

July/Aug 2013

>FAST FORWARD>

The magazine of **CHICHESTER FILM & VIDEO MAKERS**
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WATCH OUT THERE'S A DRAGON ABOUT



FROM THE EDITOR

by Keith Baker

I never fail to marvel at the relentless onward march of technology. The miniaturisation of a lot of the things that we use. For instance; the lumpy camcorders of yesteryear replaced by the compact ones of today. Not everyone's cup of tea I realise. Some still prefer a cam. that is on the lumpy size. More functions on them I suppose and the current smaller ones do hop around a bit in shaky old hands. But I draw your attention to an article that I read recently in an American Scientific magazine. It seems that the Americans along with some input by the Japanese have developed a camcorder that is housed in a pair of spectacles. The lenses of the specs are able to record whatever the wearer is looking at and starts and stops recording at a vocal command. The SDHC card, or whatever they are calling it with this invention, is contained in an additional piece of gear in the arms and is secreted behind the ear, much like a hearing aid that some of us are forced to wear. One can assume that these have been invented for espionage use or the like and will not be on the market for the likes of us to use. A peeping Tom's paradise in the wrong hands I would imagine, especially on those foreign beaches where they all.....you know!!!

We have lost a good friend recently. Well not lost, not even mislaid. We know where he is. He has gone to live in France. Talented Ron Armes along with wife Rosie has moved lock, stock, barrel, tripod and all to be with their family



RON ARMES
résidant en France

who settled there some while ago, and he will be missed. More often than not he would carry off a trophy in our competitions with his interesting and well photographed entries.

In fact at our recent 'Oscars' he grabbed a handful and then handed them back asking that we look after them for him. Does that mean he will have a stab at the awards from France? Yes it does, as he intends to continue his membership. How much will that be in Euros? Our very best wishes to you Ron and Rosie in your new life.

There is talk of another invention whereby the video sensors are implanted behind the eyeballs using 'keyhole' surgery. (Eyes and keyholes, an odd combination of words) Recording is started and paused by blinking the eyelids. No cam. to hold, really steady pictures, no white balance worries, in focus all the time. As I understand it the only drawback is where the SDHC card is housed.

Hey Ron! How about CFVM (EU division)?

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CLIVES COMMENTS

by Chairman Clive Hand

On the 12th June we moved into uncharted territory.....summer club meetings, with the first of three monthly project workshops. A steep learning curve for those involved in

making it happen but a well-attended and hopefully successful evening. I certainly went away feeling there was a positive 'buzz' amongst those who were able to make it.

Our recent 'sunset drinks' at the Walnut Tree was another successful evening and certainly well attended. Sitting back and observing those who attended I could not help but notice the activity and discussion around the projects. There were productions forms going around checking member's availability, test footage on smartphones and small group gathered around laptops. In effect three pre-production meetings in a social atmosphere enjoying a drink. It was fantastic to see!!

I had threatened the producers of the projects that I would be emailing them for an update a couple of weeks prior to the next project workshop. However, it was obvious that those involved had thrown themselves into the project with great enthusiasm and that a significant amount of pre-production work had already been done that no update was necessary. I mentioned at the first workshop that the success of this initiative would be dependent on you, the members, getting involved.....and get involved you certainly did!

It is always difficult to anticipate how a particular initiative will go but after the reaction I have seen at the first workshop and our 'get together' down the pub I am convinced we will end up with two really excellent films for the Albany next year and a documentary. And

don't forget we still have the other screenplays submitted sitting in the wings, all very good and doable, and waiting to go into production, with your support, once the current project are complete.

So a big thank you to all very much for your hard work, enthusiasm, support.....and for rising to the challenge!!

I would also like to take this opportunity to wish Ron Armes 'Bon Voyage' and good luck for his new adventure in French. Members will be aware that Ron and his wife Rosie has now moved to France to start a new life with their family. Ron made a great contribution to the club serving on the committee for a number of years as Programme Secretary. Ron was always happy to assist his fellow members by passing on his expertise as an excellent amateur filmmaker and was involved in a number of successful club productions. Ron will remain a member of the club from across the Channel so look out for more of his excellent documentaries in future club competitions. Good luck Ron and Rosie and look forward to hearing how you are getting on very soon!

