

Cine

The Journal of Edinburgh
Cine & Video Society
23a Fettes Row, Edinburgh,
EH3 6RH

Chat

July 2011



The Microphone Conundrum

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When all else fails... John Clark discovers

The Last Resort

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Archive Scottish Films

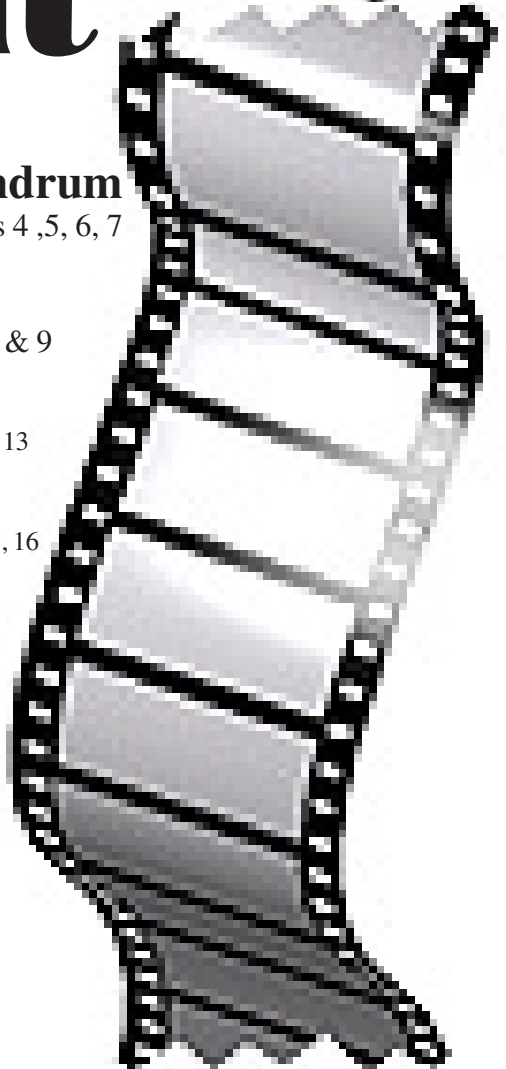
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<http://www.ecvs.co.uk>

About ECVS

Some things you might like to know if you are new to Edinburgh Cine and Video Society

The Waverley Cine Society which became Edinburgh Cine Society was founded in 1936, and is the oldest amateur movie-making society in Scotland. The Society has occupied premises in Fettes Row, in the New Town of Edinburgh since its inception. The society met in rented rooms until 1938, at which time, for £500, it purchased both the ground floor and the basement of number 23, Fettes Row to become the only Cine club in Scotland to own its own meeting rooms.

Escalating maintenance costs over the years forced the society to sell the ground floor of the building in 1975, and move downstairs to its existing clubrooms in the basement, which the society still owns. The clubrooms consist of a kitchen, toilets, and four main meeting rooms, one of which is fitted out with cinema seats for viewing video and cine films projected onto the large screen from the clubs video and cine projectors. The other rooms are used as a lounge and two multi-use studios or instructional areas, with video equipment and computer editing facilities installed.

CLUBROOMS

23A Fettes Row, Edinburgh, EH3 6RH

Website: <http://www.ecvs.co.uk>

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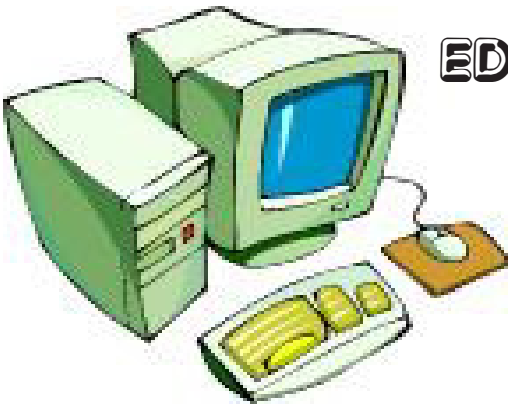
To whom all communications in connection with Cine Chat should be sent. Alternatively, members may leave notes in the Cine Chat Post Box, which will be available in the ECVS clubrooms at all times.

