



FAST FORWARD

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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 Class of 2019—CFVM Awards winners with President Stan Harvey-Merritt.

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CHAIRMAN'S CHAT

BY JOHN HARVEY

First we must congratulate Richard Plowman on being elected Mayor of Chichester. He was mayor in 2005 and since then he has taken a leading role in community projects associated with the city. We wish him a happy and successful second term of office.

It is great that CFVM continues to win awards for films made by the club and its members with "CARDINAL SIN" being awarded Best Drama at the SERIAC Film Festival and "JOURNEY TO THE STARS" Highly Commended.

Well, this is a quiet period of the year when many of you will be taking holiday. Judy and I started with a week in the Peak District of Derbyshire on our way to a walking holiday in Sedbergh, West Yorkshire. We then made a last minute booking on a cruise to the Fjords of Norway. The scenery in all of these locations is stunning and I have taken many photographs but not very much video. I wish you all an enjoyable summer what ever you do.

The Committee Members have continued to do their allotted tasks to ensure that the next session starting in September is properly planned. The Committee will meet

soon to ensure that all is in place. Over the past years effort has been made to make the general public aware of Chichester Film and Video Makers. There have been several reports of our events and successes in the Chichester Observer and we are included in several community websites and publications. We have visibility on the internet and our website has gained us one or two members over the years. I was introduced by David Hammersley and I ask all members to keep an eye out for potential members and bring them along to our meetings. Please help.

The start of the next session in September is rapidly approaching and I hope that you are all thinking of ideas for a film script that will meet the 2020 theme "A CHANGE OF DIRECTION"



FROM THE EDITOR

BY CLIVE HAND

I would like to take this opportunity to thank everyone on the editorial team who have worked hard to bring you Fast Forward over the last season. They have done a great job and it is very much appreciated.

I would also like to welcome a new member to the editorial team. Trevor Bennett has very kindly offered his

services and will be contributing to Fast Forward in the coming months.

Pam Baker has been working hard and in the final stages of developing the programme for the next season. As soon as it is complete I will circulate to members. To give you a heads up, there we will be having an evening to determine our next Albany project based on the theme 'A Change in Direction'. I know there are already a few ideas being developed, which is great. Please bear in mind that due to the usual time constraints, we will be looking for developed screenplays in the recognised format, The screenwriter should also give consideration to and have an idea for locations, cast and crew.

You will recall at the AGM that we discussed the possibility of rule changes for competitions. Alan has been working on this and carried out the necessary tweaks to the rules. This will include a change to the number of entries required to constitute a competition and also reinforcement of some rules that assist the projection of entries. I will be sending all members a copy of the amended rules closer to the new season.

In John's Chairman Chat he talks about his recent exploits and last minute cruise to the Norwegian Fjords. I note with interest he mentions he took many photos but not very much video. I'm sure other members may do similar on their holidays and take a mixture of photos and video and think they do not have enough video to make a reasonable film. But it is surprising what you can do with a little thought and creativity. I am not talking about a slide show of your holiday but using a combination of your stills, video and perhaps some archive material to tell a story of your adventures. Why not give it a try? Now there's a challenge!

MECHANICAL THINGS

BY ALAN HEPBURN



At the beginning of the evening, John announced that earlier in the day a Service to Celebrate the Life of Rodney Reeder was held at the Chichester Crematorium.

We heard from the Funeral Celebrant, Will Chambers that Rodney had been born in Portsmouth on the 12th January 1926. After a happy childhood he was called up into the army and volunteered to join the Parachute Regiment much to his mother's dismay. He became a Sergeant Instructor in the paras before being demobbed and joined the Portsmouth Argus. In CFVM he made and acted in numerous films and eventually became President. He reluctantly resigned from this position when he became too frail to carry out his duties as he wished. He died on 5th April 2019 aged 93. R.I.P. Rodney.

To the 12 members present plus Rod's wife Liz and Trevor's wife Anne, John then announced our speaker for the evening - Rod Willerton who had kindly agreed to give us a talk about his film "Mechanical Things". Sitting with Rod was another speaker who he didn't introduce to us, but as Rod said. "All would be revealed"

It's just like buses - you wait for one and two turn up.

