

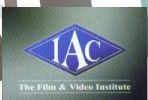
March/April 2015

FAST FORWARD

The magazine of **CHICHESTER FILM & VIDEO MAKERS**
Registered Charity No 1110816 www.cfvn.org.uk



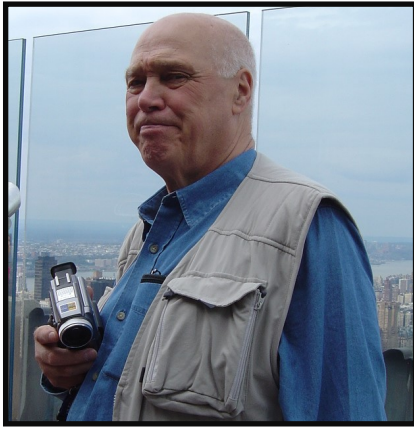
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OBITUARY CHRIS KENNY

Dr Christopher Kenny died on 2nd February 2015 just one week short of his eightieth birthday after a very brief illness. A second loss for Chichester Film and Video Makers so soon after that of their President, Keith Baker.

Already making cine films of friends and family Chris first became a member of Brighton Camera Club and then later joined forces with Paul Plumb and other amateur film makers at the Shoreham Cine Club until the club house burnt down. This forced the club to meet in Sompting Village Hall and later in Ferring Village Hall where the club reformed as South Downs Video & Film Makers.



Chris, between family and work commitments was not only proficient behind the camera, but his technical knowledge of lighting and sound was always in demand. Many of the films made in those days include the name of Chris Kenny as did films made in later years.

In a major life-change in his sixties, after a successful career travelling around the world designing and building computer systems, Chris

studied at Sussex University for firstly his degree and then Masters and PHD in Engineering. He became a tutor and examiner at the University, enjoying working with other students and meeting new challenges.

With the progression into the digital age Chris' collection of cameras and equipment grew ever larger. He was in his element when it came to editing films and he was always willing to share his gained expertise. His more recent daily routine involved checking the IAC forum maybe to give an answer to a member's problem.

Both widowed, Chris met Judith when working on the award winning South Downs film "Amy's Locket". Their joint interest in making films led to romance and later their wedding attended by Club members and filmed of course.

Moving to Chichester Film and Video Makers some two years ago, together they continued to work on further films which they entered into IAC competitions.

Chris dabbled in "green screen" filming and had been working on a one minute film using the "Talking Heads" software. He always was willing to take on a new challenge especially if it entailed using new equipment or computer software.

Chris' support of IAC Film Festivals included projecting for the Sussex Film Festival over a number of years and he was to have been at the forthcoming BIAFF Film Festival again as a projectionist with Judith's assistance.

Sadly another talented amateur film maker has passed on to new locations.

Chris was a gentle giant who walked tall and whom we were proud to have known. We will miss him.

CLIVE'S COMMENTS

By Chairman Clive Hand

In March 2010 I took over the position of Chairman from Keith Baker. In March 2012 Harry Page took over as Chairman, at the end of my two year term, but sadly passed away shortly after. At that time the Committee took the decision to run without a Chairman and so I took on those duties, although as Vice Chairman, until re-elected as Chairman in 2013. As I now stand



Behind the scenes of 'For King & Country' - Clive & Harry go over the shooting schedule.

down as Chairman after my second 2-year stint and reflect back over the last few months, with the sad loss of Keith and Chris, I cannot help but feel a tinge of sadness.

On a happier note, I have really enjoyed my last 5 years at the helm. It was a particular privilege to be Chairman for the Golden Jubilee celebrations.

It is really positive that CFVM have been able to maintain a steady level of membership and the Club continues to be one of the most successful in the Region. However, although we have managed to maintain our membership at a consistent level we have lost 3 of our filmmakers, Harry, Keith and Chris, and I do have concerns regarding the number of entries we are likely to have for future club competitions.

