

November/December 2017



# FAST FORWARD



'JUST DRIVE'  
WINS LINDEMAN  
COMPETITION

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# YEAR COPY DEADLINES

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

## Copy to Clive Hand

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

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

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# COVER PHOTO



Screenshot from Just Drive: Clive Hand's son Matt enjoying his 30th Birthday present at Silverstone Motor Racing Circuit.

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# CHAIRMAN'S CHAT

FROM THE EDITOR  
by Clive Hand



by Mike Morris

As I write this piece, having been chased by Clive, I keep going over in my mind the film we saw last evening, "Vermijo", the western depicting domestic abuse, a fatal gunfight, corruption in a small town and eventual retribution as the baddies are killed off and the townsfolk can get back to their peaceful lives.

This is the sort of cowboy film we used to love, a simple theme, the goodies in white hats and the baddies in black hats, some unbelievably accurate sharpshooting and equally unbelievably violent fighting. Even after being punched and kicked and dragged behind a horse the hero is still able to fight back and finally win – with help from a friend, in a white hat of course.

The big difference is that we saw "Vermijo" not in a commercial cinema like the Odeon, the ABC or even Cineworld but in our own hall.

And the film was not a big Hollywood potboiler but a small budget labour of love made by amateur filmmakers, just like ourselves, well almost. Like some of us anyway. We have seen many excellent films made by our own members

such as Clive, Kevin, Keith and others and particularly several of our club films which have done so well in recent competitions, local, national and even international.

The showing of "Vermijo" on our own screen projected by our own equipment was so enthralling that it seemed a very short 60 minutes. Tremendous image quality, superb editing, exciting camerawork, genuine sounding dialogue from the American actors, all rounded off by an informative question and answer session by Paul Vernon, who made the film, made it one of the best evenings we've had.

It's not surprising that "Vermijo" has been shown throughout America during the summer to great acclaim and has won Paul the prestigious Diamond Award at BIAFF.

How lucky we were to meet Paul when he was one of the judges at the last Albany and how fortunate that Clive took the initiative to make contact with him later and invite him along to give one of the first UK showings at CFVM.

And while we're on the subject of award winning films, at the recent Sussex Film Festival Clive's "Hero in Bronze" was Highly Commended, gained the Mike Coad Trophy as the favourite film of the audience, the ultimate accolade, particularly when the audience was not exactly packed with CFVM members.

Onward and upward, folks.



We are now well into the new programme with Christmas looming ever closer. Hopefully, you have enjoyed the evenings so I hope you agree, some interesting and entertaining sessions so far. Howard's presentation of documentaries on 16mm film was particularly fascinating. As a big western fan I looked forward to the screening of 'Vermijo' with much anticipation and I wasn't disappointed. I was disappointed to miss the tribute to Geoffrey but understand it was a really good evening of Geoffrey's work.

No sooner has the new programme started then it's time to start working on the next and this will be developed over the next few months. As ever, members suggestions and ideas are always welcome. So if there is anything you would particularly like covered please let me know and we will see what we can do. One thing I am considering resurrecting is 'how do you do that?' So get your thinking caps on. If there is anything within filmmaking you would like to know how it's done then make a note. Closer to the time I will ask for your requests. Hopefully, during the evening we will be able to cover a range of topics that everyone can learn from.

Lastly, you will have recently received a flyer reminding you of Alan's request for your help with quiz themes. I am sure he has been inundated with responses but just in case please support him.



Firstly, we were treated to watch the compilation disc which had been put together for Rodney showing the final cut of Arthur's Birthday and For King and country, both award winning films.

In the Blink of an Eye, an evening by Clive originally given in 2008 (how time flies, we all remembered that evening) but tonight's presentation was to be an updated version. From the book by Walter Murch, a highly acclaimed film editor, tonight

unseen minutes for every minute of the edited film was discarded. An inordinate 1,250,000 feet (230 hours) of film was taken. In consideration of the time the film took to edit this resulted in 1.47 cuts per day!

During the making of this film some 8 cameras were used for each shot, each shot being taken 4 times. Time, effort and planning of the shots are important for the editor to produce a smooth transition from cut to cut. In essence, if you give your production the time, effort and planning your film deserves, your editing will be smooth resulting in a far better film.

