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Chairman
Anne Vincent

Chairman's Chat

Hello to you all

Hope you are enjoying the Festive Season; it seems to come round so quickly that one of these days it will pass me by!!

Weymouth Movie Makers held their Public Show back in November, and we had a good turn out.

The winning films and runners up from the last Season compete for the President's Cup and the Public are asked to vote for the film, which they enjoyed most.

The winning film was Tales of The River Bank by Melvyn Butler, an excellent film of the Wild life found along the river, and very cleverly cut to music.



Melvyn Butler

The Mayor of Weymouth & Portland Councillor Kate Weller presented the Cup and she thoroughly enjoyed the evening. See Photos.

The Penny Cup Competition is fast approaching the Closing Date 22nd January 2015

You will find Entry Form and Details in this SoCo News. Remember this is an Open Competition not restricted to just the SoCo Area. The only stipulation is that the entrant is a member of a Movie Making Club, you don't even have to be a member of the IAC, but once you have met us, one never knows you

may decide to join us, but not necessary for the Penny Cup Competition.

Talking of Competitions, has anyone made any film which is associated with Scotland in any way, no matter how remote?

If you have and would consider entering it in the Edinburgh Cine & Video Society's Competition, they would be very pleased to hear from you. E-mail: general@hodesbay.co.uk for full details and Entry Form.

Something to think about and a date for your Diary: SoCo will be Hosting the National AGM on Thursday 22nd to Sunday 25th October 2015 at the Hotel Celebrity,

East Cliff, Bournemouth which is a film themed hotel, all rooms are dedicated to Movie Stars. At the moment Channel 5 are busy filming a documentary on the hotel and we gather it will be due out sometime in the Spring. If you want to view the hotel just enter www.hotelcelebritybournemouth which will take you to their website. Don't forget, Bournemouth is the perfect place for an October break.

Watch SoCo News for further details which will be released at the time of BIAFF 2015 which commences 15th April.

If you would like a copy of the SoCo Roadshow 2014 just drop me an E-mail: annevincentvsw@fsmail.net

I wish you All the Best for 2015, Happy Filming and we look forward to seeing many more of your Movies.

Anne



Pip Critten
Writes...

Editorial

Here's hoping that you've had a good festive period and that the New Year brings you health, happiness and lots of filming opportunities.

I guess during these cold months many of us stay in the warm and sit at the editor, finishing films that were shot during the summer and autumn.

Some of us may be editing or polishing up films to enter into the 2015 competitions hoping for a "gong"; maybe getting some feed back from people we can trust to be honest enough to tell us where they can be improved and not to just say, "Oh that was nice."

We tend to be very protective of our creations thinking they are wonderful, with maybe no room for improvement.

My own experience has shown that the more ruthless you are in the edit the better the film will be. (Of course that's just my opinion.) I recently re-edited a movie that was running at over eight minutes, chopping it to exactly five minutes.

When I first made it I thought it was fine, but looking back on it a few years later I realised it could be vastly improved by cutting over three minutes out.

Yes, I had to remove shots that took ages to get and that I was proud of, but it made for a better film. New audiences looked at it more favourable previous audiences. And I understand their views are just opinions.

When we enter films into competitions the judges critiques and scores are just opinions, albeit taken from our peer group of keen amateur film makers.

In the last issue there was a letter critiquing the critiques of judges by someone who felt that their film was not received as favourably as they had hoped.

In this issue there is a response to that letter (p3).

As editor, I am now drawing a line under this debate.

Keep Smiling, Pip

pip@pipcritten.com



Sad news for those who knew her.

Hilda Blackburn died suddenly 11th December at home. Hilda was a regular to the So-Co weekender.

Regards, Harold Trill.



Around The Clubs



STONEHOUSE & STROUD VIDEO UNIT

As a Joint production once again with MIKAS FILMS we took a full part in the short production entitled "Young Boy Lost". The story line / short synopsis concerns Jensen (Brad Christy - 12), on his way home alone from the shops. Stopping to admire the sunlit Autumnal foliage in the local grave yard he see! "Jensen" makes a run for it! The story and script is by Mike Szewczuk.

I was pleased to work on this production once more being able to provide the 'Teenage actors from S.S.V.U.

Regarding "The Apparition"; A question has been asked can you put the film on Youtube so we can see it.

