included excerpts from a variety of documentary films made in the Christchurch area. Another which attracted me was the Indian Themed Railway Day at Fairbourne in Wales, if any film made one want to go there this was it, certainly it's going on my 'Must Do' list.

Thank you Eric and Sue for coming along and entertaining us, a most enjoyable morning.

I would like to say Thank You to Darren who did an excellent job of projection over the entire weekend. To Phil who singled out all the films, and to Trevor Matthews who looked after the lighting and helped with the equipment.

This just about sums up the SoCo Weekender for 2012, we have had a busy year with BIAFF back in April. Do keep a look out for SoCo Events in the future and remember, you are always welcome.



Editorial

Pip Critten writes...

So another year has come and gone in the blink of an eye!

Here's hoping that you had a good Christmas holiday and that Santa was good to you!

I'm delighted to have Susie Walker back. Sadly I have to agree with her point regarding releasing results. She is not the only one who has said much the same thing. I can only publish the results I receive, and very often that takes chasing.

I would have thought that clubs would be getting out articles to me and the wider press immediately after the event.

Gosh, there seems to be quite a stir at the moment regarding judging with some unhappy people around. Particularly regarding what constitutes an amateur film.

I can see both sides of the current debate. Should an amateur film be one made wholly and solely by people who have never received any remuneration for making a film. This may preclude those who were "in the business" but have now retired. Not sure that would be fair.

Could we say. OK, doesn't matter how you earned your income in the past, so

long as you did not receive any professional help or get paid yourself in the making of the entered film.

Would this have eliminated one or more of the recent films entered in competitions? [Read Carlos Varella's article on page 5]

One could argue that the only thing standing in the way of anyone else producing films to an exceptionally high standard is imagination and application.

I would suspect that the same team using equipment aimed at the domestic market would still produce a film of very high standards.

In the same vein, you could give some people access to the very best equipment and they would still turn out technically inept and boring films.

I don't have an answer to the question, "what is an amateur?" that would satisfy everyone. No such answer exists. And I don't envy the competition organisers in coming up with their own definition as they are in a no win situation.

Big thanks, as always to our regular and occasional columnists. Without your dedication and continued support we would not have a magazine at all.

David Fuller, from Canada has contributed once again and I even have a further article for the next issue from him.

Young filmmaker, Rob McGuire, tells it from his point of view. We can bury our heads in the sand or see what there is to learn from his article.

All Stars

In the last issue I mentioned the All Stars new show needing video inserts timed to the casts reactions.

I'm pleased to report that my idea actually worked in practice. Ta da!

Using [Show Cue System](#) software, I sequenced the entire shows audio visual content to run smoothly.

It's an incredible piece of software that's used extensively in the theatre industry, making the sound operators job much simpler.

Our one hour show had over 240 cues, most of which were interlinked with one cue triggering other cues, all operated on the night with just the space bar.

This meant I had the music, sfx and videos pre programmed ensuring the volumes, and fades were all going to happen exactly as planned, enabling me to give as much attention as possible to the 16 channels of microphones.

If I was producing a video competition night I would not hesitate to use this software. I'm not on commission, honest. You can download an [evaluation copy](#) for free.

Happy filming in 2013, write and let me know what you are up to.

Keep Smiling, Pip

pip@pipcritten.com

Chairman's Chat

HAPPY NEW YEAR TO YOU ALL

SoCo 2012 The year to be Remembered!

Not only was it BIAFF and The Olympics but another Very Special Occasion rounded it off: Phil's Retirement from the Railway, just on 50 years he worked for the Railway. He started on Steam trains, following in father's footsteps, but in the course of the years, as we all well know technology changes and he ended up driving the modern locomotives of today.



His home station was Westbury in Wiltshire, and The railway gave him an excellent Retirement Party in their Social Club. SoCo members and clubs attended in abundance, and it was nice to hear the Railway Executives speak so highly of Phil and all he has done over the years.



Just take a look at the photos and you will see what I mean.

Thanks go to David Martin and Ernie McKenna for taking the Photos for SoCo News.

Well now Phil is a 'Gentleman of Leisure' I am sure we are going to look forward to seeing many more movies from the Frome contingent.

He certainly won't be forgetting the Five Minute Festival!!!

We are now into 2013 and members are telling me they are hoping for more sunshine this summer.

Just give a thought to the SoCo Annual Competition and watch this space for further details.

All the Best

Anne





Susie Walker on Competition Crisis

In response to Lee Prescott's article 'on Judging' in the November/December issue.

I do not share his criticism regarding competition organiser's lack of support from running these competitions, or for the apathy he feels there is amongst film makers who do not enter competitions.

I think entering competitions and having a chance of winning recognition for your efforts is a wonderful empowering thing, and in my case certainly spurred me on to make more films, and enter more competitions just to see if I could do it too.

So I believe that competitions are very important. And personally I think there are several reasons why the SoCo regional competitions suffer from a lack of support.

The entry forms which have to be filled in for each category, are not straightforward, but are over complicated and would try the patience of a saint to complete. There is one form to fill in and over twenty rules to read through for this 'friendly' competition. And then there are two additional rules for Top of the Clubs entries (too complicated to explain here).

In contrast the Teign Cup entry form couldn't be simpler.

SoCo instructions request that I enclose a stamped addressed envelope so the organiser can confirm receipt of my films, but mine was never acknowledged. Therefore I am left wondering if the films I sent did arrive on time, and then because I didn't receive any acknowledgment, I had to contact the organisers again for confirmation.

And even after all this, once the competition/screening day has arrived and passed, (and this can be a few weeks of waiting) I was not notified of who won. I was not even supplied with a list of entries, all of which is just as important to me as entering in the first place. After all it's important to know whose films you were up against.

Even if all the above was not followed, surely an email sent straight after the event, would be a polite way of notifying all those concerned? It's no wonder the number of entries are dwindling.

It seems to me that once a competition has been publicised and made out to be the most important event of the year, and once it has been screened at a host club, no one involved is at all concerned that we film makers are still waiting patiently to be told the results of the competition.

So do we carry on our filmmaking, or do we give up all together and join the Allotments Association?

I joined a film club because I wanted to see other people's films, show my films receive feedback on how to make them better, and to go away and try again. Entering regional competitions used to be a good way of getting a second opinion.

I feel I have mentioned this before, and I am sure someone will tell me later, but it's something I feel very strongly about and the only place I am able to have my say is in the SoCo magazine, so thank you Pip.