I know there are members out there with cameras that are either not using them, or if they are, they are not doing anything with the footage they have shot. My personal view is that we need to seriously look at this and perhaps use the 3 summer workshops to encourage those member with the capability to get out there and make films.

So with retirement approaching in April and the prospect of spending more time in Florida, I feel the time is right to take more of a back seat and focus more on my filmmaking. But don't worry.....I am still passionate about the club and will continue to support our new chairman to ensure CFVMs success continues.

In signing off as Chairman I would like to take this opportunity to thank the members of the committee for the support they have given me, particularly over these last few month. Their commitment and enthusiasm has been very much appreciate.

THE ONE MINUTE COMPETITION

By Ren Curtis

Nineteen members gathered to hear Clive open the meeting with his usual warm welcome.

He gave an update on the Club's Entry for the Annual Albany Competition entitled 'The Reunion'. Some scenes had already been filmed and things were going very well under the Direction of Alan Hepburn.

The committee were considering renaming our Annual One Minute Competition in fond memory of Keith Baker our dearly departed President, as everyone knew he had served the Club in every capacity with enthusiasm for many a year. He was a prolific film maker along with Pam and he was without doubt, the master of the 1 Minute formats. Proof of which, if proof were needed, is that he won the World

One Minute Competition in 2011. There was an overwhelming feeling that it would be a most fitting thing to do.



**Our newest member
Richard Plowman**

Clive then took the opportunity to welcome Richard Ploughman as a new member of the club. He had entered a film in this evening's competition which was a great start.

Mike Morris announced that there were 10 entries in the One

Minute competition tonight. Voting forms were distributed for members to enter their preferences in true Eurovision Fashion. Awarding points of merit for what they considered the first five best entries. 5 points for 1st down to 1 point for their 5th choice.

There was definite air of expectation in the room as the lights went out.

Film One was entitled A 'White Bird on Roller Skates.' By Mike Morris. As the title suggests it was a white Cockatoo performing the art of roller skating. It certainly demonstrated a lot of skill travelling up and down a long table.

Film Two was 'Leaving Home with a Helping Hand' by Richard Ploughman. This was a wild life entry filmed in the back garden. We saw fledgling leaving a nest box on their first flight away from home. One of these tiny birds had become entangle in netting and a helping hand was needed. Truly fascinating to watch.

Film Three was 'The Bomb' by Kevin Pritchard and James Keller. A frantic individual was being given instructions over the phone on how to defuse an unexploded bomb. Visually this was a very complicated device with numerous wires of different colours and a timer ticking away the seconds towards destruction. The tension rose as the seconds went by and it finally indicated zero. With pliers in hand to cut a wire the punch line came as 'What happens if I'm colour blind?'

Film Four entered by Mike Morris was 'Pretty Polly in a Deck Chair'. It was the White Cockatoo for its second appearance but this time in a different role. It demonstrated how to fully relax in a deck chair by rolling over the back of it and stretching out in real comfort. The sun glasses placed over the bird's eyes was classic comedy.

Film Five Was the same footage as 'The Bomb' by James Keller and Kevin Pritchard but this time entitled 'A Very Bad Day'. It proved most interesting to see what can be done with footage when edited by a different person. The multi-screen was extremely effective and added a very different aspect of tension.

Film Six was another entry from the Mike Morris stable demonstrating the art of Bullfighting. It was aptly entitled 'A Cockatoo Bull Story' but the difference in this film was that the stars were Macaws. One bird acted as the bull to real effect and when he collapsed he was trundled out of shot on a stretcher pulled by a second bird. Carrying a red cross no less. How very clever from our brightly coloured feathered friends.

Film Seven Was entered by Clive Hand and entitled 'Slasher'. This centred round a suspected intruder in the dead of night and was enhanced

by creepy music. After leaving the relative safety of his bedroom the householder crept downstairs to investigate. With considerable relief he satisfied himself all was well and relocked the patio doors. On doing so he was slashed from behind with his blood dramatically splashing up a kitchen unit.



