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Chairman
Anne Vincent

Chairman's Chat

First I would like to say thank you to all who entered the SoCo Competition and Congratulations to those who won awards.

A full list can be found on the Weymouth Movie Makers Web Site: weymouthmoviemakers.weebly.com

The standard was very high this year and we are only sorry we cannot give you all an award.

We introduced an A/V section for the first time which received a good response and again excellent standard of photography and skill in making up the programmes.

The next Open Competition will be the Penny Cup run by Weymouth Movie Makers on Wednesday March 9th 2016 Closing date for the Competition 30th January 2016.

Please see Rules and Entry Form.

These can also be found on [Weymouth Movie Makers Webpage](#) as above.

SoCo will co-opt new members on to Committee, if you are interested please e-mail me annevincentvsw@fsmail.net most of our correspondence is done by e-mail these days with an occasional meeting at a central venue.

Once again Happy Filming

Anne Vincent
Chairman SoCo



Pip Critten
Writes...

Editorial

In previous issues I've talked about my day job, Project SEARCH and The All Star Theatre Company.

Project SEARCH supports young adults with Learning Disabilities to gain paid employment and The All Stars is a group of adults with Learning Disabilities who put on theatrical productions.

Early this week I was delighted that these two passions came together with a video production of the famous monologue "The Lion and Albert."



The film is needed for a All Stars' show in December as a filler when the cast change for the big finale.

One of my Project SEARCH Interns, Robert Barrett (who kindly took these production stills), came and acted as



boom mic' operator, production assistant and many other tasks. And very good he was too.

He had made short movies of his own and was keen to gain a little more experience.

My youngest grandson, Aidan, was roped in to play "Albert" and the "Lion" was played by Jazz the lion from Dartmoor Zoo. I think he thought the mic' muff was an animal that might make a tasty snack and gave it a little roar.

We even got Benjamin Mee to play the part of the owner. Which of course he is and is famous for writing the book "We bought a zoo," which was later turned into the block buster film.

A great day. Now several more needed in edit as I didn't get all the shots I had hoped to get! Ah well....

Keep Smiling, Pip
pip@pipcritten.com





Readers' Letters

Have your say

Hello Pip,

I wanted to thank Phil Marshman for taking the time to explain the SoCo Competitions rules and how they worked, in the last issue of the magazine.

Thank you

Susie Walker

Exeter Films would like to congratulate Susie Walker on scooping Best Editing Award for her Film 'Flog It' in the SoCo Regional Competition 2015.

This film was placed third overall.

Well done Susie.

From all of us at Exeter Films.

Yvette Davies



It is with deep regret that we have to announce the sudden death of Mike Coad FACI of SERIAC.

He and his wife Jo have for many years supported SoCo and came to nearly all the SoCo Weekenders as well as national events run by SoCo.

He had a massive stroke a few days prior to the Celebrity Weekender (22nd - 25th October) which he and Jo were due to attend - but sadly he succumbed on Thursday 22nd October.

Our heartfelt thoughts go to his wife and family at this sad time

Alan Creamer FACI



The Southampton Video Camera Club held an awards evening for their Open Cup 2015 competition.

The Results were as follows.

3rd place - 'A Week on Lake Como' - Jeremy Holder

2nd place - 'The Hockley Viaduct' - Howard Blake, Graham Lines & Tony Shadick

1st place - 'Romsey' - Jeremy Holder & Mike Power



The photo shows Jeremy and Mike being presented with their award by last year's winner Ian Marriott (centre).

The club has a varied programme for the next season, ranging from in house filming, talks and presentations.

All the best

Roger Brenton (sec)



Teign Film Makers Club

Presents

The 40th

TEIGN CUP COMPETITION

Bitton House, Teignmouth

TQ14 9DF

Saturday

November 14th 2015

2pm

Admission £4.00

to include Refreshments

www.teignfilmmakersclub.org

or email Ivan Andrews at

ivan.andrews@sky.com

Weymouth's Penny Cup

Weymouth Movie Makers
Penny Cup Competition
THURSDAY MARCH 9th 2016
CLOSING DATE 30th JANUARY 2016

GENERAL RULES

1. Any film on Blu-ray disk, DVD or Mini DV may be entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will receive £25 prize and a Certificate and will hold the Penny Cup for one year if they so wish. (more and more entrants prefer not to have the responsibility of Cups these days.)
3. There will be a miniature plaque awarded for the highest placed Drama entry.
4. The number of entries from any club is not restricted.
5. All entries, together with entry forms and fees, must be received by the closing date.
6. In the event of there being insufficient entries to run the competition by the closing date, the competition will be cancelled .
7. This competition is for films made by individuals or groups for pleasure and not for commercial gain. Public or private exhibition or sale are permissible where the proceeds are solely for the benefit of clubs, regions and bona fide charities. Any sponsorship must be used only to cover production costs and the expenses of the production team and actors; Not for paid assistance from professionals.
8. The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final.
9. A film may only be entered once in the Penny Cup. Films entered previously in the competition are not eligible.
10. Maximum running time fifteen (15) minutes - including titles and credits.

ENTRY FORM

Title of Film

Name of Film Maker

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

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

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

Nominating Club or Society

Name of Club Secretary.....

