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Chairman
Anne Vincent

Chairman's Chat

Hello Movie Makers
Where does the time go, the Summer is almost over, I hope you have had a good season.
The SoCo Competition Entries are slightly down this year but never the less we are hoping for a good show. Details below.

Weymouth Movie Makers have changed their venue, and we are now meeting at The Centenary Club near the Railway Station where we held the SoCo Competition last year.

The main reason for the change was the difficulty of some members unable to climb the stairs, there being no lift etc. So all our meetings from September will be at the Centenary Club.

[SOCO COMPETITION SHOW 2015](#)

The 2015 Soco Competition will be hosted by Weymouth Movie Makers on Wednesday October 7th 2015 at The Centenary Club Weymouth commencing at 7.0pm See directions on the Website: weymouthmoviemakers.weebly.com

The SoCo AGM will be held prior to the Competition commencing at 6.0pm to which all are welcome.

If anyone would be interested in joining the SoCo Committee please ask for more details annevincentvsw@fsmail.net

[The IAC Autumn Convention & AGM at Bournemouth 23rd – 25th OCTOBER 2015](#)

If you haven't already booked your place please do so ASAP.

A packed weekend of entertainment is in store, so come along and meet some old friends and make some new ones.

E-mail: acreamer12@btinternet.com for Booking Form and full details.

Penny Cup Competition 2016 Will Be Held On Wednesday March 9th . Closing date 30th January 2016.

Look forward to seeing you at some of the above events.

Remember, keep filming
Anne



Pip Critten
Writes...

Editorial

Previously, coming up, recap, next time.

Is it just me or is it so infuriating when your watching a TV programme and they spend the first two minutes telling you what you have already seen, two minutes what you will see, one minute of actual new content, two minutes of what you going to see next and then go to a commercial break.

OK, I have exaggerated just a little but, I think you know what I mean.

Even programmes that are made by and for the BBC are doing it; apparently this is so they can drop ad' breaks in when it gets sold on to commercial channels.

It is for this reason that I very rarely watch live television, choosing to time shift and watch when I want, just the bits I want.

Then I thought (which according to my wife doesn't happen too often) I only seem to watch a few channels and the other several hundred are simply showing the same programme either an hour later, a day later or several decades later.

I got out my Virgin Media TV bills and did a few checks in to what I was paying for that I would *actually* miss. There was very little.

Fifteen minutes on the phone speaking to a very pleasant and reasonably young man, who didn't try and up sell or get me to change my mind, saved me about £400 a year.

That's not to be sniffed at and could be much better spent in other ways; a new gadget, a weekend away, several meals out.

I urge you to look at your current deal and see if you could make a year on year saving. Don't forget my 10%.

Keep Smiling, Pip
pip@pipcritten.com



Reader's Letters

Have your say

Hi, Pip:

I suspect that you're your usual busy self, probably getting the next edition together. You do a heckava great job.

I'm am seeking your help in locating a club member (from any Club in Britain) who'd like to swap TV compilations on a regular basis, sources for BBC preferred, plus from personal "archives-on-the-shelves."

About ten years ago, I met a nice retired couple at a breakfast table at a Motel. He had hired a car and wanted to drive up to Banff, but didn't want to get stuck in traffic. So I drew them a "mud map" on a couple of napkins, and from there we've kept the friendship alive with his periodic visits to Vancouver Island and by swapping TV programs from that magical "The Box" - until the censors closed that box down.

And now, my buddy's health is failing. He's become severely debilitated and has lost interest, at Disc # 513, in making further swaps.

Pip, I'm looking for a retired person who has access to his/her own archives and who can readily record and transfer programs to DVD's. My wife & I like particularly, ER Hospital cases, History, Science, Literature, etc. "animals" - but, I've never been too hot on sports (small isolated town, reared in a Lutheran Church family circle), but when I was cut loose in the Big Smoke in Brisbane I tried to make up for lost opportunities, but the critical early years for building athletic skills - alas !

Maybe, Pip, if you could do me a small favour by asking some likely Club members.

Kind regards

Dave Fuller

Dear Pip,

I have an idea for your magazine which might prove successful.

Why don't we have film directors' quotes or any quotes concerning film-making.

I have the first one:

"You can do your utmost to control what you want in a film, but there will always be an important element that completely escapes you." - François Truffaut.

Readers could add to this at each edition of your magazine, and you could edit out the quotes that aren't really suitable.

A photo of the person making the quote would be nice.



Huey Walker

ED: Cracking idea, if you good readers could contribute I would be grateful.



Hi,

The freedom of taking photos and Video etc. in PUBLIC PLACES is under attack and continues so. Previously in virtually all E.U. Countries it was safe to do so and publish such media taken, shot from public places.

This is called Freedom of Panorama. When on holiday etc. you could, for instance, shoot from say the London Eye and share it with anyone via any media. If someone decided to offer you and pay you for pictures and footage that was OK also. All is about to change and would destroy much if not all of our hobby.

Julia Reda, EU. member tried to bring Freedom of Panorama to all countries in the E.U. as a few countries like France and Italy do not have such a law, as yet. In the majority of countries such as U.K. , Spain, Portugal, Germany, Holland, Poland, Czechoslovakia, Hungary, Austria and Croatia you're safe to shoot anything and also sell material etc. of public buildings when shot from public grounds.

However, the current draft turned the proposal entirely upside down. Instead of bringing in the Freedom of Panorama to the few countries that don't have such a law yet, it would remove it from all those who do. With this, street, travel, architecture etc. would be completely dead as we know it. It is utterly impossible to find out the architect of every public building in order to obtain permission before you can take, shoot, publish or sell any such material.