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## **THE SOUTH DOWNS** **CHALLENGE 2013**

**by Michael Rice**

We welcomed our friends from the South Downs Club to the Club meeting in Chichester, on the 1<sup>st</sup> May to partake in the South Downs Challenge, an inter club competition that had started in 1968. The audience of sixty people enjoyed watching ten films, which

were judged by;  
John Guile (South Downs) Keith  
Cooper (C.F.V.M.) and an inde-  
pendent judge Malcolm Smith.

#### **YELLOWSTONE**

The evening opened with  
"Yellowstone" a natural history film  
which had some stunning views  
and plenty of detail about this  
natural phenomenon. We were also  
shown at least ten different types  
of animal and five different birds,  
that all abound in the area.

#### **STILL LIFE.**

The local art class are all ready  
to start sketching, but the live  
model is unable to attend. A lady  
member therefore "volunteers" her  
husband, who declines the offer to  
undress and asks only for a pint of  
beer as a fee.

#### **SECOND CHANCE.**

A mother oversleeps and her  
daughter calmly eats her breakfast,  
whilst mother rushes round, as she  
is late for her train, which is taking  
her to an important interview, for a  
new job. We see the train leave,  
whilst the mother is held up on the  
wrong side of the railway gates.  
She re-arranges the appointment,  
on the telephone and waits for the  
next train. The station announcer  
then tells us that the next train is  
cancelled but no reason given. De-  
spondently, the mother goes home,  
and then receives a call from her  
husband, who was very worried as  
the train she should have caught  
was involved in an accident.

#### **HICCUPS AND TROPHIES.**

This is set in a private club with  
two members drinking and a bar-  
man who has heard it all before.  
The club has obviously been very  
successful, as the members are

drinking out of trophies rather than  
glasses.

#### **INFINITY.**

This film opens in darkness,  
then a match is struck and a candle  
lit, to show a rather gaunt, worried  
man's face. It appears that the  
concern is over the loss of his iden-  
tity. He had previously been able to  
travel in time and space at will and  
on retuning to Earth had found  
an intruder had taken his place.

#### **Mr. NOAH BUILDS HIS DREAMBOAT.**

The hamlet of Flansham, in  
West Sussex is the setting for this  
film. Mr Noah is in fact Brian Eyre,  
who trained as a boat builder, and  
set up and ran a successful busi-  
ness in the area building and erect-  
ing garden buildings. Some time  
ago, he was asked to fit one hun-  
dred doors in a local college, over a  
weekend! He rose to the challenge,  
and made the task possible by de-  
signing and making a metal tem-  
plate which fitted on the door jam,  
and made the drilling of the hinge  
and lock fitting accurate and fast.  
He went on to sell the idea to na-  
tional company, and retired on the  
proceeds. Now his dream of build-  
ing his boat could start.

There were four one minute  
films, the first of which was enti-  
tled;

#### **LESSER SPOTTED DICK.**

We were told that the Welsh  
Assembly had passed down a dic-  
tate that the traditional Spotted  
Dick dessert was to be called Spot-  
ted Richard, in future. This is so  
ridiculous that it could be true, and  
other ideas for new names were  
put forward, and could be appear-  
ing on a shelf near you very soon.

### **AT THE END OF THE DAY.**

This film started with commuters getting off the evening train and walking home. We see one man in a business suit striding



**SOUTH DOWNS CHAIRMAN JIM ANDERSON HANDS THE TROPHY TO CFVM CHAIRMAN CLIVE**

down the road and we hear his thoughts.

"How nice it is to come home to a welcoming smile, a meal fit for a king, slippers ready and a gin and tonic already poured". But if he did.....!

