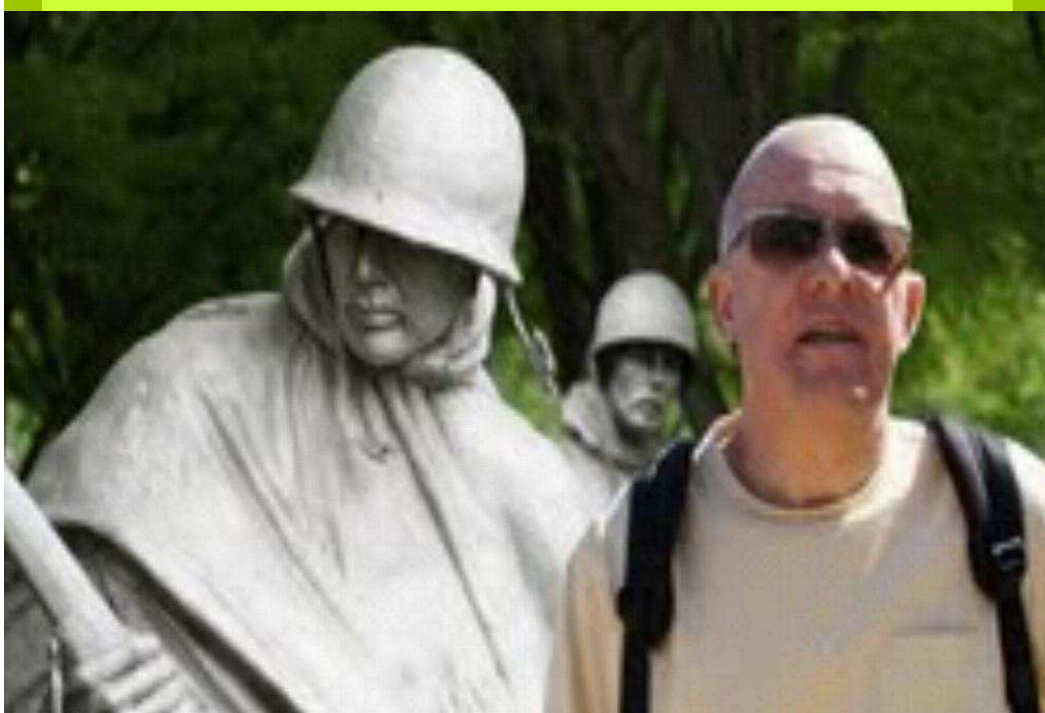


May/Jun 2013

>FAST FORWARD>

The magazine of **CHICHESTER FILM & VIDEO MAKERS**
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THE PRICE OF FREEDOM



FROM THE EDITOR

By Keith Baker

Documentary: giving a factual filmed report; to educate and inform. So says my Oxford Concise. Giving factual reports on film, or video if you like, has been part of Clive Hands success since he joined CFVM. He has other attributes but does have that extra bit of drive in his documentary making that some of us would like to grasp in ours. Remember 'Rome-City of Angels and Demons', 'The Manx Missile', 'From the Shadows of 9/11'? In 'Freedom Is Not Free' he explains that the American City of Washington DC was established by the Constitution of the United States as the nation's capital in 1790. Washington is a symbol of world power and only a handful of cities can rival its history and influence. But within, there is also a history of conflict, reflected in the many monuments and memorials that can be found there. A history that illustrates as Clive's film portrays, that freedom comes at a price. Having success in CFVM's competitions earlier 'Freedom' has recently been awarded Three Stars at BIAFF and now has secured Third Place Overall and Best Documentary in the Annual Competition run by The American Motion Picture Society.

This month's cover pic is of Clive with a backdrop of The Korean War Veterans Memorial which is located near the Lincoln Memorial on the National Mall in Washington, D.C.

Another member's success has been Pam's presentation of the Best Acting award in this years SERIAC Festival. Her 'The Calling' you may remember got as far as the last sixteen in the World Best One Minute

Film event held by UNICA in Ruse, Bulgaria last year.



CLIVE'S COMMENTS

By Chairman Clive Hand

We are coming up to what would normally be the end of the season, culminating in the Fish & Chip Supper and 'Oscars'. But this year is different and we are continuing through the summer with 3 project workshops plus additional pub evening and an evening cruise on the Chichester Canal.