To continue as we are would mean fines and/or gaol sentences! As Julia Reda states, even to upload material via Facebook and other social media including Youtube, Vimeo etc. would require and confirmed consent. IF you for instance, had in the background several buildings – you would be required to get the permission of every architect – in writing – and be able to prove it.

Is it long past time the we removed ourselves from this idiotic mindless circle and gravy train known as the EU?

Lee Presscott



Colin Eaton

Talks about sound levels in television and films and how our ability to hear diminishes with time

ED: This article was kindly arranged by Betty Nott from Teignmouth in response to Huey Walker's article in the last issue.



Hearing Loss

The problem of background noise in TV and Film is one which has been highlighted in the recent past by various people in the media, in particular you may remember last year "Jamaica Inn" a TV drama came in for much criticism, and the recent film with Sandra Bullock about 2 astronauts in space, both instances people with anything less than perfect hearing had issues with the level of the background noise and speech clarity.

Most sound engineers will tend to mix their sound tracks so that they sound "perfect" to them, and any criticism of the level of noise versus speech seems to be taken as a personal insult to their training and knowledge, whilst this of course is not the intention, it is about making their work accessible to as many people as possible.

As people age, from about the age of 18, their ability to hear the higher frequencies decrease. When we get to 65+ you usually see a falling off in the audiogram after 1.5-2KHz.

As most of the consonants of speech such as the "s,t,h,c,k, etc.", are unvoiced and formed at the front of the mouth, they tend to be higher frequency sounds, and most presbycusis (age related) clients, tend to note that people mumble or do not speak clearly, because they cannot pick out the unvoiced consonants, but they can still hear the vowel sounds (voiced) normally.

Now this problem is exacerbated when background noise is played (music, sound effects, or even competing speech babble - think restaurant), as you get a phenomenon called the upward spread of masking, which basically means that the good low frequency hearing is masking the residual hearing in the higher frequencies, thus making listening to the speech in the sound track with back ground noise, virtually impossible.

It does seem that this gentleman tried to mix his soundtrack for his film at a level that was right for him with "excellent" hearing, but for those with a slight issue,

even if it was not bad enough to warrant a hearing system to aid the loss, then there would be an issue.

However.... Asking all judges to "have a hearing test" to check that it is not them, kind of points the finger back..... it is a bit arrogant to say.... "I have great hearing and it's Ok for me, so tough on the rest of those out there who do not hear so well".....and is typical of the attitude prevalent today....

I wonder if someone took that attitude with a wheelchair user vis-à-vis access to the cinema, whether that would be acceptable i.e. "I walked in and the access was fine" - of course not.

My point would be why not set up some tests to see what is acceptable for the mainstream listener? That would give us guidelines that the sound engineers/film makers could use to ensure that even more people enjoy and have access to their work.

In short, this type of article outlines the problems we have with Film and TV at present, people with small hearing issues and those with hearing systems fitted alike, are being excluded from enjoyment of works that people care passionately about when they make them, when all that is needed is a little bit of thought about accessibility to their product.

You would be amazed how many times I am told here in the practise that people no longer go to the cinema because half the time the sound system spoils their enjoyment of the film, or that many people now are not bothering with the television programmes, because they can't hear what is being said over the background music etc.

I hope this makes sense,

Kindest as always,

Colin R. Eaton Fd.Sc. HCPC-HAD, FSHAA

www.honiton-hearing.co.uk



Researched by Lee Prescott FACI.

From the infamous "Book of Heroic Failures"

Heroic Failures

The Least Successful Safety Film

In 1976 BAC showed a film on the dangers of not wearing protective goggles, to employees at Preston. It was so horrific that thirteen people had to be helped out by colleagues and State Registered Nurses. One scene was so realistic that a welder collapsed off his chair resulting in seven stitches to his head. Factory Officer Ron Hesketh had the film withdrawn as it was not safe! He added: "We are keen to get across to people the matter of eye protection. At least one person has collapsed during every course"!

The Least Successful TV Programme

In 1978 in France an opinion poll showed that no one at all had watched a French TV programme!

This great day occurred on the 14th. August when no one watched the extensive interview with an Armenian woman on her 40th. birthday. The survey showed that 67% preferred a Napoleonic Drama and 33% had opted for "It's A Knock-out"!

The Best Mistakes in Films

Gross errors in the cinemas greatest moments which you should see if at all possible.

In "Carmen Jones" the camera tracks with Dorothy Dandridge along a street. The entire film crew is reflected in a shop window.

In "The Wrong Box" the roofs of Victorian London are festooned with TV aerials.

In "Decameron Nights" Louis Jourdan stands on the deck of his 14th. century pirate ship whilst a white lorry trundles down the hill in the background.

In "Viking Queen" set in the time of Queen Boadicea a wrist watch is clearly visible on one of the leading characters.

In the top film "BEN HUR", as the chariot race takes place in Rome, the tyre tracks of the camera truck are clearly visible in the arena sand... This section has been edited out and replaced in later DVDs. etc!



SALTASH VIDEO GROUP



A bit premature perhaps but the photo shows our group down at Looe on location.

The event was the final shoot of our on going documentary "Blood Sweat & Steam". A film about the Cornish Miners & the Caradon Steam Railway, which had to transport the mineral ore way back in the early 1800's from Minions down to Looe.



This documentary has taken us four years in the making believe it or not! The research taking most of the time.

To other clubs: we have only seven members and always have for many years, so if your membership is low like ours, never give up, so long as your team are dead keen, you will survive.

Alan Barrett. Chairman
Saltash Video Group.



For the readers who have not experienced this lovely way of spending a summers afternoon along with like minded people, as you will see from the smiles on members and friends faces it is a success.

Members Joy and Peter Newman have hosted this event for a few years now at there Dorchester home this year the challenge for the guests was build a scarecrow out of a few bits and pieces which were provided by our hosts. Two teams were chosen and the results are here for you to see; just one of the tasks created for our entertainment.

