



C F V M

Chichester  
Film & Video Makers

November/December 2018

# FAST FORWARD



Registered Charity No. 1110816

[www.cfvm.org.uk](http://www.cfvm.org.uk)



# YEAR COPY DEADLINES

1st January	for	Jan/Feb Issue
1st March	for	Mar/Apr Issue
1st May	for	May/Jun Issue
1st July	for	Jul/Aug Issue
1st September	for	Sept/Oct Issue
1st November	for	Nov/Dec Issue

## Copy to Clive Hand

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Fast Forward is published on the 14th day of each of the above publication months. Articles for inclusion in Fast Forward should be forwarded to the Editor by email.

Although, articles for club nights will be produced by the Editorial Team we would love to receive any film related articles and photos from you, particularly about your filmmaking experiences.

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# COVER PHOTO



The Sealed Knot demonstrating the skills and tactics used during the Siege of Chichester 1642, as part of Priory Park 100.

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## CHAIRMAN'S CHAT by John Harvey

I am sorry that I missed the two meetings in October due to a long standing cruise booking. I was particularly sorry to miss James' workshop evening. Many thanks to Clive for looking after the action during my absence. First we had a three day land based tour around Athens before joining the ship. We were lucky with the weather; the week before there were severe storms in Athens and a friend of mine on an earlier cruise was stuck in the port of Athens for three days. Our cruise went to plan. We visited many of the Greek Island and mainland ports. At each port there was an early start, a tour of the islands, a lecture, entertainment, bed, interspersed by ample meals. Life was quite hectic because we only had one day at sea when we cruised along the coast of Mount Athos with its many monasteries. One needs special permission to land and no females are allowed on the peninsular. Greece is a very ancient and interesting country and provided an enjoyable holiday. I have many memories captured on film and we returned home for a rest.

The Committee is wanting to make CFVM more visible to the local population. Rupert has

trawled the internet to find websites and community newspapers that have a section advertising local activities. This is ongoing but if any of you have knowledge of a newspaper or website that could be helpful to us, please let Rupert know. Also if you know anyone who shows any interest in film making, please bring them along to one of our meetings.

You will have noticed that Christmas is coming. Alan has checked out the Walnut Tree for access and there is a good turn-out promised for our Christmas Dinner on 19<sup>th</sup> December. It only remains for me to wish you all a Very Happy Christmas and enjoyable and healthy New Year.



## FROM THE EDITOR by Clive Hand

Firstly, apologies for the late publication of this issue. The dreaded lurgy hit the Hand household and it was difficult to progress Fast Forward with a fuzzy head!

Many of you will be aware that the Priory Park 100 celebrations took place at the end of September and members of CFVM were heavily involved.

Ren Curtis, Pam Baker, Mike Pepper and myself were on-site at Priory Park in Chichester filming over a 10 day period. It was a great celebration with a

wide range of events to film. Events included a display by the Sealed Knot and taking the public back to the English Civil War and the Siege of Chichester in 1642. There was also 'Astronomy in the Park', a 'Teddy Bear's Picnic', a wonderful display of Rolls Royce cars, Edwardian Bowls and a historic centenary cricket match between the Duke of Richmond XI vs Sussex CCC XI. This was the first time Sussex had played at Priory Park for 68 years. We had a total of 4 cameras to film the final event, which was a wonderful and very emotional Drumhead Service.

I am now going into hibernation to edit the documentary, which will focus on the history and heritage of the park using the events during the celebration. Post production will be a challenge with in excess of 10 hours of footage, 5 archive films from the West Sussex record Office and over 100 archive still images.

The resulting documentary will be a CFVM Production that will be entered into competitions. The film will also be published on YouTube and a copy will go into the archives at the Record Office for posterity.

Unfortunately, our last meeting had to be cancelled due to a power failure. This was the result of a transformer explosion in the centre of Chichester.

The good news is that our guest speaker, Mark Jones, has agreed to return to give his talk on 'All Things Dr Who' on Wednesday 28<sup>th</sup> November. The Holiday/Travelogue Competition will now be combined with 'An Evening of Nostalgia' on Wednesday 6<sup>th</sup> March.

# WELCOME BACK by Rupert Marks

The first night of the new season saw a chance for members to relax back in with wine, nibbles and the showing of some of the best 2018 BIAFF Films.