Film Eight by Yours Truly called 'The House That Jack Built' (Craig and Richard Actually) The film was of two workmen erecting a summer house in the back garden to the tune of Bob the Builder. A time lapse setting over some three hours which, after editing, was reduced to just 1 Minute for the competition.

Film Nine was by Ron Armes called 'What's for Dinner'. This was filmed at his house in France where he sat to the kitchen table while his wife prepared the dinner at the stove. He carefully lifted the lid of a pot on the table to view its' content and we saw a large pair of eyes peeking from within. On looking the second time with the same result he asked 'What's for Dinner' to which his wife replied 'Peking Duck'!



Film Ten was 'The Ball' and the third entry by James Keller and Kevin Pritchard. It opened with a small striped ball travelling along the floor and seemingly defying gravity by climbing to the top of the table where James was reading. Grasping the ball it travelled up his arm under skin until reaching his contorted face where it appeared to be swallowed. The result of this action saw green puffs of smoke blowing from his ears and his eyes boggling from the experience. Again creepy music was applied with very good effect.

During the interval Clive displayed a spread sheet on the big screen with all the entries listed.

All slips were collected and then given out at random to each member to read the results on the voting slip they held. It has to be said that there was a clear winner emerging quite quickly as the running totals were displayed. Indeed the winner amassed an extraordinary and well deserved 84 points.

1st Place. **The Ball** by James Keller and Kevin Pritchard.

2nd Place. **What's for Dinner** By Ron Armes

Joint 3rd Place. **The Bomb** by Kevin Pritchard and James Keller and **The House That Jack Built (Craig and Richard Actually)** by Ren Curtis.

These four films were shown again to more generous applause.

Clive congratulated all those who that had entered films. He acknowledged too that it had been a very good effort and it had given members a very entertaining evening. He, along with Mike Morris, explained that there were difficulties in keeping to the published events for the Club's scheduled meetings in February. Several

suggestions were forthcoming from members which would be considered by the Committee when they meet shortly. Geoffrey Claridge suggested that the evening being set aside in honour of Keith Baker ought not to be held in haste. He thought that time was needed for reflection to enable a fitting programme to be organised.

In closing the meeting Clive thanked the two Mikes for their usual expertise on the projection equipment and wished everyone a safe journey home.

WE USED TO MAKE FILMS

By Alan Hepburn

4TH February was "WE USED TO MAKE FILMS". This had been hastily rearranged by Mike Morris principally but relied heavily on submissions by other club members.

The evening could have equally been entitled "They don't make 'em like that anymore", or even, "It might be alright on the night". But more of the latter later. (*see hitches*)

After an introduction by Clive explaining that the rearrangement of the programme was as result of the recent sad losses of Keith and Chris and also of Kevin's father, we were

advised that condolence cards were available for signatures.

A mere 17 members were present and were entertained by a wide range of films. As Mike explained at the start, the technology available when they were made may not have been as sophisticated as now, but nevertheless, the films that we saw demonstrated the skill and expertise of their makers.

First of all Mike Rice was to do a Powerpoint presentation of the making of "Elgar" a story of the great composer's connection with the area having made his home in Fittleworth and the presence of his photograph in the local pub. Unfortunately, Mike's ipad could not connect to the projector, (*slight hitch no. 1*) so we had to resort to peering at the small screen of the ipad as he explained the various scenes. The showing of the actual film was on the 'big screen' and reminded us of the high standard that was achieved.

Next we had Keith Cooper's "Molten Phoenix". This was a mix of a news report, a historical report, a travelogue and a documentary about Pompeii. All very interesting and entertaining.

Keith's second film was "La Rambla" which was film shot in a suburb of Barcelona and featured a number of amusing human statues.

Also from Keith, we saw "Nimble Fingers" showing the making of cameo brooches and shell carvings.

Rodney's films were to be next, but alas no. His films were all on mini DV and his camera and the projector's console would not talk to each other (*hitch no. 2*).

