

WIMBORNE MINSTER Cine & Video Club

www.wimbornevideoclub.wordpress.com

NewsLETTER 59

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Our new website is up and running. It's not perfect but we're getting there. Log on to:
www.wimbornevideoclub.wordpress.com

A FIRST VISIT...

On Friday, 31st October we had the pleasure of viewing a DVD compilation of work by Newcastle ACA Film & Video Makers (gosh, their name is as long-winded as ours!). The club's presentation was slick and of high quality. The content throughout was attention-grabbing and the quality of voice-over narration was consistently good.



Linda & Michael Gough

Most of the programme was produced during 2005-6 and, in some cases, the visuals weren't pin-sharp. Never mind! I often bleat on about content being the most important part of a video and this programme illustrated that very well. Not once did I hear the cry "He's crossed the line!" or "Where was the tripod?"

Most of the input was serious documentary stuff but a couple of humorous gems provided a nice balance.

The clubs summer Chairman's Challenge produced an excellent group video about civic and community activities in and around Tyneside.

During the tea break Eric Montague arrived with two officers from the Newcastle club - Linda & Michael Gough who are both on the IAC Council. At the start of the second half they gave us a brief resumé of their video club's make-up. They number about 35 and, in 2008, celebrated their 80th anniversary. Like many of us they started as amateur cinematographers grappling with 9.5, std- and super 8, finally moving to video.

We have sent a compilation of our material to Newcastle and await their comments. G.C.

Shoe Boxes

When I introduced the Rotary shoe box scheme to members in late September it was with the hope that perhaps a couple of people would contribute a box and that would have been marvellous. I was overwhelmed with your response. Most of you have contributed and some of you made up two boxes and so I was delighted to hand over a pile of boxes that will go to children who have never ever received such a gift.

On behalf of the anonymous children who will benefit from your generosity may I say thank you.
Sid Falla

Aren't We Doing Well !

Once again, a very good turn-out for a competition. This time it was The SILENT (Fri. 7th Nov). There were 7 entries with a total running time of just 17 mins 30 secs, which gave rise to thoughts of an early night - not so! By the time the 3 judges had made and compared notes and announced the results it was half past nine before we adjourned for a tea break.

It was gratifying to hear positive and encouraging criticism of the videos by the judges, guaranteed to ensure continued improvement in technique and, perhaps, even more entries in our competitions.

The entries for The SILENT were:-

Geiranger - by David Barnes

A trip ashore from a Norwegian cruise ship

Gazebo And Uz - by Doug Redpath

B/W. Fast action erecting a garden gazebo

Having A Ball - by Trevor Guess

A sharp shorty about hitching a trailer towbar

Kati's Pot - by Terry Hopwood

A lady in action at a potters wheel

The Wimborne Food

Festival - by George Beesley

Foods on display and being consumed

Two Seasons - by Marion Westcott

Gorgeous scenery at Exbury Gardens

Autumn At Stourhead - by Bob Oakley

Views of another stately garden

The competition was judged by Clive Cobley, Heather Bell and Sid Falla who, after giving their summing-up, announced the winners.

1st: **TWO SEASONS** by Marion Westcott

2nd: **HAVING A BALL** by Trevor Guess

3rd **GEIRANGER** by David Barnes

Congratulations to the winners and to all the entrants. G.C.

WANTED!

ASSISTANT EDITOR TO HELP RUN THIS VIBRANT NEWSLETTER.

**Would anyone interested in taking up
this voluntary post please contact**

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Dinner Disaster Diverted

from our Roving Reporter

The Very Special club event on Friday, 21st November could have ended in a riot but for some nimble finger wiggling! The evening went as smoothly as silk up until the viewing of extracts from competition winners' videos.

Much effort in planning and preparing the venue by a dedicated few ensured that members enjoyed good company, good food and good surroundings. Earlier in the day the projection gear, amplifier and screen were installed in preparation for a riveting review of competitors' winning films –no problem, then. So why did it all go pear-shaped? Part way through the screening the movies suddenly and persistently stuttered to a halt, with a bit of pixilation thrown in for good measure. Fortunately, the projectionist was on the ball and a rapid flickering of fingers between Pause and Play on the remote (shades of Tuesday nights!) enabled the presentation to stumble to a close.

This was all very unfortunate and could have turned a highly successful event into a shambles were it not for the stoic acceptance by the spectators, all of whom applauded the competitors as they received their awards from club President Michael Medwin.

No doubt a serious investigation of the situation will be conducted and the problem resolved.

All that aside, the presentation of awards went smoothly. A couple of competition winners were absent but Rory gallantly stepped up to receive the trophies on their behalf.