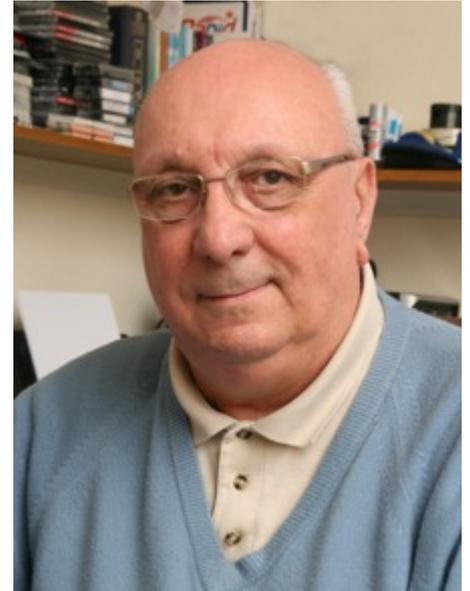
Oh yes, as for the picture of me with this plaque, well that was in recognition of winning an internal club film of the year competition - so some competitions are worth entering.

Susie Walker

Rob Catt wonders...

Rob Catt
wonders...

Let's Have a Festival!



I don't want to labour the points which Lee Prescott made in his contribution in the last edition about poor judging. I agree with what he says. It seems that judging is in no way standardised and the results can be anything but encouraging.

Many people are under the misapprehension that competitions encourage people to higher things. This is often quite wrong. A winner is a winner for a very short time and all the others are losers. Then the struggle starts all over again. Where's the encouragement in that?

In my professional career I used to arrange events that would give people a chance to try out new ideas and experiences without the pressure of 'must win'. The result was that for a series of years, people would come together to try out their talents in the world of the performing arts.

Contributions were limited to ten minutes for each item. Serious contributions were accepted no matter how outlandish.

One show included a short play, a young adult's pop group, a singer, a poet reading his own work (that takes nerve!) carnival displays (fire eating, unicycle and juggling all included) and a would be comic. He 'died' by the way, but at least he had a shot at it. A real mix.

The acts were diverse to say the least, and it was impossible to decide which was the best. In fact there was no competition at all, but each and every individual who took part received a certificate to say that they had done so. Age group was 14 to adulthood.

The event was called a 'Festival of Entertainment' and the other acts would watch each one in turn thus making an audience. Quite a few were - of course - doting parents, but over the years the show got bigger and attracted adults looking for a fun night out.

The participants knew that they were guaranteed a certificate and that no one was going to stand up and say that they were rubbish! The audience gave them the appropriate encouragement with their applause.

Seems to me that we could try that out instead of the annual competition which seems to be losing its attraction.

Southampton Video Camera

The Southampton Video Camera Club held the premiere of "On The Other Foot" and the showing of the Club Shield film entries on the 5th December.

The film OTOF was a collaboration between club members under the directorship of Howard Blake, It was filmed over several weeks on location around the Southampton area. The film has been uploaded to You Tube.

The evening was also a success for Jeremy Holder who won the Club Shield with his film "The River Douro". The event was well attended by members and guests, in fact the comment "I think we will need more seats!" was uttered for the first time.

The SVCC celebrated 10 years in 2012 and continues to create a welcoming club for all.

Roger Brenton



Jeremy Holder being presented with his award at the club Christmas Dinner



Premiere audience for "On The Other Foot"



The Devizes Video Club has had to make a few changes to their programme, but most of the planned events have gone ahead. We had a fun evening in September filming our members taking part in a games show based on the old TV programme "What's My Line".

The week after Bill Summers gave us a presentation of some of his own films. They are nearly always comedic in form showing Bill's individual and imaginative approach, using his own props and himself playing the different roles as required.

We also had a very enjoyable evening with Frank Bond, a local film maker. He showed us some of his own films, a particularly memorable one was a film of his visit to the Galapagos islands.

On one evening the club gathered together to make an inventory of our store cupboard which was becoming overloaded with obsolete equipment. Everyone took away something to be skipped.

The inter-club quiz was a disappointment for us as we had high hopes of a mention for our film "A Sporting Day Out". However it was great fun to make. All club members were involved and all played their parts with enthusiasm. Everyone enjoyed being on location doing something towards making a film. It was filmed in a day and was edited by Clive George.

The film that won the Norman Reynolds Trophy was "Running with Dogs" by Trevor Biggs of Frome Video Club. Second was "Martin and Liz's Lovely Day in the Country" by Phil Marshman of Frome Video Club and third was "Calne Speedway Bike Show" by Peter Stedman and Rob Catt from the Chippenham Movie Club.

Details of the club can be obtained from Angela Angus on 01793 813028.

Perception and Experience

By

Rob McGuire

Lee Prescott writes....

From a Young Member of our new and different Stonehouse & Stroud Video Unit and unsolicited – following on from the reaction to the North Thames Region "judges" comments re SoCo Competition 2012.

Perception and Experience

© - SSVU./RM./LP.

We young folk don't join your "clubs"
'cos all we see are oldie bods,
Physically old - ok - but mentally too
With entire attitudes that match!

Especially when you judge
Our films, you're all too old to budge.
Anything different and anything new
Gets you all into a "stew".

My dad says you're all "died in the wool"
Whatever that is but you are all, like sheep,
With the mentality of the flock
all cocked up in a mental block.

Yeah I know, in sixty years I'll be old
But i tell you now, I'll remain alert
To changes in a way that's bold,
To the way things are done then, not mentally inert.

We young folk will not join the IAC -
Insulted by your "judges" not once but thrice,
'cos the same applies. We won't pay you "cee"
For your arrogant and ignorant manner, all without
constructive advice.

Rob McGuire: (17+).

(Eng. A*/ Math. A*/ Eng. Lit. A*/ French A*/ IT – Media A**)

Footnote by Lee Prescott. FACI: IAC Judges should always remember that they are "Ambassadors" of the Organisation (and the particular Competition or Festival) and fully represent exactly what it is. Also, any bad "judge" and there are more than enough, wipe out completely others who, maybe, are not so. Most important too is the Perception thus caused.

Email your articles and letters for the next issue of
SoCo Magazine to:
Pip@pipcritten.com

Carlos Varella asks.. WHAT IS AN AMATEUR?

In early November, I attended a film competition at my local SOCO and IAC club. I paid my entrance fee and received a brochure listing all the films to be shown that afternoon. There were sixteen films in all, and a quick calculation in my head told me the screening time would take just over two hours.