Well that was intended BUT since the 'teenage actors are under 18 years of age, Brad being only 12 years of age, certain conformities have to be observed which is done with signed parental consent. Brad's parents have specifically requested that "his images" are not released on the Internet for personal reasons". Hopefully I / we might get this changed sometime soon.

I am also pleased to report that our Unit has been exclusively invited to work officially for the Stonehouse Community Film Project scheduled to start up in the New Year. We were recommended by our pre 2010 M.P. Once the various aspects etc. have been finalised we will be pleased to fulfil the role.

We have also been invited to put our work out on Stroud Community TV! Fine but we still have to bear in mind "Parental Consent" in some circumstances. Reminds me of the old saying - "Never work with animals and children"! These days of course the concerns can be / are different.

Lee Prescott

Reader's Letters

Hi Pip,

Here is a little something that you might like to add to your December News Letter.

It was written by my Vice President of the Victoria Video Club, Margaret Chamberlain, in order to recruit new members:

What is a Video Club I'd like to know

It's the Victoria Video that wants to grow

We've been around for over seventy years

We need new members to replace the spares

We've lost lots of members that's for sure

As our memories grow slow we want to score

Some new blood in our lovely group

Which helps make the hobby a really good scoop

So come and see what we can do

On how to make videos that will glow

There are lessons and workshops on how to make

Videos that will give your friends a treat

Our club is great and friendly too

At seven o'clock the exec. comes in

To plan the meetings which are hopefully fun

So come and join us please do

At Goward House in Cadboro' Bay.

Regards, James Hatch



Have your say

Reader's Letters

Hello Pip,

We have just been notified that Christmas in a Day, which was made by Ridley Scott Associates and commissioned by Sainsburys in 2012 will be shown on More 4 over Xmas on Christmas eve and Christmas day.

The film was made up from footage sent in by members of the public and includes a two minute contribution from Huey and myself.

Susie Walker

PENNY CUP 2015

Hello Fellow Moviemakers,

The Penny Cup Competition is hosted annually by Weymouth Movie Makers, Formally Weymouth Cine & Video Club.

This is a Competition open to anyone who is a member of a Film Making Club or Society. Attached is an **Entry Form** detailing Competition Rules etc. The one big change for 2015 will be a Cash Prize for the Winner.

We look forward to receiving your Entry

For Further Information contact:

annevincentvsw@fsmail.net

Regards

Anne Vincent FACI, Chairman Weymouth Movie Makers and Competition Organiser

Resolutions

Hi Pip,

Happy Christmas and New Year to you and all the SoCo News readers just thought I would give you a list of my new year's resolutions:-

- Get out much more with my video gear and shoot lots of material.
- Disregard the time and weather restrictions and get unusual footage
- Do not take too much hardware - plan ahead
- List out where I am going up to three months in advance
- Research interesting locations to visit by car or coach
- Stop buying gadgets that I am not going to use
- Link up with other videographers in the Swindon area
- Practice and improve editing audio and video using stock footage
- Look at prize winning short films and learn better shooting and editing techniques
- Carry a video camera (well hidden) in my car at all times

I managed to pack up smoking eight years ago so I have a good chance of following most of this through to completion – in fact I have already been through a list of “what’s on” making plans for the new year – it could be an interesting 2015.

Kind regards

John Flanagan

Hello Moviemakers,

It is a pity that Lee Prescott and his colleagues at Stonehouse and Stroud Video Unit have still not learnt how to accept competition defeat and judging criticism gracefully.

We have all read their previous intemperate reactions against judges from North Thames Region and SERIAC. This only succeeds in tarnishing the reputation of the SOCO competition and makes it harder to get willing judges in the future. In fact it caused the Council of The North East Region to think twice before accepting the invitation to judge this year.

I for one will not repeat the exercise again and would recommend that other Regions think twice before volunteering in the future.

Judges give a great amount of time to try to be fair to the moviemakers and it is unproductive to use the platform of a Regional magazine to be rude to them.

Judging is not an exact science and at the end of the day it is only the opinion of the judge. All be it an opinion based on background knowledge of film making.

A film which wins in one competition may come last in another for two simple reasons. The first is the differing standards of entries in each competition. Secondly the opinions of different judges can vary. We all have our own opinions and don't always agree.

It is sad that Lee feels that his name on a film makes a difference to IAC judges. All the judges that I have met give each film, regardless of the people involved, their unbiased assessment.

All movie makers get so close to their own work that it is hard to step back and recognise that it has faults. When we learn that lesson our videos will start to improve.