Some of these films were very different to the ones we are used to watching. They were obscure, very well produced, and some the audience weren't always sure what they were watching. This, in turn, impacted and influenced my write up. If I knew what was happening, this made it easy to make notes; if I wasn't entirely certain what was going on, this made it more difficult to make meaningful notes which I could then collect and develop into my finished article. Either way, the films we saw tonight were all intriguing, fascinating and thought provoking.

'Ship to Shore' was the first film of the night. This was filmed by Michael Slowe, and was a winner of the 4 Star award. This was very much a local history documentary. Take the ferry between Salcombe and South Sands and you find yourself on a sea tractor, especially constructed for the purpose. There was a lot going on in this film – interviews to camera with the people that run the business; The interviews and voice-over covered the history of the area and the business as well. This was all overlaid over shots in and around the area, and footage of the passengers and crew enjoying the ride on both the ferry and the tractor.

'Girl' was next – A young girl sleeping rough and trying to make ends meet as she struggled with life on the streets. I thought that this was

a very clever, thought-provoking film – the camera focused on her, whilst, at the same time, passers-by completely ignored and paid no attention to her – alone in life and the only character in the film too.

I wanted to describe 'Cowpuccino' as 'Domesticity in the Sci-Fi Age', featuring a lone male talking to his super advanced voice activated organiser/coffee machine/transporter. He is left a message to go out and get some milk for his wife – You know that some men will go to the ends of the earth to make sure they get what the wife wants; this man goes further – to the other side of the galaxy!

'Miracle on the Mantelpiece' – Several Christmas cards are shown in a row, displayed on a family mantelpiece. As the clocks strike midnight to welcome in Christmas Day, we watch as the characters displayed in the cards come to life and start interacting with each other. This was a very clever idea, very well produced, perfectly capturing the spirit and magic of the Christmas season.

'Brainwash' was shown next.

Again, this was another very clever film in that it was very well filmed and produced. However, it was very bizarre, too, and I had no idea what I was watching, nor what notes to make to describe what I was seeing! As far as I could make out, a number of people, dressed in the uniforms and attire of different professions are shown lined up outside a building. As they enter, they pay a man, some sort of controller, standing at the door before going in. They then sit on chairs in a row. They then stand up and the scene is revealed to be set in a launderette. They then proceed to climb in to the washing machine, before the controller goes along the line of machines closing the doors and starting them up. Yes, yet again very bizarre but very thought-provoking too, and gets the audience talking about it, which is what amateur film-making clubs want to do, isn't it?

'Save' was the next film, about a husband and wife and their baby cooped up in a flat, and the emotional struggles, stresses and strains that they have to cope with. We watch as the characters interact with



Screenshot from 'Miracle on the Mantelpiece'



each other, going from room to room, sometimes it is shot from the husband's viewpoint, sometimes the wife's and sometimes from the audiences, as 'we' literally follow them around as they spookily and randomly appear in one place and then another – very tense, puzzling and mysterious, and very different to the films that we are used to making and used to watching in the Club.

'It's Not Me', was the seventh film to be shown this evening. This film starts by exploring the seeming close relationship between a father and daughter as he drops her off at a friend's house. The daughter and her friend have a very enjoyable time together, playing Scrabble and devising words. It is these words that gets them talking about the daughter's mother. The daughter thinks that her mother simply died, but as the

film progresses, she, and us as viewers, find out something very different happened, completely throwing the happy father/daughter relationship, we saw at the beginning of the film, in to one where the daughter is dismayed and horrified by secrets that her father has been keeping from her. As John Harvey said, when we had finished watching this film, this was much easier to understand this time and to know what was going on.

The penultimate film of the night was 'Not the End of the World' – An animation this time, about the complications and romantic struggles played out between pupils in school.

The last film of the night was 'Making of the Engineers'. This was a film about the Derby Society of Model & Experimental Engineers, as

filmed by Derby Movie Makers. This film was meant to spark others knowledge and interest in the club, but did not want to purely be a documentary. This was a film about a film – Coming up with, devising and developing a way of making the film and then thinking how to make the film itself. The idea was then developed in to doing something similar but not exactly the same, as the Thomas the Tank Engine stories – The engines would have a life of their own, except, this time, the engines could talk about the people that own them, and then the engines could then go around and do their own thing.

I think you'll all agree that these were fantastic films to watch tonight and the perfect way of getting the new Club season up and away.

## SCREENPLAY EVENING by Rupert Marks

CFVM Club members who were there already know what happened on the evening.