The beginning of the film showed Tim Griffiths, who set up the Rowland Emett Society in 2012. He introduced us to the works of Emett and explained that most of his machines now belong to private owners. A significant number are owned by the Ziff family and Arnold Ziff was persuaded by Tim to loan some of their machines to an exhibition at the Birmingham Museum and Art Gallery.

The film showed some of the machines that had been made by Rowland Emett that fanciful inventor

of weird and wonderful, flimsy looking 'devices'. And there within the film was our other speaker Merv Huggett introducing and describing some of the machines in more detail. Every machine has individual names for the figures and parts in them. Rowland Emett was heavily involved in the making of Chitty Chitty Bang Bang, as was Merv who had the job of making sure that all the machines worked as and when required.

Some of the machines we saw in the film were "Featherstone Kite Openwork", "Basketweave Gentleman's MK11 Flying Machine", "Moon Probe Lunacycle", "The Visivision" and "Clockwork Lullaby Machine".

When the film finished, Rod and Merv went on to describe the making of the film. Merv was involved in the maintenance of the machines so they had access to the exhibition outside normal opening hours. This enabled them to film without the hindrance of the general public.

But how to tell the story? Merv's pieces to camera were done with 'greenscreen' and an autocue. Afterwards they realised that they could have been improved if he had learnt the lines and interacted with the machines when on screen and for the voice overs he could have simply read the script.

They approached the present owners of Wild Goose Cottage where Emett had lived and asked if they could film in and around the cottage, but the owners were disinclined to allow this although they did allow some shots of the rear of the property. The film has since been set up on a loop projection in a cabin attached to the property as an amusement for campers from the cottage's campsite.

They also sourced some people who had known Emett. One was

David Grey an Architect who had on his desk a little statue of a draughtsman made by Emett. (Apparently when working on the drawings for the tail section of the Stirling Bomber Emett drew the tail section one foot longer than it should have been and that is how it was built.) Another was Emett's gardener who posed as a man with a gun for one of Emett's many cartoons for the magazine "Punch".

Emett eventually made his living by hiring out his machines for advertising and exhibitions and also designed the crates in which they were stored. The crates themselves were works of art with drawings for the assembly of the machines and their repacking into the crates.

The latest exhibition is at the National Motor Museum at Beaulieu.

After the break, Rod and Merv clarified the fact that Heath Robinson only drew his machines, but Rowland Emett made his into working models and then showed some films of the machines. Rod then showed some short films which illustrated in more detail some of his creations. The first was "Oyster Creek Railway" where Emett is seen with train driver and hundreds of school children who piled into the carriages for the inaugural run. In another short film, Emett is seen at the film studios with his various machines which featured in the 'Chitty Chitty Bang Bang' film. Patrick Moore (pre Sir Patrick) was then shown demonstrating and describing the Moon Probe Lunacycle. (All done with a straight face and delivery.) The Featherstone Kite etc. (see above for full title) film showed Emett explaining in great detail the numerous features of the machine.

All in all it was a entertaining, educating and fascinating evening. Thank you Rod and Merv.

SOUTH DOWNS CHALLENGE

BY RUPERT MARKS

This evening, Chichester Film & Video Makers (CFVM) hosted the South Downs Challenge, where we challenged South Downs Movie Makers (SDMM) to take the cup from us once again. This is always a very close run event as to who can provide the best programme of films. It was also our turn to provide the buffet for tonight's competition.

There were ten films on tonight's programme, five films from CFVM, and five films from SDMM. The main, longer films started off the evening, followed by the one-minute films.

These films, in the order they were shown on the night, were:

Zero Tolerance (CFVM);

Dead on Time (SDMM);

Life is a Karosel (CFVM);

Painting with Glass (SDMM);

Light & Dark (CFVM);

Postcards from Ferring (SDMM);

Acker (CFVM);

High Jinx (SDMM);

G.A.V. (CFVM);

Well Connected (SDMM)

John Harvey welcomed SDMM along to the night and wanted to give a special welcome to Simon Ede. Simon had been invited along to act as the third, independent judge for this competition, supported by two other judges, one each from the two competing clubs.