### **OTHERWISE ENGAGED.**

Those of a delicate disposition may have found the lavatorial humour in this film, a little embarrassing, as it opens in a motorway public convenience (men's' division) with a man sitting on the toilet, reading a paper. We hear the conversation between the "sitter" and a mobile phone caller in the next cubicle.

### **THE MESSENGER.**

This film is set in Ireland and man calls from the Guinness Brewery, to see Mrs Mary Brenery in her home. He tells her that her husband has fallen into the vat and drowned.

### **THE JUDGEMENT.**

The judges were represented by Malcolm Smith, and he gave a resume of each film, and the marks

awarded.

Yellowstone. 4

Still Life. 3

Second Chance. 5

Hiccups & Trophies. 2

Infinity. 1

Mr. Noah Builds His Dreamboat. 6

Lesser Spotted Dick. 3

At The End of the Day. 1

Otherwise Engaged. 4

The Messenger. 2

TOTALS. 14 to South Downs

17 to CFVM

The trophy therefore went to CFVM and a vote of thanks was given to the members who supplied and arranged the evening and the splendid buffet, which was enjoyed by guests and members.

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### **FILM CRITIQUE**

#### **By Keith Cooper**

A good attendance of members was at the club night of the 15<sup>th</sup> May to hear John Harvey [Alias Johnny Cash], give a presentation entitled "Film Critique".

The presentation looked at the differences between judging and giving a critique on a film. John explained that he wanted it to be an inter-active session and that he would be using two films to help him illustrate the key points he wanted to make. He said he would show one film, but not the other as he found it boring and only worthy of general discussion.

He started by giving his view of the differing roles of the person who judges a film and that of the film critic by way of lists of attributes for each. We also considered a list of genres that most films fell within and the media by which this information is distributed, particu-

larly the use of the internet. In the discussion that followed most members generally agreed with the opinions John had presented.

The first film shown was a clip from "Michael Portillo's Great Railway Journeys", this one traveling through France. The clip was of particular interest as it showed the home of the Lumiere brothers, who produced the world's first movie of a train coming into a station in 1895. John rated this film quite highly, but admitted that he was a bit of a 'railway buff', which must have coloured his opinion to some degree. Some of the membership did not agree with his view at all and the anti Portillo section soon made themselves known. A number of technical issues were also discussed and it was felt that some of these had a detrimental effect on the overall critique of the film.

John then compared this with another railway documentary [the one he didn't want to show] presented by Dan Snow. There was no need to show this, as some of the membership leapt in with scathing comments on the lack-lustre and tedious presentation of the programme which tended to deviate from its objective. On this occasion, the anti Snow brigade came forth and it was interesting to hear the differing views on the presentational attributes of Dan Snow and Michael Portillo. My view is that Portillo is better, but I think a draw between the two was the overall result. This was a good discussion to end that section of the session, which gave an accurate reflection on our tastes as individuals.

The next section of the presentation was the viewing of two films on which we were to judge and criticise. The first film was called

'Requiem' made by a Tyneside Club and the second called 'The Reckoning' by the Bournemouth Club, who judged our Annual Competition this year.

The first Film 'Requiem' was a tribute to British and Canadian bomber crews in WW2 and did not receive a good response from the membership. It started off with a talking head explaining a Halifax bomber crash in a village which was a bit disjointed as it referred to roads which had now disappeared. It then cut to a completely different story about Lancaster bomber crews, with more talking heads. General opinion was that it would have been better to split the material content as there were really two films in one.

After a well earned tea and natter break we resumed our seats to watch the second film by Bournemouth 'The Reckoning'. This film was a totally different kettle of fish and was the story of a barber getting his revenge on the man who had killed his daughter in a road accident. It was well filmed and had excellent, if not professional actors. There was some degree of drama and suspense as to



**CRITIQUE**  
**JOHN HARVEY**



# ***The 2013 Sussex Film Festival***

## **ENTRY FORM**

Sunday 6<sup>th</sup> October 2013      Closing Date 16<sup>th</sup> August 2013

(Please fill in all details in BLOCK LETTERS. # Delete where not applicable)

Name of entrant or club.....