Those CFVM club members who were not there will have an opportunity to catch up at a later date.

If you are reading this and you are from another film club, well you'll just have to wait until the Albany Competition to see our film, won't you? No spoilers to see here, I'm afraid!

'Too Close To Call' is the theme for the 2018 Albany competition, and, tonight, Tina Keller, hosting the Club's scripting evening, reminded us also, that the 2019 theme is 'A Change in Direction'.

Needless to say, tonight was about first getting ideas, and then thinking about how these ideas could then be developed in to full productions.

Tina introduced the evening by

presenting tips that we would need when devising and developing our screenplays.

Firstly, you need to come up with your ideas. These ideas need to take in to account the story itself. You then need to work out who your characters are and how the narrative structure of your story will play out.

Secondly, you then need to think about production – cast, crew, shooting scripts, storyboards props costumes, and locations.

Tina was very keen to emphasise that it's all very well coming up with a fantastic story, however you need to be able to film it! In order to do that, you need to start thinking, at the same time that you are developing your story and your characters, about exactly HOW you are going to film your idea

and bring it to life. This means you need to think about production and making sure it is realistic and viable, especially for us, and other amateur clubs, because we will have very limited budgets and will also be somewhat restricted to the characters and locations that we can use.

There is so much more that I could have written here about our script evening, what we actually did and what we actually talked about. Yes, several people stood up tonight to present their ideas. Yes, we had lots of discussions about these ideas and how they could be developed. Yes, we did talk about which film, or films, we could enter in to the Albany Competition. However, I didn't want to give any ideas or secrets away here, in this article, did I? You never know who is reading this article!



Since John and Judy were away on a jolly, Clive was in charge of the evening. There was also a lot of members absent and I hope enjoying themselves somewhere in the sun. Clive started the evening by reminding us that next meeting was the Lindeman competition and the other half the evening would be used to decide what films from the screen play evening that I hope have been developed, was to be made and entered for the Albany Competition. He also told us he was giving a talk to the Chichester Harbour Rotary Club about the CFVM. He then handed over to James to talk about Post Production.

James started by saying he was going to tell us what he does in his post production and told us that editing, sound, special effects can take much longer than the actual shooting of the film. He gave us the tip "don't film everything on one card in case something happens to the card and you will lose everything". Then came the main event. James talked in depth about:-

### **STAGE ONE: Back Up**

Telling us you must back up everything. It is advisable to back up everything three times on three different devices. Possibly your PC then an external hard drive and then a USB stick. If you cover yourself against mishaps like your computer or laptop crashing or your external hard drive breaking down, maybe

forgetting where you put your USB because it wasn't labeled, you will not lose everything and still have something to work with. A question was asked "Would the resolution change each time you back it up" but we were told it wouldn't make any difference to your raw files. Every time you do something back it up straight away for safety.

### **STAGE TWO: Organisation**

You must organise everything into files and folders. This is called Logging. James talked about how he does it, but you can do it whichever way suits you, maybe in scenes or cards etc. This could depend on how many you are working with. Put them on to your PC. James puts them on the desk top. Next make sub folders, for example into different cameras if you are using more than one. James gave the tip that he always uses clean cards for each production and that if you are using more than one card or camera find a way of distinguishing them from each other and don't start them all

on 01 etc. split the numbers and log cameras independently. Match everything up with the paper work such as notes etc from the script supervisor. Put it in the order you are going to work with it. James prefers to go from the beginning to the end.

### **STAGE THREE: Editing**

This is the fun bit! It is up to you which software you use. Familiarise yourself with it before taking on a big project. James advised that if you don't know how to do something go on to YouTube and there will be lots of tutorials to show you how. Import your files into the software and drag and drop onto the time line.

James also advised that before you start editing you watch all the footage you have several times through, so that you can familiarise yourself with the story or way it is to be portrayed, then you know which order to put it in. You could do this in the organization section and then bin all the scenes that are no good. Refer to your storyboard, the shot list and script supervisors paperwork to assist you. Make your own notes.

