

# Cine Chat

September 2010

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



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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 maintainance 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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Scottish Charity No. SC009670



### **EDITOR:**

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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:**

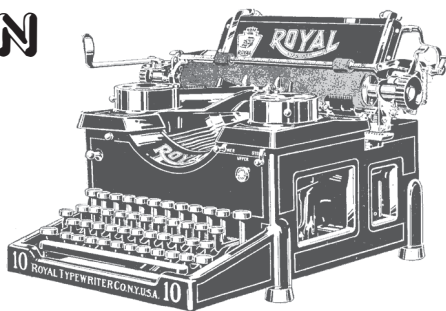
To publish informative and entertaining articles, features, news, comments and opinion about movie making in general and ECVS and it's members in particular. Never to cause intentional offence, but not to be afraid of occassional controversy. To publish members letters, comments, rights of reply, and 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 2010 - 2011**

|                        |                 |
|------------------------|-----------------|
| <b>President:</b>      | Peter Dick      |
| <b>Vice-President:</b> | Hugh Trevor     |
| <b>Past President:</b> | Sean Groat      |
| <b>Secretary:</b>      | Alasdair Bryson |
| <b>Treasurer:</b>      | Vic Young       |
| <b>Subscriptions:</b>  | Alan Brown      |

# EDITORS COLUMN

Welcome to the September 2010 issue of Cine-Chat! First of all, apologies for the delay in producing this issue, it was originally intended to be our May issue, but unfortunately over the summer other things got in the way, and gradually the May issue became the June, July and August issue, until now, with the new season rapidly approaching, it finally sees the light of day as the September issue! So if it seems that some of our 'News' is a bit old, that's the reason why! This issue we have a wide range of articles, a guide to our new committee for 2010 - 2011, the next part of



Stewart Emm's History of Edinburgh Cinema, and a round-up of all the competition results from the end of last season. So with no further ado, I hope you enjoy this issue, and look forward to seeing everyone in the new season!

ALB

## SAY YES 2 ID

In my other ECVS role as Membership Secretary, it was recently brought to my attention that ECVS members pay their yearly subscription charge and apart from their receipt, don't actually get anything physical in return. After talking to a few members, it became apparent that it might be beneficial to issue members with membership cards. Some members have already created their own membership cards for use when identifying themselves when filming public events.

It seemed like a good idea, so this year I will be making membership cards for all paid-up ECVS members who request them.

The credit-card sized cards are laminated, and will consist of a photograph and the members name and date of issue, and are available at no additional cost.

If you would like a ECVS membership card, please provide a colour photograph of yourself, ideally against a plain background, the

...but only if you want to



photograph can be of any size (as long as it's larger than a standard passport sized photo), and will be returned with the completed card. You can provide a photograph by leaving it in the Cine Chat submissions box in the clubrooms (please also include a note of your name) or it can be provided electronically by emailing it to 'info@ecvs.co.uk'. Alternatively, grab me on a club night and I will take your photo there and then!

Membership cards are of course, completely optional!

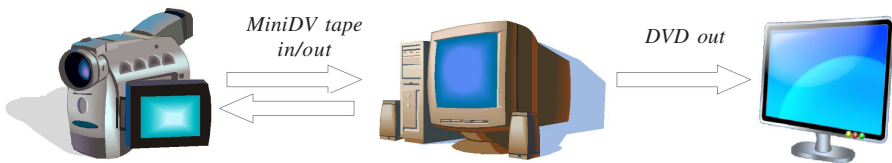
# New Technology [Notes of]

Stewart Emm

On Thursday 15th April 2010, Jim Closs provided ECVS club members with an excellent and detailed review of the development of video from its analogue tape formats of VHS, SVHS, and Hi8 to digital tape formats of Digital8, Mini DV and HDV. He also covered the process of video recording, capture, editing and output in the various high definition encoding options.

