

March/April 2018



FAST FORWARD

Eggs & Hobnobs
at the Keith Baker
One Minute Competition



Registered Charity No. 1110816

www.cfvm.org.uk

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 'Eggs', winner of the Keith Baker One Minute Competition.

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CHAIRMAN'S CHAT

FROM THE EDITOR
by Clive Hand



by Mike Morris

As I come to the end of my 3-year stint as chairman of CVFM I also exercise my typing fingers writing my last Chat. I do it with a mixture of elation and euphoria.

Seriously, it has been a pleasure and an honour to act as your chairman for the last three years, though it has often been difficult to find something worthwhile to write about in these Chats. I hope that has not been too obvious, though I fear it may have been!

I look back on what has been three very successful years for the club in competitions and achievements, for the club and for CFVM members personally, and I take pride in these though I can claim little credit for any of them. My responsibility has been like that of the conductor of an orchestra, to wave my arms about, keep everyone in tune and ensure they are all playing together from the same score.

I have been fortunate in having a very competent and hardworking committee led by Clive as vice-chairman, John our unflappable treasurer, Rupert who types minutes in real time on his laptop, Alan who mastered the details of competition secretary very quickly and Kevin our technical wizard and website manager.

Thanks to their individual expertise everything has run smoothly while I stand by and wave my arms about.

As I write this Clive is trying to complete the editing of our entry to the Albany competition, which takes place next month, in time to show it to club members as an additional attraction for our next meeting, the Annual General Meeting.

Yes I know you will all say the Annual General Meeting is attractive enough in its own right and needs no enhancement, but your committee likes to give you extra thrills whenever possible.

In this issue of Fast Forward we have the last Chairman's Chat from Mike, who has reached the end of his 3-year term as club Chairman.

Over the last three years Mike has informed, inspired and kept us up to date with everything going on in the club and I would like to take this opportunity as Editor of Fast Forward to thank Mike for his contribution.

I would also just like to say, that personally, I think he has done a fantastic job at the helm, steering the club, at times, through some sad and difficult times. It has been a pleasure to serve on the committee with Mike and I am sure that the committee will join me in thanking Mike for his hard work, enthusiasm and support. Great job Mike!

Ed.



By the time you read this we will have held our AGM and those attending will have seen this year's CFVM entry for the Albany Competition in April. Let's hope we have another winner.

Just a reminder of the change of programme I announced in the last issue of fast Forward. On the evening of 28th March 2018 James will be doing a presentation about pre-production, which I know will reinforce the points made in my session 'Planning a Documentary'. Not to be missed!

The Annual Competition is also rapidly approaching and we are looking forward to all your entries. As you know, entries are sent off to another club to judge which this year is Solent Moviemakers. Please remember our Competition Secretary requires two copies of your film, one to be sent to the judges and the other for Clive so that he can progress the Oscars.

The dates for 2018/19 have now been agreed by the committee and the new programme is being developed. Don't forget, if there is anything you would like to see in the programme to help you develop and improve your filmmaking skills send an email to the CFVM email account.

FORMATTING SCREENPLAYS by PAM BAKER

Clive opened the evening by always write in the present informing us of the free tense.

screenwriting software available to download from the internet such as CELTX www.celtx.com & RAWSCRIPT www.rawscripts.com both of which are easy to use and take all the hard work out of setting out your screenplay.

A volunteer read a short scene from a Movie Screenplay, which was a book adaptation, demonstrating how 1.1/2 pages of screenplay resulted from some 9-10 pages of the story.

Useful handouts were given to us listing the 5 basic elements to a screenplay; i.e. scene heading, action, character, dialogue and parentheticals. A short extract further illustrated these 5 elements.

A screenplay is the first stage for a film, comprising the selling tool for a film. If this is not in the correct format when put forward, regardless of the quality of the story, it will be rejected. The Shooting Script is the next stage when it has been accepted to carry on to a movie.