First edit it with your heart and then go back and edit it with your head. Fine tune it and make sure it flows well. Fine cut it, getting rid of the unnecessary content that adds nothing to the film. Do the final cut looking at colour correction,

You  
will  
Need:



Storyboard  
Shot list  
Script Supervision Paperwork  
Time codes / Audio Links/ Notes  
Pen & Paper  
A Strong Coffee  
A lot of Time and Patience

## Stages of Video Editing

- 1: Logging – Organise clips into Bins
- 2: Review – Watch & Re-watch, choose best takes and shots
- 3: Rough Cut – Edit feature from start to finish paying attention to storyboard, narrative flow etc
- 4: First/Fine Cut – Return to start and fine tune all transitions, improve speed and flow remove any unnecessary content.
- 5: Final Cut/Directors Cut – Colour Correction, Soundtrack, Foley, Titles and Credits
- 5a: Competition Cut – Remove content to fit maximum time limit
- 6: Burning and file creation.



can play it . Then he puts it on a USB stick so he can put it into any computer or laptop and can watch it or if he wishes, down load it on to YouTube etc.

To finish off James talked about printing out a DVD sleeve for presentation. You can down load a template and add your own pictures.

We all had a very enjoyable informative evening. Well done James.

titles and credits and the most important item of any film the sound content.

James finally gave a list of things to help

If you are on a time schedule put something at the end on the time you need to finish so you don't run over

Nurture your relationship with the director as his or her word is final.

If you have organised well you should be able to find a shot immediately especially when the director is waiting.

Factor in extra time for renders,

exports, errors etc.

Attempt edits that might not work. You never know they just might surprise you. Take risks and see what happens.

Spend more time on audio. It is the glue of your edit.

Cut for the scene but always in the context to the whole film.

If when you have done all this and are satisfied, burn to a disc or Blue ray. Make sure you do more than one in case of accidents or incidents (not working, scratched etc).

James always exports onto his computer making a file so he



# Surrey Border Inter-Club Competition

Chichester Film & Video Makers took part in the Surrey Border Movie Makers Inter-Club Competition on Friday 5th October.

The 2018 competitors were Weymouth Movie Makers, Solent Movie Makers, Exeter Film and Chichester Film & Video Makers.

The competition was won on the night by the entry from Sutton Movie Makers with their film 'Someone to Watch Over Me' . Our entry was 'the excellent Yellowstone' by our very good friend across the Channel in France, Ron Armes.

After the interval another film from each club was shown, just for fun and entertainment. For CFVM the film was 'Crossing the T'.

It is custom with the competition is that Surrey Borders invite a different set of video clubs each year except for the makers of the winning film who will be asked to come back next year to defend the trophy.

		
<b>Inter Club Competition 2018</b>		<b>2018 Competitors</b> Weymouth Movie Makers Solent Movie Makers Chichester Film and Video Makers Exeter Films
<b>Evening Programme</b>  October 5 <sup>th</sup> 2018 <small>St. Joan's Centre - Farnham</small>		<b>Judges</b> Jim Reed Peter Ives  <b>Many Thanks to:-</b> All those involved in the administration of the event and in the preparation/running of the refreshments and technical equipment.

Unfortunately, no one from our club was able to attend the evening.

A big thank you to Surrey Border for inviting us to enter the competition. It sounds like you had a great evening.





The penultimate scene of 'Cardinal Sin' was a montage of shots depicting a typical Christmas Scene in Chichester City centre. This was, in effect, a transitional scene to take the audience from the possibility that the Star of Bethlehem had returned to the skies above Sussex, back to the night scene at the convent. For ease, we change the location of this scene to Arundel, which worked really well, and we had the footage in the can before Christmas. We got some really nice shots, particularly in the shop windows.

The first scheduled shoot was on 29<sup>th</sup> December at The South Downs Planetarium, Chichester. Dr John Mason had very kindly agree to recreate a 'spoof' episode of the 'Sky at Night' in the planetarium dome, standing next to the star projector.

It was just Richard Plowman and myself for this shoot and the first job was to light the scene. There is only low lighting in the dome but using 3 Neewer Bi-Colour 660 LED lights did the trick. I used a Sony NEX-50EA to film the scene and was really happy with the results. John was absolutely brilliant and had the dialogue word perfect, which made my job much easier.

Two of the scenes that should have been quick and easy were set in the Cardinal House, played by Richard Plowman and also filmed in his house. The first scene was the

telephone conversation with Mother Superior and the second was the Cardinal watching the 'spoof' episode of the Sky at Night. All appeared to have gone well until I got home and reviewed the footage.