Then it was Supper and in the dinning room a table of delights awaited us, as for those who have not experienced the American Supper, everybody brings along a plate of food. Very good it was, home made, and a range of goodies from the shops

More pictures on the Weymouth [web site](#)

David Martin



In deepest Devon a small but enthusiastic band of members have got together to produce a club Summer Project. This year it was decided to go 'freestyle' to produce alargely unscripted documentary. We are hoping to view the result at the first meeting of the new season on Monday 7th September.

One item this season is films from Ringwood Movie Makers of Victoria, Australia and we are compiling a selection of films to exchange with them.

With that in mind, if there is anyone out there, near or far, club or individual, who would like to show their work in a friendly club atmosphere, please get in touch.

We would welcome you as visitors and would be happy to screen your production(s) on the 'big screen' via our projector. After all, why do we do it, if not to show to others.

Teign Film Makers Club welcomes any visitors who are interested in amateur film/video/movie making. You don't have to have any equipment or be a film maker, as long as you are interested in any aspect of the process, you are welcome.

<http://www.teignfilmmakersclub.org>

SPECIAL INVITATION

WORLD PREMIERE

STERN

QUESTIONING

You are invited to
a special screening of
the much anticipated blockbuster
from Teign film-makers Club

Bitton House, Bitton Park Road
TEIGNMOUTH TQ14 9DF
MONDAY 7th SEPTEMBER 2015
7:30 pm
www.teignfilmmakersclub.org



Celebrity Weekend

Alan Creamer
Invites you

The Southern Counties Region - Film and Video Institute

invite you to

The Celebrity Weekender

Incorporating the IAC Annual General Meeting

22nd to the 25th October 2015

at the

Hotel Celebrity, 47 Gervis Road, Bournemouth, Dorset, BH1 3DD

OK ladies - how do you fancy spending a few nights with David Beckham, Tom Cruise or George Clooney? And for the men out there - how about cuddling up to Kylie Minogue, Dolly Parton or Sophia Loren.

Well now you can, as the hotel is themed and each room is named after a famous personality (some of whom have stayed here) where you will find rare photographs and information about your famous celebrity.



Lawrence of Arabia has stayed in the past and Ken Dodd always stays here on his frequent visits to Bournemouth (there is a room named after him) - Tony Hancock was brought up here when it was a private home and as you look around the hotel you will see mementos of these famous personalities on display.

Every corridor is packed with portraits of famous film, television, stage, music and pop stars - you can spend ages looking around for your favourites - and it even boasts its own ghost.

The hotel is privately owned and the proprietors wife is the head chef who specialises in good home cooking (which is why this hotel is so popular) and each morning you will be presented with an "All you can eat" breakfast - hot and cold - and go back as often as you like.



Your room will be en-suite with tea/coffee making facilities, 32 inch LCD flat screen TV, and will have rare photographs and information about the personality whom your room is named after.

The hotel is situated in the Eastcliff area of Bournemouth and a short stroll around the corner brings you right onto the sea front where you can see the eight mile stretch of beach.

Should you want to visit the centre of Bournemouth where you will find the pier, gardens, theatres, shops, restaurants and entertainments (in full swing all the year round) then a gentle six or seven minute saunter brings you right to the heart of this beautiful and vibrant resort.

A very special three night deal has been negotiated with the hotel which includes those great breakfasts, three course dinners on Thursday and Friday, a four course Gala Dinner on Saturday and Buffet Lunch on Sunday all included in the very competitive price. Two great outings have been arranged - you could be visiting the Tutankhamun exhibition in the County town of Dorchester or touring the beautiful Dorset countryside to visit some of its delightful areas as well as riding on the famous Swanage railway.

Something for Everyone

There's something for everyone at this event and we promise that you will not be disappointed.

SoCo has always been noted for doing things that "little bit differently" and it will definitely be no different on this occasion. Early booking is advised (single rooms are always in demand but are limited) and we can assure you that each room will be spotlessly clean and your weekend will be something to remember for some time to come. Don't think about it - put it in your diary, save up your pennies and - BOOK IT NOW.

For more information contact:

Alan Creamer FACI, 16 Shepherds Croft, Portland, Dorset DT5 1DJ

Tel: 01305 820280

Email: acreamer12@btinternet.com

Looking forward to hearing from you shortly.

The booking form is also available on pages 8 and 9 for you to print off, complete and return to Alan

Details

Preferred names for badges (including FACI - LACI etc)

.....
.....

Gala Dinner

If possible I/We would like to sit with

.....

Special diet - access - mobility requirements

.....
.....

Name.....

Address.....

.....postcode.....

Tel:.....

E-mail.....

IAC Region.....

Total amount for booking £.....

Deposit (£50 per person) £.....

Balance payable by 1st September £.....

Please make cheques payable to SoCo IAC
Also enclose S.A.E. or e-mail address for booking confirmation.

Please send your booking form and deposit cheque
(Cheques made payable to SoCo IAC)

to:-

Alan Creamer FACI

16 Shepherds Croft

The Grove

Portland Dorset

DT5 1DJ

The Hotel Celebrity

is a privately owned hotel close to the Eastcliff front of Bournemouth where the sea and eight mile beach can be seen by just strolling round the corner. A gentle six or seven minute saunter takes you to the centre of Bournemouth with its pier, excellent shops, gardens and entertainments which are in full swing throughout the year.

The hotel is themed and each room is dedicated to a famous film star or theatrical personality (some of whom have stayed here over the years) where you will find details and photographs of that person in your room.

Every corridor is crammed with portraits - exclusive to the hotel - as well as memorabilia and it even boasts its own ghost.

