

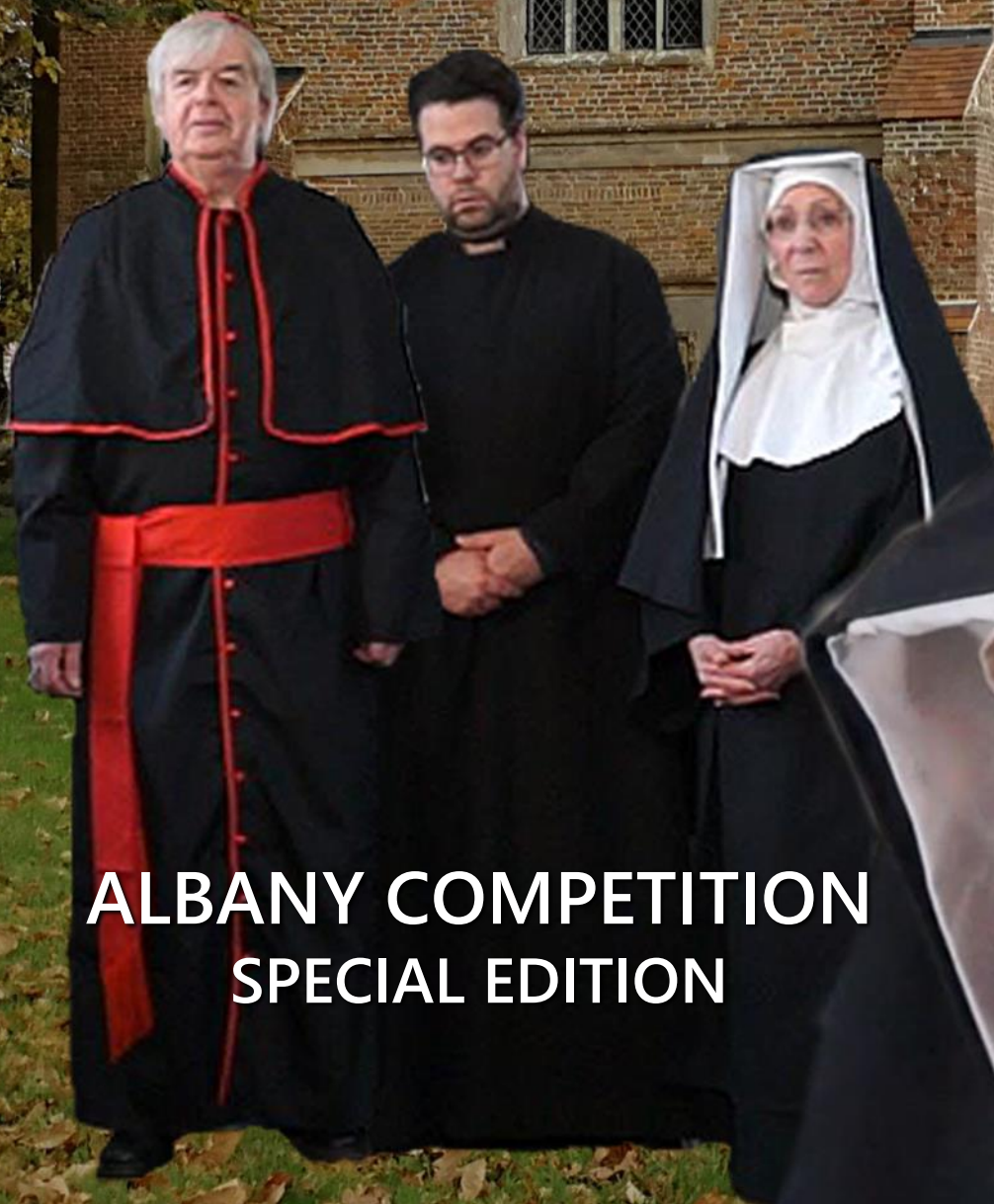
May/June 2018



C F V M

Chichester
Film & Video Makers

FAST FORWARD



**ALBANY COMPETITION
SPECIAL EDITION**

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

Email: chichesterfvm@gmail.com

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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



Artwork for Albany Winner
'Cardinal Sin'

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



CHAIRMAN'S CHAT by John Harvey

First I wish to pay tribute to Mike Morris who has led CFVM for three years as Chairman and maintained the enthusiasm of the membership. The Committee membership changed following the AGM when Pam Baker and James Keller were elected.