Tel: E-Mail

Return Address

.....Post Code

Tel: E-Mail

Declaration:

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

Name :..... Signature:

FEE PER ENTRY: £ 5.00

Please make cheques payable to WEYMOUTH MOVIE MAKERS and send to the Competition Organiser:

Anne VINCENT, 14 Mandeville Road Weymouth Dorset DT4 9HW

Tel: (01305) 780140 - E-mail: annevincentsw@fsmail.net



Finished At Last

Alan Wallbank

Recounts the 19 years it took to complete his movies series

I often wonder how many of us have films that we have never finished. I ask this question, as my biggest project ever, has finally ended, 19 years after the first seeds were sown.

It all started in 1996 when I was passing a motorcycle shop with the business name was E W Burnett & Sons, trading at 5 Eldon Street, Southsea.

I first went there with my father in late 1962 following my 16th birthday. I had started work at some twenty miles from home and although I would be using trains most of the time, I still had to get to my local railway station some three and a half miles away.

Dad decided that I ought to have my own transport and I clearly remember standing for some considerable time in a non moving queue. Dad lost his patience and we returned home empty handed. Within a few weeks, dad bought me a second hand Lambretta, which I promptly crashed the first time I took it on the road! But I digress.

The dreaded queue was a long standing joke amongst the motorcycle fraternity, but there really was no other way to obtain the parts that I wanted. In 1976, I bought a Japanese motorcycle so therefore had no need for the services of 5 Eldon Street, but would always look in if I was passing by.



In 1996, one of my fleeting visits was met by a closed sign on the door. I peered inside and saw David the mechanic who invited me in explaining that Leslie, the last surviving son, had retired due to ill health at the age of 90!

The shop interior was like going back in time and, as a member of the Portsmouth Video Club, I saw an opportunity to record it before it was stripped out. Unfortunately, I didn't have a video camera so was helped other members whose recordings proved invaluable.

By now, I was working in nearby Fratton working shift patterns that allowed me to make numerous visits to the shop. Often without other club members to help me. So I recorded the interior scenes onto slide film. There were so many gloomy days in late 1996 that needed the shop's conservatory roof to provide light for my photographic needs. By the time I had finished, in a period covering four years, I had amassed over 700 transparencies that proved invaluable when putting the film together.

During my visits, I met former employees, trades people and old customers, and felt that there was a story to be told, which could be the foundations of a film about the business. It was in the shop that I did my first interview with a mechanic who started work there in the early 1950's. With another club member behind his camera and using a wired tie mike, we managed to

produce a quite good piece at a time when neither of us had never done anything like it before.

It was a learning curve for me as I realised that I should keep my mouth shut and not responding to comments made by the interviewee, such as yes, oh really.

The club helped again when the shop had sale days and later with other interviews. For the next year or so I continued to take photos of the derelict buildings and their reconstruction until I bought my first video camera, a Hi 8 Sony TR3100 in 1998. By then, I had amassed a great deal of material, so set about the daunting task of making my first documentary.

The film begins in 1996 when I first became aware of the shops closure and two sale days in January 1997, where the public were encouraged to rummage around. This is followed by eight interviews; although the mechanic declined to have his memories recorded.

That film was completed in about 2001 by which time I realised that I had enough material to include the whole history of the business going back to 1879. It was several years before two more parts were completed. I tracked down an employee who started work at the shop in 1930!

These further parts were not finished until about 2007 as numerous other projects and club films took preference. Despite retiring six and a half years ago, I just could not find the time to end the Burnett saga, despite all the exciting material that was waiting to be edited.

Then finally, last year I made a determined effort to finalise the Burnett film, it's completion being in early August this year. It is in seven parts and runs almost four hours, taking the viewer through different periods of time, from the 1920s to 1990. Most parts are between 30 and 45 minutes long, while others last for around twenty minutes. Part seven is quite emotional, as the credits include many of those who are no longer with us.

Although numerous people had seen parts one to three several times, I felt that my work should be enjoyed by as many people as possible, so I arranged a viewing in the local church hall over two nights last month.

On the first night, I had an audience of over sixty, for parts one to three, with around seventy the following week, where I included two further films that were Burnett related.

In the film, there is a photograph of him being presented with the new machine outside Burnetts and the letter written in 1999, recalls the day in 1965 and what happened to the machine in later years.

Two good evenings, thoroughly enjoyed by everyone. I have had requests for a second showing, so if anyone is interested, please get in touch so I can add your details to my list. I must stress that it will not be until about April next year.

For more information, please contact me on 02392 486072 or 07889154853.

alan46exdriver@virginmedia.com

Now that's out of the way, I'm having a break from editing, but I am still filming and gaining new material for my next epic,

Alan Wallbank





Club members Eric Montague and Carl Appleby have received a prestigious award for their film-making.

Eric said, "Some time ago I showed the Club a film that Carl and I had made. That film was 'Learning Circle'. Carl and I jointly bid for the opportunity to make it, and we were commissioned to make this short film by an actor from Poole who had written a script and was looking for a production company."

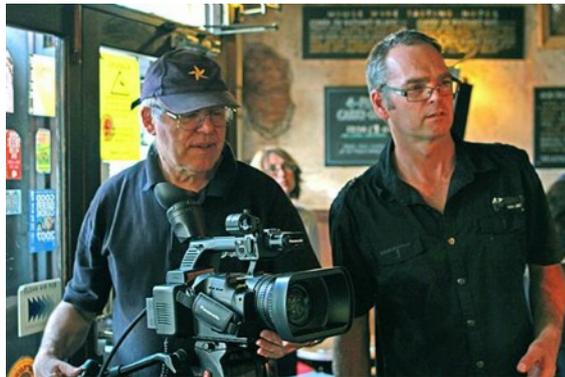
"I brought in 23 year old Winchester Film School graduate Ben Aldridge to help"

Ben had been a guest and showed his own film "The Seven Deadly Sins" featuring a rock band.