POLICY COMMITMENT:

To publish informative and entertaining articles, features, news, comments and opinion about movie making in general and ECVS and its members in particular. Never to cause intentional offence, but not to be afraid of occasional controversy. To publish members letters, comments, rights of reply, and submitted articles, as accurately as possible and to correct in the first available edition, any errors or omissions which may have inadvertently occurred in previous editions. COST: Free to members of ECVS unless and until the Committee decide otherwise.

ECVS OFFICIALS 2011 - 2012

| | |
|------------------------|-----------------|
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EDITORS COLUMN

Welcome to another issue of Cine-Chat! In this issue we have a thought-provoking article from this years President, Hugh Trevor, an article from John Clark on drastic DVD restoration techniques, the next installment of our Edinburgh Cinema History feature, news from Cairns Aitken on the Scottish Film Archive, and all the competition results from last season. Thanks to everyone who sent in contributions!

With the summer now upon us, it's a great time to be out filming, and members are undertaking a number of projects over the summer, Bob Bell and Peter Dick are currently working on an updated version of 'A Letter from Edinburgh' and Alan Taylor is working on filming the current Armed Forces Day celebrations. For information on other filming projects, please check out the club website, or if you have an idea for a filming project of your own which could benefit from the contribution of other club members - please let us know! Included with this issue, you should find your copy of the 2011 - 2012 Syllabus, but also remember that Peter Wilson will be running regular film viewing evenings throughout the summer break - details on the website and on the clubrooms noticeboard. Have a great summer!

ECVS RECLAIMS BRIDGES TROPHY

The 2011 Bridges Trophy competition was held in the ECVS clubrooms on 7th April 2011.

The judge of this years competition was Mr Ian Rintoul.

Unfortunately this year the Dunfermline Camcorder Club were not able to submit a full 40 minute presentation, however members did attend the clubrooms where they showed a selection of some of their films, along with the ECVS entry to the competition.

ECVS were declared the winners of the



Bridges Trophy 2011 and ECVS President Peter Dick accepted the trophy from this years judge.

We're pleased to see the trophy back on the wall of the clubrooms, and hope that Dunfermline Club recover from recent problems for next years competition.

The Microphone Conundrum

By Hugh Trevor

At the recent Club Annual competition, all entries received judges' comments, and I am very grateful for the time and care taken by them in making these comments, knowing that what they wrote, particularly the more critical comments, are likely to be very helpful to me, perhaps more so than the appreciative ones. Many of the comments show me where I can improve.

However, many of the comments concerned the use of microphones, and though I am sure these comments are valid too, they raise problems that are not easily solvable, and I share some of these comments, together with my remembrance of the difficulties I went through to achieve the result I did, partly thinking this may cause amusement among others who may remember similar struggles, and partly in the hope that it might promote discussion of how best, as filmmakers, we can use mikes.