The footage was absolute rubbish. It was really grainy and looked like a poor-quality VHS recording. I just couldn't understand what had happened. It actually took over two hours before I realised what had happened. At the time the Sony NEX-50EA was fairly new to me and when checking the settings in an attempt to find the problem I saw a strange symbol on the LCD screen. On checking the handbook, the 'penny dropped' somehow, I had inadvertently switched from optical zoom to digital zoom X 2 and filming close ups with this setting had resulted in the poor images. Moral of the story....make sure you know your camera. So, it was another trip to Richard's for a complete re-take.

Two cameras were used for the main shoots, my NEX-50EA and Ren Curtis using a Sony

NEX-VG10. On Friday 12<sup>th</sup> January we were scheduled for a half-day shoot in the crypt at Stansted House, which we were going to use for Sister Sarah's cell scene and also the refectory scene.

The crypt was empty when we did the location scouting, but the staff were brilliant and provided an old cast iron bed with mattress, night stand and chair for the cell and table and chairs for the refectory.

The cell scene was set at dawn, but I decided to fully light the scene and convert the footage during post-production. With a little bit of set dressing courtesy of Tina Keller, we were ready to go. With two cameras and 3 or four takes and a couple of close ups, the scene was complete.

We then set up for the refectory scene. Again, we used two cameras to shoot the scene as a 'master' from start to finish. It was then just a case of moving in for the close ups. Will no dialogue the reactions of the nuns to what was going on was crucial. All that remained was to record some Foley sound







and we were done. Everything appeared to have gone well but when I got to post-productions there were one or two problems to solve!

Saturday 13<sup>th</sup> was the big day. The plan was to arrive early, film the establishing shots followed by the outside scenes. This was the first and last scene in front of the chapel plus the scene in the garden. The outdoor scene only involved the Cardinal, priest and Mother Superior. The nuns were only needed for the interior scenes, but we had the whole cast arrive together. Big mistake! As usual, the outdoor scenes took longer than expected and we didn't finish those until 11:30am. By the time we set up for the interior scenes it was midday and the nuns had been waiting since 9:30 to be on set. Fortunately, they were brilliant and helped with providing refreshments for those working outside. Note for Clive: next time stagger the arrival of the cast!

Filming the outside scenes went really well, although half way through the first scene we realised we had a problem with Pam's transition glasses and had to be changed. This would cause a few problems in post. The last scene was obviously shot in daylight but there was always that concern in my mind that it would have to be

converted from day-to-night during editing.

The internal scenes could have been a massive challenge but with the benefit of the location scouting, plenty of photos of camera angles and an outline plan of the chapel I was able to produce plans of camera and lighting positions for all the scenes. This was invaluable on the day and we were able to move from scene to scene very quickly which was critical at we needed to be finished by 5pm.

One of the key scenes involved the interaction between the priest and Sister Maria and on the suggestion of James, I replaced him with the camera and then reversed the shot replacing Tracy with the camera. The POV shots we achieved were fantastic and every time the film is shown, and we see the smile from Sister Maria and the wink from the priest it gets a reaction from the audience.

The main problem I had during the internal shoot was there were two consecutive scenes involving the nuns praying at the altar. This had caused me a headache from the beginning and even at this stage I was not convinced it would work. My fears became a reality when it came to film these scenes. The first of the two scenes worked fine but the

second was becoming a disaster and I have to confess I was struggling after a long day to fix the problem. Along came Richard to the rescue, suggesting that the second of the two scenes was moved further into the story and that the nuns should appear minus the very pregnant Sister Maria and have her come in slightly later and obviously struggling. We thought this might work and I handed over to Richard to direct this scene. It worked really well with some adjustments in post-production, which I will cover next time.

As 5pm rapidly approached we had to work faster and faster. At the end of the day, I felt mentally exhausted and had a feeling of despair that some of the footage may be a disaster. When I got home and view the rushes, I was amazed how good the shots looked. In fact, there was just one shot that was poor and couldn't be used.

At this point, I should pay tribute to everyone involved in the two-day shoot, cast and crew. They were absolutely magnificent, and we would never have had a film without their hard work and enthusiasm.

In the next issue of Fast Forward, I will cover post-productions and the challenges of visual effects.



# LINDEMAN COMPETITION

Although only twelve members were present we started the evening in high hopes.

A possible new member arrived. He was heartily welcomed. Alas, we eventually found out that he had come to wrong venue and wasn't interested in film making at all.