The stated purpose of the Actor Paul Rudelhoff was to enter international film festivals with a film written by, and featuring, himself.

They shot the film in late Summer 2014 and delivered it a few weeks later.

Eric continued, "That was the last we heard until a few months ago when he asked for help in submitting it. More time passed and then the emails started again. The film



Eric Montague & Carl Appleby on location

was accepted for this film festival, and that film festival.

"When Raindance and Sundance Festivals were mentioned I sat up and took notice. Then emails started coming in about the awards that the film was picking up in competition against professional production companies."

A short description of the film can be found here:

http://www.imdb.com/title/tt4818922/?ref=fn_al_nm_1a

So far it has picked up awards from:

IndieFest (in California) - Award of Recognition

Organisers say: "Winning an IndieFEST is something you can be proud of!"

Judges base their decisions on the quality and creativity of each piece and winning means the craft and skill exhibited by your entry is outstanding and stands above other productions."

International Humanitarian Film Festival - Gold Award

It has also been selected for showing at the **World International Film Festival** in Milan on 6 November at 11:00 – please see:

<http://filmfestinternational.com/november-6th-2015-room-2-milan-iff/>

On Saturday 12 September Wimborne Minster held a Civic Day entertaining the Mayors and Civic Leaders of Dorset.

Wimborne Movie Makers were asked to make a Video Diary of the day. After days of good weather the forecast for the day was for rain.

Organising the filming was our Chairman Terry Hopwood. If Terry was not already grey, he would have been by filming day with the schedule changes and the threat of rain.

But, it did not rain and the first camera team, Ray Joyce and Marion Westcott, were in place to film the arrival of the Mayors at the British Legion Hall where the Mayor of Wimborne made a welcoming speech.

Hiccup

At their next destination, Redcotts Recreation Ground, another camera crew was in position; Carl Appleby and Trevor Guess, with Malcolm Haynes en route to capture the procession. This was the first hiccup as the entourage left by a different route, so cameras had to be hurriedly repositioned.

After a talk by Matt Reeks and a demonstration of skateboarding by Gunstone Trust the group departed by coach to Dreamboats. Here another camera team awaited them, Eric Montague, his wife Sue and Brian Cope. In the sunshine, beside the river, the Party had refreshments.

After, with Poole Canoe Club in attendance, some took to the small boats to row up the river. The High Sheriff of Dorset, Mrs Jennifer Coombs, showing excellent skill as a rower. The Mayor's party then boarded the coach to take them to the Allendale Centre for their lunch.

All the time the Video Club camera teams with Malcolm, Rory and Terry were positioning themselves to be in the right place at the right time.

Showreel

After lunch the afternoon started with the highlight of the day for the Club, the Mayoral party visiting our clubhouse. They all trooped in, took their seats to watch part of our Showreel, and were very impressed with our set up. Never has the club house been so full with Civic Dignitaries.

Eventually they left to walk to the Minster Church, where they had a guided talk by Christine Oliver and viewed the famous Chained Library.

The party was then guided by Malcolm Angel to see the walled garden in the nearby Dean's Court, and to learn a little of the history of Wimborne Minster, whilst moving on the the main Town Square.

This took some time, giving our camera team, Eric, Brian and Sue, time to relocate to the Wimborne Model Town where the Civic Party ended their long day, with a Cream Tea.

A tiring, but very successful day's filming for the Club. An excellent chance to 'oil the rusty hinges' and to practise our teamwork.

Now it's all down to editing...no pressure!

John.





Lee Prescott
FACI

Looks at the worst
films ever made.

Films Considered the Worst of All 1990s,

TROLL 2 1990

Very notable for NOT featuring any Trolls! The antagonists are goblins from the town of Nilbog which, if you are alert, will note that it is goblin written backwards! Clever, wow! Also for not having anything to with the previous film "Troll" which was also critically slammed.

In the USA it was released with the title "Troll 2" across all the ponds it was entitled "Goblins"!

This was a blatant attempt in America to capitalise on the previous film "Troll's" popularity!

Yahoo said, "least scary horror movies ever! ...but by any measure "one of the worst films ever made".



OOOO aren't we lucky with our IAC "Judges"! Director Claudio Fragasso covered his artefact by using the name Drago Floyd. He maintained for over twenty years that his film is a "Masterpiece". OOOO don't we all?

Despite the script being written in awkward language, (Fragasso, a native Italian who spoke no English when he wrote the script), Fragasso insisted that the American actors deliver the lines as he'd written them. The goblins in the film are all dwarfs wearing burlap sacks and latex masks. Camp acting, confusing twists of plot and unintentional homosexual innuendos have contributed to giving the film cult status comparable to "The Rocky Horror Picture Show"!

Twenty years release child star, Michael Stephenson, made a documentary about the film entitled "The Best Worst Movie". This was released to critical success in 2009. "Troll 2" remains on the IMDb bottom 100.

NORTH 1994

This is a film adaptation of the novel "North" being the story of a 9 years old boy who becomes a free agent travelling the world in search of the perfect parents, by Alan Zweibel who also wrote the screenplay.