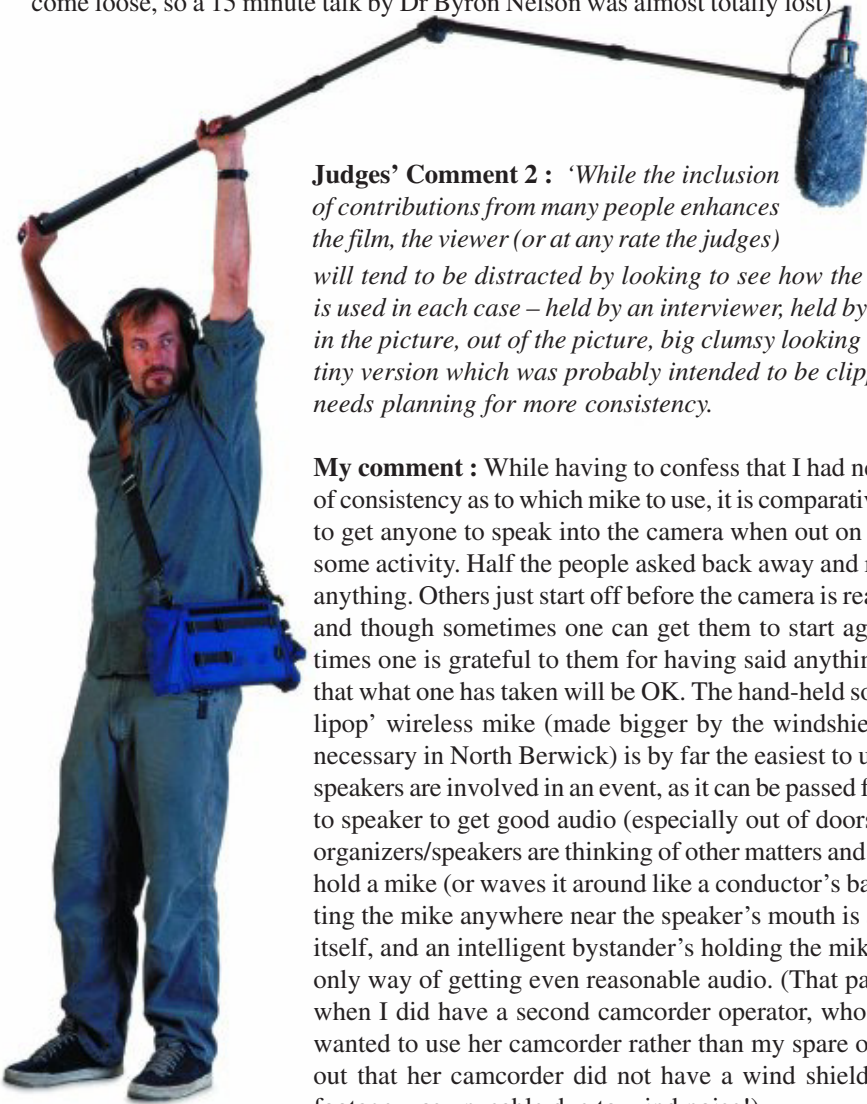
Judges' Comment 1: *It would have been more 'professional' not to show the mics when individuals were talking, especially the mics which were not designed to be hand-held. Similarly, the mic attached by a rather obvious length of cable to the woman's lapel was a distraction from what she was saying'.*

My reply comment : During all the shooting of this film on board the boat there was the unavoidable rumble of its engine as background. An interview with a lady fairly close to the camcorder, with the camcorder turned away from the engine, but with no external microphone, somewhat surprisingly, sounded OK by turning down the bass (and thus the engine noise) during editing.

When the speaker was a man and a short distance from the camera, an external mike gave much better sound than would have been the case without. A cable 'tie-pin' mike was used, but when suddenly asking a complete stranger if they will say something with not much time to set things up and get the filming done, and knowing how easily tiepin mikes slip out of the little clip, and how easily little clips get dropped, and being so small can be hard to find again (and once lost are difficult to replace), it seems so easy, and not such a bad thing, to give them the tie-pin mike and ask them to hold it as they speak.

When a lady was being filmed and was not only fairly distant and moving round the boat, a wireless mike was essential. As she was using her hands for various purposes, the mike has to be a tie-pin wireless one, pinned rather than using the little clip, for the reason given above. As she was wearing a T-shirt, how could the cable to the sending pack in the trouser pocket be concealed? The very fact that the wireless mike worked, and that I could hear her through the headphones, seemed at the time to be a great achievement in itself. (On one trip, a friend of mine acting on my behalf, using my camcorder with a direction mike, but forgetting in the bustle to check the sound by headphones, a connection had

come loose, so a 15 minute talk by Dr Byron Nelson was almost totally lost)



Judges' Comment 2 : *'While the inclusion of contributions from many people enhances the film, the viewer (or at any rate the judges)*

will tend to be distracted by looking to see how the microphone is used in each case – held by an interviewer, held by the speaker, in the picture, out of the picture, big clumsy looking 'lollipop' or tiny version which was probably intended to be clipped on. This needs planning for more consistency.