## HDV

Tape was also used, in the first instance, for high definition recording with the HDV format. This uses the same size tape as conventional mini DV but utilizes greater compression to squeeze the HD signal on to the cassette. These HDV tapes are not compatible with all editing software, requiring a powerful computer to capture, edit, render and output. The tape suffers the same constraints as the Mini DV cassettes but is



The video production using mini-DV tape for recording, transfer into Casablanca or PC, editing and outputting to tape or DVD has served the amateur video making community well over the last ten years and will continue to do so for another ten to fifteen years. The latest High Definition format and new technologies has complicated a previous single format standard. Not only do we have to choose between tape, disc, memory card or hard drive, but each of these of these is available in both standard and high definition in a multitude of competing formats.

## Mini DV

Mini DV tape is the oldest of the digital recording mediums and is robust and cheap, and store about 60 minutes of footage. They are compatible with all editing programmes but require to be "captured" into a Casablanca/computer in real time before the video can be edited.

convenient to use and easy to store.

The tape records 4 times the amount of information as DV into the same space HDV is stored in MPEG2 - the same format as normal DVDs.

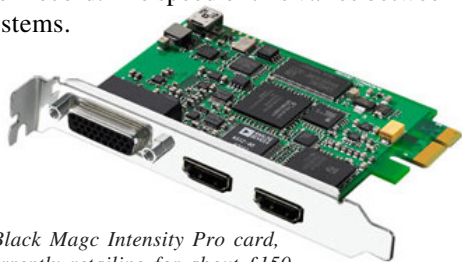
## AVCHD

The latest camcorders use AVCHD that greatly compresses the data of HD video to fit whatever type of storage the camera uses, Hard Drive, DVD or solid state flash memory cards. The problem with card based media is you need to copy the footage off the cards onto something else so you can re-use the cards. And when this is done what happens next? Where is your backup of the footage?

With tape you just film it and store the original tape on a shelf and use a new one for the next filming. The disadvantage of tape is that it you have to record it to the PC in real-time - an hour takes and hour. Also tape drop outs can cause problems as can reviewing footage and accidentally forgetting to forward to the next bit of empty tape before recording more.

There are two formats of HDV - 1080i (used by Sony and Cannon) and 720P (used by JVC). Both are generally supported by all programs. You record the footage onto the computer via FireWire just like DV footage. However, in its “native” MPEG form it is harder to edit than DV footage as it is composed of partial frames. A modern computer can do this but real-time playback of effects is limited. Some systems do better than others. By adding a card designed to match the editing software being used the performance can be improved.

Whilst editing you do not get output through FireWire (as you would with DV) instead you only see the picture on your computer screen. You must add extra hardware to do this. Card like a Black Magic Intensity Pro card or Matrox’ RT.X2 do just this, with component or HDMI HD outputs. When you have finished editing you need to record the results back to tape. To do this you must re-encode everything and then record. The speed of this varies between systems.



*Black Magic Intensity Pro card,  
currently retailing for about £150*

If the complexities of the HDV format were not enough for a Thursday evening audience, giving up the Political Trio on TV, then the final issue put to the members was whether it was time to for the club to upgrade its current projector to a full high definition one at a cost between, £2,500 and £3,500.

This question was not fully discussed due to the passage of time, but will surface again as the HDV technology becomes more embedded in the world of amateur film making.

As a footnote there are many club members that have acquired HDV camcorder and can capture footage to tape, DVD, Hard Drive or memory card. They can also capture and edit it if they have the appropriate software and computer and save it back to tape. The use of a Blue ray burner and disks to output HDV to was considered too expensive an option at this point in time.

It is the final link, of what medium to record the HDV footage to, that is proving one of the main stumbling block in the HDV production process. Probably the answer is to capture on HDV tape and down convert to DV, so that any edited video can be recorded to DVD for distribution to family and friends. This leads onto another issue will SAM accepts DVD’s for competition entries? As Cine and Video formats caused problems within clubs, so will the adoption of HDV technology and the associated costs that go with it for individual and club members.

Thanks to Jim Closs for suggesting some solutions and posing some issues that will keep the discussion ongoing at the club coffee sessions!





# ECVS Awards 2010

The ECVS Annual Competition was held on the 11th and 12th of March 2010. This years judges were Brian Saberton, Pat Mahon, Robert Letham, from XDL, who had judged the entries during a previous screening. The annual awards night, where the prizes were awarded was held on the 30th April 2010 in the ECVS clubrooms. Norman Speirs was there with his camera and captured some photographs of the winners being presented with their awards for Cine-Chat.



*Alan Taylor receives the Lizars Trophy for Best Overall Film*



*Bob Bell receives the 50th Anniversary Trophy for Runner-up Best Overall Film*



*Dave Lind receives the Budgie Cup for his photography (see page 14)*

The ECVS Annual Competition 2010 results in full:

**LIZARS TROPHY** (Best Overall Film) - **Green Team Conservation** - Alan Taylor  
**50th ANNIVERSARY TROPHY** (Runner-up Best Overall Film) - **Why Shropshire?** - Bob Bell  
**ALAN HARPER TROPHY** (Best Documentary) - **Heroes of Longthorpe** - Sean Groat  
**HENDRY TROPHY** (Best Holiday Film) - No Award  
**DOUGLAS TROPHY** (Best Travel Film) - **Trip to Hakone** - Hugh Trevor  
**WAVERLEY PLATE** (Best Fiction Film) - No Award  
**REG CARDEN SCISSORS** (Best Editing) - **Green Team Conservation** - Alan Taylor  
**BILL WALKER TROPHY** (Best Use of Sound) - **Green Team Conservation** - Alan Taylor  
**SCOTIA QUAICH** (Film on a Scottish Theme) - **A Royal Visit** - Hugh Trevor  
**ELLIOT TROPHY** (Humour) - No Award  
**BROCK TROPHY** (Imagination) - No Award  
**ELENA MAE TROPHY** (Animation) - **The Secret Life of Ducks** - Sean Groat  
**MARWICK SHIELD** (Judges Choice) - **Chinese New Year** - Alan Taylor  
**GEORGE MARAN PLAQUE** (Best New Film Maker) - No Award  
**NOVICE CUP** (Runner-up Best New Film Maker) - No Award  
**VICE-PRESIDENT'S PRIZE** (Audience Vote) - **Sadako and the 1000 Paper Cranes** - Hugh Trevor  
**FRANK WALKER SALVER** (Audience Vote) - **A Royal Visit** - Hugh Trevor

# Letters



Do you have a letter you would like published in Cine-Chat? Perhaps you'd like to comment on a club evening or event, or an previous Cine-Chat article?

You can send your letters via email ([letters@ecvs.co.uk](mailto:letters@ecvs.co.uk)) or submit them directly on our webpage. Alternatively, if you prefer the more traditional approach, leave them in the ECVS clubrooms, on the table outside the kitchen, marked 'Cine-Chat'!

*Hugh Trevor received this letter from the Vancouver Camcorder Club after he supplied them with a copy of an ECVS Showreel:*

Thanks for your generous permission to share your gems with Vancouver. As we're all aware, the spectre of copyright infringement seems to haunt us all, so I'll make sure there's no copying, etc., just a conversion to NTSC.

Our clubs would like to share another compilation whenever you feel the inspiration to put one together for us. I've taken it on myself to listen to comments, write 'em down and pass on to you.... our next Meeting is late September (Summer hiatus).

I recall you presented to us some wonderful stuff in your recent SHOW REEL. "Barnacle Geese", to me anyhow, is among the most outstanding short documentaries I've seen. Both artistic and technical dimensions - just beautiful.

Please feel free to put our "across-the-Pond" heads together any time soon and arrange another swap.

Kind regards to you and the Club members.

David Fuller

Dear CineChat,

I recently purchased a Sekonic Micro Eye 8mm zoom cine camera (53EE) from an Edinburgh car boot sale & only just discovered a lovely receipt from Geo Morrison Photographic Dealer in Haymarket. The 'statement' (complete with 2d postage revenue stamp!) dated 31/7/64 and addressed to Mrs. Woodhouse.

I wondered if this lady was ever a member of your society? I had hoped to sell the camera to help towards my Council Tax bill but now doubt I can be so ruthless with it! Hope to hear from you with any information regarding the illusive Mrs. Woodhouse.

All the best,  
Catherine Walsh (email address on request)

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Dear Edinburgh Cine and Video Society,

I am contacting you from BBC Video Nation. I'd like to send you some information about our new video sharing website which is currently inviting submissions. Please do let me know if you would like to know more.

Kind Regards,  
Ameneh Enayat, Freelance Producer,  
BBC Video Nation (email on request)

# Meet The Committee 2010 - 2011



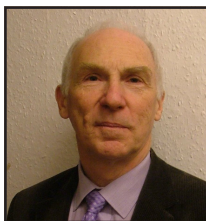
**Peter Dick**  
**President**

Having served as ECVS Vice-President last year, this year Peter has been elected our Club President. As well as being actively involved in the running of the club, Peter is also a prolific winner of awards and has a keen interest in photography as well as film making.



**Hugh Trevor**  
**Vice-President**

Hugh has been a member of ECVS for about 9 years, and has served as club secretary for about 7 years, relinquishing the role this year to become our Vice-President. Hugh enjoys making travel films and documentaries.



**Vic Young**  
**Treasurer**

As Treasurer, Vic maintains an iron grip on the purse strings and the finances of ECVS. A keen diver, Vic is our resident authority on underwater filming techniques and is also involved in various club films and projects.



**Alasdair Bryson**  
**Secretary**

Alasdair has been a member of ECVS for several years, this year he steps into the role of ECVS Club Secretary. As such Alasdair will be minuting all the committee meetings and also undertakes all the club correspondence.



**Alan Brown**  
**Membership Secretary**

Alan has been a member of ECVS for the past 8 years and is currently the Membership Secretary and also the editor of Cine-Chat. Alan enjoys experimenting with a range of special effects - usually with mixed results!



**Sean Groat**  
**Past-President**

Sean has been an active member of ECVS for several years and has produced a large number of excellent, award-winning films. Sean is also always keen to get involved in club film-making projects.



# Meet The Committee 2010 - 2011



**Peter Wilson**  
**Committee Member**

Peter is widely considered one of the leading movie buffs, historians, collectors and presenters of cinema in E.C.V.S. Catch him in action on Friday nights!



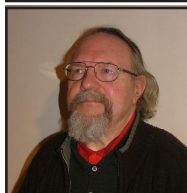
**Jim Closs**  
**Committee Member**

Jim prefers making documentaries but sometimes has a go at one-minute videos which he sees as a real challenge. As a keen hillwalker he also combines both hobbies by making occasional mountaineering videos.



**Stewart Emm**  
**Committee Member**

Stewart has been a member of ECVS for several years. Stewart does a lot of work publicising the club and encouraging potential new members to join.



**Charles Reid**  
**Committee Member**

Charles has been a member of ECVS for many years, and is a regular attendee of our Friday night programme.



**Alan Taylor**  
**Committee Member**

Alan is the publicity officer for this year's session. He always working on a project and open to collaboration. He is interested in filming a wide range of subjects, and has won several awards for his productions.



**Bob Bell**  
**Committee Member**

Bob has served on the Committee in a range of roles for several years, and is involved in many club projects and events. Bob enjoys documentary film-making and researching local history. Bob can always be relied upon to come up with new and interesting ideas.

## Committee Vacancies

We still have a few vacancies on the committee this year. All ECVS members are entitled to stand for election onto the committee, so if you would be interested in getting involved, please approach a committee member for details!

# Edinburgh Cinema History

## (Part 2)

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

### Screens

In the Edinburgh Cinemas of the WWI and early 1920s eras there were four main types of projection screen in use.

Some screens were made of tightly stretched canvas painted with distemper, however to improve the quality of the projected image other innovations were being introduced.



*King's Cinema (Cameo)*

In 1914 in the King's Cinema, 38 Home Street (now the Cameo) a mirrored screen was in use. To improve the brilliance, for the audience at the back to see properly, screens were coated with bright aluminium paint, it is not known if this type of screen mirroring was used at the King's Cinema.

In 1919 the Roxburgh Cinema, 1 Drummond Street, used a simple plaster screen, a plaster wall usually coated with white oil flattening, for projecting the pictures on.

The major screen improvement was the introduction in 1915 of the German "Perlantino" screen. The screen was coated white, but has small transparent glass beads sprinkled thickly and evenly over its surface. This treatment gave a very brilliant and sharp image. It is not known



*Roxburgh Cinema, 1 Drummond Street*

when this type of screen was introduced into the Edinburgh cinemas.

### Boom Time

Due to the highly flammable film used and the danger posed in the use of converted and temporary venues, safety provisions were brought into force. The Cinematograph Act of January, 1910 required the construction of a separate projection room from the auditoria and this led to the first purpose built cinemas to be established in Edinburgh.

The 20's and 20's saw a boom time of cinema development. When the Playhouse opened in 1929 it had over 3,000 seats and would remain the largest cinema ever built in Edinburgh.

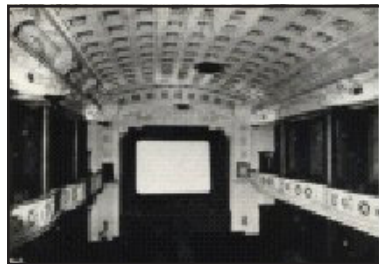


*Playhouse Cinema*

The others were smaller, including the Capital (1928), the New Victoria (1930), New Tivoli (1933-34), the Astoria (1930), the Poole's Roxy (1937) and the County (1939), later named the George.

### The Talkies

Without the arrival of the talkies in 1927 it is doubtful that these super cinemas would have been built. "The Singing Fool", the first full-length, all talking picture, appeared in Edinburgh at the New Picture Palace, 56 Princes Street, from the 10 June 1929. It ran for 5 weeks to general acclaim. Within a year nearly every cinema was showing talkies! Such was the rate of change. The era of the silent film was over. Audiences started to queue to see the likes of Norman Shearer, Ronald Coleman and William Powell.



*New Picture Palace*

### The Mickey Mouse Club

Dating from the 1930's the first children's film club in the City started at the New Tivoli in 1934.



*New Tivoli, 52 Gorgie Road*

The Mickey Mouse club was one of the many branches throughout Scotland and had 5,000 members nationally by 1938. When the

Poole's Roxy opened the club moved out to Gorgie. By 1947 there were three clubs in Edinburgh catering for some 4,000 regulars.

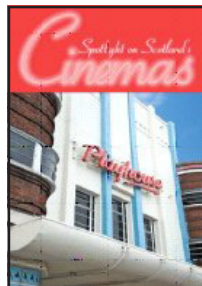
I went to the New Victoria Club on a Saturday morning in the mid 50's and to a matinee on a Wednesday afternoon after school. I think children formed a large part of the cinema's audience. Like myself, most children would visit the cinema once a week and a matinee at the weekend.

*Part three of this series will be featured in the next issue of Cine-Chat!*

### Acknowledgements:

Edinburgh Room,  
Edinburgh Central Library  
Scottish Cinemas and Theatres Project  
[www.scottishcinemas.org.uk](http://www.scottishcinemas.org.uk)

### New Historic Scotland Booklet - Spotlight on Scotland's Cinemas



A free booklet has been released by Historic Scotland celebrating our cinema heritage.

In living memory a common feature in Scotland's towns and cities, cinemas are now an increasingly rare part of our streetscapes. In 2007-08 Historic Scotland undertook a thematic study of Scotland's historic cinema buildings in conjunction with the Cinema Theatre Association, and this new booklet traces their history and development from the earliest times to the present day.



## G::2010 GLENROTHES FILM FESTIVAL

*Saturday, 9th October 2010 in the Rothes Halls, Glenrothes*

*Sponsored by Glenrothes Community Cinema  
and the Glenrothes Gazette*

### **SHORT FILM COMPETITION**

2-3 minutes, ANY Genre, completed within the last two years

Closing date: Friday 10th September 2010

Full details available from the Festival website: [www.glenrothesfilmfestival.co.uk](http://www.glenrothesfilmfestival.co.uk)

By subscribing to the festival website, you will automatically be kept up to date with developments.

Please contact us by email at [info@glenrothesfilmfestival.co.uk](mailto:info@glenrothesfilmfestival.co.uk) for further information/queries etc.

## **Pilgrim Trust 2010**

*By Sean Groat*

Thursday 1st April was the date of the Pilgrims Trust Competition at ECVS headquarters in Fettes Row. April Fool's Day may not have been an ideal date to pick but believe me there were no fools entering the competition. The smaller than usual audience were treated to eleven entries with films from 4 minutes to 19 minutes in length. All were of a high standard and Derek Mathieson FACI, this years judge, found it a daunting task to pick the winners. Sadly Derek was unable to make the trip north. As an ex-pat Scot from Inverness, now working and living in Darlington he usually needs little excuse to come North of the border! In his place he sent up some comments for each film - read out by Stewart Emm, who organised the event and hosted the evening.

Derek has a long history with theatre and film making, as well as over twenty awards. He has been a member of Darlington Cine Club since 1977, he was chairman there three times and treasurer for ten years. He is currently a member of the IAC and also on the committee for NERAC, as well as being a really nice man and having a good eye for crits on a film.



*Pilgrim Trust Winner 2010: Alastair Biggar*

### **Commended**

"In Charlie's Footsteps" - Bob & Doreen Williamson

### **Highly Commended**

"Broughty Castle Museum" - Daphne Barbeiri

### **Winner 2010**

"Rouken Glen - The Story" - Alastair Biggar



*Daphne Barbeiri receives a  
Highly Commended certificate*



# Dunfermline Camcorder Club reclaim Bridges Trophy!

The 2010 Bridges Trophy was held in Dunfermline on 10th March 2010. Both Dunfermline Camcorder Club and ECVS prepared 40 minute film programmes, which were then shown and judged by Brian Saberton.

The quality of both entries was considered to be extremely high, but after due consideration, this years the winners of the Trophy were Dunfermline Camcorder Club! ECVS have pledged to win it back next year!



*L to R - Stewart Emm (ECVS), John Davis, Jim Slater, Andy St Lawrence, John Cullen (all of Dunfermline Camcorder Club).*

## Choice of the Clubs Competition 2010

*Stewart Emm*

Here are the results of the Frank Walker Choice of the Clubs Competition 2010. The 'Grandfather' from Stewarty Camcorder Club was the winner, with 'FUN-E-RAL' from the

Orkney Movie Group and 'Water an Uplifting Experience' from Perth Film Makers Club being joint second.

The full rankings were as follows:

- |      |   |
|------|---|
| 1st  | The Grandfather - Stewarty Camcorder Club                           |
| 2nd= | FUN-E-RAL - Orkney Movie Group                                      |
| 2nd= | Water an Uplifting Experience - Perth Film Makers Club              |
| 4th  | The Raising of the Cramond Lioness - Edinburgh Cine & Video Society |
| 5th  | Para Surfing - Dunfermline Camcorder Club                           |
| 6th  | Alarm Call - Dundee Camcorder Club                                  |
| 7th  | Jack - Ayrshire Video and Camcorder Club                            |
| 8th  | The Cat of Endurance - Largs Videomakers                            |
| 9th  | Liebherr R9350 - Monklands Camcorder Club                           |
| 10th | Happy Canada Day - Carlisle and Borders Camcorder and Video Club    |



# Budgie Cup 2009 - 2010 Results

This years Budgie Cup competition was held in the ECVS clubrooms on Friday 19th February. It was judged by Dr Tom Gardner of Edinburgh Photographic Society, who made helpful comments about each of the entries, before choosing the winning photos.

In the second half of the evening Dr Gardner entertained ECVS members with a selection of his own photographs, which were of an extremely high quality.

The winner of this years Budgie Cup Competition was Dave Lind, with his photograph 'Sleeping Beauties'. Second prize was also awarded to Dave, for his photograph 'Three of the best things of summer'.



*Winner - 'Sleeping Beauties' by Dave Lind*



*Second Prize - 'Three of the best things of summer' by Dave Lind*



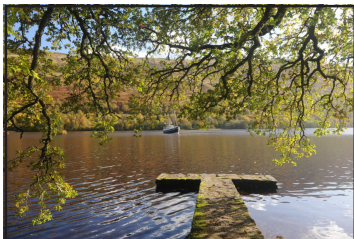
*'Edinburgh Tramways' by Peter Dick*



*'Tea Picker' by Ron Beard*



*'Begger Collin in the rain' by Dave Lind*



*'Jetty on Loch Oich' by Alasdair Bryson*

Highly Commended were 'Edinburgh Tramways' by Peter Dick, 'Tea picker at the Matupetty Estate, Munnar, Kerela, India' by Ron Beard, 'Begger Collin in the rain with pals Jake & Tia' by Dave Lind, and 'Jetty on Loch Oich' by Alasdair Bryson.

# SAM 5 Min Film Competition

*Jim Closs*

Sunday 7<sup>th</sup> February at the Community Centre, Alva was the venue for the SAM competition for five minute films - and ECVS was well represented with contributions from Hugh Trevor, Sean Groat, and Jim Closs.

A total of eleven films had been entered, varying between 1 and 5 minutes in length and covering titles from "Five Minute Fast Food", "Turnips for Dinner", and "Toy Train", through to "The Aqualine Crossing" and "Brough of Birsay". The result was a very enjoyable afternoon's entertainment, much appreciated by the audience. Having attended this competition for several years now I was pleased to note the high standard of film making shown by the entrants.

The judge for the event was Rob Day of Lichfield Movie Makers who is a Fellow of the IAC and has judged films for IAC competitions over several years. Rob gave interesting and helpful comments on each film which showed that he had put much time and thought into each of the films with which we were presented. His observations were appreciated by the audience and by the film makers.

Rob awarded the prize - The Murdoch Quaich - to the film "Turnips for Dinner" by Jean and Ken McDonald of Dundee Camcorder Club. This film is a family drama in which a boorish and violent farmer gets his come uppance in a way he certainly didn't expect. Two other films were also singled out for recognition. "The Toy Train" by Daphne Barbieri, a documentary about a steam train journey in India, was given a "Commended" award. And our own Hugh Trevor received a "Highly Commended" award for his documentary about a Japanese road bridge, titled "The Aqualine Crossing".

I thought this was a very satisfactory outcome for such an enjoyable afternoon's programme of amateur films. Well deserved congratulations to Hugh.

It was also good to see both Norman and Dorothy there, especially after Dorothy's recent illness which has kept her confined to the house for such a long period. Hope she'll feel well enough to be back to Fettes Row soon.

## ***Next Issue***

The next issue of CineChat is (tentatively) scheduled for December 2010, 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 19th November 2010**