He has a minor role in the film. This film was a critical commercial failure. Based on 19 reviews it has an 11% approval rating at Rotten Tomatoes as from March 2011.

In his review Robert Ebert famously wrote – "I hated this movie, hated, hated, hated it. I hated every simpering stupid vacant audience-insulting moment of it"! WOW and WOW AGAIN! (Ebert didn't finish his critique there but I'm running out of ink)!!!

Both he and Gene Siskel named it as the worst film of 1994. The San Francisco Chronicle stated, "North" is director Rob Steiner's first flat-out failure, sincerely wrought energetically made film that crashes on takeoff!

It's strange and oddly distasteful at its best managing to be bad in some original and unexpected ways". The film was nominated for the following Razzie Awards:- Worst Picture, Worst Supporting Actress, (Kathy Bates), Worst Director, Worst Screenplay by Andrew Scheinman and Alan Zweibel. It is listed in the top 50 of the worst films ever at Dream Door.

"IT's PAT" 1994. A comedy film based on "Saturday Night Live" character Pat. This film was considered to be one the worst "turkeys" of 1994.

Panned by Critics and a box office bomb grossing \$60,822. As of March 2011 it has a zero per cent rating on Rotten Tomatoes. Based on 11 reviews Variety Magazine called the film "shockingly unfunny" noting that Julia Sweeny has "perversely turned the relatively harmless TV character into a boorish egotistical creep".



This film was a multiple nominee at the 16th. Golden Raspberry Awards" though the film's cast and crew lost in every category to "Showgirls". It was nominated Worst Picture, Worst Screenplay, Worst Actress and Worst New Star. It remains at the bottom of IMDb's list. Also at Dream Door and at "Everyone's a Critic"!

SHOWGIRLS 1995

A great deal of hype was put behind this promoting the sex and nudity in this film. The results were critically derided. Most of this hype surrounded the film's star Elizabeth Berkely who, only two years before, had been one of the stars of the 'Teenage sitcom "Saved By The Bell" in which she played a young feminist.



... continued

It won seven of the thirteen Razzie Awards for which it was nominated. It also appeared on Metacritic's list of all time lowest scoring films. It is also in the top ten of the worst movies at Dream Door. Once again however, this film has acquired a cult following! {Surprise, Surprise}.

An edited version removes much of the nudity and is replaced with story elements. TBS broadcast the film on TV during their prime time schedule but added digitally animated black underwear to hide breasts and genitalia. (Now there was an exciting and grinable time for the computer whizz kids)!!!

ALAN SMITHEE - BURN HOLLYWOOD BURN 1998

A sort of self parody this portrays the making of a film considered extremely horrendous by its Director, Eric Idle. Since his name is Alan Smithee taking his name off the credits is a logical impossibility. He destroys all copies of the film.

It also stars Jackie Chan, Oscar Winner Whoopi Goldberg with Oscar Nominees Ryan O'Neal and Sylvester Stallone. The film was widely slammed by critics on its release. It won five Razzies

including worst picture. It had an estimated budget of \$10m. but only grossed \$45000 making it a very considerable Box Office flop! Robert Ebert gave it zero out of four stars. He called it: "spectacularly bad", "incompetent and unfunny", "ill conceived", "badly

executed", "lamey written", and "acted by people who seem trapped in the headlights"! It's also on the most hated list!



In the documentary "Directed by Alan Smithee" Arthur Hiller said: "he had his credit replaced with the pseudonym Alan Smithee because he was so appalled with the botched final cut by the film's producers. It was written by Joe Eszterhas and at one point in the film a character comments the film within a film was "worse than Showgirls"!

So Guys and Gals after these professional dum dums – why worry about your critiques from IAC Judges?

As I've always intimated, they have a lot to learn – but hopefully not like the above!

Lee



Researched by
Lee Prescott
FACI.

From the infamous
"Book of Heroic
Failures"

More Heroic Failures

The Least Successful Camera

Attempting to catch a persistent thief the Doncaster Police set up a secret camera in the changing rooms at a local Squash Club.

When they played back the footage all they had succeeded in getting was one of their own 'Coppers' wandering around naked looking for his "clobber".... which had been stolen!

The Least Successful Film Screening

Said to have occurred at the La Pampa Cinema, Rio D' Janeiro. During a screening of "The Exorcist" the audience was entirely distracted by a rat scampering to and fro in front of the screen. What little attention they were paying to the film was further diminished when an usherette appeared pursuing the Rat with a mop.

Since this blocked the audiences view and entirely ruined a crucial vomiting scene of religious significance. She was greeted with shouts of "Get them off"!

Totally misconstruing the audiences wishes, she stunned the Rat with her mop then proceeded to remove all her clothes.

Whilst she was dancing naked in the projector's beam she noticed armed police clearing the auditorium.

Later, explaining her behaviour she said: "I thought the audience was calling for me...I was as surprised as anyone"!

The Shortest Critique

The Guinness Book of Records states that Alexander Woolcott's Broadway review of "WHAM" which read 'Ouch' is the shortest.

However, there is one shorter dismissive. At the Duchess Theatre in London in 1899 there opened a show called "A Good Time" In next morning's papers a critique said "NO"!

The Worst Stage Effect

A unique moment of corporate nausea was caused during the opening performance of "The French Touch" in 1945, starring Arlene Francis and Brian Aherne. Seeking to add some novelty to the occasion the play's inventive Press Agent had all the programmes and staff liberally doused in a French perfume.