By the time you read this you will have received a brief for the project workshops. Due to the short timescales it has been necessary to come up with a fairly strict criteria to select two, possibly 3 screenplays or documentary treatments that are ready to go straight into production to maximise all 3 workshops. The primary focus will be to select a suitable film for the 2014 Albany Competition to allow production during the summer. I appreciate that on this occasion it may rule out some good ideas that perhaps need a little bit more work or further development. But support and guidance will still be available outside the workshops to assist members develop their ideas and produce the films.

Next year we will have time on our side. A script/ideas evening will feature early in the programme. This will allow us to help members develop their ideas over the winter months so they are ready for pro-

duction during the summer months.

So lots to look forward to this summer. I am certainly looking forward to see the end results of this exciting initiative and see no reason why, with the support and involvement of all members, the Club cannot end up with two or three good films to go into regional, national and international competitions and be successful. There will be a little bit of trial and error as it will be the first time the club has attempted this. I am sure there will be lots that we can learn from this and use it to fine tune and improve the process for the following year. One thing is certain....it promises to be great fun!

Finally, just a reminder that if you have not already done so please complete the 'Member's Attributes' form and return as soon as possible so that the information can be included in the next Year Book.

THE DOCUMENTARY

COMPETITION

By Judy Harvey

On 6th March the evening began with a showing of the film 'SECOND CHANCE' the Club's entry for this year's Albany Competition, in the presence of the young actress who took part in the film.

Jacquie Clarke, the Producer and Clive Hand, the Director said a few words about the making of the film, including the problems associated with obtaining permission to use Ford Railway Station. After the showing some members made comments but on the whole it was very well received. After a short break for tea we viewed the 6 entries for the Documentary Competition.

The first 'REMEMBERING BARBARA', an entertaining and informa-

tive look at Barbara Hepworth's work on a visit to the museum devoted to her work in Wakefield. Number 2 'YELLOWSTONE', a winter tour of the Yellowstone Park in the USA with a lot of information about the geology and wildlife. Number 3 'IT'S CHILLI TIME AT WEST DEAN', this was filmed at West Dean Gardens to the North of Chichester and took us on a tour of the many stalls selling chillies and lots of food to sample using them. Number 4 'PROCESSION', was made at the Queen's Jubilee Parade in Chichester in which a lot of local organisations took part; a very colourful film. Number 5, 'A HILLTOP TOWN', was a good guided tour of the town of Ludlow with its many old buildings. Number 6, 'ROME, THE ETERNAL CITY', this film included both external and internal views of the buildings in the Vatican City, many of which were filmed in crowded areas.

The judges Jacquie Clarke, Michael Morris and John Harvey gave their views on the entries, which they had judged previously and the results were given as First Place and the winner of The Bill Glue Award 'YELLOWSTONE' by Ron Armes. Geoffrey Claridge's 'A HILLTOP TOWN' was Runner Up and Geoffrey and Jill's 'PROCESSION' was Second Runner Up.

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THE ANNUAL GENERAL MEETING

By Michael Rice

The 53rd A.G.M. of CFVM. was held on Wednesday 20th March 2013 at St Pancras Church Hall, Chichester, and twenty seven members attended.

Apologies for absence were given, and the minutes of the last A.G.M.

were accepted.

The Vice Chairman, Clive Hand, reminded us of the sad occasion of the past year with the death of a good friend and member, Harry Page, who is greatly missed. The Club continues to make successful films he said although some clubs struggle to continue. It was announced that Ron Armes is stepping down from the Committee, as he is moving to France. His contribution to the Club was formally recognised, and his work in all aspects of film making has been outstanding. His own films have been very well received, and he is always generous with his time in helping others.

The General Secretary, Clive Hand, then gave his report, and thanked Ron for his loyal support on the committee and for stepping in when a speaker could not turn up in February. He also thanked Jacquie Clarke, the Social Secretary, for organising the events during the year, and especially the Christmas Dinner, which was held in the George Bell House, in Cannon Lane. Clive went on to express his thanks to Treasurer John Harvey for keeping our finances in order and Michael Rice who annually scrutinises them, along with recognition to Pam Baker for keeping the tea breaks functioning and organising the buffets when other clubs visit. Keith Baker was thanked for the in house magazine Fast Forward along with Michael Morris who has been acting as archivist.

Looking forward it was suggested that the Club hold meetings during the summer months.