So we had Ray's films.

"Don't look back." Quite an unexpected end. Was it the young



**Rodney Reeder & Denis Strange
in 'The Contractor'**

girl's aunt or uncle in the photograph?

An animated "Dance of the Flowers."
– Or should that be 'Dance of the Flours'?

And "Rondo" a travelogue of a quiet Spanish town. This was without commentary, but had very appropriate music throughout.

After the break, we saw a film featuring Rodney Reeder, Denis Strange and John Wright. "The Contractor" (title missing) (*hitch no. 3*) was a film about some rogue drive repairers. This was an extract and unfortunately stopped before the end. (*hitch no. 4*)

His next one, "The Life Cycle of the Common Frog" showed in some very close up shots, clear picture's of the development from frog spawn to adult frog.



**The Life Cycle of the
Common Frog**

And his "Sculptures at Rymans" highlighted delightfully the exhibition of modern statues in a picturesque garden setting.

Mike Morris's contribution started with a 1 minute film "Lurid Novel". Who would think that sudoku could be so exciting?

Maintaining the humour, another of his 1 min. films was "Be Taller" about bungee jumping. As it advised at the

end it could also have been called – 'Kiwi height enhancement clinic.'

Mike then moved to travelogues. His first of these was of Olympia entitled "Ancient Games" and was well filmed and informative. The second was "Mpumalanga" about a trip to the Kruger National Park. The shots of the animals were very good and the entertainment by the Shangana people was, well, very entertaining.

Finally we were to be treated to a taster for Richard Plowman's presentation for our next meeting. But, his disc wouldn't work with our equipment (*hitch no. 5*) so he had to resort to merely explaining it instead. This made it even more intriguing.

Congratulations to all the organisers and contributors for putting together such a good programme at such short notice. The 'hitches' didn't really detract from the evening's entertainment, they in fact added to the overall enjoyment.

FILM IN ICI MARKETING

By Jacquie Clarke

Gallantly stepping into the breach in the wake of recent club events, our newest member Richard Plowman generously offered to fill an unexpected gap in the club calendar with the showing of a number of short videos he had commissioned when working as a project manager for ICI in 1980.

Richard, with little knowledge of professional film making, was able to draw on the resources of the ICI film unit – but first, he needed a logo for the products. This proved to be quite a challenge but was eventually resolved by commissioning Stephen Smith (known for his flying sequence in *The Snowman* film), and using Richard's ideas for bringing lines of

different lengths and thicknesses and the colours red and green together as an animation.

The first film, ten minutes in length and advertising a selective weed killer called Fusilade, needed to put across a complex science message in a viewer/user friendly way. Time lapse photography was used to show how selective the product could be and how the actual crops benefitted from not being choked by otherwise uncontrollable weeds.

The second film had no commentary and was a promotional film shot on location, showing how various countries had risen to the challenge of organising presentations to promote the product Fusilade. The films were shown at meetings, conferences and on continuous loop. Germany held their presentation in rail coaches travelling from sidings to sidings, the French filmed a complex free fall parachute jump which called for great skill on the part of the camera operator who was also one of the parachute team. In Britain, ICI took to the air for aerial photography of a flying sequence. There were also events in Holland and Venice. Interestingly, the music for this film was composed by Mark White, who has since gone on to greater things. This film was sixteen minutes long.

Next came a twelve minutes film about the soya bean crop and a conference about it in Italy, the main area for soya bean growing. It presented a showcase for live events and interviews.

The fourth film covered a major promotion including local news footage, filming at the BBC and the Blue Peter programme. It also introduced 'diary clips' shot on an 8mm Sony video camera. This film became controversial and had to be

terminated to let people know the true story !



The final film was a charming animation enabling a complex technical story to be put across in a very novel way. Entertaining in its own right, the film was aimed at largely uneducated Italian farmers who none-the-less would use Fusilade and other ICI products to enhance crop yields.