Zero Tolerance saw a candidate, played by Tracey Gibbons, in the London Mayoral elections, resort to any means possible to try to win the race to victory, hoping at the same time that any secrets from her past, that could ruin her chances of a successful campaign, are not

revealed.

Dead on Time. In the introduction, a woman wakes up in bed, hears a noise from downstairs, and goes down to investigate. There is then a flashback to one month earlier when the husband and wife are in the kitchen talking about going on holiday. The husband then leaves their house to drive off to bowls. Shortly afterwards, the wife also leaves the house, and drives off. We next see her walking in a field and then by a cliff edge where she sits down on a bench. She is met by a mysterious man and they start to hatch a plan to murder her husband by getting him in his car and for the car to go off this cliff. In this film made by SDFM, the audience are led to believe that it is the wife who wants to get rid of the unsuccessful husband. However, the twist is that the husband has got there first – the wife gets a shock, has a heart attack and dies, in a plan that the husband put together with the same mysterious character hired by the wife!

Life is a Karosel – Rosemary and Katherine Leppard, a mother and daughter, breed and show their own miniature horses in competitions. This film talked through the upkeep of the horses, preparations in the lead up to competitions, and the competitions themselves, of which there are about twelve to fifteen shows a year.

Painting with Glass featured a glass

designer talking through the process she goes through when asked to commission a piece, followed up by the construction process of the piece. This film focused on a design which was to appear on Worthing Pier, complete with plaque and an official unveiling.

Light & Dark was filmed by Richard Plowman. This was a film about a gothic cathedral in Palma, known as the 'Cathedral of Light' and saw a variety of camera-shots, including the round windows with coloured stained glass which filled the Cathedral with a spectacular rainbow of colours.

Postcards from Ferring was about a man called Will who sent a series of postcards to a Mrs Edwards. On the postcards, he told her about his visits to Ferring. This was where he went on fortnight holidays between 1952 and 1967. The idea behind this film was to compare the original postcard photographs to what Ferring is like today.

Acker, the first of the one-minute films, was produced as a delightful tribute to Acker Bilk.

High Jinx was up next. This was a very funny film about 2 painters, starting with the first painter up his ladder, who, as he is not feeling well, has to come down his ladder again. The second painter is frustrated and asks, 'Do you have vertigo?' The second painter's response? 'No I live around the corner.'





delicious buffet followed. This gave the judges the chance to discuss and score each production.

And so, the final results:

- Postcards from Ferring – 1 point
- Light & Dark – 2 points
- Painting with Glass – 6 points
- Life is a Karosel – 3 points
- Dead on Time – 5 points
- Zero Tolerance – 4 points
- Acker – 1 point
- G.A.V. – 2 points
- High Jinx – 3 points
- Well Connected – 4 points

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G.A.V focused on the 18-pound field gun salute tribute which was fired as part of the Chichester Priory Park 100 celebrations.

Well Connected saw a humorous film round off the evening – One

Irishman walks in to a room and sees a second Irishman whispering into an envelope.

The first man asks – What are you doing? The second man replies – ‘Sending a voice mail.’

After all the films were shown, a

This meant that the final score was CFVM had 12 points, and the winners, with 19 points – SDMM.

John Harvey thanked the judges for their work tonight before confirming that the competition moves, next year, to Ferring.

SERIAC FILM FESTIVAL

BY CLIVE HAND

There was some success for CFVM at the recent SERIAC Film Festival held on 11th May 2019.

Our 2018 Albany Winner, ‘Cardinal Sin’ won the Marina Trophy for Best Story. Having missed the Sussex Film Festival last year it will be entered into the 2019 Festival this October.

Another club production ‘Journey to the Stars’ making its first outing into the competition circuit was ‘Highly Commended’.

‘Journey to the Stars’ will now go forward in the Sussex Film Festival in October and the British International Amateur Film Festival next April, alongside our two other club productions ‘Zero Tolerance’ and ‘Priory Park 100’.

Fingers crossed for some more success.