Everything was going well, the screening started on time, the projection was perfect, shown on a big screen with the sound full and powerful, but then after the thirteenth film was screened, something happened that quite shocked me. Something that would rock the very foundations of amateur film-making.

I saw a twenty minute drama with two professional actors in it, and not just professional actors. One of them was a very well-known household name on television.

Can this be right? Something was definitely very wrong, I thought.

So the following day, I traced the individual (who made this drama) to his website. This film-maker is a professional cameraman and has been since 1993. That's what his website states.

The website also went on to say that he is part of 'a professional video production company providing high quality base standard for filming and editing on the XDCAM HD format.'

I would add at this stage that most amateurs do not use XDCAM formats.

This website also stated, 'Our Clients demand a professional product and that is exactly what we deliver, from a small discreet unit cost effective video and photography solutions with nationwide coverage since 1995.'

'Multi camera set ups, from a single DVD to a full broadcast feature with high production values adding impact with clear meaningful communication for your targeted audience, from corporate to drama.'

Whoa!

It doesn't stop there. 'This company has been formed by a group of independent TV professionals with the sole purpose of producing a festival short that will compete at the highest level around the world. We always strive for high production values, excellent narrative and experienced talent. This is the key to the success of our productions.'

Would you like to read more, because there is more.

He says, 'I turned professional in 1993 armed with an Arriflex camera and a passion for wildlife. I have produced several series for television as well as some single programmes.'

'Fifteen years experience in production. Broadcast credits and references. many corporate/events coverage as well as editor and DoP on several dramas. Lighting cameraman own XDCAM,

Dedolights, UHF mics, track/Dolly. Use FCP, CS3, Motion, Audition. ENG work.'

Now if he uses all that equipment and can understand what all that means, I can only guess he is a professional. I think that about says it all. Did I forget to mention that an XDCAM can set you back at least £5,500?

I am not asking this film-maker to withdraw his film and hand back the award he received, but what I can't figure out is what satisfaction this film-maker gets from entering film competitions like these. It's a bit like Manchester United playing an under 11 team on a Sunday morning at the local park, and winning 36-0. What would be the point? Where is the satisfaction?

There are many film festivals he could have entered, but he chose to tread on delicate amateur toes with a professional film. If this practice continues and carries on, then I can see the end of amateur film competitions.

Before I leave you, I would just like to say one more thing. When this film was about to be screened, it started with about thirty seconds of black screen, followed by very professional TV colour bars which as far as I know is only required for lining up video on a television broadcast, and not for screening from a projector.

After the TV colour bars, we were treated to another half minute of zero level tone that nearly deafened everyone, and finally the joy of watching a clock counting down for the last twenty seconds before the actual film started.

All this was totally unnecessary, or to put it another way, it was the only film shown that afternoon that had all these technical line-ups for engineers. If this film-maker was a true amateur, he would have known that these technical aids were a complete waste of time at a club screening. None of the other film-makers who entered this competition felt it necessary, or felt the need to put colour bars and tones at the front of their films.

If this film-maker was a true amateur he would have realised that he should have cut all this off the front of his film and start with two to four seconds of black.

This film-maker may well have got past the rules of the competition, but he hasn't got past the spirit of them, which I think is important.

If anyone wants to write to me, about this subject, whether you agree with me or not, then please contact Pip Critten of this magazine.

Me, I'm moving back to live on a remote island near Cuba. Be seeing you,

Carlos Varella

Email your articles and letters for the next issue of
SoCo Magazine to:
pip@pipcritten.com

JUDGING FOR AUSTRALIA



LEE PRESCOTT FACI. Writes...

The job was done as invited by myself and colleague Mike Szewczuk – in good time I am pleased to report, although doing so proved a bit “tight”. It must be remembered that the eastern side of

Australia is 12,000 miles distant from Anglo-Saxon Land and involved the mailing of the DVDs to me. OK you might say but why was it not done “on line”? Simple answer: Big File Sizes and my PC is much involved in other things, importantly including communications with Afghanistan and therefore I could not allow it to be “tied up”.

Our findings, Judging Critiques and Spread Sheets though were all completed and dispatched via cyber space and it’s instant communication.

It meant that for a few days all other projects had to be dropped / held up /stopped! Now this might appear a bit of an inconsequential remark but having been invited to judge the entries, which we considered a great honour and having accepted it, then it was incumbent upon us to complete the work satisfactorily and in time, which we did.

As I have written before: we did not / do not Judge other people’s work in a subjective way as is always the “norm”, that is from a totally negative and biased POV. Our method is objective, that is in and from a positive, unbiased, constructive manner and points of view.

Reports received indicate that our efforts have been totally accepted. Just a few questions of terminology!

Finally, I have to state that all of the films submitted were of an extremely high calibre. In fact easily surpassing many produced here in the UK. Amazingly therefore we found that some even outstripped that comment! I would not wish to single out any particular film here but I

feel forced to state that one of them featured Youngsters all of whom appeared to be aged between 10 and 13 years of age! Exuberance, Excitement, Dedication and Performance Control all shone through.

This job was not a chore, it was an exciting revelation in many ways. It should always be remembered too and fully understood, that performing as a Judge means that YOU are an Ambassador for any organisation of which you are doing the job or are a member. Something, which many in the IAC fail to realise or practice to their utter detriment and that of the IAC!



Harold and Maisie Trill wish all the readers of So-Co News a very happy, healthy and peaceful 2013.

Around The Clubs



While we were enjoying our summer-break, one of our senior members, Maurice Brake, had been working hard to finish the editing of this year’s club project entitled ‘The Reckoning’. By the 19th September we were treated to a preview showing of the result.

On completion, Maurice asked for any observations and opinions. One or two minor points were raised but none, as I recall would lead to any further work or revision of the finished film. The Premier showing was made to a ‘full house’ which included the actors, owners of the location and story-board writer.

Audience reaction showed complete involvement with the unfolding story. The actors were very pleased with their performance which revealed a successful transition from stage acting to the close-up and fine facial expressions which were needed to heighten the tension in this type of drama.

On the 26th September, Liz Radford from Notepad Music of Wimborne, who are providers of royalty-free music, gave us a most interesting lecture, illustrated with examples from their comprehensive library. They can be contacted by visiting www.royalty-free.tv

During October one of our more learned members presented a very useful review of Files, Folders, Archiving and Back-up. This included a look the recording media choices and an assessment of their integrity with regard to cost, life expectancy and the possibility of sudden failure. Over time, there is also the possibility of technology changes that will prevent the use of past recordings. One does indeed, have to be very aware of the changing situation and keep up to date.