Richard's first hand knowledge of the story behind the making of these films resulted in a very interesting, enlightening and thought provoking evening. Thank you Richard.

IT WAS A SQUARE WORLD

By Geoffrey Claridge

No, not that wonderful old Michael Bentine TV programme that I doubt if anyone remembers but what up to date video people call aspect ratio, but that I and perhaps a few other old stagers call shape.

When I was first introduced to amateur cine there was nothing else and all films were made and shown in that shape. The talk then was all about problems that are now long forgotten, such as how well your projector "took a film splice without jumping" What's a splice grandad, and why does it jump ?

I expect quite a lot of CVFM members must have reels of tape (grandad what's that for? and do you wrap

parcels with it?) taken long ago of projects that had such high hopes at the time but never hit the (4x3) screen or failed to be put to the test of linear editing - a test if there ever was one ! Of course the sequences may not be up to the quality of definition that we are used to these days, but is that an issue? To my elderly eyes TV pictures don't often seem a lot different between HD and ordinary. Come to that, a bit of classic 4x3 on the TV can look perfectly OK with its black margins, and even blown up onto the club's big screen the loss of image quality is not enough to make the 'film' unacceptable. Funny isn't it that we, or at least me, still call a video a film.

Of course the key to an acceptable, even enjoyable video film is content. However simple, however uncomplicated, a story will endow what started out as a 'baby on the lawn' or 'our holiday' video will be transformed into something that might, *just might*, interest a wider, or at least the club audience if it is given a simple story line. You know, a walk in the park, home for tea and sitting by the fire with father nodding off to sleep.

Commentary, that in CVFM is called narration, is important. For me the golden rule is don't say what the audience can see. But that is not important, as a boy we had home movies all silent but on 'gala nights' father used to have the wireless turned on. What's a wireless grandad.....? The wonder of moving pictures was enough.

Nowadays most of us have a computer and there are all sorts of editing systems available. My suggestion to all of us video veterans, is to go for some thing simple, and leave all the complicated, clever stuff to the experienced and good video makers amongst us.

I guess some of us hesitate to have a go because we think the whole thing is too much to tackle. Well here's a suggestion. How about a one or two reluctant members getting together and sharing their old tapes to see if they could be turned into something better than a collection of unfinished footage. One of us could be 'mother' getting video onto a PC, hopefully an Apple and then running shared editing ideas on iMovie. Naturally Windows can do the same. The basis is to share together the fun, yes it IS fun of getting those old tapes out of the shoe box and onto the TV and then onto a DVD. Now that would be something of an achievement and go to prove we don't only come to club meetings for the tea and biscuits.

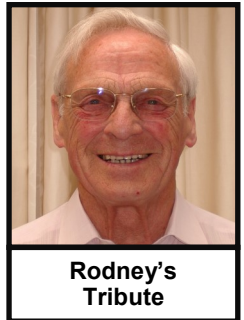
A TRIBUTE TO KEITH

By Rodney Reeder

He was like a brother to me ! No matter what I asked him, whether it was help with my camera ,or an editing problem, nothing was too much trouble and he was never too busy.

I owe a great deal to the advice he gave me on editing snags, and the opportunity to act the "Fool" in so many of his amusing films. He made all of us laugh by producing really amusing and cleverly edited films. The man was a genius at timing and editing, as all of his 1 minute films have proven, including the Best in the World .

Keith was also a perfectionist....near enough was never good enough in his mind. I shall miss him immensely as will so many of us. Heaven knows what will happen, when he and Harry Page get together again.



FILMING 'THE REUNION'

By Roberta Grieve

On a bitterly cold January day I joined the cast and crew at Eastgate Square to film one of the outdoor scenes of 'The Reunion', our entry for this year's Albany competition.

I was 'props' supplying some sheets of cardboard and an old sleeping bag, as well as hat, scarf and fingerless gloves for James, our 'homeless man'. Huddled up in his sleeping bag James was probably the warmest of us all.