Address.....

Telephone (eve)..... (day).....

E-mail.....

# IAC membership number or # affiliated club or # student college.....

Entry fees: £3.00 for first entry (£2.00 for One-Minute), £2.00 for each subsequent entry.

Please tick this box if you DO NOT want your details to go to another festival. ☐

Tickets for festival: £5.00 per person payable at the door, or £4.00 if purchased in advance.

Please send me \_\_\_\_\_ festival tickets at £4.00 each if purchased by August 16<sup>th</sup> 2013.

If you wish your film to be posted back to you please tick this box and enclose sufficient remittance for postage. ☐

I enclose £..... For my competition entry(s)

And £..... For return postage (films will not be returned unless postage is enclosed)

And £..... For festival tickets

TOTAL £..... Please make cheques payable to "Sussex Film Festival"

I certify that this entry is an amateur movie (not made for profit). It has been produced # with/without professional creative and/or physical assistance (other than video transfer from film). I agree to the rules and conditions attached.

Signed.....  
(Entrant or Club Representative)

### **FOR YOUNG MOVIE MAKERS ONLY**

Date of birth if under 20 years old:.....

How much adult help was received?.....

.....

**CUT OUT AND SEND THIS PAGE WITH YOUR ENTRY**

## DETAILS OF ENTRY

(Please fill in all details in BLOCK LETTERS. # Delete where not applicable)

Title.....

**Category:** Documentary      Drama/Story      Comedy      One Minute  
                                          Travelogue/Holiday      Animation      Unclassified

Please circle the category (**ONE ONLY**) in which you wish the judges to consider your entry. One-Minute entries are not eligible for any other category.

### Submission Details

**Media:** # MINI-DV / DVD

**Format:-** # 4x3 / 16x9 (cropped) / 16x9 (native, stretched pixels)

For other video or sound formats or film entries please contact the competition officer. We may need to borrow your equipment for judging and show.

Running time: .....Minutes.....Seconds

Copyright clearance: (reference & date).....  
 (Must be stated if copyright music or video has been used. A suitable reference for music is available through the IAC.)

### FESTIVAL CONTACTS

Please return this form, your entry and the fee by the closing date to one of the addresses below. You are welcome to deliver your entry in person but please **CONTACT THE RECIPIENT** to check that somebody will be available to receive it.

Mike Coad, 92 The Sackville, De La Warr Parade,  
 Bexhill-on-Sea, East Sussex TN40 1LS

Tel: 01323 810101

Ian Wingate, 8 Derwent Drive, Worthing, West Sussex BN12 6LA

Tel: 01323 810101

Richard Mercer, 43 Sunde Close, Haywards Heath, West Sussex RH16 1QT Tel: 01444 434444

Web: [www.seriad.org.uk/sussexfilmfestival.html](http://www.seriad.org.uk/sussexfilmfestival.html) e-mail: [sussex.festival@virgin.co.uk](mailto:sussex.festival@virgin.co.uk)

### COMPETITION OFFICER: MIKE COAD

Any questions about rules or eligibility can be put to the Competition Officer or e-mail [sussex.festival@virgin.co.uk](mailto:sussex.festival@virgin.co.uk). Each movie must be accompanied by a separate entry form. Photocopies of this form are not accepted.

**CUT OUT AND SEND THIS PAGE WITH YOUR ENTRY**



## **Sussex Film Festival Rules**

**1 An amateur film or video** is deemed to be one that is made exclusively for the joy and challenge of making it, with no profit motive involved and without creative or other professional assistance other than film or video copying.

**2 Entrants** must be resident, a member of a club or attending a college in East Sussex, West Sussex or the Channel Islands. The same entry may not be submitted to more than one County Festival, but makers are encouraged to also enter the SERIAC Festival (the next step after the County festivals) which is run by the IAC's South East Region. Contact information on entrants may be passed to this or other film festivals unless they request otherwise.