Had it stopped with that the boudoir aromas might have proved an acceptable gimmick!

However, the Press Agent was so pleased with the effect that he arranged for the perfume to be blown in through the ventilating system as well.

The results were staggering. In no time at all a mass of the audience had literally crawled out into the street. The remainder passed out into a deep sleep.

The cast? They struggled through to the end of the Play!



Paul Vernon

Talks about the making of the award winning western ...

Send Me Your Smile - A Desert Monologue

Send Me Your Smile

It was a dream come true!

June 2013, and I was on my way to Arizona to shoot my first short western.

It had always been a dream of mine to be a cowboy like one of those in the good old TV westerns - Bronco, Bonanza or the High Chaparral. But this was one better - I was actually going to film my own short western and in the United States.

Inspired by a country music track from a Texan musician Aaron Watson, I was going to film a short revenge cine-poem. Basically it's a short film put to his music, using the lyrics to essentially tell the story.

Apart from a few small hiccups along the way the film shoot went well in the Grand Canyon state.

We had a small cast of 6 and an even smaller crew of two - with me doing most of the technical stuff.

In October 2013 we submitted the film into the Southampton International Film Festival where it won Best Wardrobe/ Costume in a Film. The film? **Strong Arm of The Law.**

Eight months later in June 2014, **Strong Arm of the Law** won Best Western Award at the Jerome Indie Film and Music Festival held in the ghost town of Jerome in Arizona.



Inspired and motivated we then set to task with another western.

Send Me Your Smile - A Desert Monologue is a short film about a cowboy who has lost his way in the desert.

He has lost his horse, is running out of water and the sun and the heat are slowly frying his brain.

He cannot recall why he is in the desert...is he following someone or is someone following him?

He becomes delusional and we follow our cowboy along his path of hope, forgiveness and redemption.

It was a challenging experience.

There is only one main performer in the entire 15 minute film playing the solitary cowboy - superbly acted by Adam Gold.

I was the only crew member. The pair of us were in the desert for nearly four days, with early starts and late finishes in an attempt to film outside of the desert's hottest times.

Needless to say it was very hot, very dry and very dusty. Not the best conditions for filming or for camera and equipment.

The result?

We submitted the film into a number of festivals and competitions and it has done very well on the amateur circuit, winning one or two competitions and receiving 4 stars from the IAC.

However this accolade was to be trumped. We entered the film into the Jerome 89a Indie Film and Music Festival for 2015.



To our initial dismay we did not pick up Best Western at the awards' ceremony.

In fairness there were two other short westerns that were better, both technically and professionally.

So with all the awards having been handed out we resigned ourselves that we'd had fun at the Festival and it was good to have seen the film on the big silver screen on two occasions.

But what's this?

A "special" award was being announced.

It was the "Rising Spirit Award" for the most inspirational film of the festival.

And the winner is..... yes you guessed it **Send Me Your Smile - A Desert Monologue.**



Now that was the icing on the cake.

Just a little surprised, but overjoyed, it further inspired me to start saving funds for the next western.

So in 2016 watch out for "**Vermijo**". A tough, violent and uncompromising western.

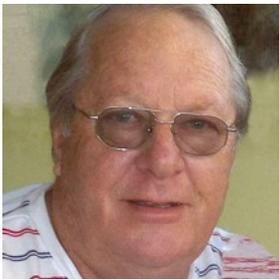
Who said the western is dead!

Paul Vernon paulv@paulv.co.uk

www.paulv.co.uk

Footnote: October 2015 - "Strong Arm of the Law" was the winner at the Surrey Border Inter Club Competition 2015.





A Report from South Africa

Tony Abegglen
Video Producer

Reports from
South Africa

With thanks to Lee
Prescott

Along the Southern Coast is a beautiful little town of Knysna (pronounced naai-sna. Dropping the "K") where there is a beautiful forest of Blackwood and Yellowwood trees. These trees are used for the manufacturing of beautiful and very expensive furniture.

In this forest used to be a heard of about 100 Elephants similar to the Indian Elephant in size and placid nature. They were all wiped out by stupid white wood cutters and farmers.



About 5 years ago some African Elephants were relocated from the Kruger National Park which is about 1500km away from Knysna. (naai sna). These Elephants were born and raised in bush surroundings and had to travel for many kilometres each day to forage for food. Strangely they have adapted very well in the lush green forest they now inhabit. But, they too have become partial to the surrounding farmers plantation of Sweet Corn, carrots and cabbage. And they love all fruit. Now the farmers are claiming compensation from the National Parks Board for their losses.

The point I'm coming to is two of these Elephants were brought to a farmer who after training them for two years started offering elephant rides through the forest. Until...One of the Elephants decided he didn't like his Handler and while on a trip through the forest the elephant plucked the handler off its neck and slammed him against a tree. The poor guy fell to earth and the Elephant promptly stepped on him killing him instantly. Then the Elephant just continued calmly on its route and arrived back at the camp and stood next to the platform

for the passengers to alight. The passengers were shocked and trembling with fear. As they walked into the office to report what had happened the Elephant lifted his trunk, made a sound and waved them good by. Everyone in the area wanted the Elephant killed but as far as I know he is still doing the same walk with passengers every day. I'm not too happy being around Elephants because of the experiences I've had. Elephants are very intelligent.

I was towing a caravan in the Kruger Park when a massive bull appeared out of the bush and stood in the middle of the road. There we sat a scared wife and two children.

