

WIMBORNE MINSTER Cine & Video Club

Newsletter 2

From the editor

Well folks this is the second newsletter of this season, which got off to a cheerful start on the 3rd September.

Sid was very happy taking your money and Ray in his usual entertaining way ran through this years program.

We have some grand evening to look forward to.

Ray made us aware that we now have a list of equipment for members to use, such as the auto cue, green screen etc.

The cheerful mood continued with the showing of the films resulting from the evening with Clive at the end of last season.

The first up the river found Sid and John in search of the source of the river Allen, finding it from a tap. Very funny.

Two copies of **Bureaucracy** had poor Brian pushed into the river by Freda.

Barry had trouble walking. In **Time Marches On**, until he found his watch in his shoe.

In **Apprehension** Peter was following George in a very sinister way, dramatic music, but came to a very amusing lavatorial end.

Barbara's skit night film, **Uncles Emporium**, left the Pawn broker {Gary} with some-



Marion Westcott editor

thing to think about.

We then sat back to view Shelly in the green screen efforts.

All agreed this was a challenge but the end results were very good. Well done all.



Kevin Patience

Sept 10th was Kevin Patience Night

This evening Chris was to take the floor as Ray was away. Unfortunately he was unwell so Sid gallantly stood in for him.

Our speaker Kevin Patience, grew up in Kenya, was in the

R.A.F. He has worked in underwater salvage for 22 years, he also has written several books. Has a keen interest in steam, is now involved in safaris to Africa and can be seen driving the train in Poole park.

Kevin's' most informative talk was on the story behind the film *The African Queen*.

After a brief history of the colonization of East Africa and the building of the railways, we were told how, in the first world war, the British [and only the British would do such a thing] took two motor launches from Cape Town, 9,310 miles over land to Lake Tanganeka.

These two boats caused havoc with the German's much larger boats, capturing one.

The British press elaborated their activities. From this the story of the *African Queen* emerged.

Some of the footage was actually filmed on location at the lake.

A very interesting talk well presented by Kevin.

After the break Terry's green screen effort of Shelley was shown. A effort well worth viewing. Well done Terry.

17th September

On the 17th, six members of Southampton came along with some of their films for us to see.

The first of seven films was a colourful pageant of the order of the Garter ceremony at Windsor Castle.

Then an amusing film on setting up a film crew.

The third a well shot video of St Cross Hospital.

Next we were doing math-

ematics on the beach.

A film of miniature steam engines followed, edited with a sepia old film effect.

A spoof of spring watch, had me feeling unwell with the wobbling, but was amusing.

The last had children in search of The Secret Of The Pirate's Treasure. Having great fun in doing so.

In all a very amusing and varied

presentation.

The same can not be said for the WMCVC contributions to the evening. Each film shown, on its own was well worth viewing, but each one, one after another on the same theme, transport, with hardly any deviation the entertainment value palled.

24th September

Our meeting on the 24th September was our Digital Forum.

Ray took us through colour correction, showing how you can improve your pictures with

just a tweak or two, on the black and white spectrum.

After the coffee break members put their problems to Ray and solutions are always found.

Digital Forums solve many problems across all aspects encountered in our club.



1st October

For the meeting on the 1st of October. It was good to see most of the seats occupied. Attendance has been low in the last few week,

The mini competition. The first competition of the season. There were six entries

Vroom Vroom by *Barbara & Gordon Lambert*. Showing the white helmets motorcycle team display. Well filmed and interesting because it was in the mini competition less than five minutes. Any longer may have been to long.

The Fringe Festival 2010 by *Carl Appleby*. Shots too fast,

hard for most of us to watch.

Monkey World and **The Blooming Desert** both my films so I will not comment on them.

Fit Christchurch. Again well filmed by *Eric Montague*.

The Organ Recital by *Jim Layzell* nice idea.

A varied amount of subjects made for an enjoyable competition.