In the case of Stonehouse and Stroud they still need to learn that lesson. Perhaps they should re-read the judge's comments and stop denying that there were very real constructive suggestions for improvement.

There were suggestions to reduce the number of opening car shots, to avoid the unnecessary repetition of the boy playing ball, and where to cut to the man coming into view. They should also recognise a compliment about the locations when it is given.

Perhaps they could also start by recognising that you can't ignore the “subjective” elements of storytelling by sticking rigidly to “objective” measurements. The audience “subjectively” feels the drama in a fight sequence through non measurable elements in each shot such as body language, framing, lighting, sound etc. You can't just use a stop watch and frame counter as “objective” evidence to deny the judge's comments about the dramatic effect of a fight.

That is film making by calculator, not the result of creative thinking. Fast cutting alone will not create tension. If a fight is scripted and choreographed like a pillowfight in a 1960s children's film, even a 5 second shot can feel like a lifetime.

I wish the SOCO Competition well and I hope that the Stonehouse and Stroud Video Unit succeed by learning from their mistakes (like we all have to).

Michael Gough FACI(M)



Controversial Films

by
Lee Prescott
FACI.

A SHORT LIST
OF THE MOST
CONTROVERSIAL
FILMS (OF ALL
TIME)?

Continuing the debate on judging; I too find that an audience is the best “judge”. As Hitchcock once said: “A good Director directs the audience”. This caused me to think back about professional films....

Considered to be the amongst most controversial are:-

“**The Da Vinci Code**” as proved, would always have had a stink of controversy when one considered the furore about Dan Brown’s novel, a page by page gripping adventure. Amongst other apparent “facts” was that Jesus sired a child with..... so there must be ongoing descendants!

The release of the film (of the book), as expected, caused over emotional protests from the Roman Catholic and Opus Dei people. Strenuous it was / is only a Novel! More to the point perhaps was the annoyed racket from those who had paid to see the film - contentiously about the boring monologues coupled with a general dullness! The fault of Ron Howard’s adaptation?

“**Last House on the Left**”: Wes Craven is possibly better known for producing horror films with some comedy hints as in the “Scream” series. His debut proved to be rather nasty and even grotesque! Only recently has it been possible to obtain the uncut version in the UK.

A low budget grisly film focusing on a revenge seeking family on a group of violent criminals. It was cleverly marketed. The film was quite difficult to watch through. The trailer tried to make it clear that it shouldn’t be taken seriously but many people did so. The words ‘it’s only a movie’ repeated – to great effect.

“**Irreversible**”: An unflinching story of revenge is hard hitting and full of brutal and disorientating imagery. Conflict and much controversy caused by the 9 minute real time rape of Monica Bellucci’s character which caused this. Many people actually walked out during the screening at the Cannes Film Festival! Newsweek blasted the film stating that it displayed “adolescent pride in its own ugliness”! Did Gaspar Noe take note?

“**The Birth of a Nation**” : Visually stunning and then very influential from a technical POV.

D.W. Griffith’s 1915 civil war drama is best known for its incredible racism – especially in this day and age! Used in recruitment for the Ku Klux Klan, the film was blasted for making Klan members the “heroes” with its endorsement of slavery and completely negative portrayals of African Americans.

On the film’s release riots broke out across America. A number of States refused to allow the film to be shown.

“**CHILD’S PLAY 3**”: This film, 1991, was originally released with little or no bother but – that all changed two years later when it was associated with the terrible murder of two year old James Bulger. His then two ten years old killers also imitated a scene in the film notably splashing James with blue paint. This film caused widespread debate concerning horror film and video legislation. Later the police concluded that the pair had never seen the film?

“**THE OUTLAW**”: This Western from the stable of Howard Hughes’ is really pure schmok. 1940s – why was this? Hughes was very aware that ‘star’ Jane Russell was blessed with considerable ‘assets’!

He ensured that the camera lingered upon these at every opportunity with the publicity gravures focused entirely upon her rolling about in the hay! Before the film could be released – a three years battle with the censors ensued - with one American Court Judge stating that Jane Russell’s cleavage “hangs over the pictures like a Summer thunderstorm spread out over the landscape”!!!
(Wonderful Climate Change)!