**3 Special entrant categories:**

Youths are under 20 years of age on the closing date and should declare what adult assistance they received if any.

Club entries should be submitted from the address of an official of the club or society, which must be affiliated to the IAC. Club entries should be films made and financed by the club, not individuals' films entered under the banner of "Club".

**4 Formats:**

The festival accepts standard play video on DVD or MINI-DV. Other formats, including sound formats other than mono or two-channel stereo, can be considered at the sole discretion of the competition officer, who may ask for assistance with equipment.

Entries must be boxed, with title, name and address on the cassette/sleeve.

Videos must be the only movie on the tape or DVD submitted as they may be viewed several times. Entries must have not less than 10 seconds of blank, silent leader prior to any pictures or sound.

**5 Previous entries** to this competition will not be eligible unless they have been significantly worked on since then.

**6 Entering your movie:**

A completed and signed Entry Form (photocopies acceptable) must accompany each movie. All competitors must enclose a cheque or postal order made payable to the Sussex Film Festival covering the entry fee, return postage for those not collecting their entry from the festival, and the cost of any festival tickets ordered. All entries must be received by the Competition Officer by the closing date.

**7 Any copyright** in picture and sound must be cleared by the entrant. This includes any pictures or sound recorded from broadcast or professional video sources. Copyright clearance authority (e.g. IAC licence) must be quoted unless non-copyright or no music has been used.

**8 One-Minute entries** must be no longer than 60 seconds from the first picture or sound to the last picture or sound.

**9 All entries** will be handled with care, but the competition organisers cannot accept liability for loss or damage, however caused.

**10 The judges' decision** will be final. The judges reserve the right to abandon viewing entries after 20 minutes if, in their opinion, they are not of outstanding quality.

**PLEASE RETAIN THIS PAGE – RULES CONTINUED OVERLEAF**

**11 All trophies** are to be held by award winners until the next festival. The trophies are to be cleaned carefully prior to return in good time. Please report any damage to the Competition Officer immediately.

**12 The Public show** will include as many films and videos as possible, but the organisers will have the right to show extracts and to choose those entries best suited to make a balance acceptable to the expected audience.

**13 On any matters not covered by these rules, the committee's decisions will be final.**

### **Public Show Date**

Sunday 6<sup>th</sup> October 2013 at Wivelsfield Village Hall  
 Eastern Road, Wivelsfield Green, Sussex RH17 7JH  
 Doors open 2.30 p.m. Start 3.00 p.m.

**Competition officer: Mike Coad**

### **Awards**

Sussex Challenge Cup for the best movie  
 Peggy Rodgers Editing Award  
 Best Club Entry  
 Best Drama  
 \$ Award for Best Acting Performance  
 Youth Award (age 19 or under)  
 \* Best One-Minute Movie

Headline Animation  
 Pathfinder's Sound  
 Best Documentary  
 Best Comedy  
 Best Travelogue/History  
 Best Photography

\* entrants in this category are not eligible for any of the other awards.

\$ nomination is not required for this trophy - the judges will select from all appropriate entries.

Certificates of Merit may also be awarded at the discretion of the judges.

Awards may be withheld at the judges' discretion if the standard is not good enough.

***PLEASE RETAIN THIS PAGE***

whether the barber was going to slit his throat, or not, but it was felt that it was dragged out for too long and left a flat spot. There were a few technical issues raised such as the lack of blood after a small cut on the chin. Also, where were all the customers, as no closed sign had been put on the door? One opinion was that there was also too much of the film shot in close-up. There were a few continuity matters raised as well. Despite this the film has a nice little twist at the end and it was a good story. Better than Dan Snow and Michael Portillo!!

In John Harvey's words, I hope this has been an 'Honest trustworthy and useful review of his session?