From the start to finish, fade in and fade out is permitted but no titles, no music, or direction for camera. The screenwriter does not decide these. The Scene Heading, also called Slug Line or Master Scene Heading, occurs at the start of each scene, always in CAPS. It establishes if the scene is internal INT or external EXT, the location and time of day taking place. Other indicators can be used such as continuous, later, and moving and travelling. When writing the action remember to SHOW, DON'T TELL, don't use description of emotions and

The first time the name of a character is used in the action it should be capitalised. Sum up and describe the character as best you can briefly, enough to give the reader a feel for the character. It is also important to describe the surrounding scenery and any sounds and description which set the scene. Always make sure there is some action between the Scene Heading and the dialogue

(O.S) off screen can be used to indicate if the character is speaking off screen but still part of the scene. If the character is not part of the scene but is doing a voice over, you would add (V.O.)

Parentheticals can be added but only when absolutely necessary. They are set in brackets and moved a bit further in to differentiate from the dialogue.

Clive gave out a few pages taken from 'Angels and Demons' book and, in groups, we did our best to convert this into Screenplay format. Success? Most had got the right idea and had a good stab at it. Clive then gave us a printout of the same section

BASIC ELEMENTS OF A SCREENPLAY

Scene Heading
(Also SLUG LINE or Master Scene Heading)

Action

Character

Dialogue

Parentheticals

from the official 'Angels and Demons' Screenplay. The difference was dramatic. From 16 pages of description in the novel came four pages of Screenplay following the above format.

There is certainly a lot to learn in creating a proficient screenplay but the use of the screenwriting software is certainly a great help. Sticking to Clive's handout for all that the software doesn't do, will give us a great screenplay. Many Movie Screenplays are available online if you're interested. Anyone read 'I Am Pilgrim' – my next challenge.

PARENTHETICALS

Parentheticals are remarks that can be an attitude (sarcastically), verbal direction (shouting) or action direction for the actor speaking the part (adjusts rear view mirror). They are set in brackets and a bit further in to differentiate visually from the dialogue. They don't have to be complete sentences, just basic descriptions of what's happening. Only used when absolutely necessary.

KEITH BAKER ONE MINUTE COMPETITION

The evening started with a short presentation of stills from the recent shooting of our Albany entry. These were shown by Clive and for those members who had not been involved proved to be very interesting and in some cases amusing.

By the time that we were ready to commence the Keith Baker One Minute Competition we had a grand total of 10 films to show.

MY LIFE IN 60 SECONDS:
This was a series of still photographs of Trevor with subtitles to explain each photograph. Pleasant and appropriate background music added to the film.

A TRUE BRITISH HERO:
A spoof spy selection film where the applicants were different types of biscuit and their ability to withstand the horrors of dunking was the criterion! The survivor and still apparently going strong was the Hobnob.

EGGS:
A clever film of the ordeal that eggs have to suffer when taken from the security of the fridge and plunged into boiling water. The special effects put faces on the eggs and allowed them



to express their concerns.

HALLELUJAH:
An irreverent reverend preached to his congregation the reason why the sign of the cross is used by Christians.

DOGGONE:
A stuffed dog or a real dog – which created the most damage?

AIMING HIGH:
Very good close up photography of an air-rifle being fired at various targets.

THE SWAN:
Did you know that in Bowes Museum there is a mechanical swan which is wound up to come to life for 40 seconds each day at 2:00pm?

SPIDER BOOGIE:
The music was good and the animation of still pictures of a spider on a web made it dance

to the beat.

THE DIVORCE:
A divorcee checks with his solicitor that his ex-wife cannot claim any of his recent lottery win.

JUST LIKE THAT:
Tommy Cooper impressions abounded after the showing of some sleight of hand with a £20 note.

After the tea/coffee break members had to vote for their first five preferences from the above. Each person's first choice was awarded 5 points, their second choice four points and so on.