As Chairman, it was my early task to welcome members of Sussex Clubs to the Albany Competition held in Chichester. There were six films entered to the theme 'Elephant in the Room'. All were of high standard and the CFVM film 'Cardinal Sin' won 'The Albany Editing Trophy' for the best edited entry and 'The Albany Trophy' for the best overall entry, to our delight. Our thanks go to Clive Hand for his Direction and editing skills and the assistance of the Stansted Park Foundation and the South Downs Planetarium and Science Centre in Chichester for the excellent film locations. The nun's costumes were borrowed for one weekend only, so no retakes were possible. All went well and the weather over the weekend in January was kind to us.

My thanks to all of the CFVM members who helped with the organisation of the Albany

event. The projection equipment was set up in the hall, the chairs and tables were laid out and the food was prepared all in quick time. Mike Rice organised a successful raffle and all members and visitors enjoyed a faultless presentation of the films by our projectionist Mike Pepper. The hall was tidied and returned to normal by a magnificent effort by our members. As winners, it looks as though we will be organising the Albany event next year with our experienced team.

We are heading for the summer break and looking forward to the presentation of CFVM awards on 23rd May. This year our members' films were judged by Solent Movie Makers and all will be revealed on the night.

Our programme will recommence on Wednesday 5th September and I wish you happy holidays.

FROM THE EDITOR by Clive Hand



The AGM has been and gone and we have a new Chairman. John Harvey has taken over from Mike Morris and hit the ground running as MC at the Albany Competition.

Also, welcome aboard to Pam Baker and James Keller who

have joined the committee and have been working hard already. Pam has taken over from me as Programme Secretary which gives me more time to spend on Fast Forward magazine and other publications. Pam has almost completed the new programme for the 2018/19 season. James has taken over from Kevin as Webmaster/Social Media and has been familiarising himself with the website and providing regular posts on Facebook.

As John has mentioned in his Chairman's Chat the summer holidays are fast approaching. With that in mind it is an opportunity for me to gently remind members of some of the things we have covered this season, at members' request, to assist members develop your filmmaking skills.

You will recall we looked at planning your documentaries, particularly focusing on excursions and sightseeing tours, where time is restricted. So before you go on your holidays over the summer it would be worthwhile reading the article, produced by Rupert, in the March/April 2018 issue of Fast Forward. Rupert covers all the main points and the article also included some of my tips, which you should find useful. It is definitely worth trying this approach. If you do, I am sure you will be pleased with the results and I look forward to seeing some of your work in the new season.

So, once you have come up with the story you want to tell in your documentary, do the research and planning, dust off your camera, charge those batteries and get out there and make a film. Have a great summer and see you in September.

ANNUAL GENERAL MEETING 2018

The AGM was chaired by Mike Morris our present chairman starting at 8.05pm. He was flanked on either side by John Harvey (Treasurer), Rupert Marks (Secretary) and Alan Hepburn (Competition Secretary). Mike welcomed everyone and there was a head count of non-committee members which was 12.

1st on the Agenda was Apologies for absence of which there were 4. Next came Minutes of the last AGM which were proposed and seconded. Since there was no matters arising we went straight on.

Then came the chairman's report. Mike gave a lovely speech explaining that due to the constitution he has been Chairman for three years and would be standing down. He went on to say of the sad losses we have had whilst he has been in charge and that Rodney had stood down as President due to ill health but was very happy to be given Honorary Life Membership. He then spoke about the successes the club had made in recent years in the Albany, BIAFF, SERIAC and the Sussex Film Festival. He also hopes our recent Albany winner "Curtain Call" will do well in future competitions. He had heard that morning that it had won four stars along with Clive's "Life is a Karosel" winning the same in the BIAFF. Mike went on to say a thank you to all the committee who had given him strong backing in the whole three years, mentioning them by names. He also thanked all the members who have helped, especially with the film making. He commented that sadly Kevin who had a great deal to do with the last few Albany winners was standing down and hoped

he would return to us in the future.