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

### **CHICHESTER ROTARY DRAGON RACE**

**By Jacquie Clarke**

A chance meeting with the organiser just six days beforehand led to the 'scrambling' of a crew of five members to cover the Annual Dragon Boat Race on Chichester. Having done a recce with John Watkins (organiser) the day before, we donned our hi viz jackets, and assembled in the Chichester Canal Basin for what proved to be a delightfully, warm, sunny, action packed day. Chris and Judith Kenny and Graham Rawlinson took up vantage points around the course, whilst Rupert Marks freewheeled taking stills shots and Jacquie lined up key people for interviews. Unabashed, Graham approached the owner of one of the canal side properties and was granted a grandstand view from their bal-



**From the Dragon Boat Races at Chichester Canal Basin. Photo and cover photo by Chris Kenny.**

cony. We also met up with DSLR photographers from far flung places, one of whom offered to send along a copy of his footage later.

This project was a great demonstration of how members can respond flexibly to a need in the community and I'm enormously proud that we could put a team of volunteers together at such short notice. Chris and Judith are now editing the footage and if the rough cut screened at the first Summer Workshop on 12 June is anything to go by, we will have made a very good five minutes sponsorship Promotional DVD for the Rotary Club Dragon Race. The Dragon Race wasn't as well supported this year as it might have been with only eight teams participating. Funds raised go primarily to Cancerwise, a Chichester based charity and also to other charities sponsored by Rotary. The race takes place over a measured course from Poynz Swing Bridge to the mouth of the Basin. Each team has a qualified leader and a drum beater who helps maintain pace. How about putting a CFVM team together next year (there are significant costs and personal fund raising responsibilities involved). Keep a look out on the Chichester Rotary Dragon Boat website for our film.



### THE ANNUAL 'OSCARS' NIGHT By James Keller

Well we have come to the end of another great season for the Chichester Film and Video Makers (with the exception of the summer workshops which I certainly feel is a very good idea) and it was time once again for the eagerly anticipated and always eventful annual Fish and Chip supper and prestigious awards evening.

A warm(ish) evening in May set the scene for what promised to be a very enjoyable night.

The evening was very relaxed and friendly as everybody started to take their seats and unpack their cutlery and plates, along with the odd beer and glass of wine I noticed.

The time was approximately 8pm when the smell of freshly cooked fish and chips walked through the door and was promptly organised and handed around. As we've come to expect the food was to a very good standard and highly enjoyable as everyone tucked in and chatted away happily.

Once the last bit of food was eaten and everything was cleared away the real fun began, It was time for the 'Oscars'!

After some brief introductions and announcements by Clive, Keith took centre stage to host the proceedings with excellent visual accompaniment from the projection

department.

As things started to progress each nominee in their respective category was read out by various members of the club, past winners of trophies and even by our guests.

Starting with myself as last years winner of the Novice cup the drums rolled loudly around the room as I read out the lucky winner of this years prize. The cheers and applause followed for all of the winners as they each gratefully accepted their certificate and trophy and also posed for the 'winners' photo.

A list of the all the well deserved victors are as follows:

#### **THE LINDEMAN COMP**

(for best film under 5 minutes)

First place: "JUMPERS" by  
Bigger Pictures

Second place: "DREAMS COME TRUE" by Keith Baker

Third place: "HOLMDALE STREET PARTY" by Jacqueline de la Cour

#### **THE ONE MINUTE COMP**

(for films not exceeding 60 seconds)

First place: "LESSER SPOTTED DICK" by Clive Hand

Second place: "OTHERWISE ENGAGED" by Keith Baker

Third Place: "STRANGE WAYS" by Pam Baker

#### **THE DOCUMENTARY COMP**

First place: "YELLOWSTONE" by Ron Armes

Second place: "A HILLTOP TOWN" by Goeffrey Claridge

Third Place: "PROCESSION" by

# AND 'OSCARS' NIGHT

Goeffrey and Jill Claridge

## THE ANNUAL COMPETITION 2013

(Judged by our good friends from Bournemouth Video Club)

**THE FOUNDERS CUP** (for Best film of the year) was awarded to: Ron Armes for his film "YELLOWSTONE"

**THE JOHN PHILLIPS MEDAL-LION** (for the Best Commentary) was another award for Ron Armes with the excellent "YELLOWSTONE"