The CFVM Oscar Night is always a special evening. It is an opportunity to reflect on members' films over the last season and recognise the hard work and effort that goes into all the making of those films.

It was a strange year in terms of entries as a number of the filmmakers were involved in the 3 Club Productions made over the last year. This resulted in less entries than usual. Despite this we were treated to a range of interesting and entertaining films and those filmmakers should be congratulated.

As a result the decision was taken to judge the films in-house rather than being sent to another club for judging. A critique was produced for each film entered, based on the judges comments in five areas:

- Audience Appeal & Storytelling
- Creativity & Originality
- Cinematography
- Editing
- Audio & Sound

There was also a Technical Section where the judges provided tips and suggestions that the filmmaker may wish to consider in future productions. We hope the competing filmmakers found the

feedback constructive and useful.

The evening started in the traditional way with a very enjoyable 'fish & ship' supper excellently organised by Tina. A number of member's partners attended for what was a very pleasant supper.

It was then time for the Award Ceremony. Unfortunately, our Chairman John Harvey was away on holiday and so it was down to yours truly to be MC for the evening.

A few weeks earlier we had lost one of our long-term members and dear friend Rodney Reeder so it was only fitting to commence the Award Ceremony with a tribute to Rodney, who had been involved in many of our club productions. I am sure that watching clips from 'A Fairy Tale' (2002 Albany Winner), 'Arthur's Birthday' and its sequel 'For King and Country', 'The Picture' and more recently 'A Friend in Need' brought back many fond memories of Rodney to the many of our members.

The evening was also an opportunity to recognise what had been an extremely busy year for members involved in 3 major projects that were successfully completed. The clips included our recent SERIAC successes 'Cardinal Sin' and 'Journey to the Stars' plus

our recent Albany film 'Zero Tolerance' and the documentary 'Priory Park 100'.

Next up, was the presentation of awards to the winners of the club competitions for which we already knew the winners. Our President Stan Harvey-Merritt presented the trophies following a short clip from each winner. It was a bit like 'Groundhog Day' with Trevor Bennett winning three out of the four competitions. Trevor's very personal film 'Life in the Slow Lane' won the Lindeman Trophy for Best Film of any genre. Trevor also took the Bill Glue Trophy for Best Documentary with 'A Step too Far' and the Hammond Tankard for Best Holiday/Travelogue Film with 'North & South of Watford Gap'. The Keith Baker One Minute Trophy was won by my own entry 'The Invisible Box'.

Stan then presented the Victor Ludorum Trophy award to the member who has gained the most 'points' through competition entries and success in those competitions. Everyone knew this result before it was announced Yes, you guessed it—Trevor!

In keeping with tradition the clips for the Annual Completion were chosen from the members entries for



the CFVM 'Swindle', where members pay a pound and choose which film the judges will select for each of the six categories. Three clips for each category are selected and shown before each award. After showing the clips a member of the audience was chosen to come up to open the gold envelope and following a rousing cacophony of noise from the audience banging on the tables, announce the winner in true OSCAR style.

And the winners of the six Annual Competition categories were:

WINNERS

John Wright Award
Most Humorous Film
THE INVISIBLE BOX
 Clive Hand

John Philips Medallion
Best Narration
LIGHT & DARK
 Richard Plowman

Louise Bird Trophy
Best Natural History Film
PEREGRINES
 Michael Rice

Formby Cup
Best Sound Track
LIGHT & DARK
 Richard Plowman

Gibbons Shield
Best Edited Film
THE INVISIBLE BOX
 Clive Hand

Founders Cup
Best Film
LIGHT & DARK
 Richard Plowman



Following the main awards our Competition Secretary Alan Hepburn announced the winner of the money from entries into the 'Swindle'. The person matching the judges' results was Richard Plowman.

The final award of the evening was the Pearman Cup, a special award for clubmanship. The winner is voted for in a secret ballot by members and it is only the President of the club that knows the result. Stan announced that the winner this year was Rupert

Marks. In my view, this was long overdue. Rupert is one of the members that beavers away behind the scenes, never complains and is happy to help out wherever he can. He has served on the committee for more years than I care to remember and has been involved in every club production for the Albany since he joined the club. On club nights he is first to arrive to unlock and patiently waits until everyone has left to lock up the hall. Well done Rupert and well deserved.