Rupert and I, as extras, wandered past ignoring the homeless man, who also drew a few stares from genuine passers by. Then Tracy made her entrance (as Cathy) passing James and entering Maison Blanc. After several takes, Coral (as friend Moira) joined her and they were filmed coming out of the restaurant arm in arm.



Behind the scenes of 'The Reunion'

By now we were freezing but were slightly warmed up by the kindness of the Maison Blanc staff who supplied us with coffee.

Clive and Alan declared themselves happy with the footage achieved and, outdoor filming satisfactorily completed, it was time to head off to Rupert's flat to film Jaimie (James) and his frustrated job-hunting. They didn't need me so I was able to head off home and warm up.

At the time of writing I had not seen any of the footage which is due to be shown at the March 4th meeting. Inevitably the original script has



Screenshot from 'The Reunion'

undergone several changes due to the problems of finding cast and locations but I feel the 'tweaking' has resulted in a better story. It will be interesting to see what everyone else thinks. I hope my rather simple little story of two old friends meeting up has been transformed into a really good film which fits in with this year's Albany theme 'two sides to every story'.



By Clive Hand

The one thing that most club members have in common is that we do not like judging and I include myself in that. It is never easy to stand up in front of our peers and pass comment on their work.

The seven deadly sins of judging is something that most of you will have heard of before. Yet is easy for those members who have been good enough to volunteer and judge a competition to fall into the trap of committing one or more of these deadly sins.

So I thought it would be a useful reminder and something worth considering if you are going to get involved in judging future competitions.

Oh yes.....there is a moral to this story. If you want to make sure you are not asked to judge a competition you know what you have to do.....enter a film in the competition!

Telling the filmmaker how they should have made the film. Avoid saying things like *"I would have liked to have seen....."* or *"It would have been better if you had....."*

Basing your opinion on your own personal preferences and prejudices on a subject. Try as much as possible, to override the subject matter and to see the film beyond it, even if it really doesn't appeal to you. Avoid saying *"I am not a great fan of....."*

Taking an approach of focusing on "what's wrong with the film". Feedback should be constructive and should consider 'pluses' as well as 'minuses'. Avoid saying *"A tripod would have helped with some of the shots".*

Dissecting or closely scrutinising a film without first assessing the film as a whole. OK – so some of the shots may have been shaky or there may have been a dodgy zoom BUT was it a good film?

Describing in detail how you think a film was made, how something was shot, or how something was done without knowing the facts or being 100% certain. Remember you weren't there!

Making unnecessary and useless remarks. Remember sometimes "silence can be golden".

Degrading or joking about an entry. This is a definite no, no!

Remember judging should be a constructive and positive experience designed to help the filmmaker develop and improve their skills.

Your comments could be the difference between the member entering another competition or not returning to the club.

BIAFF 2015 **The British** **International** **Amateur Film** **Festival**

Will take place in
Sittingbourne from
April 16th—19th.

Hosted by
SERIAC (SOUTH
EAST REGION IAC)
At The Conlston
Hotel
70 London Road
Sittingbourne
Kent ME10 1NT

ALBANY COMPETITION 2015

Sunday 29th March

Doors open 2pm to start at 2:30pm

Entry Fee £8 to include a Cream Tea

Plumpton Green Village Hall,
1 Westgate,
Plumpton Green,
BN7 3BQ



Come and support your Club entry:

TEA ROTA

Please note the tea rota has dropped to one person per meeting to assist Paula's who is happy to organise for each meeting.

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!***

Apr 1st	Rupert Marks
Apr 15th	Ren Curtis
Apr 29th	Kevin Pritchard
May 13th	Judy Harvey
May 27th	Not Required

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.

Apr 1st	Anderina Morris
Apr 15th	Ray Puleston
Apr 29th	Judy Harvey
May 13th	Robbie Grieve

CHICHESTER FILM & VIDEO MAKERS

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Copy date for the next issue is

20th April 2015

Copy to Clive Hand,

Email: clivehand113@googlemail.com