“**MONTY PYTHON’S LIFE OF BRIAN**”: Rather than being aimed at religion itself it’s argued that this skewed satire is / was aimed really at big budget religious films? This claim did not stop massive criticism on its release. Roman Catholic groups etc. etc. were horrified at the so called comedy – the upbeat song “**Always Look On The Brightside**” during scenes of a mass crucifixion. Mrs. Mary Whitehouse led a campaign against the film in 1979 with campaigners picketing cinemas that dared screen the film. Towns across the UK banned the film. *In 2009 Aberystwyth lifted its 30 years ban on his film!

“**A CLOCKWORK ORANGE**”: In 1971 the film resulted in massive controversy with the rape scene featuring Malcolm McDowell trying out his own version of “**Singing In The Rain**”. Anthony Burgess the author, the film is based on his book, said that “the film was so brilliant that it might even be dangerous”. The film was withdrawn in the UK by Director Stanley Kubrick when the film was blamed for a number of copycat incidents. It was re released in the UK after Kubrick’s death.

“**DEEP THROAT**” : Infamous and X Rated this “adult film” became a Box office hit! Obviously aided and abetted by the 1972 huge furore surrounding it! The leading “star”, Linda Lovelace, denounced the film and insisted that she was coerced into doing a number of the scenes. Feminists and conservative pundits attacked the film. It eventually became a cultural phenomenon spawning a fascinating documentary in 2005 entitled “**Inside Deep Throat**”. – **(you couldn’t dream that one up, could you)?**

“**ALADDIN**” : Oh dear, this cute Disney film with the Genie voiced by Robbie Williams and its japes resulted in a lot of offence on its release in 1992. (here we go again) – the reason being that Aladdin and Jasmine were accused of being “anglicised” in appearance and voice and only the villains were darkly coloured, had thick accents and generally played up to ugly Arabic stereotypes! Further controversy arose from one of the songs, “Arabian Nights” which featured the line “Where they cut of your ears if they don’t like your face – it’s barbaric but hey, it’s home”! (Would it now be accepted)?....

Noted: The / video, DVD release had the line changed to; “Where it’s flat ad immense and the heat is intense – it’s barbaric but hey, it’s home”!!!

Be entertained, stunned or sickened! Movies have it all, haven’t they always?

Lee Prescott



WEYMOUTH MOVIE MAKERS

Weymouth Movie Makers Penny Cup" Competition Rules

1. Any film on Blu-ray disk, DVD or Mini DV maybe entered into this amateur competition provided it is nominated by a Club or Society.
2. The winning entrant will hold the Penny Cup for one year.
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 received to run the competition by the closing date, the competition will be cancelled .
7. If there are too many entries to be shown on the night of the competition, an elimination contest judged by the committee will be held prior to the event.
8. 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. If it is discovered either before or after making any award that the film infringed these requirements, the organisers will have the right to disqualify it, revoke the award and reclaim any prizes.
9. The committee of the Weymouth Movie Makers will rule on all matters concerning the competition. Their decisions will be final.
10. A film may only be entered once in the Penny Cup. Films entered previously in the Penny Cup competition are not eligible.
11. Maximum running time fifteen (15) minutes - including titles and credits.

Penny Cup Entry Form - Closing Date Thursday 22nd January 2015

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:

Competition Secretary Anne Vincent,

14 Mandeville Road

Weymouth

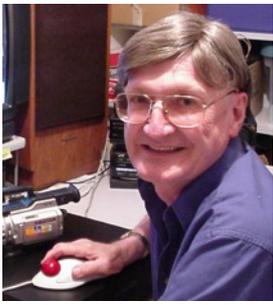
Dorset

DT4 9HW

For Further Information:

Tel: 01305 780140

E-mail: annevincentvsw@fsmail.net



David Fuller

Making Movies

Fiction Fact or Farce

The following "piece" deals with differences in "modes" : fiction, fact and farce. I'm sure we have working definitions of all three forms of narratives and that some of us movie-makers have dabbled in all three forms of "story-telling". That is, a "documentary" which is all truth - so help me God - a farce, which is just so ridiculous that we have to laugh, or just pure fiction. It's instructive if you listen to Club members' reactions during the viewing of "good old farce", where we are invited to "willingly suspend disbelief" and enjoy the sequence of absurd events, *designed* to bring out laughs. All legitimate stuff. And the beauty of it, for us amateurs videoing in "farce-mode", is that a movie-makers' mistakes will probably be overlooked and forgiven by an audience. At what point does fiction become farcical?

Fiction

To begin with, a work of fiction presents sequences where there is a good probability that the individual events depicted *could* have occurred, but in isolation and not in the sequences presented by the author. The threads of narrative fiction are interrelated and interact, believably; there's a suitable conclusion to the chain of events. "Classic" fiction is a reflection of life.