The last competition of the year is, for us, the most important. Members compete for the prestigious John Butler-Walton Trophy. This year the winning film was entitled ‘The Great Dorset Steam Fair’ and entered by Keith Bartlett. It was a worthy winner in all respects and particularly so for the delightful evening and night scenes filled with bright colour and movement.

We recently held our AGM for this year and the significant changes to the club officers were,

Chairman Now Carole Beavantel. 01202 571460

Secretary Now Steve Arnold tel. 01202 424266

Sincere thanks were expressed to Kathleen Hodges and Brian Lacey who had ably held those posts for some considerable time and who both had given so much time and energy for the wellbeing and success of the club.

As an extra pleasant finish to this fulfilling current year, we received two final items of good news.

First, we heard that ‘Phoney Folly’ our club project for last year, had been awarded first place in the Dolphin Competition during the SoCo weekend recently held in Bournemouth.

Secondly, we were informed that ‘The Reckoning’ our club project for this year had been awarded second place in the Teign Cup competition.

With renewed enthusiasm, we now look forward to our 21st year and the new technical challenges which that may bring.

Max Sinclair

Movie Making - Think it out first

David Fuller
from
Canada
Writes....



The membership has two cameras of the same model with matching image characteristics. Our Shoot will be titled "HOOKERS IN THE HOUSE." The Leader's knowledge-base, together with a collaborative - give-and-take teaching style, is crucial. Lecturing is definitely out. Feedback and thinking are in. I'm the spook-writer today, providing an imaginary example of how a Leader might structure her Workshop.

"Great. Here are the two Sony VX's. They're fired up and loaded. Pass them around the group and I'll show you which buttons you'll need to operate. Look at my chart page. On/Off, Zoom control, and red button. But, we're not ready for "red-button-pushing" yet. What kind of hookers will arrive at the workshop? Yes, rug-hookers. Too bad, guys. Anyone here know how rug hooking is done?"

Some tentative answers. "Well, we'll have a demonstration by a Grandma and pre-school granddaughter Della. Grandma teaching, Della learning" (Introductions). "Put your thinking caps on again. Why choose a granddaughter side-kick? What'll she give to the movie that an adult couldn't? Anyone? Some reasons, please."

Through a give-and-take dialogue, members to Leader, Leader to Members, avoiding lecturing, the group will draw some conclusions. The child has special things to offer. Charm, an uncluttered young mind, a bright four-year-old's ability to articulate, her love of acting and being the focus of attention and she's happy under the wing of her kind old favourite Grandma. "Where do you find such an excellent blend, folks?"

"Yes, parents and grandparents have talent laid on in spades within the family." And from members, "And don't overlook the talent among friends, too."

An untapped resource for movie-making. "Be warned, though, I'm telling you. Things often change after age 13!" From a Mum from the back of the group.

"Thinking caps on, everyone," from Heather, our gracious Leader. "Remember, the whole movie will boil down to just a few minutes. What's got to be done within the first 20 seconds?"

"Well, Heather, I'd say that you have to introduce the two characters in their setting. Like a short-story writer must do."

"How true! Does Grandma say to the camera, "I'm Della's Grandma and beside me is Della and here's a cushion-cover?" Then keep staring into the camera?" A Medium Shot (MS). "Yes, that's one way.

How about thinking up a way through dialogue?" Members quickly refer to the printed hand-out. "Yes, I see how. A couple of lines of dialogue .

"Hey, Grandma, this big cushion-cover's pretty. How did you make it?" (Della with the cover in her hands, turning it on the work-table.) "Here, I'll show you, Della, on this small piece of new cloth."

There's a video feed from one camera to a TV monitor and another feed Camera 2 to the portable monitor. Seated members can see what the camera-people see.

"OK, that piece of dialogue has done another job, too. What?" "Yes, you got it right . In other words.....?" "A promise of what the movie will be about." "Yes. The theme, or focus, of promise - made in the first 20 seconds. You win the see-gah, Frank. What'll the second or middle part of the movie try to accomplish?" "Elaboration. Yes, the "Middle". How we'll deliver our promise."

"Yes, a 'BME' (nice if it were a BMW, hey?) The 'E' for?" "Yes, the END (conclusion, 'wrap.')". "Now, I'll pass out copies of how the rest of the Shoot should go. The actions, the dialogue." Members are asked to try delivering the lines, aloud, partner to partner.

What follows is a series of short takes from several angles (POV's) showing Grandma building a sample patch of green, with knitting wool. Pause. "Heather, wouldn't it be simpler and easier if we just made the whole movie in one shot?" "You could do that, John. But why not take advantage of changing the points of view (POV'S)? 'Why?' you ask." "Well, so much of hooking consists of sheer repetition. Do we need that?"

"What's the term used for squishing up an over-long production? (Demo. Hands repeating the same motions, on and on...). Yes, compression. Make every second count." "Now who's up first to video that sequence. I'll be the director and cue you. This part will be a try-out" Later, after about ten shots are made with different points of view, Heather calls for a pause."

How many shots did we use for the Beginning?" "Five. And please pass on the camera after you've done . You'll have to seize your chance to get a go at framing". And we'll shoot the same again.

We all should get the experience of framing and shooting. We should now have about ten short scenes or shots, before we break for a review. When about one minute's worth of Shooting is over, with two sequences shot..... the establishing scene up to where Grandma

Before We Press the Red Button.

If our Club's mandate, as advertised on the Club webpage, is to learn how to make movies, I know we'll attract new prospective members. You can bet on it. If we fail to *deliver that promise*, the new faces will probably not be seen for many more Meetings. If we don't follow up with actually *DOING, hands on*, what we promise, we'll have two chances of a successful recruitment - slim and fat !

Think about it..... too many Video Clubs existing ten years ago have now vanished. "Lone Ranger" amateurs will still plug on, regardless, bless them. Our best means of getting members to make movies and better ones is to get them into Club Workshops, pressing red buttons and cranking out edited movies for members to view. Collaboration builds confidence. Mark my words ! We'll build on small gains.

Forward

What follows, my patient readers, is partly a forgivable fiction, but in truth is based on a number of actual Shoots and Workshops that I've either led or have participated in, in a club Workshop environment. We could have pulled off *Hookers in the House*, as described below. And the Club still could take a swing at it.