When all the points were totalled the result was:-

THIRD PLACE

'Hallelujah'
Alan Hepburn

SECOND PLACE

'A True British Hero'
James Keller

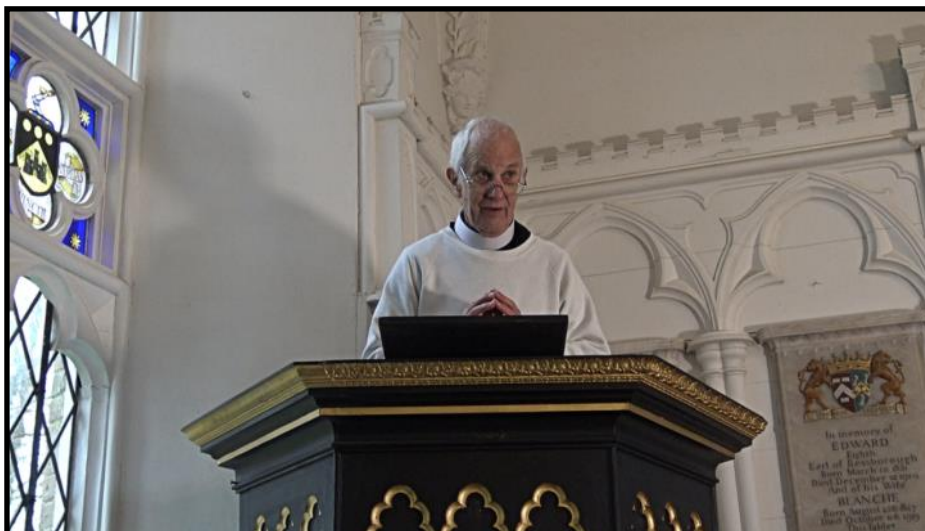
WINNER

'Eggs'
Clive Hand

The winner won less than 25% of all the votes which shows the competitive level of competition that all the films showed. Thanks to all the entrants and especial thanks to the member judges.

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At this point we still had time in hand so Alan produced 6 films Desert Island Disks evening which will take place on the 14th February.

These were:-

A SPIRITUAL PLACE: A beautifully narrated film by the late Geoffrey Claridge.

BENEFIT: A classic comedy by the late Keith Baker and his daughter and her film children Wayne 1 to Wayne 10.

INFINITY: A Sci-fi escapade by

Mike Knock full of special effects.

ONCE UPON A TIME: Another comedy by Keith Baker about a vicar and a frog.

THE LAW OF THE JUMBLE: A DVD from a cine film made some time in the eighties.

YELLOWSTONE: A beautifully filmed documentary about Yellowstone National Park in America.

After a full and varied evening of films we all wended our weary way home.

By Alan Hepburn

PLANNING A DOCUMENTARY

“Documentary filmmaking is the art of telling REAL STORIES in imaginative, entertaining, and insightful ways”.

This evening's session came about from a request from one of our club members. Tonight, Clive talked about planning documentaries, particularly focusing on sightseeing tours and shore excursions where time is restricted.

The first question Clive asked the members was, 'What is a documentary?' Clive went on to explain that it is 'the art of telling real stories in an

imaginative entertaining and insightful way.'

Clive then told how he had been on a trip to Winchester, but he had not taken his camera. If he had taken his camera and had done some research beforehand he would have been able to find out lots of information about a diver called William Walker who saved Winchester Cathedral. Due to the low water table the

crypt had flooded and the cathedral in danger of collapse. Over a period of 6 years and working in water up to a depth of six metres (20 feet), he shored up Winchester Cathedral, using more than 25,000 bags of concrete, 115,000 concrete blocks, and 900,000 bricks.

Clive's main message here was that, with a bit of work and specific research, it is possible to produce a film which is slightly different to a travelogue.

Clive then went on to talk about the 3 stages of film making, pre-production, production and post-production and which apply just as much to documentaries as any other genre of film.

He went on to explain that the two most important aspects of pre-production for a documentary is planning and research.