With fiction, an amateur movie-maker needs a mix of several skills including a writer's ability to create a workable screenplay from a story composed in prose form. The director plays a pivotal role in "seeing" a writer's mature insights, getting his actors to see what he sees, and using the skills of an experienced crew. Mistakes here may get laughs, all right, but for the wrong reasons .

Farce

When we view movies we can easily "write off" a farce as a work that can't be taken seriously. It's designed to generate laughs. It's fun but frivolous and can be forgotten. But we shouldn't be hasty. Many a competent writer has led us along "a garden path" of farce, but towards the end, after he's sprung his trap, the farce becomes legitimate fiction, a genuine comment on the human condition, dramatic and also instructive.

Two examples: Shakespeare concocted a rollicking farce, "The Taming of the Shrew." All the elements of traditional Elizabethan farce were folded into the plot. It's in the final scene of the play where, in Zefferelli's production, we see Taylor and Burton enjoying a celebratory feast. Why did Katerina give in to Petruchio and throw off the cloak of a shrew ? Zefferelli reveals the reason which Shakespeare no doubt had in mind. She is sobered when she thinks of a husband's rigorous duties, and when she sees children romping around the meal table, mothers and fathers doting on them, she sees how marriage can be a blessing in the grand scheme of life's events. She'll just let Petruchio *think* he's the boss, with a dramatic show of deference.

Fact, Fiction or Farce.

At the start of the 20th century, in Victoria, British Columbia, two classes of citizens existed, the ruling elite with wealth and education and standing, and the much larger mass of "also rans." What follows hereon is 100% true with collaborative evidence abounding in B.C. and in England. Rattenbury (aka as "Rats") arrived in Victoria with some knowledge of architecture, engineering (and a

slick tongue) and won the contract to build the new Parliament Buildings. All stone and marble, gold leaf, and fine woods.

It was and still is an outstanding achievement. His fame spread. Next project the grand Empress Hotel in Victoria. Still monumental icons in the city of Victoria.

Now the narrative makes an unexpected twist. One night at the Empress, money coming out of his wazhoo, his rather plain-looking wife near him, he watched a pretty young thing, 25 years younger than him. At this point in his life, in the society of Victoria, his life's story takes on the appearance of a minor Greek tragedy, where the protagonist is struck down by a personal character flaw, which ultimately destroyed him *and* the pretty young thing. He installed her in his home, his wife living upstairs. Does this sound a little like a melodrama ? One night his wife fled in terror as from downstairs the doleful notes of the "The Dead March" filled the air. The scandal shattered Rattenbury's reputation .

Out of work, friendless, he and his charming partner took out a house in Bournemouth, England, where Rattenbury got stuck into the whiskey bottle all day, every day. She kept an 18-year old lad in the house to do the "heavy" lifting. "Rats" lay in his chair in a stupor all day but she was still young enough to enjoy sober masculine company. She expressed a wish, in a soft voice, but loud enough for the lad to hear.. "If only *he weren't here*," she said. Obliginglly, the youth one night picked up a large souvenir club and struck Rats over the head so hard that his dentures flew across the room. He lay prostrate. She went for a doctor - and, the police. Rats was dead. Murder.

The young lad was hanged. She escaped the court's justice. But, one night soon after the clamour of the scandal had abated, the "pretty young thing", dressed in a white flowing gown, jumped off a bridge and drowned.

All of this story about "Rats" is true. It sounds like fiction, indeed fiction bordering on farce. Rattenbury's professional career began with splendid artistic achievements, but a personal character flaw, led to his destruction . And not only for the protagonist but for his female partner and the young lad.

That's the barebones story about "Rats." We know it's pure fact. But, unless we knew this, Rattenbury's story comes over, as a farce. It stretches credibility. In truth, if it were told as pure fiction it could well be developed into a melodramatic "soap !"

Fact is fact but fact can be ornamented with additional information and become both fact and fiction.

Farce and fiction have the commonality of being "concocted". The former is unbelievable, the latter is built by an imaginative writer who creates a new "reality" through sequencing a train of "actual" and "possible" events. After you've viewed the movie link , you'll see that it is definitely fiction - my wife Joan "made it up" and that the story in it quickly develops into something looking like a farce. But, you might discover an underlying, sneaky current of instruction in its conclusion .