All rooms are en-suite complete with 32" plasma TV's - tea/coffee making facilities and each one is individually personalised. Good home cooking is the order of the day including an all you can eat breakfast - hot and cold - each morning. The proprietors wife is the head chef who is well known for her culinary skills.

The hotel is easily reached by road and from Bournemouth railway station and there is a limited amount of parking space within the hotel.



The Southern Counties Region of
The Film and Video Institute

invite you to the

CELEBRITY WEEKENDER

Incorporating the IAC Annual General Meeting



22nd to 25th October 2015

at the

Hotel Celebrity
47 Gervis Road

Bournemouth Dorset BH1 3DD

Tel: 01202 316316

Further details from Alan Creamer FACI
01305 820280 acream12@btinternet.com

Programme of events

Thursday 22nd October

- 2.00pm SoCo Welcome Desk Open
- 6.15pm Dinner is served
- 8.30pm A SoCo Club shows off their work

Friday 23rd October

- 10.30am SoCo Welcome Desk Open
- 12.00pm Coach leaves for Tutankhamun Exhibition
- 6.15pm Dinner is served
- 8.30pm Paul Vernon from Southampton entertains us with his Western film making adventures in Arizona

Saturday 24th October

- 10.30 SoCo Welcome Desk Open
- 10.15am Coach leaves for Swanage Railway
- 7.00pm Reception
- 7.30 The Gala Dinner and raffle results

Sunday 25th October

- 9.45am Mermaid and Mini Mermaid Competitions
- 11.00 Coffee/Tea break
- 11.45 IAC AGM and Members Voices
- 1.00pm Buffet Luncheon
- and the close of the Celebrity Weekend, Followed by "Time to say your farewells".

Events and timings are provisional and subject to confirmation.

Please note

We would strongly advise taking out cancellation insurance in the event of illness as penalties could be incurred for cancellation up to six weeks prior to the event.

Booking Form (your copy)

Residential (all rooms non-smoking)

The Celebrity three night special Thurs/Sat - Dinner B&B, Four course Gala Dinner, Sunday teas/coffees, Sunday Buffet Lunch, all hotel events.

Please delete as appropriate	Per person	No.	Total
3 Nights Standard Single Room	£220		
Thurs/Fri/Sat (Special offer)			
3 Nights Large Single Room	£255		
Thurs/Fri/Sat (Special offer)			
3 Nights Double/Twin Room	£195		
Thurs/Fri/Sat (Special offer)			
3 Nights Superior Double/Twin	£220		
Thurs/Fri/Sat (Special offer)			
2 Nights Large Single Room	£198		
Fri/Sat			
2 Nights Double/Twin Room	£155		
Fri/Sat			
2 Nights Superior Double/Twin	£175		
Fri/Sat			
Sunday Night Standard Single	£35		
B&B			
Sunday Night Large Single	£38		
B&B			
Sunday Night Double/Twin	£32		
B&B			
Sunday Night Superior Double/	£35		
Twin B&B			

Non-Residents only			
Thursday Evening	£3		
Friday Evening	£4		
Sunday Mermaid Competition	£3		
AGM - Members voices	Nil		
Saturday Gala Dinner	£28		
Sunday Buffet Lunch	£9		

Trips (to include entry fees and gratuities)

Tutankhamun Exhibition	£17		
Swanage Railway	£20		

Total £	Deposit £	Balance by 1st Sept. £
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Booking Form (Please return with deposit)

Residential (all rooms non-smoking)

The Celebrity three night special Thurs/Sat- Dinner B&B, Fourcourse Gala Dinner, Sunday teas/coffees, Sunday Buffet Lunch, all hotel events.

Please delete as appropriate	Per person	No.	Total
3 Nights Standard Single Room	£220		
Thurs/Fri/Sat (Special offer)			
3 Nights Large Single Room	£255		
Thurs/Fri/Sat (Special offer)			
3 Nights Double/Twin Room	£195		
Thurs/Fri/Sat (Special offer)			
3 Nights Superior Double/Twin	£220		
Thurs/Fri/Sat (Special offer)			
2 Nights Large Single Room	£198		
Fri/Sat			
2 Nights Double/Twin Room	£155		
Fri/Sat			
2 Nights Superior Double/Twin	£175		
Fri/Sat			
Sunday Night Standard Single	£35		
B&B			
Sunday Night Large Single	£38		
B&B			
Sunday Night Double/Twin	£32		
B&B			
Sunday Night Superior Double/	£36		
Twin B&B			

Non-Residents only			
Thursday Evening	£3		
Friday Evening	£4		
Sunday Mermaid Competition	£3		
AGM - Members voices	Nil		
Saturday Gala Dinner	£28		
Sunday Buffet Lunch	£9		

Trips (to include entry fees and gratuities)

Tutankhamun Exhibition	£17		
Swanage Railway	£20		

Total £	Deposit £	Balance by 1st Sept £
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Researched by
Lee Prescott
FACI.

Continues his look
at the worst films
off all, time this
time focusing on
the 70's & 80's

Films Considered the Worst of All 1970s,

1970's

Seems that the dopy film producers went to sleep in the 1970s. as there is, apparently only one in that ilk.

"Myra Breckinridge" 1970

This film based on the book by Gore Vidal starring Raquel Welch, Mae West, Farrah Fawcett, provoked controversy because of a scene in which Raquel forcibly "pegs" a bound man whilst clips from various classic films play on a screen. It was initially given an X certificate previous to more editing and an appeal to the Censors then brought it into a less formidable category. The film uses the technique of inserting clips from the Golden Age of movies in such a manner that the dialogue took on a sexual nature. Several film stars whose films were thus used objected to the gimmickry whilst some, such as Loretta Young, sued the makers.