My comment : While having to confess that I had never thought of consistency as to which mike to use, it is comparatively difficult to get anyone to speak into the camera when out on site, filming some activity. Half the people asked back away and refuse to say anything. Others just start off before the camera is ready to shoot, and though sometimes one can get them to start again, at other times one is grateful to them for having said anything, and hope that what one has taken will be OK. The hand-held so-called 'lollipop' wireless mike (made bigger by the windshield – usually necessary in North Berwick) is by far the easiest to use if several speakers are involved in an event, as it can be passed from speaker to speaker to get good audio (especially out of doors). Often the organizers/speakers are thinking of other matters and unwilling to hold a mike (or waves it around like a conductor's baton), so getting the mike anywhere near the speaker's mouth is a struggle in itself, and an intelligent bystander's holding the mike near is the only way of getting even reasonable audio. (That particular day, when I did have a second camcorder operator, who specifically wanted to use her camcorder rather than my spare one, it turned out that her camcorder did not have a wind shield and all her footage was unusable due to wind noise!)

Judges Comment 3 : *'Comments from members of the public added to the variety and further personalised the film, but this was spoilt a bit by inconsistency in the way mics were used – sometimes they were out of shot (this was best) but at others, complete with wind shield, they were held by the speakers and were very obtrusive'.*

My comment : Where no mike was visible in such shots that was because it was quiet enough in the vicinity to just use the camcorder mike for interviews. In most cases the background noise was such that an external mike was needed, and the handheld wireless mike was the most convenient and less intrusive on the speaker's personal space in not

needing to pin a tie-clip mike on him/her. The wireless mike must be held near the speaker's mouth (and so in the picture) to get the good audio.

Judges Comment 4: *'There was an impressive shot of a man climbing up the roof of the Spiegeltent, silhouetted against the sky (but it was somewhat spoiled by a jump cut).'*

My comment: At the point where I put the cut, I had zoomed in to get a closer view on the man doing the second half of his climb (to get a close-up). So the 'cut' cut out the zoom. Actually that shot shown then of the man climbing was when they were taking the tent down, though I was showing it as the tent being put up. I had previously taken a partial shot of him climbing when they were putting up the tent, and that was from inside the tent (so at a different angle). The first time I edited this film (as a 5 minute film) I had inserted the 'different angle' shot at the point where I later had the cut, so the combination looked OK. However the sky had been more cloudy on the 'putting up' day than the 'taking down' day, and the judge of the 5 minute competition commented on the different sky in the background of the two parts. So on reediting for a second competition, the climb shown was that of the one day, but cutting out the zoom, because on other occasions I had been criticized for too many zooms! So one is left wondering which is the best, the cut, or the zoom, or the two different skies, or a lack of variety in shots or a much shorter (too short) climb, or no climb at all?

A Final Comment

In making a documentary type of film, there is on the one hand a '10 Commandments' type of film with a big budget, many cameras and 1000 'extras', all ready to act in accordance with the director's instructions, with the film being the object to which all the activities are directed. On the other hand, there is the Fair or Show, which proceeds as the organizers want, with a single camera person tagging along trying to get people to talk into the camera while their mind is more set on performing their job rather than what this rather annoying camera-person wants them to say or do. In the latter case, the film which the camera-person wants to make does not rate high (if at all) in the mind of the organizers of the Show. How then is this second camera-person to act? It seems that in the eyes of judges camera person 2 should produce results like camera person 1.

Reply by Pat Menmuir, one of the Judges

This is only my personal view: I don't see myself as "a judge". I'm a film-maker who sometimes acts in a judging capacity. So what do I, as a film-maker, want from a judge's comments?

First, I need the judge to prove to me that s/he has recognised and appreciated the positive things I have managed to achieve in my film. Secondly I want to know what s/he thinks could have been better. Anything I can glean from that I'll try to take on board for future reference. But if, after consideration, I don't agree - well that is also OK. At least I'll have thought about it. (As an aside, what feels most frustrating to me is to have weaknesses pointed out which I'm already acutely aware of, regret, have worked on unsuccessfully to improve in post-production ... but the judge doesn't know that and is abso-

lutely right to identify them again - or “rub it in”!)

You know, I hope, how much we enjoy your films, in particular the North Berwick ones because they are so full of life and action and colour and energy ... not to mention the interesting content. They are also fantastic archive material which may well survive most of the films which other current film-makers produce. Daphne and I would be horrified if we failed to convey that. But we also felt it only right to point out what we saw as a problem with microphones in 3 of these same North Berwick films. That was not about sound quality, as you know, but the variety of different ways they appear physically on the screen - both the different types of mic and the lack of consistency in the ways in which they were held or otherwise used. This made your productions less polished than they would otherwise have been.