Why do cuts work? This is where the comparison is made to the blinking of our eyes. When we concentrate on an object and then look away and then look back, we blink, that is a cut just like in the film. Scientist have identified that our blinks aren't actually random and we blink at predictable moments. During an experiment of 10 viewers watching Mr Bean the Movie, they discovered that the group of people watching blinked at the same time and their mental brain activity spiked each time they blinked. Blinking has also been linked to a person's emotional state, varying on

their emotions at the time – just like cuts in film. We see film as continuous motion not as cuts with our brain processing the final outcome. Jump cuts for example can be used for a purpose or can be viewed as bad editing depending upon which effect we wish to create. Continue to move forward or to make a point.



Spend time in getting the cuts to work perfectly – maybe adding or subtracting a frame or two to get that perfect transition because this can really change the shot. If we have made all the effort and put all the planning into making our editing easy by having all the shots available, our films will be watchable time and time again even though our audience know the outcome.

A good documentary to watch called 'The Cutting Edge; The Magic of Movie Editing' is available to watch on You Tube in full which reinforces all that we have talked about this evening. Go Watch.

**By Pam Baker**



we were to focus solely on the 'cut'. We watched a clip from Apocalypse Now and Clive followed that by discussing the difference between the definition of a transition and a cut, which, apparently is none. Both illustrations being the way that two shots are joined together. In Apocolypse Now there were three editors and the finished film, lasting 2hours 25mins, took 2 years and 9 months to edit. Incredible! But more so is the fact that 95



# THE RULE OF SIX

In Walter Murch's book, 'In The Blink of an Eye' he discusses the 'Rule of Six'. From Murch's perspective the ideal cut is one that satisfies the following six criteria at once:

**1. Emotion:** How will this cut affect the audience emotionally at this particular moment in the film? Telling the emotion of the story is the single most important part when it comes to editing. When we make a cut we need to consider if that edit is true to the emotion of the story. Ask yourself does this cut add to that emotion or subtract from it?

**2. Story:** Does the edit move the story forward in a meaningful way? Each cut you make needs to advance the story. Don't let the edit become bogged in subplot (if it isn't essential) if the scene isn't advancing the story, cut it.

**3. Rhythm:** Is the cut at a point that makes rhythmic sense? Like music, editing must have a beat, a rhythm to it. Timing is everything. Murch says, "it occurs at a moment that is rhythmically interesting and 'right'." If the rhythm is off, your edit will look sloppy, a bad cut can be 'jarring' to an audience. Try to keep the cut tight and interesting.

**4. Eye Trace:** How does the cut affect the location and movement of the audience's focus in that particular film?

You should always be aware of where in the frame you want your audience to look, and cut accordingly.

**5. Two dimensional plane of screen:** Is the axis followed properly? Make sure your cuts follow the axis (180° line). This will keep the action along its correct path of motion and maintain the continuity. Looking at your quadrants again, be sure the movement flows along the same path, for example a car leaving the left side of frame, would enter again via the right.

**6. Three dimensional space:** Is the cut true to established physical and spatial relationships (continuity related to actors on set in relation to one another)? During shooting the 180° rule states that you draw an imaginary line in between your characters and keep the camera on just one side of that line, this is true for

editing also. This rule should always be adhered to, unless you purposely break it. Breaking the 180° line works really well if you want your audience feeling confused, or to disorientate them.

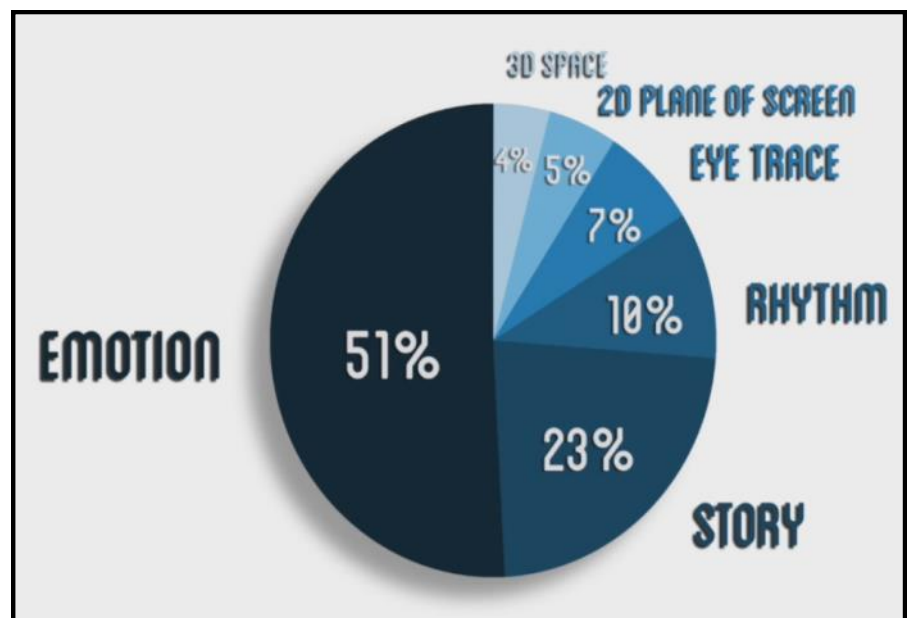
**These top three – emotion, story, rhythm – are essential to get right.**

The bar chart shows each rule in order of importance (by percentage). Emotion is at the top of the list and according to Murch this should be preserved at all costs.