EDITING TECHNIQUES: AVOIDING THE SHAKES

BY CLIVE HAND



A large proportion of films made by amateur filmmakers rely on footage shot on holidays and trips. Often it is not feasible to take a tripod with you. As a result the footage is handheld making it difficult to get steady shots.

Often in this type of film we see footage of places of interest such as monuments, memorials and statues high up on large plinths and sometimes historical buildings with plaques. Typically these have inscriptions that the filmmaker would like the audience to see.

It is extremely difficult to hold the camera still when filming this type of shot. If the filmmaker has no option but to zoom in fully, any shakiness is accentuated. This can be very distracting to the audience and should be avoided if at all possible.

One way to avoid the shake is to take a still image of the inscription, rather than filming it. But this will only work if there is nothing in frame that should be moving such as people moving about, leaves in trees moving etc. Some video cameras have the facility to quickly switch between video and still images. Alternatively, many smart phones these days have cameras that can take high resolution stills using the normal 16:9 aspect ratio.

If you have to film it, try to get close enough to frame your shot without using the zoom. This will help to reduce any shake.

If, at the end of the day, you arrive home and you find the image is shaky this can be fixed in post-production. This can be done by using your editing software to take a still image from your video clip. You will have something to use that looks like it has been shot on a tripod. Don't forget, you can't have anything in the shot that should be moving otherwise the

audience will know it's a still image.

This is a trick frequently used by filmmakers and it does work. Believe me, I have had judges comments that have complimented me on this type of shots, assuming I had used a tripod.

You can also try putting a little movement of the image. Perhaps, try a very slow zoom or if it's a particularly long inscription, move slowly down the inscription from top to bottom. Assuming the filmmaker wants the inscription to be read it needs to be on screen long enough

for the audience to do so. As a general rule, anything the audience has to read should stay up long enough for them to read out loud three times.

Even as amateur filmmakers we should be trying to avoid any potential problems when we are actually filming, but this is not always possible due to constraints. If you arrive home and have this type of problem it is definitely worth taking the time and trouble to fix this in post-production. It will make a massive difference to your productions.



This tribute to Admiral Sir George Murray in the Sailors Corner, Chichester Cathedral was taken as a still (16:9) on a smart phone and used in 'My Dear Murray'. A slow zoom was used post-production.



The Ulysses S. Grant Memorial in Washington DC. Shot hand held and in a still taken from the clip in post-production. A slow zoom was used in post-production to move slowly towards the troops.

DATES FOR YOUR DIARY

DATES FOR THE NEXT SEASON

2019

4th & 18th September
2nd, 16th & 30th October
13th & 27th November
11th December

2020

8th & 22nd January
5th & 19th February
4th & 18th March
1st, 15th & 29th April
13th & 27th May

Please put these dates in your diary. Our Programme Secretary is currently developing an exciting new programme and this will be circulated to members once complete.

OTHER EVENTS

8TH TO 25TH AUGUST 2019 28TH CHICHESTER INTERNATIONAL FILM FESTIVAL

Chichester Cinema at New Park
Plus Opening Air Screenings
On the 3rd, 4th & 5th August

www.chichestercinema.org

6TH OCTOBER 2019 SUSSEX FILM FESTIVAL 50TH ANNIVERSARY

Wivelsfield Village Hall
Eastern Road, Wivelsfield Green
RH17 7QH

www.seriac.org.uk

12TH OCTOBER 2019 IAC ANNUAL GENERAL MEETING NEW LOOK ONE DAY EVENT

Including Member's Voices, Mini-Mermaid
Competitions and Guest Speakers.

Jurys Inn
Scotswood Road, Newcastle
NE1 4AD

www.theiac.org.uk

19TH APRIL 2020 ALBANY COMPETITION THEME: 'CHANGE OF DIRECTION'

Hosted by South Downs Film Makers
At Ferring Village Hall
90 Ferring St, Worthing
BN12 5JP