Your reply, understandably, is to explain why this occurred and the very great difficulties involved when recording sound in the situations in which you were filming. Both Daphne and I really understand that and have enormous sympathy with it. But when judging we can't just say to each other - this hasn't quite worked but because it was so difficult we'll just ignore it. What we were judging was not the film-maker, nor the conditions, but the final production, however that stage was reached. That's what we all lay ourselves open to when we decide to enter our films for competition.

I have my own answers to try to address the difficulties with sound which you identify - but they are not necessarily the right answers for you. We are very fortunate in my club to have a member who has great expertise in sound recording and when I make a new film, we work together (including a lot of preliminary discussion and preparation) to try to achieve the sound quality which he can attain together with the pictures which I aspire to. That is one model, right for me but not necessarily for other people. I think that when you film abroad you are able to achieve a good standard as a lone worker because you are not over-ambitious in what you attempt. When making films here, you take on much more challenging (and frankly more lively) projects which, arguably, could gain from support of fellow-filmmakers under your direction. But that is just one personal view.

You also refer to criticism of the jump cut on the shot of the roof. We have to say that because it is true. Avoidance (no, prevention) probably required a change of camera angle at the filming stage, not in post-production. We all do things like that constantly. Nobody should imagine that this hobby is an easy one to pursue or a comfortable one to receive criticism about, but the things we (including you) get right are so rewarding.



*Do you have a comment to make on this subject or any other raised in this issue?
Write in to Cine-Chat!*

The Last Resort

“A tale of ten days in the life of an expensive DVD”

by John L Clark

She told me that for weeks she had been looking for The Last King of Scotland on DVD and had eventually found it on sale just before Christmas, it was to be a Christmas present from her mother. When my neighbour drove home that day the snow was several inches deep and still falling. It was later in the day when she remembered having left the DVD in the open pocket in the driver’s door. However, she was not to see it again for ten days during which time, to paraphrase the song of another King, the snow lay deep and crisp and even.

When she looked it wasn’t in the door pocket, searching high and low also failed to reveal its whereabouts. She was quite upset both by its loss and to be left with an unsolved mystery, a mystery that would last until the snow eventually melted. As she stood telling me her story I could see she was helplessly holding the remnants of a DVD case in one hand and what resembled a disc in the other. It had she said been under the snow in the gutter, presumably after falling or being dropped as she left the car. “Did you think it will still play?”, she asked. Quite frankly I didn’t, as I had never before seen a disc in such a state.



Ten days on the road under the snow had given it a gritty, dirty, reddish brown coating with the imprint of a tyre tread on the playing side and a broken part of the disc case wedged in the hole. I couldn’t read the title but was amazed to find the disc was in one piece, also still flat. I said I would try to clean it to assess the damage then let her know the outcome.

I started by dislodging the broken disc holder from the hole then washing the disc in washing-up liquid which made very little difference. The coating appeared to have been caused by a combination of road dirt and the council’s shale grit leeching out colour onto the road. I next tried using disc cleaning fluid, but that had absolutely no effect. I was at the kitchen sink toying with some extreme cleaning ideas, which I think included Mr Muscle and sandpaper, when my son popped in to see me. “Try Duraglit”, he suggested, “I use it for all sorts of cleaning”. Although Duraglit is acidic and might be damaging I decided it was the last resort, as there was really nothing else to try and nothing to be lost.

After scrubbing both sides with Duraglit wadding (now renamed Brasso) then polishing

with a soft cloth the result was unbelievable, the disc gleamed like new. There were barely any scratches to be seen, either I had polished them out or the disc had had a lucky escape. At that point I again washed the disc in washing-up liquid before deciding to play it. We enjoyed the movie, it played without a hitch with great clarity, colour and sound.

A replacement case was not a problem, but the sleeve was. Fortunately it was some form of plasticised paper, so bit by bit it withstood the Duraglit treatment followed by the detergent wash. It was pieced together then ironed between two sheets of paper. This enabled me to make a respectable photo copy. The complete operation on disc and sleeve took about fifty to sixty minutes and was real conservation work. To hone my new skills further I made a

mental note to watch more episodes of the Time Team.