The Treasurer, John Harvey, then gave his report, and copies of the accounts were made available to



Michael Rice, Scrutiniser, Scribe and Postman in 'TIME FLIES'

members. It was reported that there were no commissions during the year and Income exceeded Expenditure by a small amount. The Treasurer expressed his gratitude for the goodwill shown by members in providing food for the buffets and time when required. The accounts were adopted.

The Competition Secretary, Keith Baker, then gave the details of the entries in competitions over the year. The Lindeman 9, The One Minute 10, The Documentary 6. The Holiday Competition was not held due to lack of entries. It is hoped that a better response from members, old and new, will be made for the next Holiday Competition, which is usually held in November.

The election of the new Committee then took place, and the names and positions, will be shown in the new Year Book. Two matters were raised in "any other business" and they were; 1 That meetings are held during the summer months, to progress film projects, and a project manager is appointed for each film. 2 At the last AGM it was agreed to look into the present speakers as they are not suitable for the ambience of the Hall in which they are presently used. This has been progressed, and it was

now suggested that, if possible, a demonstration, in the Hall, by a sound engineer would be helpful.

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THE MAKING OF A DOCUMENTARY

By Mike Cotes

The theme of the prelude to this evening was the health of some of our members. Several had sent apologies for absence due to colds and coughs, the most notable being our president whose absence meant that the meeting was somewhat quieter than usual. But what was so heart warming was a brief appearance by Geoffrey Claridge with his entry for the annual competition only days after what most people would regard as a fairly serious brush with the medical profession. Geoffrey appeared to be none the worse for his experience and indeed looked considerably fitter than some of us feel. We all wish him well for a continued rapid recovery and look forward to seeing him back as a regular attendee. One is always aware of the presence or absence of Geoffrey with his wife Jill at a meeting and his contributions are invariably insightful and intelligently considered.

The main event of the evening on 3rd April was a talk by Clive Hand on the subject which is so close to his heart - the Making of a Documentary. Of his recent films, the two which are probably best known to members are "The Manx Missile" and "Freedom is not Free", both of which are recent award winners. Clive based his talk around these two features, describing the processes and techniques he used at each stage of their production to achieve the pro-

fessional results which have become his trademark.

He opened with a quote from the well known documentary film maker and author Barry Hampe which read "Documentaries tell real stories in imaginative, entertaining and insightful ways" which provoked thought from the word go. Clive emphasised that the two key words here are 'real' and 'stories' - a documentary film is always about real events and should tell a story rather than being a collection of observations as would be, for example, a travelogue. Anything less and your film is not a documentary.

Clive then described in some detail how he usually works during the three phases of production - namely Pre-production, Production (acquisition/shooting) and Post-production.

The importance of preparation and organisation during the pre-production phase was emphasised. Knowledge of the subject is vital, whether it is gained from experience as was the case with "The Manx Missile" (Clive having been a competition cyclist himself), or by research and reading as was more the case with "Freedom is not Free". This knowledge will then be the foundation for the rest of your preparation which will focus on what shots are required to tell your story and how these shots are acquired - and the vital elements in achieving this are the Shot List (which Clive described as a sort of shopping list of shots), and some sort of plan of action on the shooting day itself which is so important when shooting anything running to a time schedule such as a sporting event. This phase of prepa-

ration was well illustrated with Clive's shot list and map of shooting positions which he had used when shooting a stage of the Tour of Britain cycle race for "The Manx Missile".

The talk was then developed into a discussion of how one can manage the acquisition of shots on the day with shot list and map in pocket - and a very open description of how Clive managed to acquire such a variety of shots of the Tour of Britain stage in London with a single camera. He also touched on some potential pitfalls when choosing shooting positions (moving crowds can spoil a preplanned shooting position in a moment) and how the ability to be flexible can save the day.

The talk concluded with a thorough look at various aspects of post-production. Not surprisingly, preparation and organisation of the media you have acquired is an important starting point before editing starts. A shot log will list each shot you have taken along with its duration and is a useful tool in helping to visualise what material is available for the edit. The example which Clive showed us also included comments about the quality and usability of each shot, and it can be useful to have these comments both from a video and audio point of view. This led us quickly into a discussion of the editing process itself, Clive giving us a superb demonstration of how some merely good shots can be transformed by cutting, reordering and editing into a sequence that was very good indeed. Add in some carefully chosen music and the final result was outstanding. At this point, now that we all appreciated how important music can be to a film, we were given some guidance on the

different ways one can choose and source music for a production, and how to obtain the necessary licences for that music.