The winner on the evening was **Vroom Vroom** by *Barbara & Gordon*. Second was **Fit Christchurch** by *Eric* and third **The Blooming Desert** by *Marion Westcott*.

The new judging system was

in use this evening. It seemed to work well. I think that having the three judges stand up and comment on the films is a welcome return. For myself, I think this is how I learnt most about making films.

After the break Ray showed some archive films he had acquired. Films shot by a Dr. Crabs in about the 1940's. The first seemed to be a short record of his graduation to a Dr. in Poole hospital, complete with an operation. The second an historic account of the declaration of the war and his secondment into the R.A.F.

MONTAGUE JACK PREMIERE



So at long last the big day is nearly upon us when we launch "Montague Jack" to the world at large. The house is full and we have a second showing booked at the Regent Centre in Christchurch for the 19th November (2.30pm and 7.30pm).

It is nearly four years since the first seeds of the idea were planted and since then a lot of water has passed under the twin bridges of Wimborne.

It is good to reflect as to why the project was undertaken.

The prime reason was to make a film that lifted our game, took us into new aspects of cinematography and gave all of those in the club who were interested a chance to participate.

Looking through my diary I see that over 30 of you took an active part in the production in some way or another from turning up once in a while to lend a hand filming, providing valuable research or being involved in nearly every aspect of the shooting.

Post production was more of a problem as it is just not possible to get large numbers of people sitting around in an edit suite. So Peter Hale and I had to sort out most of the problems. Nevertheless, we were able to involve the main crew in several previews during the process and they were able to keep us moving in the right direction (hopefully).

During the coming weeks and months I hope to use aspects of the process to illustrate talks and in the Digital Forum to share as much as possible with you.

For now the waiting is nearly over and I can only hope that most of you think that it was worthwhile.

Ray Joyce

Letters to the editor

What a welcome by Gary Court



Garry court

With all seats occupied the clubhouse resounded to good-natured conversation at the Welcome Back evening on 3rd September. Sid Falla was kept busy scribbling his signature on subscription receipts up until the moment Chairman Ray Joyce formally opened the proceedings with (as usual) a crisp Power Point

presentation outlining the forthcoming programme.

Crisp, in that the presentation did not once 'fall over' although my tired old eye sometimes had a little difficulty interpreting the occasional blue-on-blue text.

The new committee had obviously been hard at it during the summer recess; the new programme appears to be varied and interesting. The revised judging system for competitions has yet to be tested. From what I gathered, 3 members selected from the committee will each offer their individual observations at the

end of a competition and the audience will decide who comes 1st, 2nd and 3rd. To me, the fact that we're now getting back to some comprehensive and, I hope, constructive criticism of the entries is good news and should help and encourage competitors enormously. Whether final judging by the audience is desirable remains to be seen.

After the break Shelley Gould once again took centre stage as the subject of the Green Screen night last April. Shelley's performance was filmed by a number of small groups who

then, during editing at a later stage, added backdrops to the singing subject.

Whilst in the main these were appropriate most were static. I feel that more background animation (or motion) would have been beneficial. But then what do I know – I haven't a clue about garbage mattes or

alpha channels!

The evening ended on an hilarious note when the results of Clive Cobley's evening workshop were screened. Again, small groups were formed and had to thrash out original ideas based on 'The River Allen' theme. From what we saw on the big screen each

group had huge fun filming and editing their material. I was awestruck at the originality of their efforts which once again proves that Content is the most important part of movie-making.

Please send your letters of praises, complaint, problems suggestions for changes to our meetings, or any encounters

that you would like to share with the members.

Please send them, with photos if any .To

m.westcott@sky.com.

Did you know

Charlie Chaplin broke into show business at the age of five because his mother, a music-hall performer, lost her voice during the performance and had to leave the stage, and Charlie went on and sang a well-known song. Halfway

through the song a shower of money poured onto the stage. Charlie stopped singing and told the audience he would pick up the money first and then finish the song.

The audience laughed. This was the first of millions of

laughs in Charlie Chaplin's career.