Our congratulations go to all of the winners, in particular those selected by the independent judges for the premier awards. They were:–



Best Edit: Doug Redpath



Best Photography: Eric Montague



Best Use Of Sound: Heather Bell



Film Of The Year: Rory Morrison

Dinner Delights Diagnosed...

by David Barnes

Once again, thanks to Dennis, with support from the Committee, the 2008 Dinner & Awards Ceremony went well. Yes! the gremlins tried their best to get Doug and Ray just a touch red under the collar. No doubt the 'experts' will easily sort it out! Thanks must go to Doug for the hard work entailed in running the competitions and putting together the awards presentation. I know. I did it when I was much younger, pre DVD & 16:9 etc.

I remember that last year there were a few petty grumbles about the food. I must say that this time, at least on our table, there was satisfaction all round. So thanks again to Dennis and the efficient staff of the Allendale Centre.

The one disappointment was, of course, the absence of our best friend, Club Patron, Ossie Morris. We all wish him well. Our 'star' President, Michael Medwin entered into the spirit of the occasion presenting the Awards. The recipients will treasure the resulting photo-shots I'm sure. Congratulations to all the winners. Keep up the good work – *Can I hear the 'Bells' ringing?!!*

My one regret was that the half hour plus before the meal seemed to disappear in a flash. I was having a good chat with Bournemouth Video Club Chairman and his charming wife when I had a tap on the shoulder from Nigel Gouge, a past member of the club, long since a professional film maker. Unfortunately I didn't get to speak to him.

Special thanks must go to Trevor for the

work that he put into twisting the arms of traders in Wimborne for the very special prizes and running the Grand Raffle. We look forward to hearing of the grand total!

I don't know when this might be published, so Happy Christmas and a good New Year. Keep those competition entries coming and listen to the comments from the judges. You may not agree with what they say but think about it!



*The merry gathering at table 2:
Heather & Peter Bell; Shirley & Peter Lister; Mary & Sid Falla;
Audrey & Gordon Sanderson; Janet & Gary Court.*

Photo: Gary Court

Trevor's

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THE CLUB SKIT NIGHT

When our club programme was jointly compiled

by the committee (in the absence of a programme secretary) back during the summer, somehow my name sort of crept in to take charge of (ie direct) the first of our two skit nights. As it turned out, subsequent circumstances decreed that I would be away for the week in question, so Paul French very kindly agreed to stand in as director, explaining that he was also keen to write the script, as well as direct.

Now you know what they say (whoever they are) that the "best laid plans etc", usually end up going wrong, and of course at the last minute my plans did indeed change.

Originally, in Paul's script I was to have been the absent friend as I was going to be away, so when I rang Paul on the Friday morning and said I would be there after all, he was delighted, as Sid had 'phoned to say he was under the weather and would not be available, so suddenly Sid was the absent friend.

When I arrived a little early on the said Friday evening, the club room was rapidly taking on the appearance of a professional studio, with more equipment than you could shake a stick at, never mind a birds nest of cables snaking around the floor.

Peter Hale was in charge of lighting, with Neil Horder on sound and Ray Joyce on camera. A formidable team! As those of you who were there will remember, the scenery didn't exist, apart from the table that we all sat around. There were two cameras, one taking wide shots and one taking close ups. The background all the time was intended to be black, so the curtains were drawn back and rather than move the cameras around, the actors (Janet Court, Dennis Sanders and myself) just moved around the table. It sounds simple, but as with any skit night, indeed as with probably most shooting sequences, there were inevitable hiccups. However, persistence won the day and our director seemed very happy with the footage. I understand the editing was comparatively straightforward, and I'm sure all of us now look forward to seeing the result on one of our club nights.

Jack The Ripper

I'm sure our chairman will keep us all up to date on the progress of our epic club project, but as one of the crew of helpers, I found Saturday 8th November an interesting day. Ray needed to take all the shots of Inspector Aberlaine apparently talking about the case of "Jack the Ripper", from behind the desk in his office, around the time



of the 1880s. Well, the Blue Boar pub in Poole has a large upstairs room that has suitable wallpaper, heavy curtains and not too much passing traffic, and we could have it free of charge, for the whole day. (It never ceases to amaze me how helpful complete strangers are when we, as amateur film makers, ask them for help).

So the "crew" assembled, set up the lights, checked the sound, and prepared to start. Michael Medwin, suitably attired, complete with side whiskers, had learnt a considerable amount of script, but was intrigued by the auto cue, as he had never used one before. He was most concerned when Ray first switched it on, as he said, "I can't read it without my glasses", and was much relieved when Ray replied, "Don't worry, I can increase the font size at the touch of a button". So the auto cue was a resounding success and I am sure will feature in many future club productions!

After a morning during which all the speaking scenes were finally in the camera (there were a few retakes for the odd noisy passing car, even in this quiet part), we had a break for lunch, and then set about the remainder of the takes which were non speaking but intended to be in the same office after dark. So, draw the curtains, adjust the lighting, and bring on the two very impressive oil lamps. After a few false starts because the lamps at first refused to stay alight, Ray was delighted with how the lamps showed up on the monitor. What he didn't realize was that one lamp was right under the ceiling mounted smoke alarm. So, once "fire" panic was over and we had covered the smoke alarm with a plastic bag, the rest of the shoot was pretty uneventful, and while I took Michael home, Ray and the rest of the crew reviewed the day's takes and felt it had been very successful.