After Mike came John Harvey's treasurer's report. He explained all the figures. Said the club was in a good financial position and the subs would be staying the same for another year. Adoption of these was proposed by Stan Harvey Merritt and seconded by Richard Plowman. Alan then took to the floor giving his report as Competition Secretary. He spoke of last year's Annual competition having one more entry than the previous year making it Nine entries and that it was judged by Copthorne Club. He gave the results of our other competitions. The Linderman was won by Clive, who also won the one minute competition. The holiday/travelogue was won by Trevor Bennet and the Documentary Competition was won by Ren Curtis. Alan commented that since he has taken over the numbers of entries has decreased, but the quality of the films has improved tremendously. Well done to everyone who submitted films. He also informed us that this year the Annual competition would be judged by Solent Movie Makers and entries needed to be in by the next meeting.

Then came the election of President and Vice President. Stan Harvey-Merritt is continuing to be our President and Pam Baker has agreed to continue as Vice President. Next Chairman and Vice Chairman. John Harvey is to be our new Chairman and Clive Hand is staying as Vice Chairman. Rupert Marks is carrying on as secretary for another year. Pam Baker was also elected onto the committee

as Programme Secretary and James Keller has agreed to take over the position that Kevin held as Webmaster and Social Media. All the committee members were Proposed and Seconded by a core of club members.

Mike gave thanks to other members who contributed to the running of the club, stating that Pam had agreed to take over the catering as Paula and Ray Puleston have made the decision to leave the club.

The proceedings were closed at 8.33pm. With all the business finished we then had refreshments and time for a chat. A reminder was given about voting for the Pearman Cup with all votes to be in by Wednesday 27th April 2018 so the Chairman can decide on the winner. After a pleasant evening we all went home.

By Tina Keller

AGM ELECTIONS

President

Stan Harvey-Merritt

Vice President

Pam Baker

Chairman

John Harvey

Vice Chairman

Clive Hand

Treasurer

John Harvey

Secretary

Rupert Marks

Competition Secretary

Alan Hepburn

Programme Secretary

Pam Baker

Webmaster/Social Media

James Keller

REN CURTIS WINS DOCUMENTARY COMPETITION

By Clive Hand

There were 5 entries for what Chairman Mike Morris referred to as the 'senior competition' with a running time of 41 minutes 55 seconds. Mike Pepper had very kindly produced some graphics showing previous winners of the Documentary Competition.

The first film to be screened was 'Some Norwegian Stave Churches' by Alan Hepburn. A fascinating film about these unusual churches built in Norway from the 11th to the 13th century, the walls of which were constructed of upright planks or staves. It was the stunning St. Olaf's Church that had an interesting story to tell, which served as the model for the chapel featured in the Disney animation 'Frozen' during Elsa's coronation scene. No prizes for guessing what else St. Olaf's Church inspired. That's right – the name of everybody's new favourite snowman!

The next documentary was 'The Great Laxey Wheel' by Ren Curtis. This was a great film telling the story of this amazing feat of Victorian engineering and ingenuity, which is the largest surviving waterwheel of its kind in the world. The Lady Isabella as she is also known, served the mine for 70 years and became the Island's most dramatic tourist attraction. The cinematography was really good with some excellent close ups. There was good use of stills and a clear and informative narration told the story.

'Time Waits For No One' was the next film from Michael Rice. An unusual start in the bedroom of the filmmaker being woken by the alarm. We were then in Chichester for the main part of the film visiting the Market Cross, minus it's clock due to refurbishment. We then visited inside the 15th Century Bell Tower to see and hear these amazing bells at close quarters. We returned to the centre of Chichester and the Market Cross, this time with clock, for the New Year's Eve celebration and the countdown to midnight, before returning back to the filmmaker's bedroom.