The "moral" of the story, my readers, is for us to try writing a "fun" screenplay, in a farcical framework, , that has an instructive "point" in its conclusion.

Link: *Looking For Signs*

http://www.youtube.com/watch?v=PN6Mo9L_SXk



Looking For Signs

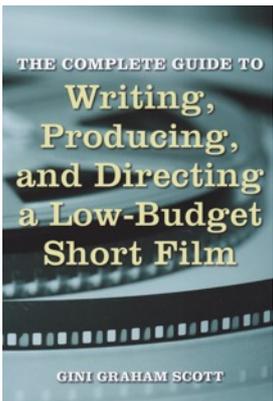


Complete Guide

Huey Walker

Reviews...

The Complete Guide to Writing, Producing, and Directing a Low-Budget Short Film



It's exactly what it says it is. So what more could we say? Apart from it being a large paperback written by Gini Graham Scott, it was first published in 2011.

Well, quite honestly, there's not a lot more to say about this book. Although some people we've spoken to who've taken a glance at it, think that Chapter 9 is the best. All of three pages, 'Getting Food For The Shoot' will tell you everything you need to know about catering and feeding yourself, and maybe even keeping your film crew happy.

Other subjects include the role of the overworked production assistant. Here are some of the things (according to Gini Graham Scott) that PAs are supposed to do.

1. Unpack and log in the equipment and help pack it up.
2. Use a clapperboard (also called a slate) to mark each take.
3. Record each take on a scene log form.
4. Obtain signed release forms with contact information from the actors and crew members.
5. Go on errands, as needed, to pick up and drop off actors and crew members arriving by public transport, or buy needed supplies, such as batteries, water bottles, and lunch.
6. Prepare the lunch or dinner for the crew and help with the cleaning up afterwards.
7. Hold reflectors or microphones during the shoot.
8. Sleep with the sound recordist.
9. Help in moving furniture, pictures, and other things in a room.
10. Assist in other ways as needed.

This book is a great read and at 332 pages there's a lot to get through, especially if you are new to film making.

Unfortunately, there are several mistakes and errors in this book, and we're not talking about poor typing or proof reading errors.

Gini Graham Scott has written over forty books on diverse subjects, and has produced and directed many films, it says on Wikipedia. So if that is the case, why does she refer to the soft fluffy piece of equipment that fits over a directional microphone as a 'dead rat?'

I may be wrong, but I didn't realise that rats were soft and fluffy. However, a female friend informs me that rats are, soft and fluffy, well she ought to know, she has three of them as pets. But I digress.

Isn't the object that helps to suppress wind noise during outdoor shooting, called a 'dead cat' or as Rode, the microphone company from Australia, like to call it, 'a dead wombat?'

As far as film equipment goes, I've never heard of a dead rat, but I may well be wrong. But I do think that when you read about dead rats in a film making book, you start wondering about how much Gina Graham Scott actually knows.

Then there's the problem about Maxwell.

Did I say Maxwell? I certainly did, because it says it the book, 'Professionals generally advise against using

Maxwell CDs or DVDs, since this is a mass market brand not up to professional quality.'

Really? I've been using them as well as Sony blank DVDs and they're equally good, although I prefer the silver surface of a Sony to the gold finish of the other brand.

Yes the other brand, and if you thought I'd made a typing error, I haven't. Maxwell is exactly what is printed in Gini's book. I would have thought that the proof readers would have checked a trade name before going to print. As any idiot knows the name is 'Maxell.'

Maxwell as a name does exist, but it refers to a company that makes shelving for CDs and DVDs.

I hope you're still with me after all my complaining and whinging, but I think it's important to point these things out to you.

And before you think about buying this book, consider this. Do you all know, in the world of cameras, what an SLR is? Of course you do. It's an abbreviation for Single Lens Reflex. Right? Wrong. Gini likes to call it a Standard Lens Reflex. As I said earlier, you really do start to wonder how much the author actually knows.

Before I go, I will just give you one more tiny thing that I disagree with in the book. She says, 'I have found it generally unnecessary to see the dailies (rushes), since the editor may already have some indication on the scene log sheet, which lists all the takes.'

Gini doesn't sound very enthusiastic about seeing the material she has shot, she claims that it saves time not to bother viewing the clips on a daily basis. Well I have never met a director or film maker who didn't want to look at the clips they've shot straight away on the same day.