The above illustrates why editing is such a lengthy process. Time and care should be taken over every cut. It's not a case of 'cutting out the bad bits and joining the rest back together again'.

If you have not read 'In the Blink of an Eye' by Walter Murch then you should. It is available on Amazon (ISBN: 1-879505-62-2

**by Clive Hand**



# BRITISH DOCUMENTARIES ON 16MM

The evening began with Mike Morris' opening welcome and to pass on thanks from Rodney Reeder for his presentation. Alan Hepburn also took the opportunity to announce that the closing date for the Lindeman Competition is the next meeting. Alan, in readiness for the Club's Christmas meal, said that he would be asking for photographs of club members. Not recent photographs, mind you, but ones from when they were babies, as a 'guess who they are' game!



Members were treated to a very different sight as they walked in at the start of this evening. Gone was usual frantic setting up of the club's 'modern' projector and console that we were all used to seeing. In its place, Howard Johnson was very carefully and precisely positioning a projector for showing a selection of films that had been shot on 16mm. This made for a delightful change - for some that had never seen this before, and others who delighted in the memories brought back by the noisy whirring motor and the images flickering on the screen.

The first film shown by Howard was 'Men at the Footplate' (1939), which he bought on eBay! This was a documentary about London Midland & Scottish Railway (LMS). Meant as a recruitment film to demonstrate the various

jobs available on the railway, this film told how a young man of 18 is introduced to his new career, starting as a cleaner, with the idea of learning everything about steam engines and hopefully working his way up to become a locomotive driver. In terms of actual production, this film featured many shots on and around the steam engine, on the footplate, on and next to the railway tracks, as well as lessons taking place in the classroom. Watching this film, you got a definite feel that this was very much a 'old hands' and 'young recruit' film, with the former passing on their knowledge to the latter, and harked back to the 'good old days' of cloth caps and overalls.

The next film up was from 1966, titled 'Liz and Sally', featuring Susan George. Two girls, on the day they left school, plan to meet up in a cafe, to discuss what job they want. Seeing an advert for telephone operators, they go along for an interview and a test to see if they can use the switchboard correctly. After the holiday break, it is straight back to the telephone exchange. This was very much a jolly film, with jolly music, jolly dialogue and a reminder of happier times, when you could leave school and walk straight into a job.

Howard's next film was 'End of an Era'. Produced by Post Office Films, it documented the changeover from a manual to an automatic telephone exchange at Upminster. This was a very informative film, using dialogue and voice-overs to cover a wide range of topics.

The evening moved on to the



1970s, now. This came with a film about ship to shore communications, called 'The Sea has Many Voices'. This UK GPO Post Office Information Film saw shots of many different ships and boats at sea, of all shapes and sizes, sending various radio messages to those back on land.

I later found this film on YouTube. The description underneath the film said it was a Gerard Holdsworth production for Post Office Telecommunications. The film promotes the ship to shore radio service. Using dramatised situations of how ship to shore communications can save lives. It demonstrates the increasing role played by the sponsor in the field of maritime communications. This film even featured lines which ran down the screen, from top to bottom, which helped add a nostalgic feel to the film.

At the end of tonight's screening, Mike thanked Howard for putting on the evening, saying how he had no idea how telephone exchanges worked, and also joked that the only thing missing was atmospheric cigarette smoke blowing around the hall! Mike finished off by announcing that the next meeting would be a tribute evening to our dear friend Geoffrey Claridge presented by John Harvey, and that it would be a chance to see and enjoy some of Geoffrey's films.

**By Rupert Marks**



# A TRIBUTE TO GEOFFREY CLARIDGE

This evening saw John Harvey leading a very fitting tribute to Geoffrey with a chance to watch and enjoy some of his films.

By way of introducing his evening, John said he had prepared a collection of Geoffrey's films to show – some of which we have seen before, some of which we haven't.