Yes, as with many projects, the theory is great. It *will* work, but the engineering is a long, tough slog for a Workshop Leader. He or she needs help to do the leg-work; telephone and email contacting, addressing emergency situations, managing members with different personalities, etc. "Memory Movies" of one's travels, shot from the hip on a tour, may be nice to share at the clubhouse, or on Youtube, but "well-thought-out" movies of a few minutes duration, are another matter.

The Steps - Getting Ready

Review our "assets." Announce the Club Workshop, location, etc., who'll lead it, and the promise to those attending that they will begin shooting a short movie AT the first Workshop. It's no big deal to run two cameras. This arrangement will deliver more shots and give more members some hands-on experience.

has done some demonstration of hooking on a new sheet of cloth, and Della has a go. "Now, we'll show what we've captured on the two cameras, so far.. Gather around the campfire." [Play the two tapes, warts and all..] "How is the camera hand-holding coming along?" "Steady as she goes, Heather. I'm impressed." "OK. We're in pretty close to minimal shake." "And we can hear the audio quite clearly."

Another member adds, "AND a few coughs, whispers, and a chair-movement, too. How do we prevent spoiling a good shot with unwanted coughing, etc?" Director says, "I'll announce a take, and sssshh everyone, do the countdown with fingers. Suppress your cough, folks, you-all hear? until I wave my hand to signal 'end of take.' This will be for real. "About 20 shots more are taken.

A quick cup of tea or coffee from the flasks. Back to the campfire in two minutes to drink it while we watch a movie Dave made a few years ago with his wife and granddaughter. "Now, as you're watching the content, see how the movie is structured." [Movie shown.] "You'll recall back at our Meetings, how we'd show a movie from an overseas club and then discuss the elements of what made it so good. Let's think about where the charm of Dave's "Bread-makers" lies." "Yes, Steph kind of stole the charm Oscar..... POVS were varied, giving other ways of seeing the story unfold. It was compressed nicely. The shot changes were logical Lots of close-ups..... A 'Promise' at the beginning and an "Ending"....."Like bookends." "The shots flowed smoothly....." Team Leader summarising by filling in the "bullet-holes" on the chart.

"What was the average shot length?" from a member. "Well, I calculated it on my editor at home to be around 5.2 seconds. [from the team Leader.] "Let's

see it again. Then you can look over my chart of 'bullet-holes' encapsulating your comments and mine. And offer second opinions as you wish." "Now lunch is served - open your brown bags - and we can chat about how far along we've got.



Obviously, the Workshop can't do everything to make a movie. The Leader has worked out a sequence of shots (a Shot List); everyone has been asked to read it over and bring it to the Workshop. The Team Leader will act as Director and LEAD members into positioning the camcorders - through asking the camera persons to first try out an angle and win the approval of both the Director and bystanders viewing the frame on the monitor. A group learning experience.

"So, we'll shoot the whole movie, two cameras. From the beginning. The process? First a rehearsal or two of the shot, then the real take. You probably remember the Meeting Night when we had a mini-workshop on 'cut-ins'. Do you? What were cut-ins?" Several offers from members. "Yes, short takes of a few seconds length, usually close-ups, which are added during the editing stage - like having a second camera. Camera # 1 captures consecutive shots, # 2 does the cut-ins. [Lunch over]. "Share and hope we don't end up with an elephant designed by a committee. Watch for my director's cues,

Grandma and Della. SSSSSH ! Eyes on the monitors." Countdown.

Time to view the "rushes." "Did you spot any scenes that need to be re-taken?" "We'll, let's re-do them today. Pen and paper, Kevin?" [Retakes.]

"How will we arrange the editing?" "Good suggestions". I'm willing to make some copies on DV tape of the stuff we got from both cameras. Or a DVD. The sooner you get into editing, while your memories are fresh, the better. If you own, say, a Pinnacle and you feel you're not up to snuff yet with it, why not ask another member to help you edit. Good idea?" [Discussions.] "Don't forget the title credits and music . Feel comfortable with that? I know I'm rushing through an overload for some of you. For one day's work, we've covered a heap of movie-making skills. If nothing else come from today's happy little gathering, we'll have been given an *overview* on how to move from a "vision" or an "video idea" , to getting that vision on to tape."

Review

"Thinking caps on again. Look over my second chart page with its "bullet-holed" summary. (Individual members invited to elaborate on "bullet-hole" captions) . "Before we press red buttons, what must happen first? Yes, we have to figure out an "organization scheme" - BME, a "focus" - maximizing the talents we have available." "Yes, teacher." Review continued. "That's about it in a nutshell. Did we have a fun-day? Will we show our edited movie at a Meeting some day?" [Loud cheer !]

"Next Workshop meeting should be about editing. [Round of applause to Grandma & Della.]

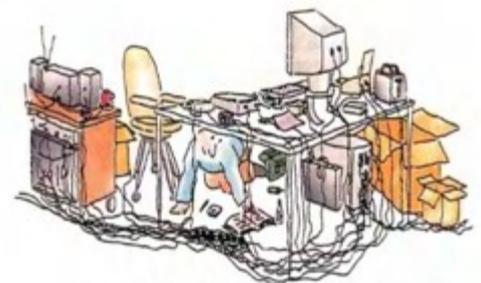
Dave Fuller, Canada



"There are better ways to log off."



"Yoiks, is the wedding today?"



"Now, if you can find the power switch, flip it on."

From Peter's Pen

Pete Stedman writes about...

Video Collaboration and DIY Kit



Video can connect with all kinds of trades & professions. As you may know, my main occupation is being a magical entertainer. Well I'm almost retired now! Many of the videos I make are to do with this side of my life and of course are only seen by others in the magic business. Must preserve the secrets of course.

An e-mail arrived from the USA the other day mentioning that the writer had seen my You Tube video report on Mr Punch's 350th birthday bash in Covent Garden earlier this year. The writer went on to enquire about a certain magic effect he knew I performed. I was able to send him a link to my You Tube performance of the trick and from that he was able to learn all he needed to know. Over the years I've had contact with many magicians worldwide stemming from the videos shown on You Tube and my published DVDs. Yes video can be so handy in many ways.

Rob Catt, who also writes items for the Soco News, is a colleague from the Chippenham Movie & Video Club and we occasionally collaborate on productions. Recently we made a joint production relating to Rob's hobby of collecting items. The first was a video of his collection of ceramic thimbles and the second was his collection of glass paperweights. [LINK HERE](#) These videos are quite short and are on You Tube (of course). Rob has a large fan base for his productions and many folk from distant places seem to look forward to his next video and frequently make comments. Rob joined the two videos together for You Tube whilst I put them on my site as separate items.