The moral of this tale is that audio and video discs are much more durable than we give them credit, so if you have one getting a bit grubby, there could be a case for using Brasso wadding to recondition it. This might sound an extreme remedy, but it certainly works.

Don't forget to give it a final detergent wash to remove any residual chemicals.



The Choice of the Clubs Competition 2011 Results

The final round of the 'Choice of the Clubs' competition was held in the ECVS Clubrooms on 24th February 2001, and was well attended with guests Sloan & Joy Bell coming all the way from Belfast. It was to be a good night for their club as their entry, Transport Rhyme & Reason won the competition. Unfortunately they were not presented with the winner's shield as it has gone missing in the post and ironically, is believed to be somewhere in the Belfast Sorting Office.

| Title | Organisation | Total | Place |
|--------------------------------------|-------------------------------------|-------|-------|
| Transport Rhyme & Reason | Northern Ireland | 140 | 1 |
| An Interesting Life | Dundee Camcorder Club | 85 | 2 |
| The Creepy Hand | Monklands Camcorder Club | 83 | 3 |
| New Lanark | Largs Videomakers | 82 | 4 |
| The First Believers | Carlisle & Borders Camcorder | 76 | 5 |
| Cat in the Bin | Ayrshire Video & Cine Club Club | 43 | 6 |
| Team Reunited | Perth Film-Makers Club | 27 | 7 |
| Green Team Preservation | Edinburgh Cine & Video Society | 21 | 8 |
| Selkirk Common Riding 2009 | Hawick Film & Video Group | 18 | 9 |
| Swimming the Forth | Dunfermline Camcorder Club | 16 | 10 |
| Kirkcudbright Big Art Symposium 2010 | Stewartry & District Camcorder Club | 9 | 11 |

FOR SALE

Sony A1E Hdv Camcorder

£1,500 Juniper Green, Edinburgh

Contact Paul Jordan at
pauljordan11@hotmail.com
 Mobile - 07740 589982

Hi, I am selling a used and fully function SONY (still) the world smallest broadcast quality HDV/DVCAM camcorder. It contains everything that originally comes with the box plus more:

- A Sony brand large capacity batteries (2) (worth £160 the pair)
- A Sony pro quality wide angle lens adapter (worth £200)
- A Sony hard flight case made for the A1E (worth £180)
- A Sony twin battery charger (worth £120)

The excellent Sony HVR-A1E HDV/DVCAM Video Camcorder kit ready to start shooting.

Recording at 1080i HDV with Cineframe25 setting (for the film look) to mini DV/DVCAM tape.

Lightweight and compact yet broadcast quality so perfect for documentary, music videos, corporates, weddings etc.

The camcorder is in nearly new condition and has hardly been used, been cared for very carefully.

I paid an overall cost of over 2,500 pounds so grab a bargain.
 Any questions just drop me a line!

<http://www.sony.co.uk/biz/product/hdvcamcorders/hvr-a1e/overview>

for more information on the camcorder



Edinburgh Cinema History

*Compiled by Stewart Emm with help from the
Edinburgh Room of Edinburgh Central Library*

(Part 5)

Wartime Rise and Post-War Decline

At the start of World War II (1939-1945) cinemas were closed, but this was only temporary and they soon re-opened again to provide a welcome distraction. The cinemas were well attended as they catered for civilians and service men alike.

Technological changes in the film industry in the early 1950's brought 3-D films and Cinemascope (See box-out), the first was a short lived gimmick, the second a financial strain for many owners as they converted their premises. A wave of epics hit the screens, such as *The Robe* and *the Guns of Navarone*. These often had extended runs, the *Sound of Music* running in the Odeon for 18 months from 1965 to 1967!

But these gestures were of little avail and attendances dropped in Britain from 1,635 million in 1946 to 1,182 million in 1955, and even further to 327 million in 1965. By the 1980's the figure was under 100 million. In the 90's the cinemas started to recover and attendance rose to 156.6m in 2006.