John began by telling us how Geoffrey's father was a very keen film maker, and how he liked to make films of Ferring.

The first film shown tonight was a film about films – a film that Geoffrey had made about his father's films. His father had used his own films as a means of publicising the local area. He liked to take films of visitors to Ferring, hoping to capture the atmosphere of Ferring in the 1930s with shots depicting the fashions, standards and attitudes at the time. This included how ladies liked to wear hats and men chose to wear collars and ties. What he was trying to film, on 9.5mm film, and successfully captures, was the simplicity of the event, a reminder of charming life in the 1930s. There was a trick or method to the way that Geoffrey's father made his

films – the more people that he got involved in his films, the greater number of people in the audience who would come to watch when it had been completed.

The second film shown was entitled 'The Roman Excavation at Fishbourne'. This film featured a home-made tripod, built especially to capture the proceedings. This was because as close-up photography was tricky, humorous, unorthodox methods were used instead! The film also told how the excavation was followed by analysis and report-writing which could take several years to complete.

Film three was 'Discovering the Museum – Weald & Downland'. Geoffrey was commissioned to make a film introducing the Weald & Downland Museum. The film included a detailed commentary of events taking place, as well as works being carried out on site. The film was so good that it was available at the museum for all to watch!



John then told how Geoffrey had made an entry into our Club's 50<sup>th</sup> Anniversary Party – however, his film did not win! This film included shots of Morris-dancing, exotic display dancing as well as acrobatic displays – all very much a demonstration of timing and

grace. The Russian stamping heel and toe displays also showed dominance and force. There were also shots of office workers dancing in Shanghai. Afterwards, John explained how he thought that this film was a nice colourful film, adding that Geoffrey liked to go to new places and capture their good and bad points. John also added how this film had a very much John Betjeman style of commentary.

In Geoffrey's next film, 'Up and Away – Discovering Avignon', he recorded his visit to Avignon in Southern France. The film captures the buildings and spirit of the town famous for its bridge and Pope's Palace.

'Under and Over', was the next film on John's playlist tonight. It was whilst travelling in the South of France, that Geoffrey captured other features in the region including an ancient craft industry and some Roman plumbing in this film. If you watched very carefully, you could be sure to spot Jill in her walk-on part, a very common feature of Geoffrey's films.

Next, 'High and Over', a memory of Provence, included very haunting music which suited this film entirely.

'Secret Bunker' was an unusual film to come next from 'Claridge Productions', in that this time, it did not include a commentary! However, the sounds that were used support the subject matter - For over 50 years this vast underground complex remained secret, hidden on the outskirts of a sleepy Cheshire town, starting life as a decoy station.

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Another of Geoffrey's trips, entitled 'On the Waterways of Russia', was another holiday film, taken on a cruise from St Petersburg to Moscow. It featured a section on the Peter Hoff Palace. As an Architect Geoffrey was able to bring out the interesting features of town centres and criticise out-of-place modern developments. Did you spot Jill again?

'A Cuckoo in the Nest' not only perfectly illustrated Geoffrey's interest in architecture, but also his desire to make sure that everything in his films was just right.

At the end of the evening, John thanked Jill for the selection of films which covered a vast array of fascinating topics. John said that he liked Geoffrey's films because they were always very factual with very informative commentaries.

Mike concluded that John had made a very good choice from the films in the selection bag, and John also added that Jill still wants to keep in touch with the Club, hoping to come along to an evening when she knows that it will be of particular interest to her.

I would not normally do this but I felt that I wanted to add my own conclusion here. The more and more of Geoffrey's films I watched that evening, the more I could not help but appreciate just how detailed and thorough they all were. It made me realise just how much pre-production and planning he must have done beforehand, so that he knew exactly what he wanted to film, and how to give each film a distinctive narrative and structure. Each film had its own unique style, but the audience always knew what to expect when they were watching Geoffrey's films.

**by Rupert Marks**

# LINDEMAN COMPETITION 2017

It was a dark and stormy night. Well not all that stormy, but seemingly dark enough to deter most of our members from venturing out. Or was it the threat that if you didn't enter a film you may be asked to be a judge? Only 14 hardy souls were in attendance. The absentees missed out on an enjoyable viewing of the 7 films entered for the competition.

Before we got down to the main business of the evening, Mike updated us on the situation regarding our film for next year's Albany. Although the main location is still to be confirmed we look as though we will be proceeding with Richard's opus. We now need to fill in the names of the cast and the crew.