**THE LOUISE BIRD TROPHY** (for Best Natural History Film) Ron Armes "YELLOWSTONE" top entry in this category.

**THE FORMBY CUP** (for the Best Sound Track) was awarded to: Michael Knock for his film "INFINITY"

**THE GIBBON'S SHIELD** (for the Best Edited entry) was awarded to: Michael Knock again a triumph for "INFINITY"

**THE JOHN WRIGHT AWARD** (for most humorous entry) went to: Pam Baker for her film "STRANGE WAYS"

**THE NOVICE CUP** was awarded to Michael Rice for his entry "WHAT IS MURMURATION?"



**THE VICTOR LUDORUM** (for films entered and points gained throughout the year) was won by: Keith Baker

In the Annual membership ballot the result was that **THE PEARMAN AWARD** for Clubmanship should this year be presented to Clive Hand.

I'd like to end by offering my congratulations to all the very deserving winners of this year's awards and I think you'll agree with me that it was a very en-



South East Region of the Film & Video Institute

**What's happening at the Oast on 13th July?**



Chosen by you

JUST FOR YOU 2

Doors open 2.00pm  
Festival start 2.30pm  
Refreshments and buffet included in entrance fee £10.00  
Oast Theatre, London Road, Tonbridge, TN10 3AN

To pre book your tickets contact  
Freddy Beard  
01689 813616  
beardfreddy@gmail.com  
Tickets available on the door  
[www.seriad.org.uk](http://www.seriad.org.uk)

## **SCRIPTING AND SCREENPLAYS**

**By Ren Curtis**

On the evening of 12<sup>th</sup> June the Club Chairman, Clive Hand, welcomed the 24 members present and hoped all would enjoy this workshop which was something of a new venture. He went on to lay out the format for the evening which was an additional to our normal meeting schedule. It was, in the main, a workshop to prepare material for the ideas which had been submitted by members for future Club productions.

Firstly though he invited Chris Kenny to outline what had taken place in Chichester Canal Basin on the previous Sunday. It was a fun day of Dragon Boat Racing organised by the Rotary Club in support of Local Charities. The Club had been invited to record the event and to produce a DVD in due course. Four members with their cameras went along at very short notice on what was a glorious day. We were then privileged to watch a 'rough cut' edition of the days' events which was well received by everyone. Indeed all are looking forward to seeing the final production.

Jacquie Clarke then gave a briefing of the progress being made to film the Chichester Festival during June and July. Again the Club were invited to record some of the 320 events with a view to producing a DVD lasting some 50 or 60 minutes long. Whilst it was impossible to record all the events for one reason or another, (mainly copyright) she had been busy co-ordinating a cross section which involved some 15 events. A BBC

news reader had agreed to narrate and Kevin Pritchard would edit the production. As many members as possible were asked to do their bit especially those with HD Cameras.

Clive then went on to explain that the response from members who had been asked to submit ideas through screen plays was extremely encouraging. He was delighted to say he had received nine, all of which were well presented and feasible to produce. However some could prove more difficult than others as they required many actors and/or several different shooting locations. He emphasised that these ideas were not left out because they could not be produced, as he was certain they could be, but it was for purely practical reasons. The time restraints and the fact that it was our first venture of this sort meant that a selection process was necessary. Copies of all entries had been sent to Mike Morris and Mike Pepper and they had considered them independently. At a get together earlier Clive said the process had resulted in the same selections being made by the three of them. Of the projects to take forward there were two screenplays and one documentary.

The first was called '**Joey**' by Pam Baker which required two actors and one location. The substance being centred on a beloved circus clown of a bygone age. Clive invited Pam to read the script of the screen play which was greeted with much applause at its conclusion.

The second was '**Trigger Happy**' by Jacquie Clarke and re-

quired one location and four actors. This involved the necessary sale of a camera and the sighting of a UFO.