I could not reverse as the caravan had automatic "over-run" breaks so the minute you stop the breaks lock. This facility can be deactivated but I would have had to get out of the car and deactivate the breaks and there wasn't much chance of that happening. The Elephant started flapping his ears, a warning to get the hell out of his sight. So we just sat. He came a bit nearer and he charged the car but stopped about 5 meters from the car. He then turned around and calmly walked away.

Second incident. All the family and some friends were travelling in a VW Kombi through the Phalaborwa Game Reserve when out of nowhere a big mean bull stopped in the road and then called the rest of the heard to cross the road. Just like a traffic officer would do for school children. So I stopped and waited till all had passed us. The bull followed and in a few minutes there wasn't an Elephant in sight. So I slowly moved forward when one of the women screamed from the back of the Kombi to step on it. I looked in the rear-view mirror to see a trunk rubbing against the rear window. Needless to say that kombi sped off like a rocket. We stopped a little way further when the Elephant lifted his trunk and waved us good-by. I think I saw him wink at us as if to say I scared you hey!

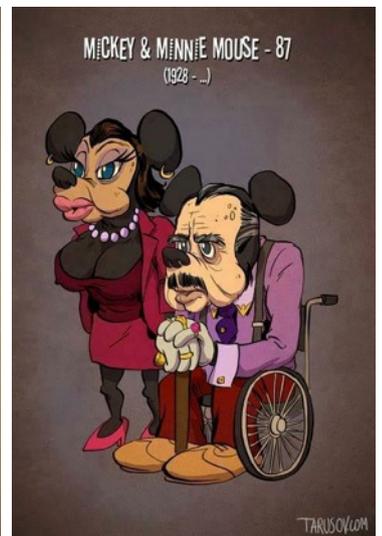
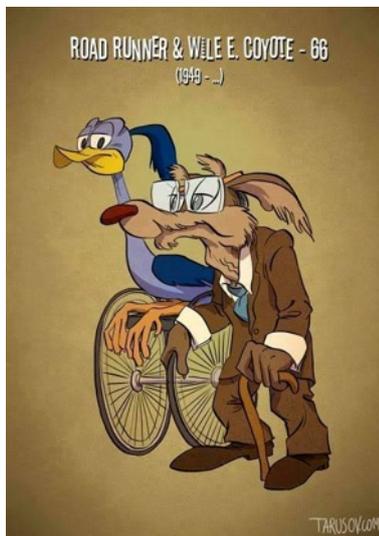
Two animals I don't mess around with are Elephants and Buffalo, the latter have a bad attitude and have poor eyesight. So if they see something they not happy about, they blindly charge. Most cars have been written-off by these two animals than any other animals in all the game reserves in SA.

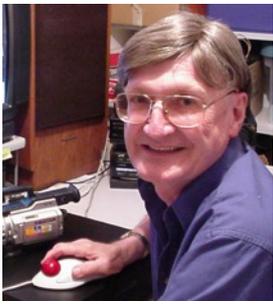
Tony

Nice to have our
companions on the
journey into
retirement..

Just to make you
feel really old..

Lee





Fade In or Fade Out

In the Beginning.... How did the idea of a Movie-making Club begin? Well, I guess that a bunch of people assembled in a room to view images projected on a large screen. Dah, dah! The magic lantern that clacked through a stack of glass slides, to a host's commentary. A commentary - sound familiar? Like Club members' travel movies 50 years on?

What's the future of amateur video clubs?

I recall a pair of missionaries in China, late 1930's, presenting a slide show of how Japanese forces murdered people and bombarded their Christian mission. Black-and-white glass slides had been hand-colored, magnifying the horror of a burning city. The host held his audience spell-bound as he brought his visual experiences to the viewers. What he offered was more than a mere oral lecture.

Dave, the Apprentice: Picture Dave as a bug-eyed school-kid, 1930's, pre-WW2, sitting beside the projectionist, all agog, mused on the day in the future when he'd make his own lantern slides and bask in the warmth of audience applause.

The Saturday Matinee. The 1930's and '40's witnessed how professionally-made movies were delivered to the masses, even to small communities in North Queensland.

America rode into town! As a kid, I was an active audience participant. These rip-tide Westerns flickered at every Saturday's cinema matinee. These matinees were the only social encounters, outside of the family and church, sanctioned by my family. I look back today and wonder how I was allowed to be immersed in "this pit of iniquity", when I wasn't allowed to play sports, participate in school-sponsored presentations or learn dancing.

Boys raucously chattered, pushed and jostled in the front rows, close as they could get to the screen action. When the lights dimmed, I heard the distant clatter of the projector and a "moving" image of royalty burst upon the screen which lay just 15 feet from our bulging eyeballs. We stood loyally as the King's image flickered almost above us, and "God Save the King" was played.

Front rows, Canvas-backed Bleachers: Only my ears would then hear a second projector hum and gather speed. A Cinesound newsreel with the kangaroo jumping from a triangle as the racket from the front bleachers subsided, to be resumed a few minutes on as the other projector, re-loaded, began to "drone". Cue marks on the to-right of the screen, the clack of the "cut-off" projector light and the "db level" around me rose, as Hoppalong Cassidy on Silver, (or some other horse), ushered in a rousing cheer from the bleachers. "Watch that guy in the black hat - hey - he's got a gun!" Big-mouth boy's voice. Hoppalong was all action. With none of that love muck .