The New Victoria Cinema

The New Victoria Cinema was a prime example of a cinema that kept pace with changes, but due to audience decline, ultimately didn't survive. In its case CinemaScope was installed in 1954, and the proscenium was widened and brought forward and the pillars hidden by curtains in 1958 to allow 'South Pacific' to be shown in 70mm.



The New Victoria Cinema

The auditorium was also modernised, and lights were fitted to the ceiling to create the effect of a sitting out under a starry sky in 1960. The seating was also reduced to around 1,784. In April 1964, the building was renamed the Odeon. In 1974, the building was B-listed as, in the words of Historic Scotland, 'An outstanding example of the work of the most famous British cinema specialists.'

The stage was made deeper in 1978, and



Odeon Auditorium

the building was often used for live music shows such as ‘The Clash’. In 1982, the auditorium was subdivided, with two new cinemas created in the original rear stalls area. In 1989, two more screens were created. In 2003, Odeon sold the building to a property developer. The cinema closed on 30th August 2003.

In 2008 the property developer submitted a proposal to Edinburgh City Council that all alternatives to demolition had been explored, without success and that the auditorium should be demolished and a hotel built. The plan was approved, but local people opposed the demolition and wanted to convert the Odeon into a cinema/arts complex, without public subsidy, operating on a normal commercial basis. The developers plan was referred to Historic Scotland and, following advice from independent experts, Historic Scotland concluded that the proposal should be ‘called-in’ for determination by Scottish Ministers.

The Reporter appointed to advise Ministers concluded: “not all possible alternatives to demolition have yet been explored. I recommend that listed building consent be refused”.

To date it is still a stalemate, with the developer not being able to get the price they want for the premises and the cinema/arts complex supporters not being able to raise the money to meet the price demanded. See <http://www.thenewvictoria.com/news> for the latest news.

As a footnote I attended the “Saturday Morning Club” in the 50’s show and we queued up outside along the length of St Patrick’s Square. An attendant allowed us to enter the cinema in groups of 20-30.

Once in an organ would rise up and the words appeared on the screen and the community singing would begin.

“Here were are again, happy as can be, all good friends and jolly good companee”. After this followed a full programme of cartoons, a feature film and a serialised adventure film. This always ended with the hero about to fall off a cliff or tied up in a cabin with dynamite about to explode – you had to wait until the next Saturday to find out what happened. A week was a long time to wait when you’re a wee boy.

Acknowledgements

*Edinburgh Room, Edinburgh Central Library
Scottish Cinemas and Theatres Project
www.scottishcinemas.org.uk*

CinemaScope was an anamorphic lens series created by the president of 20th Century-Fox in 1953. It was used from 1953 to 1967 for shooting wide screen movies, marking the beginning of the modern anamorphic format in both principal photography and movie projection.

The anamorphic lenses theoretically allowed the process to create an image of up to a 2.66:1 aspect ratio, almost twice as wide as the previously ubiquitous Academy format’s 1.37:1 ratio.

Although the CinemaScope lens system was quickly made obsolete by new technological developments, primarily advanced by Panavision, the anamorphic format has continued to this day. In film-industry jargon, the shortened form, ‘Scope’, is still widely used by both filmmakers and projectionists, although today it generally refers to any 2.35:1 or 2.39:1 presentation or, sometimes, the use of anamorphic lensing or projection in particular.

Bausch & Lomb won a 1954 Oscar for its development of the CinemaScope lens.

ARCHIVE SCOTTISH FILMS

By Cairns Aitken

Jim Closs produced an impressive film about the *Border Collie*, and wrote an interesting article about his experience in the March edition of *Cine Chat*. In it he said that the film had been accepted for preservation into the *Scottish Screen Archive*. This stimulated me to submit two 50 min. films about Sheep and Pheasant farming during a year on a Scottish farm. I am pleased that they too have been accepted into the archive.



When I showed parts of these films to ECVS, there was criticism about lack of voice-over commentary. I had spoken when filming; my aim had been to capture the mood of the moments as they happened. I am glad to report that the Curator of the Scottish Screen Archive wrote: “*Your commentary is extremely engaging as it carries your enthusiasm and interest in the images to the viewer*”.