Having said all that, this book is still a great read. You will learn a lot about laying out scripts in the standard way that actors around the world will recognise, and you will be shown different types of software to use for laying out your award winning masterpieces.

All the things mentioned in this book are very important to an aspiring film maker, as long as you remember all the errors I have talked about.

But if you're new to film making you won't know those errors, will you?

HUEY WALKER – www.exeterfilms.com

PS If you'd really like to find out how to win competitions and make award winning films, then please take a look at this:



https://www.youtube.com/watch?feature=player_detailpage&v=w8NF2-jM8g

It'll take you less than two minutes to go through. Here you will find everything you need to know about the integrity of the hidden and exclusive world of the film festival circuit.



Around The Clubs



Gloucester Film Makers

Inter Club Competition 2015

Worcester will be hosting the Competition in 2015 on Saturday 21st March at 2.30pm in their club room in Perdiswell. Please put this date on your calendar and support Worcester.

19th November. The Annual General Meeting.

The Chairman, Clare Robinson thanked individuals for their help and support, particularly John and Val Sawyer who have decided to leave the Committee, they will continue to come to Club meetings.



Clare Robinson (Chairman), John Greene (Secretary) and Mike Morris were re-elected, although Mike would like to stand down as Treasurer, he has agreed to carry on until someone steps up to take his place, our thanks to you Mike. Helen Barry was elected the new Vice Chairman and Angela was elected on to the Committee.

The **Ron Turner Competition** was held after the A.G.M. and was won jointly by John Greene with *Gloucester Review, 2012* and Ken



White with *Gloucester Gem*. Two really good films.



John Greene won the **One Minute Film Competition** with his film of a visiting coach and horses to Gloucester.

Website:

www.gloucesterfilmmakers.org.uk

bristol
film and video society
Ordinary people who share a passion for creating movies



Bristol Film and Video Society at 80

On a very chilly December 2nd BFVS celebrated its 80th anniversary at The Cube Microplex in Bristol with a screening of films past and present selected from its extensive archive.



In the first half members and guests saw extracts of films made in each decade since its formation in 1934, whilst the second half showcased more recent work, with a mixture of club productions and extracts from films made by individual members or small groups.

The old footage stood up well to projection on a large screen, whilst the latest material really illustrated the great advances made in picture and sound technology during the past eighty years. The clubs founding members would have been very envious!

Fluorescent continuous lighting

- 2 x extendable lighting stands, height adjustable from approx' 1m to 2.3m
- 2 x Sunstar energy efficient fluorescent lights with mains cables. Units can be daisy changed from one power source.
- 1 x set of Daylight tubes
- 1 x set of fluorescent tubes
- Selection of spare lamps.

Make me a sensible offer



Contact:

Pip Critten

07771 967804

pip@pipcritten.com



Windows v Ford

by
Lee Prescott
FACI.

Uncovered on the
internet

For all of us who feel only the deepest love and affection for the way computers have enhanced our lives, read on.

At a computer expo (COMDEX) Bill Gates compared the computer industry with the automotive industry and stated, "If Ford and Co. had kept up with technology like the computer industry has, we would all be driving \$25 cars that ran 1,000 miles to the gallon."

In response to Bill's comments, Ford & Co. issued a Press Release stating:

If Ford had developed technology like Microsoft, we would all be driving cars with the following characteristics: (I just love this):

- For no reason whatsoever, your car would crash - twice a day.
- Every time the lines were repainted in the road you would have to buy a new car.
- Occasionally your car would die on the freeway for no reason. You would have to pull to the side of the road, close all of the windows, shut off the car, restart it, and reopen the windows before you could continue. For some unknown reason you would simply accept this.
- Occasionally, executing a manoeuvre such as a left turn would cause your car to shut down and refuse to restart, in which case you would have to reinstall the engine.

- Macintosh would make a car that was powered by the sun, was reliable, five times as fast and twice as easy to drive but would run on only five percent of the roads.
- The oil, water temperature, and alternator warning lights would all be replaced by a single "This Car Has Performed An Illegal Operation" warning light.
- The airbag system would ask, "Are you sure?" before deploying.
- Occasionally, for no reason whatsoever, your car would lock you out and refuse to let you in until you simultaneously lifted the door handle, turned the key and grabbed hold of the radio antenna, all at the same time!
- Every time a new car was introduced car buyers would have to learn how to drive all over again because none of the controls would operate in the same manner as the old car.
- You'd have to press the "Start" button to turn the engine off.