Mike also advised us that he had distributed the menu for the Christmas Dinner and preferences and payments should be made to Paula. Deposits are required by the 15th November and full payment by 29th November.

Before the Competition started three judges 'volunteered' their services. They were, Rupert, Stan and Kevin.

And so, on to the films and the judges' comments.

## JUST DRIVE



A record of a visit to Silverstone and a drive around the circuit. The film displayed good photography with neat

interchanges between in-car and external shots. The sound and editing were both very good.

## CHATSWORTH FLOWER SHOW



2017 is the first year that this event has been held at Chatsworth House in Derbyshire. The photography and editing was good. The interviews were possibly overlong and could have been improved by the inclusion of shots of the gardens rather than seeing just the 'talking head'. The sound was affected by some wind noise, some shots could have been steadier with the use of a tripod, although it was appreciated that this is not always easy at a public event. Possibly the dissolves at the start were little too quick, but good narration and fitting music.

## A FILM IN A NIGHT



Showed that a short film can be produced from one evening's filming last year. The pepping up of the tea and coffee was missing from the judges drinks this evening but nevertheless an entertaining **continued on page 9....**



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film in which, although some shots were a little grainy, and jump cuts were noticed, the story progressed satisfactorily.

### A LITTLE CHURCH IN NORWAY



The story of the church was interesting and well explained in the commentary. Some 'lip smacking' was noticed in the commentary and the editing was slightly too fast. The closing credits could have been slower.

### PRIORY PARK 100



This was a trailer promoting next year's anniversary of 100 years of Priory Park in Chichester. The overhead shots from a drone were impressive, although it was thought that some commentary would have been beneficial. There was a clever mixing of new and archive shots.

### IF I WERE NOT UPON THE SEA



What fun they have on cruise boats! The crew's variation of

the old Panto song was very amusing and extremely well choreographed, which was just as well for the safety of some of the participants. It was a one shot film which may have been improved with some variation, but again, the difficulty of achieving this in a public space was understood.

### YOU ONLY LIVE ONCE



The introduction music was fine, but set in Bosham? Bonkers was the first response. It was an amusing parody of the Bond films. There was some trouble with synchronisation of the voices to the lips and the external shots of the 'speeding' cars were spoiled when the internal shot of the car showed the speedometer at 9mph!

A full showing time of just over 28 minutes for these films interspersed with time for the judges to record their thoughts brought us nicely to tea/coffee time.

After the interval the result was announced.

In Third Place was - You Only Live Once - by Greg.

In Second Place was - A Little Church In Norway - by Alan.

And the Winner . . . Just Drive - by Clive.

Thanks to all the entrants and especial thanks to the judges

Rupert, Stan and Kevin. The latter just returning after illness and being roped in immediately as a judge.

As a time filler Alan showed a short film, he obtained from YouTube, about how much we notice or don't notice in the way of continuity mistakes. By way of an explanation, the makers of the film demonstrated how changes could be made off camera whilst the camera was rolling.

Finally Alan produced a DVD which he had found in his briefcase but he can't recall how it got there. The printed label lists three short cartoon films - "Dick Deadeye", "Battle of Wangapore" and the title sequence for "After the Fox". Does any reader know where this disc came from?

by Alan Hepburn

## 2017 LINDEMAN COMPETITION

For the best film on any  
subject or genre:

**1st**  
**'JUST DRIVE'**  
Clive Hand

**2nd**  
**'A LITTLE CHURCH IN  
NORWAY'**  
Alan Hepburn

**3rd**  
**'YOU ONLY LIVE ONCE'**  
Greg Birkinshaw

# DATES FOR YOUR DIARY

20th December 2017

## Chichester Film & Video Makers **CHRISTMAS DINNER**

Venue: The Robin Hood, Shripney  
**Arrangements to be confirmed**

24th March 2018

## **FROME 5 MINUTE FESTIVAL**

**Closing date: 3rd February 2018**

Catholic Hall, Park Road, Frome, Somerset BA11 1EU  
Visit the Frome Video website for full details: [WEBSITE](#)

## **BIAFF** **BRITISH INTERNATIONAL AMATEUR FILM FESTIVAL**

**Early closing date 21st December 2017**

**Late closing date 31st January 2018**

**Festival will be 12th—15th April 2018**

Visit the IAC website for full details: [www.theiac.org.uk](http://www.theiac.org.uk)

22nd April 2018

## **2018** **ALBANY COMPETITION**

**Theme: Elephant in the Room**

**The Newell Centre, Chichester**

**Hosted by Chichester Film & Video Makers**