We both learn a lot from these tasks. For the studio pieces to camera (the studio being my lounge of course) I used a couple of Red Head lights bounced from the ceiling and walls. The bounced lighting being kind to us old 'wrinklies'. Naturally the much lower light level meant a much wider camera aperture. The thimble and paperweights, being small and in close up, needed a smaller aperture for the required depth of field. Therefore I used a direct light although diffused just a little.

Rob used his talents of writing scripts and doing the presentation etc. I did the video taking. Both the mentioned jobs used studio shots of Rob doing pieces to camera and then we did all the close-ups of the props. I did the editing.

I am fortunate in having an EZ PROMPTER which is an 'Autoque' item, but not used with a computer screen but with the simple facility of supporting a sheet of A4 paper on front of the

lens. (See photograph). There is additional explanation and illustrations in another item. All one has to do is type the script for the take and print it in **reverse** for viewing on the EZ PROMPTER.



One has to experiment with the size of font and spacing so that the 'talent' can easily read it. All this may appear to make the job of presenting pieces to camera a doddle but it's not so.

The reader has to learn to put the feeling of natural speech in the presentation rather than the bland effect of just reading it. It makes one realise that the professional newsreaders of TV have far more skill that is readily appreciated.

Whilst Rob has great skills in writing and presenting acquired when working for the BBC, the scripts had to be modified several times during takes so that it all flowed from the tongue easily.

Needless to say, several takes were required for certain sections. To easily identify the individual takes when editing I used an old home-made clapper board, but not using the clapper part. See photo.

Whilst Rob had planned and visualized the video he had in mind, I did some minor adjustments as I saw fit in the editing stage. We are quite pleased with the result.

It goes to show that if a couple of you get together to plan and create a short video on a subject that interests you, then a very good project can result.

There is an old saying that 'Two heads are better than one – even if they are only sheep's heads!'

Pete



Railwayman retires and intends to indulge his passion for movies

Making tracks for films

By Craig Jones

cjones@wiltshiretimes.co.uk

A TROWBRIDGE man, who retired after being a train driver for 50 years, now plans to go full steam ahead in enjoying his passion for film.

Philip Marshman, 65, of Dursley Road, started work at Westbury Train Station, in 1962, as a coal boy at the age of 15, and went on to become a train driver.

Friends and colleagues held a retirement party for him at the station's staff association building last Saturday, when he received a medallion commemorating his 50 years of service and a model of a Foster Yeoman 59 Classic.

Away from the railways, film buff Mr Marshman is secretary of the Frome Film Club and he intends to indulge his love of motion pictures during his retirement.

He said: "I have a huge interest in cinema and love going to the National Film Theatre in London on the train. Now I'm retired, I

can go whenever I want."

Mr Marshman, who served on the Westbury staff committee, said of his retirement send-off: "It all went off quite well. I'm not really a party person, but I thought it was very good."

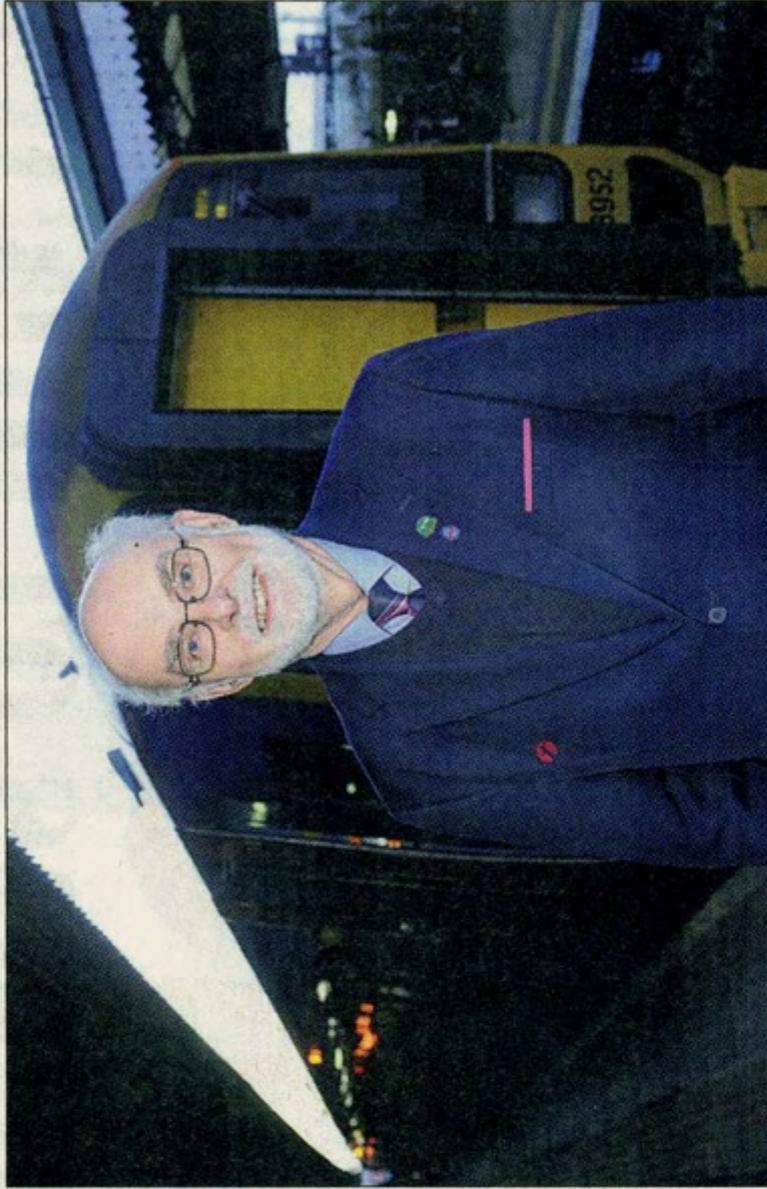
"They all said some quite nice things about me and gave me a few pressies, too."

During his career, Mr Marshman worked away in Bromsgrove and Stratford on Avon in the West Midlands, before returning to Westbury and later specialising in working on passenger trains.

Mr Marshman's favourite film is *The Tiffield Thunderbolt* and the Ealing comedy has close links to his career.

The 1953 feature, about a group of villagers trying to keep open their rail line, was filmed on a disused line at Limpley Stoke and had rail staff from the Westbury depot taking roles in the film.