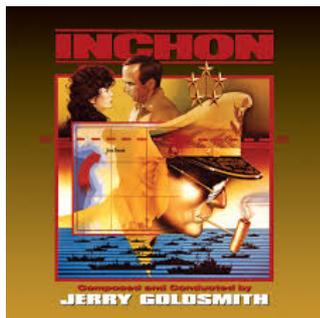


The film proved to be a critical failure. Time Magazine stated that "Myra Breckinridge is about as funny as a child molester"! It also featured in the list of The Fifty Worst Films of All Time. Gore Vidal disowned the film calling it an "awful joke". He also blamed the film for a decade long screw up of the sales of his book.

1980's

"Inchon" 1982

This war movie, directed by Terence Young and starring Sir Laurence Olivier as General Douglas MacArthur, was meant to be a depiction of the battle of Inchon during the Korean War. Producer Mitsuharu Ishii was a senior member of the Japanese branch of the Unification Church, whose leader, Sun Myung Moon, claimed that he had the film made to show MacArthur's spirituality and his connection to God and the Japanese people.



The film eventually cost \$46million but only earned a \$5million box office gross. Vincent Canby in his review in the New York Times called the film "the most expensive B movie ever"! Every problem one could think of screwed up the production including

labour issues. The weather and Customs problems together with directorial cock-ups – the original Director was Andrew McLaglen, quit before the start of production. Olivier's performance was roundly panned and he was awarded the 1982 Golden

Raspberry for the worst actor. The film took the 1982 Razzies for Worst Picture and worst screenplay, with Young as Director earning him a tie for being the worst Director of 1982! The film was listed in "The Hollywood Hall of Shame" and was later profiled in "The Worst Movies of All Time". As far as I can find out this film has never been released on DVD and certainly not in America.

"Howard the Duck" 1986

Based loosely on the Marvel Comics character created by Steve Gerber and artist Val Mayerick stars Lea Thompson, Tim Robbins and Jeffrey Jones. The film retains only two central characters: the eponymous duck and Beverly Switzler. It makes no effort to have them look or behave similarly to the characters from the comics. In his "Movie Guide" Leoard Maltin calls the film "a hopeless mess". It was also selected as "the worst film of 1986". The film was adapted by Willard Huyek and his missus Gloria Katz. It was directed by Huyek with no input from Gerber who lived in the hope that the script and the film itself weren't as bad as he thought they were, citing that many films he disliked were at least successful! Huyek and Katz were once considered "luminaries".



The film was considered so bad that it was soon dubbed "Howard The Turkey"! The film was awarded, (won), four Razzies .The Worst Picture, The Worst New Star, Worst Visual FX, and Screenplay. It was also listed in the top 10 of 100 worst movies.

However, the film has, over the years, gained a "cult following". Ed Gale who is credited as playing Howard in the Duck suit, claims he gets more fan mail as the Duck than he does/did for playing Chucky the main antagonist in the successful "Child's Play" horror film series.

"The Garbage Pail Kids Movie" 1987

This film is a live action adaptation of the then popular but controversial trading card series of the same name. The title characters are depicted by dwarf actors in low budget costumes with badly functioning mouths and expressionless faces. It's often criticised for gross humour, stupid plot, poor explanations, lousy acting and the creepy appearances.

It has earned a zero per cent rating on "Rotten Tomatoes". Caryn James of The "New York Times" reported that this film is "too repulsive for children and adults of any age"!

Most of its content is stated to be inappropriate for children, its target audience. Throughout the film the Garbage Pail Kids steal, fight, bite toes off people, fart in people's faces, threaten others with switch blades, and run and leap over cars. The movie contradicts its own message - that people should be judged by their behaviour not their appearance.



In America there occurred a nation-wide protest which resulted in the film being completely withdrawn from circulation. This resulted in a poor gross figure of only \$1,576,615. It's listed amongst the bottom 100 worst films and was nominated for Razzies in the Worst Visual FX., Worst New Star, and Worst Song categories!



... continued

"Hobgoblins" 1988



This film by Rick Sloane is widely considered a rip off which capitalises on the popularity of the 1984 film "Gremlins" gained being famous after it debuted on "Mystery Science Theatre 3000". It's on IMDb's bottom 100 listing at its lowest rating was number two, second only to "Gigli". Paul Chaplin commented

on "Hobgoblins" saying "It shoots right to

the top of the list of the worst movies ever made"! Greg Muskewitz at Efilmcritic.com called it "Jim Henson's worst nightmare"! It is also one of the few films considered the worst of all time to have spawned a sequel - "Hobgoblins 2" made twenty years after the first one.

"Mac and Me" 1988

This is about a young boy in a wheelchair who meets and befriends an alien who has crash landed on Earth. The decision to make the film was based on the success of "E.T." - "E.T. and ME" as well as serving as marketing for Coca-Cola and McDonald's. One scene in the film is a large impromptu dance-off with the main character MAC the alien who is dressed in a Teddy Bear costume! A football team, Ronald McDonald and various other

people inside and outside of a McDonald's restaurant. The film's cast list states "and Ronald McDonald as Himself". "MAC and ME" has a rating of 0% on "Rotten Tomatoes". Leonard Maltin called it "more like a TV commercial than a film". Scott Weinberg of Efilmcritic.com called it "Quite possibly one of the worst movies of the past 435 years"! The Press referred to it as a "shameless E.T. knock-off". The film was nominated for four Razzie Awards including worst picture, worst screenplay and won two trophies as worst director for Stewart Raffill. He tied with Blake Edwards for "Sunset" and worst new star for Ronald McDonald in a small cameo.



Lee Prescott

Continues ...



Rob Catt reports...

Although the Chippenham Movie Club no longer exists, several members of the original club still meet from time to time but last Thursday was special.

The Frome Movie Club had invited members from nearby clubs to a special evening about Animation.