Similar guidance was given for the sourcing of still images as the usefulness of stills had been illustrated with examples from "Freedom is not Free". These demonstrated very well how still photographs (taken on the shooting day or perhaps independently) can be effectively interlinked between moving images.

The final post production topic that was covered (and perhaps Clive's piece de resistance) was titling, using the opening sequence from "Freedom is not Free" to illustrate what can be achieved. This is an emotive and stirring sequence that introduces the film, previewing the mood and subject of the film very well in a short mix of images and music. Clive described how he combined moving images, a still image, text and two pieces of music to create it.

It was an entertaining and highly informative evening which will be a tremendous help to any member embarking on a serious documentary project, whether experienced or novice - and all delivered in a relaxed and familiar style which made the information and tips offered easy for the listener to absorb.



MIKE COTES

2013 ALBANY COMPETITION

By Tina Keller

On a bitterly cold afternoon with the March winds blowing 13 of us went to Plumpton Green Village hall for The Albany Competition in which the club had an entry. Once inside the hall it was lovely and warm and we were treated to a drink and biscuit while we waited for the afternoon to start. The organisers this year were Haywards Heath Movie Makers and the judges were Annabelle Lancaster FACI, Reg Lancaster FACI and Simon Earwicker all from Orpington Video and Film Makers. As most of us know, the theme was "Better Late Than Never."

The afternoon started with a welcome from Ron Prosser and the running order of the films was decided by a member from each club picking a number out of the hat. Clive picked our number and we were to be shown last, which bode well with the theme *better late than never*. It was very spooky that there were two films with the same title. Not only that there were also two films on exactly the same subject.

There were seven entries in total with only one club putting in two. The first film was by South Downs Film Makers. It was called 'Heavenly Spirit' and was about two safe crackers trying to join the elite club, but having to crack a special safe first before they could become members. In doing so the inevitable happened and they joined their boss skyward. The second film shown was by Copthorne Camcorder Club called 'Finally Getting Connected'. This was a documentary about the Bluebell Railway Association extending the line to East Grinstead. It has been



FIVE OF OUR ALBANY SUPPORTERS TEAM

under construction for some time and they hope to connect to National Rail. An informative film of how it was achieved. Film number three was the other one from South Downs Film Makers called 'Snap Decision'. It was about a very bossy husband and a down trodden wife. The husband was semi invalid and he gave his wife a terrible time. She was at the end of her tether and was trying to decide to leave when there was a thunderstorm and all the electrics were out including the phones. The husband then had a heart attack and he demanded the wife go out into the storm and get help. Once outside she has to make the decision as to whether to get help or leave. I wonder which way she will go. Film four was made by Haywards Heath Moviemakers and had the same title as ours being 'Second Chance' (never been known before to have two with the same title). It was a heart wrenching film, starting with the funeral of the girl's mother. It went on to tell the story of a family whose father left when the daughter was young. On the day of the funeral her father rang and wanted to meet her. After first refusing she goes with a friend to meet him. He tells her he

had sent cards messages and money, but she doesn't believe him and he leaves. Of course when she gets home and finds out what he says is true she tries to ring him but he is leaving. As luck would have it he had forgotten something and returns and hears the message left on the phone. We are left to presume it all ends happily ever after. Film five was completely different being an animation made by Portsdown camcorder Club. It was a cartoon based on a poem called 'The Ambulance Down in the Valley', which was about a dangerous cliff and an argument as to whether to build a fence or just keep an ambulance down in the valley to take care of people when they fall off the cliff. An entertaining short film, which followed the poem well. The next one was the second film about the Bluebell Railway extended track called 'Walking to the Rail-head'. This one was made by Epsom Movie makers. It was about a fund raising event of walking the length of the track bed to end up at Kingscote, at the time the end of the line. Adults, children and pets walked in not too nice weather wearing an assortment of clothing, to raise the money to pay for the work to be done. The track that they were opening up again had been filled in as a refuse tip, so they had to dig through piles and piles of rubbish to find the original one. It was said during the evening that the film had only been finished a few days before the competition. Then came the last which was of course our entry, the second to be called. "Second Chance." For those of you who have not seen it, here is a taster. It is about a young mum going for a job interview. Her

car is off the road so she has to go by train. Sleeping late and having to get her daughter

to her mothers she misses the train. While she waits for the next one she hears that all trains have been cancelled. She decides to give up and go home. On reaching her mothers the telephone rings and she hears the train she was supposed to catch had been in a crash. She is offered another interview when the firm she was supposed to see hears of the crash andhave you not seen it?