When at last we did start Clive announced that a prospective venue for our Christmas Dinner was 'The Walnut Tree' in Mundham. The menu appealed and by show of hands we agreed that we should progress this and firm up the 'pencilled in' booking made by Alan as soon as possible. Deposits of £10 per person will be required before the end of November to confirm the booking. A list of the courses will be distributed for choices to be made in the near future.

And so, on to the competition.

Alas there were only two films entered – both by the same member – Trevor.

The first film to be shown was 'Boys, Toys and Terriers'. This was an affectionate look at steam engines from his childhood, especially two terrier class engines. Hence the title.

The second film was 'Life in the Slow Lane'. This was a record of Trevor's boating exploits and how he has adapted his life to living after being diagnosed with motor neurone disease which now severely limits his speech and mobility.

Because of his illness he is unable to speak the commentary, so for this he uses an electronic voice producer that is effective and easy on the ear.

The film ended to the tune of 'Always look on the bright side of life'.

To determine which film was the winner there was a secret ballot where everyone present voted for their choice as winner.

And then came the interval after which the result was announced.

The winner, by 8 votes to 4 was 'Life in the Slow Lane'

For the second part of the evening Tina presented the follow up to our script evening two meeting ago.

Four scripts were presented.

First was Clive with 'Zero Tolerance'. This was the story of an election candidate who had a skeleton in the cupboard.

Second was Mike Rice with 'Any ID – anything for the weekend?'. A youngster queried about purchases he tried to make.

Third was Alan's 'Trouble with a Capital T'. This was pretty

much as was read out before and concerned a case of mistaken identity. Or was it mistaken?.

Finally Trevor's contribution – 'Coppitt' – a police drama showing how they overcame their restricted resources.

So now choices had to be made. Tina suggested Trevor's effort would be more appropriate for the 2020 theme 'A Change of Direction' and this was agreed by all.

Also, Mike's 'Any ID' fitted the theme for 2020 better than 'Too Close To Call'.

This left 'Zero Tolerance' and 'Trouble with a Capital T' as our proposed entries for 'The Albany 2019'.

All that's needed now is a few more cast members, some locations for both films and coordination between the two crews to make two films at the same time. We were confident that we could do it.

**By Alan Hepburn**

**BETTER  
LATE  
THAN  
NEVER**



Unfortunately, Mike Rice was unable to make the OSCARS evening last season to receive his award for Best Natural History Film.

Mike was therefore presented with the Louise Bird Trophy by President Stan Harvey-Merritt at the start of the new season. Well done Mike!



# DATES FOR YOUR DIARY

## CFVM CLUB MEETINGS

### **28th NOVEMBER 2018 GUEST SPEAKER MARK JONES**

Mark Jones accompanied by Howard Johnson of South Downs Movie Makers talking on all things Dr Who.

### **12th DECEMBER 2018 QUIZ, MULLED WINE & MINCED PIES**

Continuing on the theme of production & following with post production. James gives us the benefit of his experience on subjects that we all need to brush up on. Entries due in for Lindeman Competition.

### **9th JANUARY 2019 JAMES KELLER WORKSHOP**

This evening James continues with a more practical evening with something for everyone. James will be talking on use of camera, sound and lighting. And a real treat of some of James' films that we have never seen.

### **23rd January 2019 KEITH BAKER ONE MINUTE COMPETITION**

If you never enter any other competition, this one is for you. A one minute film on any subject, as daft as you like, 60 seconds, including titles. The films to be judged by popular ballot on the night by all members in the audience.

## OTHER EVENTS

### **19th DECEMBER 2018 CFVM CHRISTMAS DINNER**

Time to relax and enjoy the Festive season and have fun solving the table quizzes at our Annual Christmas Dinner.

Venue: The Walnut Tree.

### **14th APRIL 2019 ALBANY COMPETITION**

Theme: 'Too Close To Call'  
The Newell Centre, Tozer Way  
Chichester PO19 7LG

[www.seriatic.org.uk](http://www.seriatic.org.uk)

### **25th to 28th APRIL 2019 BRITISH INTERNATIONAL AMATEUR FILM FESTIVAL**

Hilton Garden Inn, Brindley Place,  
Birmingham B1 2HW.

Hosted by IAC Council.

[www.biaff.org.uk](http://www.biaff.org.uk)

### **11th MAY 2019 SERIAC FILM FESTIVAL**

Oast Theatre  
London Rd Tonbridge Kent TN10 3AN

[www.seriatic.org.uk](http://www.seriatic.org.uk)