She also wrote that the Archive had “*a number of farming films from previous decades and it is lively to be able to havefilms depicting agricultural practices at the start of the 21st century*”.

Some excellent documentary films about Scotland have been shown recently at ECVS meetings, for example about events in North Berwick by Hugh Trevor.

The purpose of this note is to encourage members to submit their work for consideration to the Scottish Screen Archive. This is easy to do by sending a DVD to:

Curator, Scottish Screen Archive
National Library of Scotland
39 Montrose Avenue
Hillington Park
GLAGOW G52 4LA

Tel: 0845 366 4600
e-mail: k.foubister@nls.uk
www.ssa.nls.uk

Annual Competition Winners

The 2011 ECVS Annual Competition was held over two evenings, Thursday 10th and Friday 11th March. A selection of all the entries were shown over the two nights, and audience members were able to vote for their favourites.

This years judges, Pat Menmuir and Daphne Barbieri, attended on the Friday evening and gave their comments on this years entries, as well as announcing their chosen winners. Many thanks to this years judges for all their hard work, and to all those members who entered films into the competition. The full results of this years competition can be found opposite.



Jim Closs receives the Pilgrim Trust Trophy from this years judge, Craig Lindsay from Dunfermline Camcorder Club.

Pilgrim Trust Competition Winner

This entries for this years Pilgrim Trust Award competition were of an extremely high standard and this years Judge, Craig Lindsay of Dunfermline Camcorder Club, had a difficult task in selecting the winner and the commended films. The showing of the films took place at the ECVS clubrooms on Thursday 31st March, and after the showing the winner of the Pilgrim Trust Award and the runners up were announced.

The winner of this years competition was Jim Closs with his film "A Useful Dog".

Thanks to all the entrants in this year's Pilgrim Trust Award competition. We are now looking forward to the next competition in 2012 and it is never too early to get the creative juices flowing and start preparing your winning entry for it!

Annual Competition rESULTS 2011

| Award | Film Title | Film Maker |
|--|-----------------------------------|-------------------|
| LIZARS TROPHY <i>(Best Overall Film)</i> | “The Duel” | Alan Brown |
| 50th ANNIVERSARY TROPHY <i>(Runner-up Best Overall Film)</i> | “More Than Partans In His Creel” | Sean Groat |
| ALAN HARPER TROPHY <i>(Best Documentary)</i> | “More Than Partans In His Creel” | Sean Groat |
| HENDRY TROPHY <i>(Best Holiday Film)</i> | “Welcome to Wales” | Bob Bell |
| DOUGLAS TROPHY <i>(Best Travel Film)</i> | “The Cares Gorge” | Jim Closs |
| REG CARDEN SCISSORS <i>(Best Editing)</i> | “The Duel” | Alan Brown |
| THE BILL WALKER TROPHY <i>(Best Use of Sound)</i> | “The Duel” | Alan Brown |
| THE SCOTIA QUAICH <i>(Best Film on Scottish Theme)</i> | “Scotland’s Secret Bunker” | Alan Brown |
| THE ELLIOT TROPHY <i>(For Humour)</i> | “Animation” | Sean Groat |
| THE BROCK TROPHY <i>(For Imagination)</i> | “Pie Rising” | Pauline Johnson |
| ELENA MAE TROPHY <i>(For Animation)</i> | “The Duel” | Alan Brown |
| THE MARWICK SHIELD <i>(Judges Choice)</i> | “The Last Season of Sula II” | Hugh Trevor |
| VICE-PRESIDENT’S PRIZE <i>(Audience Vote, Thursday Night)</i> | “More Than Partans In His Creel” | Sean Groat |
| FRANK WALKER SALVER <i>(Audience Vote, Friday Night)</i> | “The Duel” | Alan Brown |
| GEORGE MARAN PLAQUE <i>(Best New Film maker)</i> | “Edinburgh Riding of the Marches” | Bryce Morrison |

Next Issue

The next issue of CineChat is (tentatively) scheduled for October 2011, if you have any articles, letters, advertisements for inclusion, they would be very welcome. The deadline for submission (either electronically, or in hard-copy) for the next issue is:

Friday 16th September 2011