With all the films over it was time for grub. The choice of a very delicious looking buffet or Tea, Coffee and home made cakes. Once we had eaten, the raffle was called and several of our members won prizes (who said 13 was an unlucky number). The Judges reappeared and the two men stood at the front and gave us their comments on the films. They were very positive about all the entries.

Time for the results.

The Greenyer Trophy which was for best sound went to 'Snap Decision'. (must have been all the shouting the husband did)

The Syd Mitchell Trophy which was for the Best Comedy went to 'Heavenly Spirit'.

The Albany Editing trophy was ours. (Congratulations to our own Keith



Clive receives the Albany Runners Up award and Keith Edited trophy from Reg Lancaster FACI one of this year



Baker)
The Run-
ner up
Trophy
went to
'Second
Chance'.
We all
waited
with

bated breath for which of the two it was. Then the announcement came it was our entry.

The Albany Trophy went to the other 'Second Chance' (Congratulations to Haywards Heath)

It was a splendid, friendly and enjoyable afternoon.

The event was concluded with Ron wishing us a safe journey and hoping to see us all next year. Maybe we will get top prize then, if we all work hard on putting in films for the next years theme which is "A Shot in the Dark"

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THE ANNUAL COMPETITION

By Paula Puleston

What a night 17th April was. A cornucopia of film – trips to ancient settlements, fairytale locations and a wilderness; comedies, dramas, wildlife and music.

Geoffrey's '**A Hilltop Town**' took us to Ludlow – a pretty medieval town. A Norman castle built in 1086 and timber-framed buildings alongside the River Tee. A town made prosperous by the wool trade and glove-making. A fascinating trip around this Shropshire town accompanied by Pure Emotion by Biltis & Pavane by Fauré. A film which really

made you want to visit the town.

Keith B's '**Dreams Come True**' took us to the fairytale location of Disney in Florida. Conducted by Disney characters – Micky Mouse, Minnie, Goofey & Donald Duck, we chanced upon Pinocchio, Snow White, Peter Pan and Cinderella. We were treated to fireworks and rather 'plump' visitors. A nostalgic tour accompanied by 'When You Wish Upon a Star', it took us back to our childhoods. Thank you, Keith.

A change of pace with Ray's '**Revenge**'. A fast-moving drama involving two couples, their desire to swop partners, a burglary, two shootings and a final twist at the end. A really well-made film which kept us on the edge of our seats.



DESIRE AND 'REVENGE'

The first of our comedies – Matthew & James' '**Jumpers**' took us to the realm of teleporting via a torch like item. The two lads have a shaky start – landing in a neighbour's garden much to her annoyance. They then get the hang of this new technology and enjoy trips around the world ending up at the Miss Bikini Competition. Just as they are about to enter the hall, their torch loses its power and they end up back in the neighbour's garden, being shouted at once again. A very creative theme and very enjoyable.

Geoffrey, once again, took us to delightful Iona in '**A Spiritual Place**'. This island is the cradle of Christianity, visited by St Columba in

563AD. The Abbey Church has daily services together with a pretty garden. John Smith, a former leader of the Labour Party is buried here and the Celtic Cross is much visited. Unfortunately, Iona suffered the fate of many other communities in the 19th Century with the potato famine. One-third of the population either starved or emigrated. Today, Iona is a peaceful and beautiful place to visit and Geoffrey created a gentle, charming film.

Keith B's **'Otherwise Engaged'** had two men in adjacent stalls. A misunderstanding led to much hilarity and although fiction (at least I assume it was!!), was really believable.

Michael Rice treated us to band music with his **'Royal Marines Association Concert Band'** film. An empty bandstand – where are the musicians? I think we all guessed that the next shot would be the bar with the bandsmen and women enjoying a drink. Stirring music and details of the band's extensive repertoire had us all tapping our toes.

Back to comedy with Pam's **'Strange Ways'**. A husband and wife across the kitchen table. The husband reminiscing about a shotgun marriage and the fact that had the wife's father carried out his threat, the husband would have been released from prison that day. A wonderfully written and filmed piece which always raises a laugh.