The Mid Wilts Club, the Devizes Club and I joined members of the Frome Club to hear David Moss, of lurex lounge, talk about the animation work which he and the rest of his five person team had been involved with for some time.

Things have clearly moved on from the Ray Harryhausen days of stop motion photography, but an element of this still exists in David's work.

He explained how the characters were built up on a computer piece by piece, and how the image parts were linked together to form the final character. He gave each one individual

personalities so that they could be woven into a story. And many of his examples were, perforce, very brief.

All of the characters moved and flowed in a very realistic manner. Backgrounds were computer generated too, but some live action had to be shot on green screen before being incorporated into the final piece.

Clearly this is a very creative activity and the creativity continues when matching up action with music or spot effects. One can easily see the attraction of animation.

[lurex lounge](http://lurexlounge.com) is clearly a very sophisticated company with very professional standards. The computer programme used was of a very high standard.

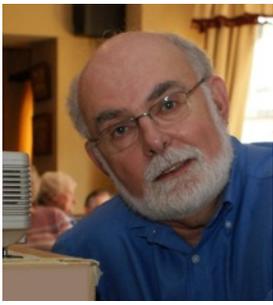
But David was at pains to point out that there were similar programmes available which could be used to produce similar effects at little or no cost.

Chairman Ernie McKenna introduced David at the start of the session and again thanked him and his group for giving such an excellent evening at the end.

Rob Catt
Reports...

On inter club
activities

lurexlounge.com



Phil Marshman writes.....

Phil Marshman

Reports on the Weekender Competitions and the results

Weekender Competitions

I was disappointed this year by the number, not the quality, of entries for these competitions this year.

There seems to be some confusion as to what these competitions are so let me quickly run through them for you.

We have two SoCo competitions in the our area.

There is the Annual Regional Competition which Anne Vincent FACI is gathering entries for at present. The Awards show for this is usually on the same day and venue as the SoCo AGM.

The Weekender Competitions are those we used to host at the SoCo Weekender weekend, but as we haven't held the Weekender for a couple of years now, we have continued to have the competitions and they are judged by a club from another IAC region.

Anne is hoping to start the Weekender weekends shortly. These are usually held after the IAC National AGM Weekend. For various reasons the Weekender competitions were put back for last year. Our main reason for holding them is so that we may choose our entries for the Mermaid and Mini-Mermaid competitions which are held at the National AGM.

The Dolphin is our version of the Mermaid and requires a light hearted film of less than ten minutes. The Baby Dolphin is our version of the Mini-Mermaid and requires a light-hearted film of 60 seconds our less complete.

Top of the Clubs

The Top of the Clubs was the idea of a former committee member Kevin Farwell. This is not connected with the requirements of the National AGM. This competition is to find the top film in the SoCo region representing their makers club. Most clubs have a Movie of the year competition or a Cup Winners Cup and it is those films that are for this competition. Not club films. Best (made by a)Club films are covered in our SoCo Annual Regional Competition.

All the Weekender competitions are judged by audience vote. That is why there are no comments, although this year there are some for the Top of the Clubs competition. This year the competition was carried out by the Shooters Hill Club. Things have been delayed a bit because they were the lead club on this years BIAFF and they had a few problems winding everything up.

As this is my last year on the SoCo Committee, because I want to make some films of my own before the clock stops ticking, I've breaking with tradition and listing all the entrants. I've not included the votes because one vote per one person creates a distorted result in that the judges have one choice so there is not grading. What we are saying is which film do you think is best not what is you're 1-2-3.

Film makers do seem to have a problem with comedies but they aren't any more difficult to make than any other sort of film if you accept that all types of film are difficult to make.

Weekender Competition Results

Dolphin

This competition was won by Susie Walker with If Only



The other entrants were

Ray Amey.

Tony Bridger.

Peter Hiner

Baby Dolphin

This competition was won by Ken White with Righto

The other entrants were

Peter Hiner

Ernie McKenna.

Susie Walker.

The Top of the Clubs

This competition was won by Ernie McKenna representing Frome.

In this competition there was only one vote between first and second.

The other entrants were

Tony and Eileen Colburn (this was the one that was the runner up by one vote) representing Teign

John De La Mare representing Weymouth

Susie Walker representing Exeter

Ken White representing Cheltenham

Comments

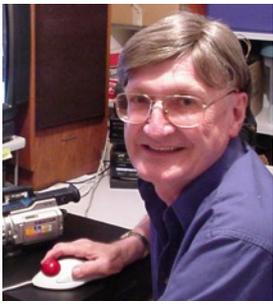
Shooters Hill did do some comments for entries in this competition which I have give to the individual entrants.

All the entrants are listed in alphabetical order.

Susie Walker and Ken White will represent the Southern Counties Region at this years National AGM. Please note that admission to the National AGM is by ticket only.

If you have any queries about this please contact Anne Vincent - annevincentvsw@fsmail.net

Philip Marshman FACI



Marriage of Technical & Artistic

David Fuller

Making Better
Movies

For beginners and
other amateur video
makers

Amateur Video Makers and Today's Technical Changes: It just doesn't cut the mustard for us old guys to moan about "lack of interest" in making movies within our Club membership. There's no doubt in my mind that if we quit making movies, our Clubs will "fade out" and vanish. Members will eventually stop attending meetings or join a movie-making club that does make movies. Listen to those who respond to the Club website and discover that almost every enquiry is focused on one thing, "I want to learn how to make movies".

Over a phone conversation the Club contact will be told that the "wannabe new member" often wants the "easy" question answered first. "What gear should I buy?" Very seldom does the Club contact hear much about the artistic dimension of movie-making. Such as: "I have an idea that could be made into a movie" or "I'll email you a script of an idea I have... Can your members show me how to make it into a movie?"