She too gave a reading of her screen play script which again resulted in generous applause from those present.

After the break in the proceedings Clive took the opportunity to welcome Paul Humphrey to the meeting as a visitor and hoped he was finding it interesting and enjoyable. So much so that he might consider becoming a member of our Club in the not too distant future.

The Documentary entry selected was by Robbie Grieve and would centre on the **'Life and Works of Hillarie Belloc'** fondly known as the Sussex Poet Laureate. Robbie then gave us an insight into the substance of her idea. Although born in France in 1870, Belloc came to live on a farm in Slindon as a young boy. However, his future travels took him through Europe and on to America where he married an American. His love of Sussex never wavered and he returned in 1902 to live in 'The Grange' at Slindon before moving on to Horsham. Many of his works centred on the local areas of Halnaker Mill, Duncton Hill and the South Downs.

The latter part of the evening was taken up with a frenzy of organizing some of the essential elements these productions would require. Directors, producers, actors, camera operators, makeup artists and the like.

Finally, Clive impressed on everyone that much was needed



**Pam Baker who wrote "JOEY" and Jacquie Clarke who penned 'TRIGGER HAPPY'**

to be done on these projects before the next workshop in four weeks time. Pre-production meetings would be essential to ensure a speedy advancement of these ideas and time was of the essence if we were to get ahead of the game. A resource file was shown which he would send a copy to those responsible for the three productions. Additionally he would send copies to members generally and hoped they would be of interest. It would include elements referring to Call Sheets, Shot Lists, Shot Log, Equipment Check List, Production Template, Story Board Master and Scouting Sheet among others. He had found these simple spread sheets invaluable in the making of his own films and with his involvement in previous club productions. We all know that films can be complex and intense to produce and keeping track of all the requirements in their making is considered a must,

In conclusion he wished everyone good fortune with their 'Homework', and again thanked all those who had made a contribution towards what he hoped had been a worthwhile and interesting evening.



You have read this before I know and I hope that you do not say 'Oh! Here he goes again. BUT, when preparing copy for >>Fast Forward>> magazine, would you all kindly not put all sorts of fancy indents and whizzes and returns etc in your work. Just type it all and let your PC decide on the next new line. In a lot of cases I have to re-type your copy and that takes time, because when I import it into Publisher your text goes all over the place. If it was a pattern, I

could knit a cardigan. Also, Verdana at 9 points is preferred but not quite so important, I can change to that in seconds. Thank you!  
Keith B.  
Ed.  
>> FF>>



## TEA ROTA

Here is a short rota for the Duty Tea Crew.  
If you can't make your due date, ***please make your own arrangements*** for your substitution with another member or the rest of us do not get any tea!

|           |                                    |
|-----------|------------------------------------|
| Sept 11th | *****                              |
| Sept 25th | Jill Claridge<br>Geoffrey Claridge |
| Oct 9th   | Tina Keller<br>Ren Curtis          |
| Oct 23th  | Jacquie Clarke<br>Harry Hughes     |

## DUTY SCRIBE

Here is a short rota for the Duty Scribe. If you can't make your due date, ***please*** MAKE YOUR OWN ARRANGEMENTS FOR YOUR SUBSTITUTION WITH ANOTHER MEMBER.

To just not turn up, means a meeting does not get recorded and the information is lost for ever. Copy should be forwarded to the editor as soon as possible after the event. ***PLAIN TEXT,***

***NO INDENTS OR FORMATTING PLEASE***

**Verdana font 9points would be great.**

|           |                |
|-----------|----------------|
| Sept 11th | John Bradshaw  |
| Sept 25th | Michael Morris |
| Oct 9th   | Paula Puleston |
| Oct 23rd  | Rupert Marks   |

## CHICHESTER FILM & VIDEO MAKERS

The views expressed in this magazine are those of the contributors with which the Club may or may not agree. Excerpts from the magazine may be published without further permission as long as the source is acknowledged. The editor would appreciate if this could be done accurately, i.e. words not added when they emanated from elsewhere.  
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