Planning and research are essential for making a documentary, particularly with time constraints. Without this you will not have the right footage for your film!

Clive's first film, 'On Top of the World', about a ride in a hot-air balloon, was his first example. Planning and research was crucial because Clive only had three hours in which to complete his filming. This documentary was to be a story about the history of hot-air balloons, and how they work. With a bit of work beforehand, it wasn't difficult for Clive to do something different.

He needed to know if he could obtain sufficient material such as photos, archive footage etc, to tell the story so he could start to plan what footage he needed before going.

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Clive explained that if you are going on an excursion, you will be given an itinerary. This will be a great source of possible ideas for your film and for you to start thinking about what footage you will need.

TIP 1

Before going on your trip or excursion start your research and try to come up with an interesting idea for a story you can tell. Write down a LOGLINE—a description of your story in one or two sentences.

He stressed you need to make sure you have enough visual material to make your film, tell the story and keep your audience interested.

Going back to 'On Top of the World', Clive had to work out what footage of the hot-air balloon he would need to make the film. Good advice to follow is to build up a shot list. Using bullet points, you can put together a 'shopping list' of shots required. This will ensure you get the shots you need. You can also start writing your documentary and make changes as you go along.

Clive also explained that many professional documentary filmmakers advocate dropping the narration onto the timeline first and cutting the images to match as the most effective way to assemble the film.

In the second part of tonight's

evening, Clive said that we would be doing a similar thing, but doing it in the proper way.

Clive explained how he had been on an excursion to Plymouth Plantation, in Boston, USA. He was able to take highlights from this excursion and list them up on a slide. The excursion included Plymouth Plantation Living Museum Day, and taking in a trip from Boston.

He asked members to look at this slide and come up with a story for a documentary. Next he asked what additional visuals would be needed. Suggestions include archive photos, drawings, animated route maps. Lastly, he got the audience to list the shots they would need to get when on the trip to form a shot list.

Clive was able to turn the excursion highlights into a story of the Pilgrim Fathers, which he then showed, before asking if it contained all the elements that we have learnt tonight!

We then watched another of Clive's films, which took us on

TIP 2

Make sure you can find enough visual material such as archive photos, archive footage, maps etc, to supplement the footage you will shoot on your excursion. You need to be sure that you can tell your story visually in an interesting, informative and entertaining way.

TIP 3

Before you go on your excursion, work out what you need to film and the type of shots you need. Produce a shot list on a sheet of A4 that you can put in your pocket and take with you. That way you will ensure you get the footage you need to tell your story

another tour to Valletta, Malta. Clive used highlights of a walking tour, taking in St. John's Cathedral, to make a film about the Knights of St. John, a religious order which still continues to this day in the form of St. John's Ambulance.

Clive told how he sourced and compiled information for this film from the internet including, YouTube, Wikipedia, the Knights of Malta website, library, tour guides, drawings, archive photos, Google Earth and Clive's own footage of a display by St John's Ambulance.

To sum up, Clive said you should always do your research before you go. Make sure you can get enough visuals to make your story and always produce a shot list, in the form of a bullet-point 'shopping-list'.

Remember, Clive's films illustrate a way of making documentaries (You don't have to do it the same way!), and demonstrates the way for doing something different.

By Rupert Marks

DESERT ISLAND FILMS

By Pam Baker

Organised by Alan, members were given a list of films in the Club's archives and asked to choose those films they would like to take with them on a desert island, or would like to see again.. Alan co-ordinated the list and came up with a programme of 9 of the most voted for films.

The first film we saw was 'Roman Legacy', a lengthy documentary made in 1994 at the time when the Lavant river overflowed due to the heavy rainfall and its inability to cope with the flow which threatened to flood Chichester. Chichester Council duly responded and strategic measures were taken. A designated team liaised with the emergency services in a vast operation to divert the flow of water across the town to connect with the Lavant on the south side. Gigantic pipes were laid and large pumps were used to move the water as quickly as possible, saving many shops and businesses from loss of property and stock. A Bailey bridge was built for traffic to transcend the pipes at a strategic point in the town but, overall, the town still managed to function. It was an enormous operation and the film clearly showed how the emergency services were involved and worked together. At a total cost of some £2.7 million. A well made film of local interest which was good to see again.