Next up was 'Life is a Karosel' by Clive Hand. This documentary explored the world of British Miniature Horses and told the story of life at Karosel Stud in the heart of Ashdown Forest. The story was told by Rosemary and Kathy Leppard who breed and care for over 80 British Miniature Horse and British Spotted Ponies. We follow them as they qualify their horses at Regional shows and prepare to compete at the Royal International Horse Show at Hickstead.

The last film of the evening was 'Photomation' by Richard Plowman. This film looked at the technique used by the filmmaker for wildlife photography, more specifically birds. It was good to see the filmmakers talking about the technique he uses on camera and demonstrating various features of the camera. The use of the rapid shooting feature to produce some stunning animated sequences of birds in motion was fascinating.

Rather than the normal judging process our Competition Secretary produced voting slips to all the members and asked them to vote for the top three places. This produced a worthy winner with Ren Curtis and his excellent documentary 'The Great Laxey Wheel' taking the Documentary Competition for the second year running. Well done Ren!!





Once new Chairman, John Harvey had completed his opening announcements, tonight's session – a talk on Film Production, given by James Keller – could begin.

James began his slide presentation by explaining that pre-production is the things you do and plan before going to set. He then put up a slide to perfectly illustrate this point - A quote, from Benjamin Franklin, 'By failing to prepare, you are preparing to fail'.

On the next slide, James had pulled together a Wikipedia definition of pre-production, which he then proceeded to read through and expand upon – We need to start with an idea. From there, we can then create a script or screenplay. (The difference between a script and a screenplay is that a screenplay is what we, as amateur film makers, would write that will then be adapted for the screen).

With any script or screenplay, James was keen to emphasise that it:

- Must have a basic narrative or flow that leads the audience through the film;

- You need to develop your characters;
- You need to write your dialogue – It was at this point that James added that it is very important that, when writing dialogue, you must write it, review it, rewrite it and then review it once again.
- Keep it simple; be realistic, especially in club productions which will have restrictions with regards to suitable locations, budgets, props, crew availability, etc.

James explained here that he always writes first with his heart, before he writes it again

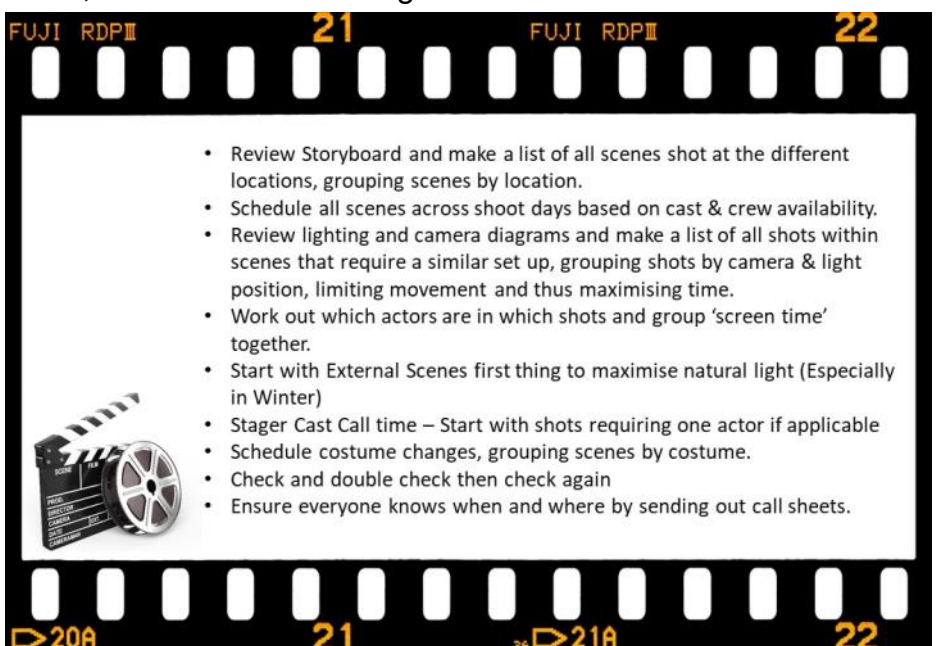
this time using his head. The first time he writes his script, he tries to get his whole idea all down on paper. He then goes back through what he has written to start thinking and planning how exactly he might bring his idea to life, rewriting his script for a second time, where you will be adding to, and changing your initial idea. A tip here, James pointed out, is that you should step away from your script and then return to it again, with fresh eyes and fresh ideas. You should ask someone else to read your scripts and for them to make notes. You should read their notes and take on board what they have said. The end result should be a screenplay which can be developed into a film.