A Vision: For the boys, movies were real life - or how a kid romanced it. Yes, definitely, when I could afford a camera, I'd "get into making movies" and have an audience around me to cheer my efforts. The "ethics" of graphic violence, vigilante justice and "good and bad" was what immature mind could emphasise with .

One of my buddies was the son of the cinema owner, so was allowed visits with him to the projection room.

It was lined with flat sheets of galvanised iron (nitrate film!). I watched as the carbon rods in the lamp-house met in a splutter, as a tail of smoke rose and the arc light sprang into life. At interval, my buddy and I proudly

carried cans of film down the block to the second cinema where we swapped movies for his dad's second theatre.

The Town's Only 8mm Filmmaker: Then, I became part of an audience member who watched "home movies" made by the local druggist with his 8mm camera. A natural innovator, as his store alone received an allotment of Kodachrome 8mm film. "First dibs," during the austerity of WW2 years. The Church Hall was stuffed with church members and others who'd come along to be entertained by seeing movies featuring events and people from our home town. The magic of it. A simple Kodascope 8mm projector, a screen four feet wide. Yes, I was definitely going to buy a camera and a projector and make movies. (A white sheet would "do" as a screen.)

Dave's Entry: In my mind's eye I had absolutely no idea what it took to make even the most basic, entry level coherent movie, never mind what it took to build a screenplay or take a the faintest resemblance of a "filmic" tour of a seaside holiday site, for example.

As a new young member of the work-force, post WW2, I spent months reading almost every book written about current amateur movie cameras. I soaked up every technical attribute in print and settled on a sleek 8mm German-made Nizo with two Rodenstock lenses and a sprocket drive. Knowing all about the "technicalities" was the rage. The rest, of course, actually making movies, would be easy. All I had to do was point my newly acquired top-notch camera, expose the film and run it through the projector. My great moment had arrived.

The Precursor to the Movie Club: The saga of the "home movies" evening played out in our living room in our house . My M8R Bolex projector lay on a table with audience chairs to each side. To family members and other (hapless) people, I announced the first movie "Singing Sands Holiday", showing our community enjoying this local beach resort. Shot after shot as opportunity caught my eye on our day at the beach. It was sufficient for the audience to see themselves and others in our small community . Each of the pile of 50 ft. reels was progressively, and singly "digested" by the Bolex M8R. "Lights!" Yes, my movie-making "career" was launched; and the doors didn't need to be locked to prevent any guests departing "for another appointment".

But, the chairs became harder on the bum and the presentation harder to watch as the last of my reel, #10, in its small yellow box was loaded. The only blessing was that it was dark and viewers' eyes could be closed against the assault. I was so enthralled at having an (ostensibly) polite audience, if a trapped one, that I actually presumed they were enjoying the evening as much as I was!

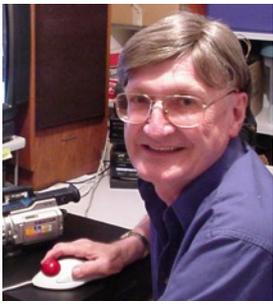
The "Club" Idea: The notion of forming a Movie-making club arrived. A meeting of "like minds." We gathered in an "ante" room in the church annexe. A few more 8mm cameras appeared as the Club novices exchanged what they'd learnt from watching other amateurs' movies. Most of the stuff shown seemed to demonstrate what an owner's particular camera "could do", with little or no evidence of a structured cinematic expression about the "human condition". (Don't laugh too loudly) "Look at what my camera can do!" dominated.

Osmosis-Driven: The supreme valuable ingredients for making our masterpieces more "watchable" developed by osmosis - beginning with trimming out obvious errors and

David Fuller

Making Better
Movies

For beginners and
other amateur video
makers



David Fuller

Continues ...

mastering the technical intricacies of the camera. Making a statement about the condition of man would "come later". It so often turned out much later, or never. Working up a "theme", adding a beginning, middle and end along with a few titles, commentary and music, the real force in amateur movie making happened by "osmosis". But, belonging to a Club could make it more likely that members could learn the skills of production. And what better audience could we find than empathetic fellow movie-makers.

Having a Go at It: Finding out how a better movie was made was the big "reason" for joining a club. A member could see how a cinematic idea could materialise. By viewing other amateurs' movies and discussing how they were made using the amateurs' limited resources could be a motivator. The "lone ranger" member could have a go at it on his own. Later a potentially more potent force would become apparent, the collaborative approach. This "group" dimension magnified the measure of "fun"; camaraderie was created. The pleasure of doing it together, a "Club glue" cemented a group of like minds.

The Change: Fast-forward to the Year 2015. That kind of "limited resources" mix has changed. Today's amateurs in the digital era are well ahead of what amateurs possessed prior to the NLE revolution, but one highly valuable attribute belonging to both eras remains: the practise of "collaborative movie-making." A pre-digital club had a formula that worked, but again, with dramatically broadened production and viewing options of today's new clubs, the kind of clubs of the 1990's have less appeal to younger people. The young cats have been happily swept into a whole different "mind set", with collaboration top of the list.

"Young Cats" "Old Club" traditional ways of thinking and doing things doesn't appeal to young cats who, every day, embrace and exploit as a necessity and convenience a whole body of communication skills via a palette of digital devices plus frequent personal contact - as needed.

Members of their "Movie-making" Clubs find it so easy and convenient applying everyday digital technology to the needs of the hobby. Time is precious and seldom wasted. As well as handshakes, jokes, almost boundless energy and a heap of flexibility, they contribute through their abundant communication skills they've acquired.