Mental Set . Of course, making movies is what we must focus on: "How can I use the equipment I have to convert my script into a movie?" When all the jazz about the features of my new gadgets and what my "all-new gadgetry can do" blows away, we still have to deal with getting an idea or a script into a camera and editor?

*the artistic process is far more mentally
challenging*

This is about the artistic process and is far more mentally challenging. The video-maker's vision is translated into scene-by-scene shots in a logical sequence. This business of translating the vision is far more crucial than dealing with "things technical". The neophyte perhaps sees himself as a "lone ranger" who "just needs help" from the Video-making Club. It's time for "reality" intervention.

The Club contact is well-advised to answer "Why don't you come to our next Meeting, meet our members and see who's willing, first of all, to help you convert a written script (or idea) in scenes or shots." Yes, a "shot list", the process of breaking an idea or a written script in "bits" for the cameraman and to digest one shot at a time. Most likely, this will be "news" to the novice.

An Inadequately-organised Shoot, A personal Experience: Mia Culpa. Once, quite a few years ago, I agreed at a meeting that I'd accept the role of "Producer" where "we" would make a movie from a script written by a new member, so I invited members to come along to the location and watch how the movie was made. I had read the author's script, The Tramp, written in prose format, was sent to me by email and I waited and waited for the Screenplay version, or Shot List to follow. "A Shot List, Dave? What's that?"

Well, what the heck . The Tramp plot, for me, was basically the essence of simplicity, a predictable sequence building up to a farcical conclusion, which would permit a bunch of actors some scope for acting which should be a "fun" shoot. Low-grade shots may even pass as "intended humour." (Ha, ha.)

The "tramp" himself had read the script, so he arrived dressed accordingly. A city-side member called me and said that she'd chosen a location and had informed all participants of "necessary details." "Necessary details" was where the Shoot faltered . After my 2-hours' drive

down - there the Tramp was in ragged, soiled clothes, unkempt hair and grimy face ready to go, as were three other club members who'd play the role of "foils" to the "lead". Hunkey-Dory - Super! The script-writer brought along her script still in prose format, camera in hand and announced to me, "I'll be the director, but I'll need some help from you". (An understatement. She hadn't written a Shot List nor shot a movie in her life!)

30 feet from the "action" at the Park bench, I saw an inexperienced "wannabe-a-movie-maker" member set up as a cameraman seated comfortably in the shade under an umbrella, his camera on a tripod, ready for the action to unroll "on the stage"! A lady member was about 20 feet from the bench, also, with her camera on a tripod.

Can you believe it? Both members had a fixation that a narrative movie would be shot in one continuous long shot. I knew that I had to take on the Director's job with my camera, mostly hand-held, close-up shots; umpteen of them from a variety of angles. Or, alternatively, call this day's a "practise Shoot": gently telling the aspiring screenplay-writer to follow my directions: and allow the two camera-persons each a turn-by-turn capture. I would thus end up with little control over continuity - or anything else worthwhile! Or throw up my hands and "direct myself as the cameraman."

I noted that the sunshine was beginning to mix with shade on our set - a lethal lighting mixture. So, with evenly-lit sunshine still available, I took charge from the beginning and suggested that they shoot whatever I was shooting. I had to get moving. To pour salt on a wound, as the Shoot progressed, the guy under the umbrella shouted out to me "to get out of the road" as I was spoiling his shots. I wasn't about to waste 4 hours of travelling by car to and from the location. No Club member offered to edit the takes. The writer was miffed. Later I found "her" script in a Readers' Digest ! Word for word. So much for the self-appointed title of "writer" and her claim of having "written a little play for us !"

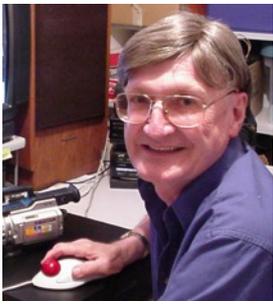
Dear Reader, you may think the above litany of woe, a work of fiction born in Dave's head but it's all sadly true. The outcome ? I assembled the shots with as much compression as possible, till it looked an old-fashioned B/W movie. Honky-tonk music. Just three minutes long.

Moral of this Story: If I'm leading the charge, I must take nothing for granted.

There were a number "neophytes" at The Tramp Shoot: the person who chose the location didn't take into consideration the problems of lighting and loud, ambient sound; the two camera-persons were ill-prepared for "sequence-shooting" and the "writer" didn't have even the foggiest idea about how to break a "prose-written" script into a sequence of individual shots, let alone handle dialogue or direct the Shoot. The Club could use a series of workshops for new members.

Now back to accommodating the needs of a prospective new member: He can now start on the long road of "learning by doing." As our new members begin making movies, also, they'll see how a marriage between the technical and the artistic dimensions makes sense.

The Club Shoot: If a Club is not doing any Club Shoots, whether through neglect or lethargy, if it doesn't want to close shop, it's time to change its philosophy before all the



David Fuller

Continues ...

membership fades to black. "Doing it together" as a "team approach" not only creates a "Club glue", but makes it possible to create a movie that's difficult or impossible for a Long Ranger to make. Collaboration is the essence.

For Experienced Members: The marvel of our "technical times" is that a club member can now buy a piece of equipment, at entry level sophistication and affordable price, that allows a Group to create scenes that'll imitate the Professional's present cornucopia of technically advanced pieces of equipment. Imagine creating a shot deploying a "moving camera, tripod-less" for tracking and trucking shots, all with perfect smoothness. We can ! With entry-level pieces of equipment within our reach, is it worth learning the new techniques ?