Next, James referred back to a previous evening, where Kevin had talked about the use of acts and turning points.

James was then keen that, when writing a script, you should get the idea all out, then go back and think about how to develop it into your film.

He then talked his way through the process he follows when he has completed his script.

Continued on next page....



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From there, he then produces a shooting script or screen blocking. Once again, James referred to a Wikipedia definition of screen blocking to explain that this is how the film will look on screen.

At this stage in James' talk, Clive raised two points:

- Visiting locations beforehand makes it much easier to do scene blocking.
- You can do shooting scripts before blocking – they go hand in hand, really.

James then continued by saying that he goes through his scripts before sourcing his locations.

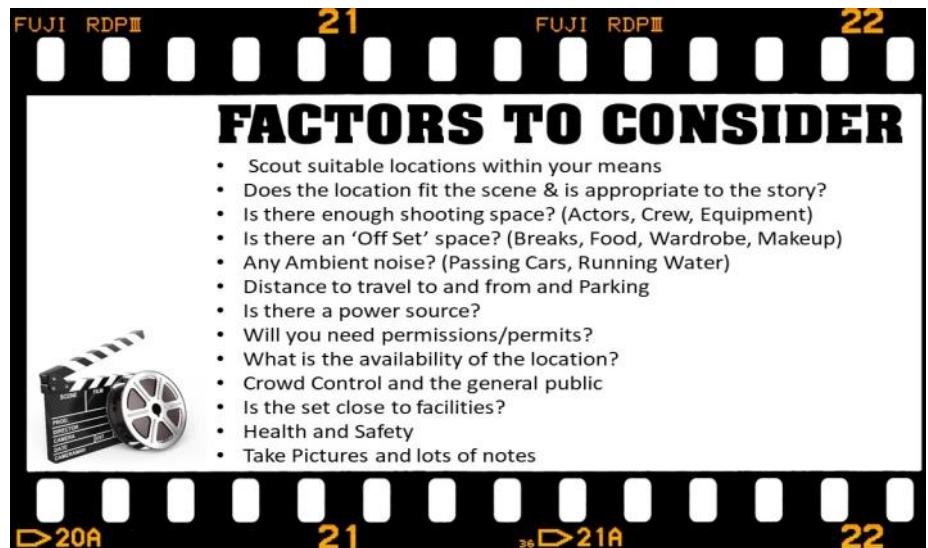
Then, James gave a quick overview of basic shot sizes, that we all already know about and use in film productions.

At this stage of production, James said that you should start to build your storyboard – this is a visual explanation of the blocking process – you should include as much or as little information as you need on your storyboard.

Another question from the audience came when Richard asked – Is it the Director that does the storyboard? James responded that, on a professional production, a whole team would be involved with working on the storyboard, but, specifically, it would be the Director of Photography (D.O.P).

The storyboard is important because it is a way of getting the idea out of your head and on to the set, and can be used to keep track of the shots completed. James added here that others might not share your view or vision, but by having a storyboard the production crew knows exactly what is happening.

Once again, it was back to the slides, with another Wikipedia definition – This time James talked about Location Scouting - Factors to consider. Thinking



about all these little details, such as the need for an 'off set space', James explained, helps to make your film a step above the rest.

James said that he returns to locations at different times of the day – that way is the best way of knowing how light moves, how the sounds change.