Next was a short funny, 'One for The Pot', whereby the man on cleaning his silver pots a Fairy appeared offering to give him one wish. Not happy with the fact that he only got one wish, it developed into an exchange of words whereby the fairy found him to be in the trouble she had forewarned. Despite his continuous arguments and the fairy unable to comply with his wish we were left with the fairy getting more and more frustrated. The is a nice film with a constant amount of humour running right through.

'The Picture' followed, a Club film made as an Albany entry. A nice tale which flowed at a steady rate showing how the main character was sucked into "marriage" plans unintentionally. Not happy, as she looked at wedding dresses knowing that as plain as she was she would never wear one but her aunt had left her some money and on passing a gallery, she saw a picture which she fell in love with. Again she went back to see it and gazed at it alongside a gentleman. On her decision to buy it she found out it had just been sold. Sitting in the café, she was joined at the table by the gentleman she met earlier and the relationship developed until one day he never turned up. She was resigned to the fact that she would return to her



boring life and marriage but one day she had a phone call from the gentleman inviting her to come and see the picture which hung on his wall in his villa in Italy, a proposition which she gladly accepted. A good film which involved many of the club's members in the making.

'Namibian Treasures' told the story of a travelogue with a group of still photographers to Namibia. There were some beautiful shots of ever changing sands and light. Showing trees and wood which have never decomposed due to lack of moisture. An array of various animals at the watering hole always on the look out for predators. Finally back to Bush Camp to see the Cheetahs which were to be released back into the wild, a species which have become seriously threatened with extinction. A beautifully photographed film with stunning shots of the landscape and animals.

'The Confession', a one minute funny taking place in France in the confessional box where the French man is divulging all his saucy secrets he's had with the girl lodger he took in during the war, having a full blown relationship for which he is forgiven under the wartime circumstances, until he asks the last question whether he needs to tell her that the war is over! A lovely film well acted as ever by Keith.

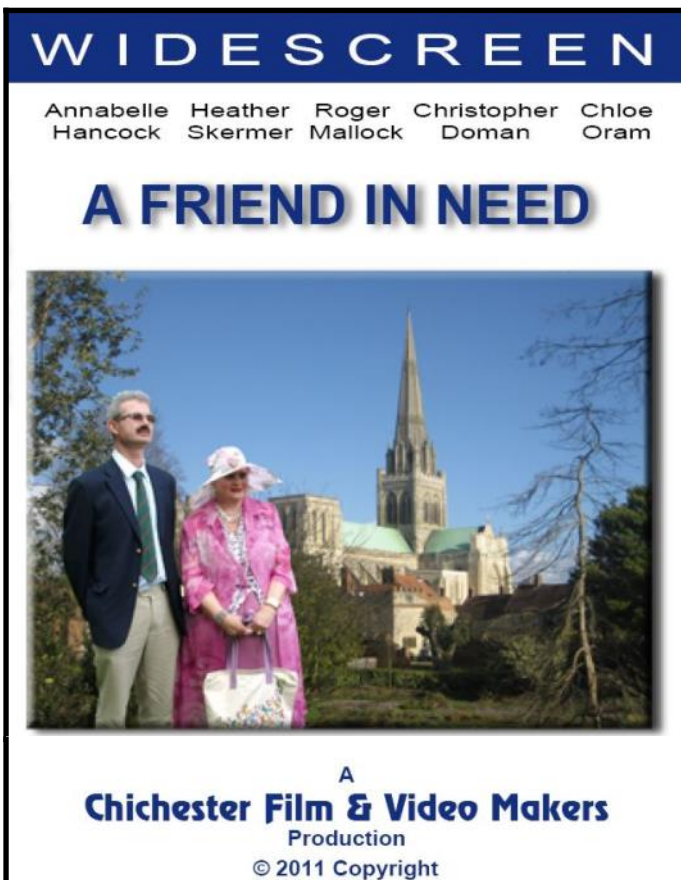
'A Friend in Need' which was made as another Club film in 2011 depicted an elderly lady moving into a nursing home.