Why Bother with learning to use "Camera Movement": Hitherto, shots using "camera movement" created a "home movies look", an unwatchable product. Now-days, off-tripod stuff where the camera-man walks or otherwise moves along following the action or its motion is directed through a crane is affordable and practical. Today's technology available to amateurs creates a new dimension and "moving camera" shots are delivered with "tripod smoothness". We can take an audience's eyes along a street that shows not only the actors' words and movements but also a changing backdrop that reveals in one shot a whole bag of extra information that previously needed a sequence of individual shots. Shots captured with slides and stabilisers, etc. "follow action" and are delivered perfectly smoothly and make our movies "look professional".

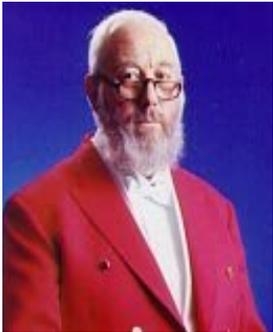
About What? Inevitably, we have to deal with "things artistic." From a thoughtful member an inspiration, "We could make a short documentary about one of my friends who makes lovely vases and other glass-ware in her home studio." Scope for deployment of a slide or tracking shots. Or, "We could take a look at turning a short joke into a 1-Minute movie. I have a few short jokes and it doesn't take professional actors to pull off any of them." Or, "Let's make a short Doc. featuring the performances of musicians and other entertainers that are in public view along the Harbour-front. "

"OK, what'll be next?" "Yes, well, we'll take an afternoon or evening to visit the one we choose. After taking time to visit it, we'll sit down and plan out the Shot List." "And, we can try shots using a 'moving camera. "

Well, it's worth the effort to watch a half-hour TV movie not only for content, but for technique. Try it. Yes, look at professionally made movies, not just for content, but coincidentally for how the movies are being made. Watch for evidence of shots taken with a "slide", aerial shots captured with a crane - and a few other shots using a "moving camera."

Right now, it's Back to the Ground Floor: If budding movie-makers show up at a Meeting, some one - yes, good old "someone" - has to offer to create and lead a few workshops for new "wannabe" members. The mantle of greatness doesn't fall without the sweat and planning from a Group Leader.

David Fuller



James Hatch

Feiyu-Tech G3 Car Mount

Feiyu-Tech G3 Car Mount

Our hobby is moving so fast these days and yet there is plenty of room to experiment with new techniques and trying to marry two systems into one to even get a better result.

Fuiyu Tech Ultra 3 Handheld three axis gimbal is a wonderful piece of gear, putting the tripod into retirement when using a GoPro camera.

I wanted to take out slight bumps and jerks when my GoPro Hero 3 Black was mounted on my car with the GoPro suction cup mount.

So with various mounting part kits that you can buy from GoPro I have managed to come up with a system that now gives me the best of both worlds.



In the photo you can see how I have mounted the Ultra 3 gimbal to the GoPro suction cup mount, you will also see a white cord attached to the assembly which is fed into the closed window. This is my insurance to make sure, just in case the suction cup fails. I always give a good tug when fitting the mount, but I never take a chance.

I have included a You Tube location where I have made a short clip, which I have zoomed a little to take out part of the car bonnet that was showing:

<https://youtu.be/p9vOio6xJOE>

My idea for this mount is so that you can do a tour of



where you are living, or places that you are visiting while on holiday and have a rented car.

This will give me a lot more scope when I visit the Cook Islands this coming Christmas and New Year.

So do try it out and enjoy the results.



One To Watch

A Few from Lee P

If you've never been to the Smithsonian, this is a real must! Absolutely fantastic if dinosaurs – our ancestors - are of interest to you or yours! It is a truly brilliant portrayal of the creatures which preceded human occupation of our world. You can scan right around the Smithsonian in true hi fi great detail and see the whole of this amazing collection in great detail with ease!

Selected
Movies
from
the
World
Wide Web

Send your
contributions to
pip@pipcritten.com



<http://www.mnh.si.edu/vtp/1-desktop/>

Noel Leader

The Throw and Shoot Camera

This technology is bordering on science fiction. It will revolutionize the movie and TV industry and with this equipment, home videos will be more fun to watch. It might be wise for young people to get involved in robot technology. Commercial flying today involves take-offs and landings, but the climb, cruise and approach are done by computers and some of the larger aircraft can land themselves.



It is not hard to visualize a time in the near future where robots will do it all and pilots will become redundant. Lily is just a start.



Lily is the world's first throw-and-shoot camera. It lets anyone create cinematic footage previously reserved for professional filmmakers. Lily is waterproof, ultra-portable, and shoots stunning HD pictures and videos.

<https://www.youtube.com/embed/4vGcH0Bk3hg?rel=0>

James Hatch



<https://www.facebook.com/video.php?v=554591681343697>

German Engineering - What a mess!



http://www.liveleak.com/ll_embed?f=24113d89dfd8

Forever Friends! Beaut!



<https://www.youtube-nocookie.com/embed/vnVuqfXohxc?rel=0&%3bshowinfo=0>

Here's a crazy guy, watch to the end – after fade to black.



<https://www.youtube.com/watch?v=IDi9uFcd7XI>

Lee Prescott

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SoCo Diary Dates

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

For a full list of national and international events
[Click Here](#)

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Changes

New & Rejoined:

MR MANOO PARMAR, Camberley
MR DAVID MARTIN, Weymouth
MR CHRISTOPHER WHEATLEY, Cheltenham

Change of address:

Resigned:

MR R. J. VALE, Yeovil

Cancelled:

MR MARK BRENNAN, Basingstoke
MR ROY JACOBSON, Clevedon

Deceased:

Moved into SoCo Region:

The 40th TEIGN CUP COMPETITION

Entries are invited from Clubs
and from individual
amateur film makers.

**Closing date for entries 17th
October 2015**

Entry Forms and a copy of the rules
can be obtained from:

www.teignfilmmakersclub.org

or email Ivan Andrews at
ivan.andrews@sky.com

Copy Deadline for Nov - Dec 2015 Issue

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