Mr Marshman said: "I think, because of the local links, that is my favourite. But whenever I feel down in the dumps I also enjoy watch-



Railwayman Phillip Marshman started as a coal boy

ing *Blazing Saddles*. It never fails to make me laugh."

Mr Marshman, who has made more than 100 films, joined the Frome Film Club in 1979. One of his features,

Learning The Newspaper Business, won a BBC competition in the 1980s, which resulted in it being screened on television.

He said: "We are not a very big club, but we have a good quality of expertise and we are always happy to welcome new members."

Photo: Trevor Porter (41394)

For information about the film club, call 01225 764752.

FROME FILM & VIDEO MAKERS
Present

**THE 2013
FROME
FIVE MINUTE
FESTIVAL**

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

Award Sponsored by

akm **MUSIC**

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



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

FROME FIVE MINUTE FESTIVAL

Once again, Frome Film and Video Makers are hosting the Frome Five Minute Festival on Saturday, 6th April 2013 at the Catholic Hall, Park Road, Frome, Somerset starting at 6 pm. 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. The Catholic Hall has wheelchair access.

The competition is pre-judged but only they, 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 DVD formats, and we are prepared to accept HD entries on MiniDV tape or as AVCHD or mpeg4 files. We still have a problem showing HD entries in a continuous programme, but we hope to have that sorted out soon. Please ensure that there is at least ten seconds of black at the start and finish.

The competition fee is **£5 per entry plus return postage**. The closing date for entries is **Tuesday January 29th 2013** The show will be on Saturday April 6th 2013 at the Catholic Hall, Park Road, Frome, Somerset starting at 6 pm

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 2013

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 return 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 Tuesday January 29th 2013

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 _____

PRESENTS

THE FROME FIVE MINUTE FESTIVAL

Competition Rules

1. It is a competition for non-professional films only.
2. The entry can be on Film (Standard 8 or Super/Single 8) or video (VHS or S-VHS or Mini-DV or DVD or VCD or HD (see notes on next page)
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 reel or cassette or disc.
6. 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. Discs must be finalised. **(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. 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 £5 per entry (plus return post and packing). Cheques/Postal Orders to be made to **Frome Cine & Video Club**.
11. There is no limit on to 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 Tuesday January 29th 2013.

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

Frome Five Minute Festival Competition 2013

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: VHS | S-VHS | Mini-DV | DVD | VCD | HD (please see notes on page 2) *

Edited on _____ Originating Format _____

Is it your entry: B&W | Colour | Colour & B&W | 16:9 * (Playback) Video Sound: Linear | Hifi *

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.

“Wild Life on the Fly” or “Wild Life in Miniature”



LEE PRESCOTT FACI. Writes....

So far we've had a look at Majestic Animals, Jigging Tribesmen, "Josefine's of the Jungle" and considered other aspects of Plains Living. Easy enough to video film in many ways, just a case of bringing out the unusual, or more

unusual, with a camera constantly at the ready. On the other hand, following a well planned Safari or a different sort of "tour" with a basic story in mind! Done well provides a lot of interest, done exceptionally well can be enthralling. So.....

I turn now to a "world" that completely surrounds us, some of it literally living on us! A "world" in miniature and to a large extent microscopic! A "world" within a world. Way out of sight is a "Cosmos" as big as the one we see in Space. One in which you do not have to move from your Pad or Garden to enter.

An incredible "world" but one that totally conforms to the Physical Rules of the wider Universe that we observe if we look up at the night sky, with or without assistance to our vision. For this miniature "World", some of it microscopic, we do need vision assistance – including that for the camera.

This miniature, microscopic "world", is very dangerous for its inhabitants: Live or die. Eat or be eaten. Attack or be attacked. This is a fascinating "world" that you can video. The same rules apply as for the more usual Wild Life video filming.

A little more care is required though in that light and shadow incorrectly applied, instance i.e. from the closeness of the camera lens, can cause havoc. Also the least jarring movement of the camera when magnified on screen will make your video look as if it was side shot from a Roller Coaster!

So to MACRO video filming, that is the subject. Enter the "world" of Bugs, Insects, Flies, Spiders, Frogs, Butterflies, Moths, Plants, etc. and a whole host of critters. As usual it needs much patience, time, consideration, very careful techniques, lighting control especially. Remember, it is video – it's moving – NOT some aspect of Still Audio Visual.



Beauty the Beast's Eyes



Ferdinand The Frog



Cyril The Spider

One of the rather annoying habits of these critters, as with all wildlife in effect, is that they always want to do "their own thing"! That is "bugs-er-off" when you require otherwise. They are not "respecters of persons"! So, some form of "studio imprisonment" is required depending on what you're doing.

The average jam jar is useless here, an empty, (obviously), small fish aquarium can be made to be very handy provided it has been well cleaned – NOT polished. Keep a sharp eye open for reflections. If your subject is of the flying or leaping variety then it goes without saying, (although I am saying), that the top needs to be enclosed. This can be done in a sliding controllable way. You can also, if you so desire, introduce some "hell" into the video by placing suitable prey for your main "character" in the location.

Appropriate food is another way of "interesting" your cast. In the picture above Fongo, as we call him, is very much attracted to some "late & tyle" sugar. (Not the type of Lord Sugar who would repel him)! Syrup etc. is too tacky and gums things up to the detriment of the cast and also screws up any production schedule.



FONGO THE FRIENDLY FLY

Shown below are two Macro Lenses at prices that make their own comments! The Ring Light is a fairly simple contraption which can be fitted around the lens barrel. All come with full instructions.

A word about ring lights: The illumination from mounting on the camera is OK but tends to be "flat". Should you desire to introduce some "drama" /dramatic shadow into the production the lights need to be moved accordingly to achieve this. It often proves better to use the more "standard" video production lighting in such a case. Natural light outside with matt reflectors can often give good results.

SPECIAL NOTE: Some cameras have an inbuilt Macro facility as has my own which will focus down, in my case to 4 millimetres. So before "splashing out" any of your hard earned income, (that Osborne has permitted you to keep), check out your camera with care. If you think fit, experiment.

Start in a simple way, appraise a blond hair from the head of "Her Indoors" – ask first – (many are blond these days aren't they? Or a bit of Blue Rinse)! Observe what's in the bubbling soap residue after your bath or shower. For real jumping life though, capture a few bed mites. We're told that there are millions enjoying the time of the tiny lives nonstop! All before you graduate to the larger critters pictured in this article.