P. S:- I would add that when all else failed, you could call "customer service" in some foreign country and be instructed in some gabble gabble foreign language how to fix your car yourself!

Central and East Midlands Region of the IAC CEMRIAC TRAINING SEMINAR

Ashley Hawkins



Professional filmmaker and experienced trainer

The Perdiswell Young Peoples' Club,
Droitwich Road, Worcester WR3 7SN.

Sunday 8th February 2015

9.30am to 5pm

Michael Gough



Master Movie Maker Fellow of the IAC

Programme:

1. **"DRAGON SLAYING INTERVIEW TECHNIQUES"**- Multi-tasking the interview for the solo film maker. How to ask the right questions and get the best camera angles. (Ashley Hawkins)
2. **"FROM ONE LIGHT TO FINAL GRADE"** - Introducing the how and why of white balance, colour correction and colour grading. Tips and techniques for using colour to enhance your films. (NB this will be relevant to users of any editing software.) (Ashley Hawkins)
3. **"STYLE AND SUBSTANCE"** - The best piece of equipment is your brain. (Michael Gough)
4. **PRACTICAL INTERVIEW SESSION** with audience participation/discussion.

Ashley and Michael will each provide handouts.

Tickets: £6 for individual IAC Members £7 for non-members (Prices kept low with IAC training grant)

Roast Lunch (optional): £10 (Must be booked in advance)

Contact: Alan Atkinson AlanAtkinsonCV23@aol.com



One To Watch

A few from Lee Prescott

Hi Everybody: - please watch this to Restore Your Faith in Mankind



<https://www.youtube.com/embed/btiDHCuWyBA?rel=0>

I think this is a very good production.

THE FIRST WORLD WAR'S CHRISTMAS SOCCER MATCH: BRITS VERSUS GERMANS (TRUE STORY!)



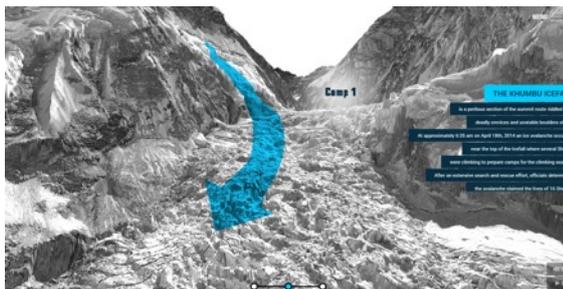
<https://www.youtube.com/watch?v=NWF2JBb1bvM&feature=youtu.be>

In the words of the old hymn: "Nearer my God To Thee"! These men were repairing lighting rods that were damaged in a big storm Rio had in the hands and head. Spare a thought for the cameraman too.



www.youtube.nocookie.com/embed/VxIKZereog0?rel=0

If you don't look at anything else you must watch this



<http://everestavalanchetragedy.com/mt-everest-journey.html>

"Get Shaken but Not Stirred"! This 'EPIC Ad' for Peugeot's latest 208 GTI is better than a James Bond movie.



A few from Noel Leader

Hi all.

This is a really special video! A lion's love for a human! You just won't believe the expression on the lion's face!!

Just a big cuddly pussy cat really! Unforgettable!!



<http://www.vitality101.com/Fun/lion-kisses-rescuer>

The Ross sisters, Aggie Ross, Elmira Ross, and Maggie Ross were singers who possessed additional incredible talents as acrobats and contortionists but, sadly, their career was short lived.

Despite their talents, the girls appeared in only one film, Broadway Rhythm in 1944 and onstage in a London play called Piccadilly Hayride. All three girls had married and faded from the limelight by the 1950s.

Check out their song in Broadway Rhythm, "Solid Potato Salad," and then prepare to be thoroughly amazed from about 2:25 minutes onwards! But you can skip the hayseed intro if you wish. It is pretty awful – even for the unsophisticated 1940s. However – the rest is truly awesome!



https://www.youtube.com/watch?v=d1J3NLNWAPU&feature=player_embedded#t=33

Noel Leader

Selected
Movies
from
the
World
Wide Web

Send your
contributions to
pip@pipcritten.com

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To have your event featured in SoCo News drop an email to
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For a full list of national and international events
[Click Here](#)

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Copy Deadline for Mar - Apr 2015 Issue

To reach Editor by 15th Feb 2015

Changes

New & Rejoined:

Change of address:

Cancelled / Removed:

Resigned:

Cancelled:

Deceased:

Moved into SoCo Region: