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Meeting Reports for Season 2012-13

2012
2013

13th September

Opening Meeting

The first evening of our new season included a showing of the club's entry into the Midland Movie Makers' Midsummer Madness competition. The competition is for films made on one day. This year it was 24th June. Each club was given a choice of two titles at 9.00am and had to produce a finished film ready for screening at 7pm that night. Sutton Coldfield Movie Makers chose the title "Yes Dear" and our film is about a wife who loses her engagement ring and the frustrations of the search for it. The two characters were played by Ian Reed and Sheila Moore.

Dave Kinnaird showed a film of the 'making of Yes Dear' which was a bonus.

And then Gordon Hunt showed the sequences that have been shot for the club project "Operation Black Hat". The audience were asked to say what was happening, and Gordon was relieved to find that they could follow the story.

Alan Moore entertained us with a film of the 'making of Operation Black Hat'.

Ian Reed showed a film of the Red Arrows in action, and Michael Finney's film of a botanical garden in Florida was the final member's film to be screened.

I did a short presentation on "Natural Transitions". This was basically reminding us of possible transitions from one scene to another using visual or audio for the transition. For example, the famous sequence from 2001: A Space Odyssey where the move from the apes' discovery of the possibility of using bones as weapons to the space age is shown by graphically matching shots of a bone in the air and a space craft. I had picked out clips from a number of classic films as well as clips from YouTube to illustrate the possibilities. One of my favourite was both an audio crossover and a visual match. It is the transition at the end of North by Northwest, when Cary Grant hauls Eva Marie Saint up from the side of a mountain and encourages her that she can haul herself up. He finishes his sentence as we see him haul her onto the top bunk in a railway carriage.
Jill Lampert.

10th January

Ian Reed - 'Steadycam'

Ian Reed presented an evening on the subject of the steadycam. He owns one, and had put it to good use in our club film "Operation Black Hat". Ian began the evening by inviting a couple of volunteers to race around the room carrying coffee cups full of water, and trying not to spill the water. Trying to move around with a handheld camcorder creates similar problems. Ian kept us all interested with a very well researched programme. He included details of how a steadycam works, the history of the steadycam and examples of it in use.

One very striking demonstration of its usefulness was some film he'd shot himself. He had gone round his house and garden with a handheld camcorder, and then repeated the same shots with the same camcorder now on a steadycam. He showed both films running simultaneously on the screen. The difference was remarkable. The steadycam produced a much smoother movement, which was easier on the eye.

Gordon Hunt demonstrated Alan Moore's simple home made camera steadying device, including an explanation of how it worked.

Gordon had also edited together a sequence of shots taken at the 2012 Sutton Coldfield Carnival. The sequence included shots of Ian using his steadycam to film dancing. He was weaving in and out and around the dancers. Some of the film Ian had taken while moving amongst the dancers was edited in with shots of him filming. Most enjoyable.

Ian showed a documentary of Garrett Brown, inventor of the Steadicam (TM), and excerpts from commercial films including Atonement and The Shining demonstrating its flexibility in use. An entertaining evening, packed with information.

24th January

Script Competition, Lichfield Project and Voiceover Challenge

Because of the snow and ice and because several people are unwell, there was a relatively low

27th September

Guest speakers Paul Kittel & Andrew Brennan.

On 27th September we were fortunate to have guest speakers Paul Kittel and Andrew Brennan. They told us about their recent training DVD which was made for the NHS on a shoestring budget. The purpose of the DVD was to provide training for staff caring for patients with brain injuries. Paul and Andrew worked with amateur actors using improvisation (like Mike Leigh) and then developing the script from the improvisation sessions. The actual filming was all done in a day with a single camcorder. Paul edited it on domestic equipment. The finished DVD was interactive, and we were impressed by the fact that it was remarkably entertaining.

Andrew says that there is some evidence that the effectiveness of the use of the DVD for training purposes is comparable to much longer training courses lasting a day or even a week.

The evening was inspiring because the techniques used were the sort which are available to amateurs and produced very good results. Paul stressed that improvisation is an excellent way to get the best from amateur actors.

Paul also entertained us with a short film he'd made in his own home using blue screen. And he showed us some of his professional work - a very moving clip from an episode of Embarrassing Bodies. For a number of reasons that professional film was also shot with just one camcorder.

We were very pleased to welcome many members of Nuneaton Movie Makers, and a couple from Lichfield Movie Makers.

11th October

2012 Mini & Micro Movies

On Thursday 11th October 2012 we held our annual competitions for a Five Minute Movie and a One Minute Movie. Bill and Dorothy Every kindly came from Kidderminster to judge the competitions, and they took the trouble to give helpful feedback after each film. Here are the results:

Mini Movie - Up to 5 minutes

- 1st place 'Parenting Styles' by Jill Lampert
- 2nd 'A Bright Idea' by Jill Lampert
- 3rd 'Sailing Magic' by Colin Davis

Micro Movie - One minute movie

- 1st 'Smartphones UK' by Ian Reed
- 2nd 'Tapas' by Jill Lampert
- 3rd 'One Minute Carnival' by Ian Reed.

25th October

Making Holiday Movies by Colin Sullivan.

Colin Sullivan from Market Harborough Movie Makers entertained and informed us with a presentation on the subject of making holiday

attendance at this meeting. Ten people managed to get there.

Script Competition

There were 7 entries to the script competition. Clearly a lot of thought had gone into each of the scripts, and the creators of all the longer stories had actually written out their outlines or scripts and were able to read out from their notes. The subject matter range included a music video, two short 'one minute' type films with very funny punch lines, an identity crisis, a telephone appointment confusion story, a spooky time travel story and a story about a couple's realisation of the importance of conserving energy. Because there were so few of us there, it was decided that rather than voting for a winner by a show of hands, each entrant would email me an outline of their 'script'. I will then circulate those to all members and invite them to let me know which one they would vote for. I will announce the winner at the next meeting. They are all potentially good films, and I hope that in time many of them will be realised.

Lichfield Project

Doug Hemmings introduced his ideas for a club film. The origin of the idea is that a couple of members had suggested having a very short project something like the Midsummer Madness Film in a Day idea, which would give club members a chance to work on something collectively, but would not involve a huge time commitment.

Doug has done some research, and he outlined his plans. The project will probably involve one day's filming of certain specific locations in Lichfield, and an evening's filming of some people sitting in front of a fire telling stories. Members will be told more details by email.

Members expressed interest in this project, and the next stage is for an outline of the stories and locations to be set out.

Jill's Voiceover Challenge

I had been to Alrewas and had made a 3 minute film without sound. Each member was given a copy of this film and was invited to create his or her own voiceover.

What I hoped to achieve was that (a) people who hadn't ever done a voiceover would have a go (b) we'd all learn from just doing the exercise and (c) we'd all learn something about what makes a good voiceover from seeing how others had tackled it. There was only time for four of the films with voiceovers to be watched and discussed. It was interesting to note that in each of the four films, humour was used to engage the audience. Other than that, the approaches were very different.

The first took as his focus dogs fouling the pavement and the fact that people in Alrewas are encouraged to let the Parish Council know if they see such things. The voiceover also described trying to interview various members of the public about this issue. The members of the public were people of Alrewas who just happened to appear on

movies. He illustrated his talk with examples of his own beautifully shot holiday films.

Colin stressed the importance of a story in holiday films just as it is important in any other type of film. Research before you go. Research while you're there. Research when you get home. It was noticeable that his own films are very much about the places he visits. They tend to include stories about the history of the places he visits and are very informative. They are not stories about his personal experience of his holidays.

Another major point that Colin made was that it is worth doing a holiday film as well as you possibly can, because it will then be of interest to a wider audience and get more viewings. That will give the film maker the chance to watch it and enjoy it and relive the holiday experience again and again.

Colin's wife Glynis accompanied him to Sutton Coldfield Movie Makers, and he said that was partly because she would enjoy another viewing of the films of their holidays. He clearly gets great pleasure from having an audience for his films. He doesn't generally enter his holiday films in competitions, but finds audiences elsewhere.

Colin does take a tripod on holiday if he's in his car, and a monopod. But the equipment he particularly values in a holiday situation is the beanbag. He demonstrated how versatile it is, and how it can make all the difference between unsteady footage and rock steady footage even zoomed in to the full extent of the telephoto lens.

He stressed the importance of thinking carefully about the composition of any shot, including being sure that you know what the point of the shot is and that it does not include distracting elements.

In that context he discussed what is natural to the human eye and what is not. For example he believes that some movement from side to side (such as you might get with a monopod) is significantly less distracting than up and down movement you get with no camera support. He also discussed the pan and the zoom, and pointed out that he feels that both are not natural to the human eye and so they should be avoided. An alternative to the pan is e.g. three shots of the panorama at 30 degree angles to each other.

It was a good evening. Colin's films were most enjoyable, and the technical standard was enviably high. His talk was very helpful. He has given us many pointers to getting more out of our holiday footage. Colin will be back in the spring to judge our holiday movie competition.

8th November

Roger Lawrie and Mike Gutowski. A retrospective of their films.

Two of our members entertained us with their films and how they became involved with video making. Mike Gutowski started the evening by saying he got into video around 1992. His father had used cine cameras and film but to Mike this seemed a lot of hard work so when camcorders arrived he bought a Sony Hi8 camcorder. At that time editing with video was difficult where you had to crash edit onto VHS tape.

the screen, and of course they walked off before the narrator had a chance to speak to them. The effect was very funny.

The second one was again humorous, and talked about Alrewas as a place for 'local people' in the style of 'The League of Gentlemen'. Again this was funny.

The third was very imaginative. It was a narration of a story about some mystery beings who were said to have been in Alrewas in the past, but had now become very rare. The voiceover built up suspense. In the end it turned out that these rarely sighted beings were policemen!

The final one was a mixture. It began with jokey talk about the fact that it was 'Jill's voiceover challenge', pointing out that I'd failed to film one of the key sights, which is the medieval church. He went on to make ironic/tongue in cheek remarks about Alrewas. Interestingly, when the film showed the war memorial, the film maker felt that it was inappropriate to continue in a humorous way, and he switched to a documentary style. In a successful, compelling way he discussed the link between this war memorial, and the National Memorial Arboretum which is also in Alrewas.

Everyone made an effort to make their narrations fit the pictures as far as possible. Almost all the time people avoided the temptation to just say what they could see. I don't think there were any clichés. Pretty good really!

Several more members have had a go at this challenge, and we'll have a look at their work next time.

Everyone found the challenge very difficult. One 'rule' that I made was that there was to be no editing of the film. For some this rule made it too restrictive and frustrating. Others seemed to like the fact that the focus was then entirely on the narrative and not on editing skills. Maybe another time we could try allowing editing for those who want to do so, and see how that works.
Jill Lampert.

14th February

*Alrewas Voiceovers (conclusion),
Answers to Questions and
Discussion on Members' Movies.*

The evening began with Gordon displaying the John Wright Trophy "Operation Black Hat" won at the North vs South competition on 27th January. He described the event and how he and Ian had attended the final in Orpington.

This was followed by a showing of the remaining four Alrewas voiceover challenge films, with discussion.

The voiceover for the first film was in the style of a video 'letter' to friends living elsewhere. The narrator described Alrewas as the place where this couple had recently moved to. The wording matched the footage remarkably well. I was particularly impressed by the use of some shots of the village hall with posters on it being used to describe the difficulties some young people face because there's not enough for them to do, and

During the evening he showed several films but gave the audience the title then asked them what the film was about. He felt that people were not imaginative about the titles of their films and if you saw a film entitled "My Garden" you knew what to expect and tended to switch off. To demonstrate the point he started off with his film "Unsung Heroes". No one was able to guess the contents of the film but this was based on one of Mike's interests, motor sport, and followed the RAC Rally. The "Unsung Heroes" were the rally mechanics who worked in often very difficult conditions in the field to keep the rally cars and teams going, managing to replace all manner of items, for example replacing a gear box in fifteen minutes. One point Mike made was to take plenty of footage for editing purposes.

Other films were "The Liquidator", a water pistol fight, "Time to go", preparation for drag racing, "The Eighth Wonder", the Forth Rail Bridge, "Espana por Favor", an amusing look at a Spanish holiday, "Heart Search", a view of Edinburgh and "Jump", shots of rally cars coming over the brow of a hill at speed.

Roger Lawrie moved from still photography to video to record family moments and in 1994 joined Sutton Coldfield Video and Cine Society as it was then known. He then tried one or two promotional videos, for example "A parents Guide to Personal Computers" a short introduction to computers to help parents whose children were being introduced to computers at school. Unfortunately he ran out of time. It was an ambitious project.

However his interest is in motor cycles and he filmed "Waterman, Great Northern Bike Run" a motor cycle ride for charity.

In 1997 he became Chairman of the club. It was an interesting time as he was involved in negotiations with commercial television who wished to use footage out of the clubs "Jamboree" film that was taken in Sutton Park in 1957.

Both he and Mike urged film makers to talk to people when making their films as they found people cooperative.

He made a documentary called "Smoking Kills" for use by the local council to highlight the dangers of smoking and to reduce the 300 to 400 young people starting smoking every day. "Doing Time" was intended to mislead the audience until the last minute when it became clear that this was not a prison but factory work! For the tracking shot in the film he was in a wheelbarrow being pulled in front of the actor. "Thunderbirds are go" was a visit to an exhibition about Thunderbirds following the release of the film of that name. "City Lights" concentrated on the illuminations in Birmingham City Centre where the largest transportable Big Wheel had been erected. Other films included promotional videos he had made for other people.

The evening was rounded off by the first showing of the club's new film "Operation Black Hat".
Grahame Tench.

22nd November

the risk of getting involved in drugs. What I liked about that was that the visuals were appropriate without being too literal. I hasten to say that this was fictional!

The next film was in a straight documentary style. It was extremely well researched, and the narrator delivered really interesting information. It was a good example of how to deliver facts and information without sounding like a guide book. My own film was shown. My voiceover explained that I was wondering about whether to live in Alrewas. My documentary included facts about Alrewas and it also included speculations on the advantages and disadvantages of living in a village. There was some criticism that I had paused for quite a long time while the camera was on the war memorial. I explained that I had done that because in my view if there is a shot of writing (in this case an inscription on a war memorial) it is important that the audience is given time to read it. If there is voiceover during the reading, it will be difficult for the viewer to listen to the voiceover AND read the inscription. I did not use music, and this was in sharp contrast to the previous two films which had excellent music/sound effects. I explained that I had not put music in because the point of the challenge was to create an interesting voiceover - not to 'complete' the movie, and I didn't want people to feel that they had to put music in as well as think about the content of the voiceover.

I should say that all those who did put music and sound effects in did it well. And I thought it was striking that it was more enjoyable to watch a film where there was some suitable music than one where there was none. This was especially true during pauses in the narration.

The final version had been created at our last meeting. The film maker had had technical problems with his equipment at home, and so he did the voiceover in an adjacent room during the club session. He did it with NO script! He used humour to engage the audience, and even made it topical by talking about horse burgers.

These films were followed by two prepared answers to members' questions. The first question was about music copyright and licences. I explained the need for a licence and described the IAC copyright licences

(<http://www.theiac.org.uk/iac/copyright/copyright.html>) and the IOV licences

([http://www.prsformusic.com/users/recordedmedia/cdsandvinyl/Pages/LimitedManufactureLicence\(LM\).aspx](http://www.prsformusic.com/users/recordedmedia/cdsandvinyl/Pages/LimitedManufactureLicence(LM).aspx)).

Alan Moore answered the tricky questions of what is the difference between AVCHD, MP4 and MPEG, which should I choose (if there is a choice) and why? Alan had done an enormous amount of research. He gave us a brief and lucid answer and promised to email further information to members so that they can read up on it.

And finally we had the opportunity to watch and discuss several members' movies.

Doug had made a short film "Coots" in which he'd used manual focus for the first time whilst shooting coots on an icy pond during the recent wintry weather. He was given lots of useful advice

Our Video to Music Competition was judged by Chris Hall from Leicester Movie Makers. Here are the results:

- 1st place 'Rusticana Intermezzo' by Michael Finney
 2nd 'Girls Just Wanna Have Fun' by Jill Lampert
 3rd 'London's Burning' by Michael Finney.

13th December

Fish 'n Chip Night

We have developed a tradition of having fish & chips as a sort of celebratory meal at our last meeting before Christmas. This year it worked a treat. Mike Gutowski had made preliminary arrangements with a fish and chip shop, and he got everyone's orders in and managed to collect the money and collect the food so that everyone had what they wanted. We arranged the tables into a big T-shape.

Before and after the meal we watched films that members had brought along. This year, having read Susie Walker's excellent article in IAC's Film and Video Maker magazine, members were given the opportunity to say something about their films and to comment on each other's films. This was a very successful innovation. It seems amazing that it has taken all these years and the inspiration of Susie Walker, drawn to our attention by Michael Finney, to introduce a clear space for feedback.

These were the films we watched:

Ian brought along "Why does Dig" for our entertainment. Downloaded from YouTube.
 Alan Moore - Sutton Telecommunications Mast - put up in 2009. Alan filmed the mast being built, and caught a helicopter carrying sections of the mast. He filmed it with a Canon camcorder and a 300mm lens, with the camcorder sitting firmly on a tripod. He pointed out that the magnification was stunning, but that the difficulty was that the slightest bit of wind, or even someone passing by would cause enough disturbance to make the picture wobbly.

Alan Moore also showed "Leave me Alone" - a tiny film of himself relaxing and, by a trick of an invisibly split screen, his other self sitting in the background ticking him off for being lazy and not getting on with things.

Colin showed us a film of a Church Festival in Malta. It was taken without a tripod because Colin was on holiday and didn't have a tripod with him. Members were impressed by how steady it was in the circumstances, and even more impressed when we learned that he got his high vantage angle by lifting the camcorder above his head. It was noticed that he had edited in continuous music/sound from the festival and that he had created a very satisfactory ending with two shots of little bits of paper on the ground, which apparently had biblical quotes on them. The first shot showed them in bright colours. The second, without any manipulation of the footage, showed the bits of paper and the ground almost drained of colour. The light had changed at the end of the day. It was suggested that the film could have benefited from a commentary to provide some of the interesting background information which Colin was able to tell us in response to our questions.

about how to hone his manual focusing skills. Doug said that one of his problems was that he found it difficult to see whether or not he was in focus. Suggestions were made about tricks the camcorder itself may have such as focus zoom. It was also suggested that he could obtain an external monitor or a magnifier for his viewfinder or LCD screen. Lots of practice was recommended. Gordon pointed out that in commercial film/television the camera operator will frame the picture, but there will be a separate technician whose sole job is to focus the camera. So it is not surprising that we find it difficult to use manual focus.

Ian showed a film he'd made in Polesworth whilst it was covered in deep snow. The title was "Flakes". It was beautifully composed and edited and he'd included a pleasing voiceover. There were a few juddery shots and members speculated about why this might have happened (possibly the camcorder he used for those shots was on a 30fps setting?) and offered suggestions for putting it right.

Roger showed a film he has made to promote his business. It was edited by Gordon. Suggestions were made for improvement of the film, and these included making the story more dramatic and also somehow making a clearer invitation to the audience to come to his firm for help. It was noticeable that we are already becoming much more comfortable with discussing each other's films and giving honest and useful feedback.

The evening ended with Gordon showing the Sutton Coldfield Carnival film he has edited from some 30 hours of footage. Camera work was by Ian, Gordon, Roger, Trevor and me.
 Jill Lampert.

28th February

Holiday Video Competition.



Colin Sullivan kindly came from Market Harborough to judge our Holiday Video Competition. These are the results:

- 1st place 'Pavement Performers' by Jill Lampert
 2nd 'Lakes & Mountains' by Roger Lawrie
 3rd 'St. David's Peninsula in Spring' by Colin Davis

14th March

Revolution script competition & Scare Tactics by Gordon Hunt.

The first part of this meeting was taken up with members reading out their story outlines/scripts for films with the theme of "Revolution". There were proposals by Alan Moore, Michael Finney, Ian Reed, Roger Lawrie and Julian Austwick. As there were merits in each of the proposals, but no

Colin also showed us a film of a bonfire event with miniature trains. It was taken at night. Colin hopes to film the same event again a year later, and he asked for tips about how to improve on his first go at it. He was rewarded with masses of useful suggestions about camera angles and story lines. Dave showed us a film called "The Voyage", which was footage of a dance event in the centre of Birmingham when Chamberlain Square was adapted to look like a ship. A fascinating event. Dave pointed out that it was difficult to film because he had no tripod with him, and because it was night time. If he'd realised how interesting the event was, he'd have taken more than one camcorder and would have brought along tripods. Trevor showed us a film called "Kung Fu" which was a montage of shots taken at a Kung Fu club put to suitable music. He had managed to find a great variety of activities going on, and to introduce humour as well as stylised violence. Doug brought along a work in progress. He wants to develop an advertisement for his wedding videos business. A short version of the video of a particular wedding was his basis. He was given a lot of feedback, mainly about the form an advertisement should take. For example, there was a widespread view that it should be very short - something between 30 seconds and 2 minutes was mentioned. It was also suggested that it would be good to show shots from a variety of weddings and to dwell upon such things as expensive looking cars and locations and on people laughing and enjoying themselves. Members liked the use of a split screen to show that there was footage of the bride and groom both preparing for the wedding.

Michael Finney discussed differential focus with a camcorder which has a small chip. He had been out experimenting with this on a frosty day and showed us the results. He had indeed succeeded in focussing on key elements in some of his shots and having a blurred, soft focus on the background. He also successfully pulled focus in at least two of his shots. Gordon pointed out that the difficulty with Michael's method (using a very, very fast shutter speed - something between 1/4000S and 1/8000S) was that it can produce an unnatural look on moving subjects. As Michael's film was mostly of more-or-less still nature shots, this effect was only really noticeable in a shot with the sunlight on running water.

Phil Walker showed a delightful little documentary about his efforts to film red squirrels. As he pointed out, it is very, very difficult to film red squirrels - they are rare and scamper about and never seem to be at just the right angle for the camcorder to catch them. His film was notable for its outstanding commentary.

Andy had made a film of a Dragon Boat festival in the canals of central Birmingham. Feedback included praise for an interesting shot from high up looking down on the boats, and a suggestion that the film would have benefited from more close ups and a bit of commentary to explain the context of the event.

obvious 'winner', Gordon suggested that the scripts are further developed and looked at again at the next meeting.

The second part of the meeting was taken up with Gordon's presentation on 'scary movies'. He showed clips from various commercial films: Jaws, Jurassic Park and Great Expectations, and he gave a very helpful commentary on how it was these film makers managed to make us scared without showing anything gory. One of the points he was making was that it is not so much what you see that is scary, as what you don't see.

28th March

Club films "From the Video Vaults".

The first part of the evening was a discussion about the extent to which competition films should be allowed to use non-original visual material. There was a lively debate which ended in a vote for a guideline rather than a rule, and for no stipulation about the percentage of non-original material which is acceptable.

Then Gordon entertained us with films from the VHS era. The following films were shown:
 "Layabouts" - Sea lions in San Francisco, made by John Foster.
 "Tick-Tock Puff-Puff" - Steam powered clock in Vancouver 1977, made by John Foster.
 "España por Favor" - humorous, tongue in cheek look at a Spanish holiday.
 "Doing Time" - Is he in prison? By Roger Lawrie.
 "The Shed" - a cinema in a shed, made by Trevor Mall.
 "Superstar" - Saying goodbye to Concorde, made by Mike Gutowski.
 "End of Part 1" - end of scary movie followed by adverts including one about a rescue dog by Alan Moore with voiceover by Sheila Moore.
 "Eye Eye" - The London Eye, made by John Foster.
 "Hang up" (plus out-takes) - club film made by John Foster with cast including Roger Lawrie and Grahame Tench.

11th April

Midland Movie Makers Competition.

Midland Movie Makers Inter-Club competition was held at Sutton Coldfield Movie Makers and so our numbers were swelled by visitors from other clubs. There were five excellent films for us to watch: one each from the five other clubs which belong to Midland Movie Makers. After they'd all been shown, members of SCMM were asked to select the winner. We had to place all five films in order of our preference for them. The winning film was Leicester Movie Makers' "Who do you Love?" The 17 judges were very divided. It was interesting that each film had at least two judges placing it as the best film.

After the break Ian Reed, member of SCMM, entertained us with an interesting mini-presentation on filming conversations. He showed

The evening ended with some unedited footage taken by Grahame of people jumping into a hole in the ice on a lake in Sutton Park on Christmas Day 2010.

Gordon said he had been given fourteen films to show, so clearly there wasn't time for everything. It was remarkable that almost all the films relied on music to carry them. Only Phil's film had a voiceover. Why is that?

It was also remarkable that only one film was a 'drama' - and it was less than a minute long! Jill Lampert.

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selected film clips and discussed the way the each conversation was filmed. One 'conversation' (taken from "The Thomas Crown Affair") was almost entirely conveyed by body language.

25th April

Clive Atkins on Sound.

Clive Atkins from Lichfield Movie Makers, who has 40 years experience as a TV sound engineer, gave a very interesting and informative presentation. He was particularly focusing on the sort of issues which arise for amateur movie makers, and how to deal with them. His talk was interspersed with amusing anecdotes about his work life and also with video examples of well captured sound.

9th May 2013

Video Cup Competition.

Bob Langley kindly came and judged our Video Cup competition. He took enormous trouble to make notes about each film, and was then able to provide useful constructive comments about each film before announcing the winner.

The results were as follows:

- 1st 'Jack on Safari' by Alan Moore
- 2nd 'Parenting Styles' by Jill Lampert
- 3rd 'A Bright Idea' by Jill Lampert.

23rd May

AGM, Awards and Films.

The last meeting of the season followed the usual pattern of first the Annual General Meeting, with reports from various officers including this year: the Chairman, Secretary, Treasurer, Competitions Secretary, External Competitions Secretary and Webmaster.

This was followed by the presentation of prizes. These included Certificates for the winners of each of the competitions held during the year and Trophies for the winners of the technical awards, Entertainment Award and Chairman's Cup. This year the winners of the technical awards were:

Best Original
Cinematography - Parenting
Styles (Jill Lampert)



Best Original Sound -
Waiting for Love (Dave
Kinnaird)

Best Editing - Parenting
Styles (Jill Lampert)
Entertainment Award - Parenting Styles (Jill
Lampert)



Chairman's Cup - Mike Gutowski for

"Superstar" and "The Eighth Wonder".

Finally we were entertained with a film show which included club films "Operation Black Hat" and "Going for Gold" and the little adverts that groups of club members made during the previous season.

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