Jack the Ripper is starting to take shape!!

The Silent

By the time this drops through your email door, we will be well past the annual prize giving dinner but with seven entries the "Silent" competition back in November, like the "Mini" before it, was well supported, which must have come as a great relief to our competition secretary.

I personally think the silent competition is one of the most challenging in our programme, because all the others really specify the theme of each competition, (with the possible exception of the Mini), whereas the Silent really makes one ask oneself "What can I possibly do that is different". Those of us who enjoyed Clive Cobley's master classes during the summer break may remember some of what he tried to impart. His short film about a trainer (the footwear type that is, not the sports type) made us appreciate that a film subject can be about almost anything, so the Silent competition gives a very wide scope when it comes to the subject. It is comparatively easy to take some footage of beautiful scenery and add appropriate music, and we have all done it, but with Clive's example still fairly fresh in our minds it was interesting to note that of the seven entries, only three used what I term "natures background" with the other four showing a really different approach. Having said that, the deserved winner was still a film with some superb shots in Exbury Gardens, but perhaps next year we will get

more “off the wall” entries, so lets keep our thinking caps on for inspiration between now and next Autumn .

COMPETITION CATEGORIES.

This is the second year that we are running our competitions in 3 categories, the objective being to encourage our more timid members to enter their work. The category idea may seem a little confusing to some but it’s based on a points system and, as we all know, **Points Mean Prizes!** This was exemplified by the announcement of the category winners at the Awards Dinner.

An important point to remember is that, to come 1st in a category, you don’t necessarily have to take 1st place in a competition. The more you enter, the more points you gain! So, the winners of the 3 categories in the 2007-8 season were:–

NOVICE:	John Cossins
INTERMEDIATE:	Marion Westcott
ADVANCED:	Heather Bell

Well done, you lot.

G.C.

KNOW YOUR AUDIENCE.

by Ray Joyce

When ever we decide to make a video one of the first things we need to know, is what is the target audience? It could be family and friends, a club competition, a wedding, a commission for someone or a project that you want to show to the world at large. Each of these audiences will require a different approach.

The family video will probably be more intimate and show a lot of those silly things that you would not dream of airing in the outside world. It will probably be a bit longer but gives everyone a chance to see themselves.

A club competition entry on the other hand should be much slicker and shorter and presented to show your work in the best possible light. Think of it as painting a picture. A little piece of art.

A wedding can be very difficult because the ideal edited wedding video is no more than 20 mins long. Any longer and it is positively boring to most viewers. However, this will may not satisfy the bride and groom who want to see the whole thing in all its gory detail. So you will have to end up with a 90 min epic which will probably only stand a single viewing. But as long as they’re happy! This by comparison is painting a house rather than a picture!!

A commission is a completely different kettle of fish. The secret here is to talk to your client and listen to what he has to say. You can then distil the result into something that he wants and, more importantly, that you can produce.

Projects for the outside world can be both challenging and rewarding. In most cases you get to make a project about something that is close to your heart. All you have to do is put it over in a way which grabs your audiences interest and then holds it for the duration of the video.

One of the great recent innovations is the advent of "You Tube" and the like which allows anyone to make a video and post for the whole world to see. Fantastic!. However, there are just a few ground rules to remember if



you are going down this route. Firstly, make sure that everyone you are filming is aware that it is going on the Net. (The girl next door in her underwear may not be happy to be blasted into Cyberspace!). Also if it is a club project make sure that everyone is happy that you are using it in this way.

Naturally, anyone acting or appearing in any of your films should be aware of the final destination of the Video. Most people are quite happy to appear and won't agree to be filmed if they are not.

So all you have to do now is GET FILMING!

SCREEN SIZE

A short while ago my nice shiny Xerox 19” 4x3 monitor went on the blink and, finally, failed. Being a computer coward I initially thought the problem lay within the PC but, on checking the monitor with three separate computers, the case against the monitor was proven.

My set-up includes the 19” 4x3 LCD and a faithful old 17” 4x3 CRT monitor. So, what to do? Buy a replacement, of course. Now, I do a lot of word processing on A4 portrait-format documents for which the height of a 4x3 monitor is ideal. However, they’re not available any more – it’s widescreen or now!

First thoughts prompted me to go for a 19” replacement for the duff one but, on checking out dimensions, I discovered that the vertical height was about the same as my trusty 17” 4x3 screen at 25 cm. My defunct 19” monitor screen is 30 cm high so a 19” WS replacement is a retrograde step. I ended up with a 20” WS monitor which gives me 27 cm vertical height – not a great improvement, but I’ll live with it. G.C.