MACRO LENS £144



MACRO LENS £1239



RING LIGHT £42

To conclude: If you want to really get into the "swing of things" and enter the Macro Microscopic "World" that few outside of laboratories enter, there are obtainable Microscopes that can be connected directly via USB to a video editing computer. In this other "world", effectively a Parallel Universe, you and your audiences will be amazed at the riot of hidden life taking place all around us nonstop, 24/7!



VIDEO MICROSCOPE 400mgf. £40

Update:

You might recall that I sent a DVD copy of "Royal Command" video to H.M. The Queen. I've had a letter back from her Chief Lady In Waiting on The Queen's behalf stating that HM "Was pleased to receive it". I am given to understand that she did watch it!

From Peter's Pen

Pete Stedman writes about...

Ez Prompter

I mentioned the EZ PROMPTER in another item and thought readers might like a fuller description.

The usual 'Autoque' type of system combines a hood with reflective glass in front of the lens and a TV monitor underneath.

This is connected to a computer where the script is typed out and seen on the monitor – type reversed – and then the mirror reverses this image so that the talent can read it.

This script can be continuously scrolled and professionally this is done by the computer operator, although it can be controlled by the news reader themselves.

Both the operator and the reader have to be skilled at working together. The hardware is very costly as is the software.

The EZ PROMPTER is the poor mans version. I picked mine up S/H several years ago.



See the photograph taken from the downloaded instructions. You get the hood with the special glass, the clear plastic tray on which to lay the A4 script, all in a fitted metal case. You need an adaptor to fit the filter size of your camera lens.

You will note in the photograph (I have added the words & arrows) that the plastic tray is at the top. However, with some cameras, such as my Sony Z5, this isn't possible as the in-built mic gets in the way.

However, it's just as easy to use it upside down as shown in my own photographs. Just having a A4 sheet of script is ample for most shorter pieces to camera. I won't go into further details as all the info is on the company web site along with a demo video:

http://www.bhphotovideo.com/c/product/234987-REG/Barber_Tech_EZP1_EZ_Prompter_Teleprompter.html

The web site also gives the price and on the site you can calculate the shipping and taxes etc.



I have also created two DIY jobs of using a standard laptop computer under the EZ PROMPTER. Remove the plastic tray and see the photograph that explains it better than words. I do have software which does work fine although ideally it needs another person to control its running.



This programme is called Inteliprompter and I have version 2.4. I got this when I acquired the EZ PROMPTER package. You can find all the gen on the web of course.

Laptop

Using the laptop you can control the software facilities easily with a mouse. Best with a wireless mouse needless to say.

However there are free software prompter software programmes available to download from the web. Try this link, it seems very impressive as I have given it a brief try out.

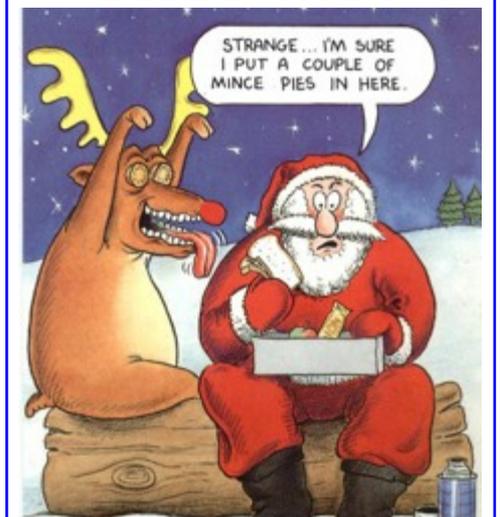
<http://www.freetelepromptersoftware.com/>

Here is version 2 of using a laptop. If you have a spare flatscreen monitor that you can attach to your laptop by cable, then place it under the EZ PROMPTER (as in photo) and have the laptop to one side controlled by your ever willing spouse or other poor soul that you can persuade.



This is the way I do it when I need proper scrolling text.

Pete





One To Watch

Selected Movies on the WWW

I came across this short documentary featuring Ken Burns telling us what telling a story means to him. While a compelling glimpse into what motivates him as a film maker, the video also uses several interesting stills that have been layered to create a three dimensional effect. From this I realise that so far, I am only scratching the surface of what is possible.

James Hatch

<http://vimeo.com/40972394>



The more you get into music, the more you get out of life" Turn it up loud! This is like a trip around the world with a smile on your face. Enjoy! There ARE happy people out there. Not everyone is fighting and killing.

Lee Prescott

<https://www.youtube.com/embed/Pwe-pA6TaZk?rel=0>



In the interests of sticking to video basics I offer the following URL from "Billy The Kid" . Nothing pretentious or technical so don't look for any of that and I wish everyone a Very Happy Christmas and a great New Year.

Lee Prescott

http://www.youtube-nocookie.com/embed/b4_EdJ-XkUA?rel=0



One To Watch

Selected Movies on the WWW

Great animation from the Akademie that sent several to the past Cotswold International Film and Video Festival. Continue to watch after the credits!

Lee Prescott

<http://vimeo.com/25845008>

[This one is brilliant. Ed]



Here is a beautiful sight that few will ever see in person.

John Halloran

http://www.youtube.com/watch_popup?v=SkY03n0_sD8&vq=medium



This is cool, it looks like the house is jumping. As the story goes, the guy that owns this house lives north of Cincinnati , Ohio (Mason , Ohio). Police were constantly being called for traffic jams and accidents in the neighbourhood so they asked him to shut it down during certain hours. Instead he started charging by car load to pay off duty police to be there.. The guy is supposedly a real computer GEEK!

John Halloran

<http://www.flixy.com/best-christmas-lights-display.htm>



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12 Trelawney Avenue, St. Budeaux, Plymouth, PL5 1RH

Membership Changes - From Pauline Dennis

New & Rejoined:

Mr & Mrs Elliott, Crediton, Devon
Mr Peter Downer, Portsmouth
Mrs Carol Piddock, Weymouth

Change of address:

Cancelled / Removed:

Resigned:

Mr W A Dunn, Southampton
Mr R W D Roberts, Abergavenny

Struck off:

Mr L Tetallick, Torquay

Deceased:

Mr H G Blake, Broadstone, Dorset

Moved into SoCo Region:

Our Website: www.mysoco.org

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

SoCo Diary Dates

Frome Five Minute Festival
Saturday 6th April 2013

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

For a full list of national and international events

[Click Here](#)

Copy Deadline for Mar - April 2013 Issue

To reach Editor by 15th Feb 2013