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Sadly not fitting in with the existing clientele, she went out each day walking alone. With a background of the theatre and an acting career, she one day came into the nursing home disguised as a friend of the elderly lady and playing a much more outgoing person she was immediately captivating and talked of her friend and all of their vast experiences together. When the elderly lady returned she was then accepted and we saw her in her room with the outfit hanging on the door which she had worn as her disguise. Her budding relationship with a new inmate who tore down the "major" a peg or two, much to the delight of all, a happy ending all round.

'Joey' was made as a Club film, again as an entry into the Albany competition. A tale told by Joey's wife of their life in the circus together and how they



progressed on to marriage. Reminiscing over times with the children, the horses and his fake gun. With some difficulty she went on to tell him that she had married Nico that day and it was time to put his clown suit away which had hung in the bedroom since his death. Come that evening in bed as he approached to kiss her, a clown's arm and the gun came into view and shot him dead! A final shot showed the clown's suit hanging back in the bedroom. Some great acting from Jacquie in this film.

What a lovely film 'Leaping to Conclusions' is, a humorous film made in 2000 and was an Albany winner. This is a story of a couple where the husband was obsessed with eating Club biscuits to find the winning wrapper for a competition. In

finally finding it his amusing interaction with the Company's representative told him he had won and would be awarded his prize at the Pratts Hotel in London. On arriving home his wife was beside herself trying to guess what they could have won, a holiday, money, a car, when he informed her that they had won a Club biscuit every day for 4 years. A great film.

'The Last Laugh', an intriguing tale of Barry Newman's inheritance. The film started back at home for Gerald and Margaret, Gerald being Barry's brother, after the funeral. The following day in the Solicitors' offices reading the will of Barry and his generous bequests. With a surprising outcome for Gerald and his wife whereby they had to solve the riddle set by his brother in order to inherit Barry's house and all the contents. A nice amount of suspense and in wondering what it was they were to find with the rhyme they were given as clues, they destroyed their inheritance, a decomposed Egyptian cat on the insistence of Margaret, the wife, only to find out that this had been valued at some 4 million by Sotherbys being the favourite cat of Nefertari. All hell let loose by the wife in accusing the husband of not listening to her which was clearly not true. A nice twist to the film at the end.

All the films were good to see, so many films are made and never seen again. These particular films had many old friends in them which are sadly no longer with us and make us realise what an asset they were. Lovely film with Rodney and Mary. A walk down memory lane, it was a lovely evening thank you Alan, we will have to do this again.



DATES FOR YOUR DIARY

12th—15th April 2018

BIAFF **BRITISH INTERNATIONAL AMATEUR FILM FESTIVAL**

Visit the IAC website for full details: www.theiac.org.uk

22nd April 2018

2018 **ALBANY COMPETITION**

Theme: Elephant in the Room

The Newell Centre, Chichester

12th May 2018

2018 **SERIAC FILM FESTIVAL**

Oast Theatre, London Road, Tonbridge TN10 3AN

Visit the SERIAC website for full details: www.seriacy.org.uk

56th GOLDEN KNIGHT MALTA INTERNATIONAL **SHORT FILM FESTIVAL 2018**

Closing date: 30th September 2018

Visit website for full details: www.goldenknightmalta.org

7th October 2018

2018 **SUSSEX FILM FESTIVAL**

Closing date: TBC

Wivelsfield Village Hall, Eastern Road, Wivelsfield Green RH17 7QG

Visit the SERIAC website for full details: www.seriacy.org.uk