From Adolescence to Retirement Age: We old codgers have long since forgotten about our own distant turbulent, wasteful bank of youthful energy, what it was like to think like an adolescent or one in their 20's, through marriage, child-raiding, career advancement, and so on. We've done all that and have pleasant but fleeting memories of what each age meant and how we better understood our environment through our experiences of dealing with it.

Our legacy of knowledge and comprehension helps us understand a wider range of the human condition, its maturing features not always relevant to the young person's range of experience. There's a complex "meeting of minds" when older generations try to share insights with youngsters. "Perceived relevance" - a bridge to cross.

Membership Recruitment: If we old farts want to replace members who lack sufficient energy and motivation to devise, write, direct and produce a movie, I suspect that the best source of recruits may well lie ready

to be discovered among the newly retired "would-be" amateur movie-makers. And if we snag a few of them, we must accommodate their levels of current skills, find what they can offer, what we can offer them and get them active and involved in actual Shoots!

One thing hasn't changed. And that's leadership. The leader's the person who has a vision of the Club's mission and always has its "assets" always in his mind. It's a demanding role - inspiring, getting involvement, organizing and monitoring - always "available" to member's inquiries.

"Hands on" I passionately believe that hands-on" workshops involving newcomers would serve us well. Opportunities where everyone with camcorders or other pieces of equipment participate showing and sharing and viewing until the "Club" possesses enough "glue" and skills to take on more ambitious productions. Yes, the technical dimension is always much easier to master than the artistic, but "tech knowledge" alone will never make a movie.

Hands-on Workshops must focus on the artistic process of creating a movie in one's mind and using our technical skills to make the artistic dream come true. Nothing new there for experienced amateurs, but matching creating a movie to one's technical skills is new to new members.

Conceiving an idea for a club movie, one where we have the necessary "assets", both technical and artistic, through writing a Screenplay, capturing, editing and sharing becomes a repeatable recipe for success and enjoyment.

Differing "mind-sets": The young cats live in their own "different mind-sets"; they possess a ready, recoverable store of energy and the themes of their movies relate to their youthful experiences. But, in the older established Clubs, there remains that "voice of experience" that is still able to derive pleasure by following whatever path the membership chooses to follow. Generation co-existence remains possible, but it usually is an unhappy marriage. Although the "human condition" presents many facets - one's age and generation does make a difference.

Common Goals: Easily spelt out: The focus of both clubs, young cats and "retired" folk, is ultimately Making Movies. Over my forty years of belonging to a Movie-making Club, I've seen "banner" years where entertaining, well-constructed short, entertaining movies have been spun off creative minds. And, in my opinion, sadly, some other clubs just about given up on making movies. Their prime focus, sadly, draws a bead only on the attributes of current and forthcoming technical advances. "Tech talk" dominates. This is like a group of landscape painters meeting together to discuss old paints, new paints, brushes, thinners and canvasses, but never actually doing any painting.

We live in free countries. Make our choices as the "young cats" seem to have done.

Youtube item:

[The Harry Potter Trailer](#) where Grandpa Moviemaker sits down with the Young Cats.



One To Watch

A really nice personal film about The South Devon Railway.

Yvette Davies (secretary) www.exeterfilms.com
https://www.youtube.com/watch?v=yuW6oWz-Orw&feature=player_detailpage



Selected
Movies
from
the
World
Wide web

Send your
contributions to
pip@pipcritten.com

This coming Christmas and New Year I hope to be taking videos like this one on the island of Rarotonga. I have the equipment already to go.

Maybe not as adventurous as this pilot, but never the less, some good aerial shot's of both the coast and the highlands.

Regards, James Hatch
https://youtu.be/QLByPNEi7_w



This film is a collection of very, very, clever video editing and special effects under the guise of magic.

Not magic at all, but a magical mind that thinks up the scenarios and how to make it happen on screen.

Pip
https://www.youtube.com/watch?v=T6eoNd-nf5k&list=PLEJ974BqZFiMITAD-uuEb2Ueh5Wwss182&index=1&feature=iv&src_vid=Ob7nx4BAJb0&annotation_id=annotation_3762803067



Send your 12Watch's to pip@pipcritten.com

A Few from Lee P

So you think you're good?.....

Brilliant still photography from a Gloucester non-professional aged 21. works with my colleague Mike Szewczuk.

www.kristianmcguirk.com



See a Glacier move..

<http://www.youtube.com/embed/hC3VTgIPoGU?rel=0>



Time Lapse - Fabulous.

<http://www.bbc.co.uk/newsround/34052024>



Tony Abegglen a professional video friend in South Africa:-

If you have 43 minutes to spare – watch it. It's different and very good especially the cut-aways to the animals.

<https://www.youtube.com/watch?v=x-iJEDPqwO8>



Lee

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Changes

New & Rejoined:

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MR CHARLES HOCKIN, Reading

MR J. ALAN PEET, Upton-St-Leonards

Change of address:

Resigned:

MR R. J. VALE, Yeovil

GILLINGHAM PHOTO GROUP

Cancelled:

MR THOMAS HYPHER, Bournemouth

MR R. J. RICHES, Bourton

MRS KAY WELSH, Clevedon

WESSEX FILM AND SOUND ARCHIVE

WESTERN COUNTIES PHOTO FEDERATION

Deceased:

Moved into SoCo Region:

The SoCo News
Archive is hosted by



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

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