



NEWSLETTER 3

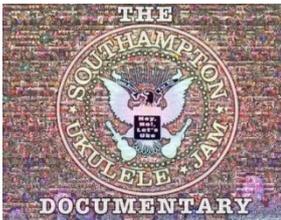
FILM
Southampton
WEEK
2017

So November has rolled around again, bringing in the season of mist and mellow film festivals. With the London Film Festival just ended, far more importantly, our local, and the tenth anniversary, **Southampton Film Week** is about to deliver all kinds of cinematic treats across the city. At the time of writing, the programme is still developing, but is close to complete, so running from November 11th to the 19th expect fab film festivities somewhere near you, not least at the **Phoenix!**

Southampton Film Week was launched in 2008 as part of an initiative by community filmmaking charity City Eye to foster a greater appreciation of film and moving image within Southampton and the wider area. Now in its tenth year, **SFW** has helped to establish a

culture within the city that explores a truly diverse range of film. One of **SFW**'s core aims is to provide a forum to engage the public with a greater understanding and appreciation of film. So here is a taste of some of the events that are on, and you can check out the website regularly for more ...

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



Saturday November 11th

Southampton Ukelele Jam

Documentary screening with Q&A plus music performance
God's House Tower, Winkle Street, Southampton, SO14 2NY
7 p.m. Tickets: £5

FILM
Southampton
WEEK
2017



Sunday November 12th

Buster Keaton in The Cameraman

Silent film and accompaniment at the Compton Organ
O2 Guildhall, West Marlands Road, Southampton, SO14 7LP
4 p.m. Tickets £12 (Concs £10)

FILM
Southampton
WEEK
2017



Sunday November 12th

The Film Quiz

THE massive film-themed quiz (over 18s only)

FILM
Southampton
WEEK
2017

The Alexandra Pub, 6 Bellevue Road, Southampton, SO15 2AY
8 p.m. Free – just turn up (with your cinematic brain)

Tuesday November 14th

School Life

Feature documentary screening (12A)
Harbour Lights PictureHouse, Ocean Village, Southampton SO14 3TL
6.15 p.m. Tickets £8 (£5 members)

Thursday November 15th

The Race Is On

Feature documentary preview screening
Building 46, University of Southampton (Highfield Campus) SO17 1BJ
7 p.m. Free - Register at <https://www.eventbrite.co.uk/e/human-worlds-festival-2017-tickets-38140720923?aff=es2>

FILM
Southampton
WEEK
2017



FILM
Southampton
WEEK
2017



Friday November 17th

The Lost Boys

Cult in the Vault feature screening (15)
Lankester Vault, High St, Southampton SO14 2BS
8 p.m. Tickets £5

And that's not to mention our screening of **Dancer**, here on November 15th at 8 p.m. (Normal ticket prices apply)

FILM
Southampton
WEEK
2017

Would you credit it?



Have you ever been Best Man (or presumably Best Woman) at a friend's wedding. If so, were you still either in or even before your teen years, i.e. Best Boy (or Girl)? And again, if so, why did you not continue with a career in the movies as precisely that, i.e. a Best Boy? If, like some of us, you stay in your seat to catch the credits at the end of a movie, you will be aware of all manner of folks who are credited in one way or another in the making of the film, and Best Boy is just one of those, at times, hundreds of credits. Watch carefully as they scroll up or down (and it's usually up!), and as well as Best Boy, you will see jobs like Body Double, Cinematographer, Costumer, Gaffer, Grips, Production manager, Wrangler and many others. But before we get to explain some of these credits, you can be thankful we are not showing **The Return of the King** from the **The Lord of the Rings** franchise, because that film has the longest-timed set of closing credits, running for an impressive *nine and a half minutes*, listing hundreds of names. And believe it or not, **Iron Man 3** lists *3,708 people* involved in making the movie!

So what do all these filmy people do? Here's a part one of our short guide to these sometimes obscure movie jobs – we would try to include all of them but it would get to be like the credits for **Ben Hur** or **LOTR**, and anyway the Phoenix can't afford to print one-hundred-page Newsletters! And for those of you thinking of trying for a job in Hollywood, there will be more job specs in future Newsletters.



We shall start with the two main roles in making a film (other than the actors!):

Director: the Director is responsible for the casting, editing, shot selection, shot composition, and script editing of a film. S/he is the creative source behind a movie, and must communicate to actors on the way a particular shot is to be played. Directors usually have artistic control over all aspects of a film.

Director of Photography: The Director of Photography is the Cinematographer who is responsible for the process of recording a scene as instructed by the Director. Duties include selection of film, cameras, and lenses as well as directing the Gaffer's placement of lighting.

Art Director: the person who is in charge of and oversees the artists and craftspeople who build the movie sets.

Assistant Director: the Assistant Director is responsible for tracking the progress of the film versus the production schedule, and is also responsible for preparing call sheets (this daily sheet is the schedule crafted by the assistant director, using the director's film shot list. It is issued to the cast and crew of a film production to inform them of where and when they should report for a particular day of filming).

Best Boy: this term is thought to have been borrowed from early sailing crews, who were employed to work the riggings in early movie theatres. Best Boy refers to the second in charge of any group, most commonly the chief assistant to the Gaffer (see below). Females are also known as "Best Boys."

Body Double: Body Doubles are used to take the place of the actor/actress for a specific scene. Normally the Director will choose to use a Body Double when an actor's actual body part isn't quite what is desired for a scene (or if the actor is uncomfortable with showing that body part). Body Doubles are often used for scenes involving nudity or physical prowess! I heard a rumour that one of the Phoenix Council was once credited as body double for George Clooney, but that may be one of those great cinematic myths.



Boom Operator: Boom Operators are members of the sound crew who operate the boom microphone, which is a microphone attached to the end of a long pole. The Boom Operator extends the boom microphone over the actors, out of sight of the camera (usually!).

Camera Loader: the Camera Loader operates the clapperboard, signaling the beginning of a shot, and is also responsible for the actual loading of the film stock into film magazines.

Casting Director: the Casting Director auditions and helps choose all the speaking role actors in movies, so must have a wide knowledge of actors, and be able to match the talent with the role.

Cinematographer: this is the key person who has expertise in the art of capturing images either electronically or on film through the use of visual recording devices and is also responsible for the selection and arrangement of lighting. The Director of Photography is the movie's chief Cinematographer.

Costume Designer: this is the person who is directly responsible for designing the costumes in a film, as opposed to ...

Costumer: the Costumer is responsible for the on-set handling of the costumes/outfits worn by the actors.

So there you have some of those interminable credits explained. And remember some of them qualify for Oscars and Baftas and other gongs, so although the names alongside them are faceless, they all help to make your favourite movies what they are. Keep watching for more in the sequel to the series.