We now entered a snowy landscape. Ron's **'Yellowstone'** took us to the park in winter. Beautiful photography showed us the vastness of this land.

We all get cross at political correctness but Clive decided to take us

pictorially through the suggested re-naming of one of our established British dishes. **'Lesser Spotted**

Dick' gave us sillier and sillier names for one of our favourite puddings. Once again, Clive's imagination and creative filming left us tut-tutting and laughing about P.C.



'Has P.C gone mad?' asks Clive in 'LESSER SPOTTED DICK'

'What is Murmuration?' – Michael Rice's film about the aerial dance performed by a murmuration of starlings was spell-binding. They sweep across the sky at dusk in what appears to be a choreographed dance. This deceptively simple film showed how a cloud of birds could hold us spellbound.

Mark's warning of doppelgangers was set in an ambitious world of special effects. **'Infinity'** warned of the dangers of constructing an instrument which would allow its creator to wander through time and space. Be warned, all you techies – don't tinker with things only half understand.

Our final film for this year – Ray's **'Emma'** had a labrador as its star. Dog training was the issue between the couple – not for Emma but for the husband. A large 'ah' factor leant this film warmth and humour.

^^

OSCARS' Night
May 29th

BEFORE A SHOOT

By Keith Baker

You can save stress and set yourself up for success by spending a little amount of time in pre-production preparation.

The time has arrived and you're ready to shoot.

Are you sure?

As any good scout will tell you, the secret to success is to be prepared. The best tool you can have before you roll is a

pre-shoot checklist. If you aren't working from a checklist, you're putting your production at risk. So make a list and check it..... twice. Although shoots can be different depending on the subject matter, there are a few things that always stay on every one of my lists, and they should be on yours too.

Just because your tools worked last time doesn't guarantee all will work this time, so I always take time to pull out all of my gear and put it through its paces a day or two before a shoot. You should do the same every time with every piece of equipment: camera, lights, mics, monitors... all of it. It's important to test your gear in advance of the shoot so you have time to make repairs or find replacements in case you do learn of any defects.

It takes several hours to boost the charge on your camcorder batteries so this is another task that needs to begin a day or two in advance of your shoot. I like to carry at least two charged batteries; preferably



three. Preparing your power supplies doesn't end with charging your camcorder batteries, you should charge or replace all of the batteries in every battery-powered device at the beginning of every shoot, and always carry extras. Make a habit of replacing your 9-volt and AA batteries as a regular part of your shoot prep. Depending on the type of camcorder you shoot with, prepping your media may mean buying tape or clearing off your digital media cards or hard drives to make sure you have room to record. Allow adequate time for this task, just in case you need to transfer any previously taken material to storage.

There's a wise old production adage that says you should plan your shoot. In practical terms, this means creating and working from scripts, schedules and shot lists. Anyone who shows up at a shoot planning to "wing it" without a strategic plan is putting the production at risk. Even when covering an unscripted event, the astute shooter can foresee certain events and activities that are must-have moments. So take the time to make a plan and remember to take it with you.

A checklist is also an important part of packing your bags before you leave your base. This should include everything you need to pull off your shoot. Things like your camera, tripod, microphones, cables, headphones, reflectors, gaffer tape, and those charged batteries mentioned earlier. When it goes in the bag or in the car, check it off the list. Never assume you have it if you haven't checked it off.

Once you're on set, your prep work isn't done. There are a couple

important things to do before you roll. One of the simplest is to clean your lens with a lens tissue. There are two tips for you here: 1 - Always clean the lens before you shoot. Always. I can't tell you how many times I have seen beautiful footage made unusable by dusty, streaky, dirty lenses. *Always* wipe your lens. 2 - Your lens is very sensitive to abrasives, so only clean it with a genuine lens cloth designed for cleaning lenses. Don't use a tissue (goodness knows what might be on it)... or your sleeve. While these tips will get you started, don't stop at the things that I have mentioned. Customise your list to make it your own, and be as prepared as you can be.



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!

| | |
|----------|---------------|
| May 15th | Rodney Reeder |
| | Keith Baker |
| May 29th | * |
| | * |

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.

| | |
|----------|---------------|
| May 15th | Michael Knock |
| May 29th | James Keller |

PLAIN TEXT,
NO INDENTS OR
FORMATTING *Please!*

CHICHESTER FILM & VIDEO MAKERS

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Copy date for the next issue is 1st July 2013