James then went through the following points:

- Crew – defining the 'crew family tree'.
- Actors – It is important to get them where we (the Club) can.
- Availability/schedules – to get the most out of filming days, you need to think about who is needed when and where.
- Make sure time is planned in for rehearsals.
- Once all the elements are in place – Plan, plan, plan and

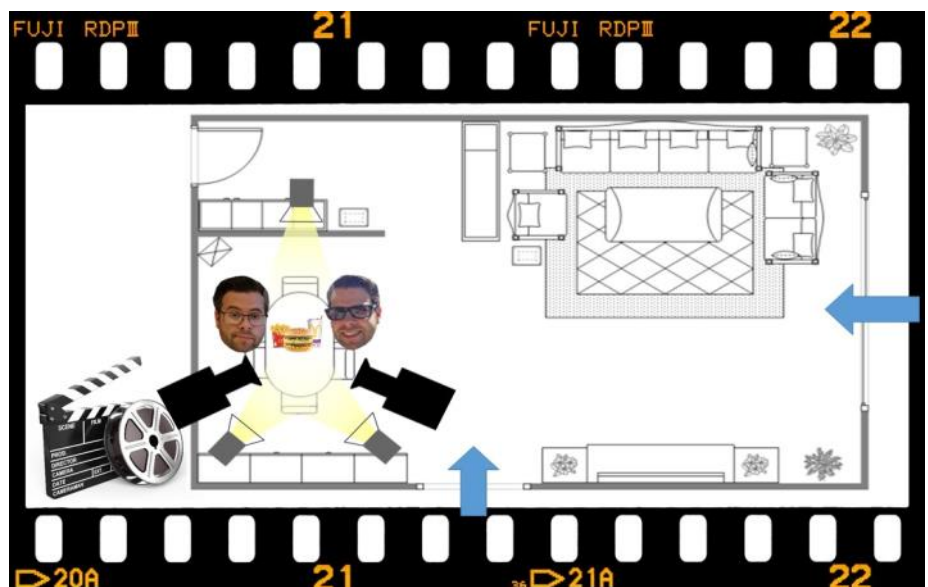
plan some more.

James then talked about using floor plans of your set and taking pictures of the room so you know exactly what it is supposed to look like. Dressing your set, James explained, is important so that you can start to plan exactly where things are going to be in the room.

When talking about lighting, James explained about the use of standard three-point lighting, and that, a badly lit scene is a bad scene, adding here that if you can, use 2 cameras if not 3, to pick up all the shots required.

Finally, James explained that on the shooting schedule, you should start with the external scenes, to make the most of the natural light.

By Pam Baker



ALBANY COMPETITION HATTRICK FOR CFVM

by Clive Hand

At midday on Sunday 22nd April club members arrived at the Newell Centre, Chichester to set up for the competition and prepare to greet our guests. By 1pm everything was ready, and it was time for a well-earned cup of tea



The theme for this year's competition was 'Elephant in the Room' and six entries, from four clubs, were received for the competition. Approximately 60 filmmakers and members attended. It was great to be joined by member of Solent Movie Makers and Isle of Wight Video Camera Club who are looking to join the competition in future years. Doors opened at 2pm with proceedings starting at 2:30pm.



Chairman, John Harvey was MC and started by welcoming everyone who attended and introduced the judges. The judges were Malcom Pike (Gosport & Fareham Camcorder Club), Bill Bolton (Former member of Portsmouth and Gosport & Fareham Film Makers and Eunice Pike (Professional Musician).



With the formalities out of the way John handed over to the projectionist Mike Pepper to start the show.



The competition began with a film from Surrey Borders Movie Makers called 'Lost in Translation'. This was a comedy involving 4 priests talking about subjects taboo to the church. What made it funnier was one had an Italian accent, and another was hard of hearing. When the biblical figure Rufus appears, but cannot be seen, and starts performing miracles the four priests just take them for granted.

Next up was our own entry 'Cardinal Sin'. All is not right in the convent and Sister Maria, the Cardinal's niece, who appears to be in trouble. No one can talk about it as it is a silent order of nuns, but they have their suspicions. The new handsome Father confessor, Father James from the Vatican, is causing a stir and Christmas is coming.

The first of two entries from South Downs Film Makers was 'Stay for the Raffle'. This comedy begins with Mr Seymour waking up from a nightmare where he dreams that a talk that he is going to give on 'memory' goes horribly wrong. Nightmare becomes reality when it becomes apparent from the reaction of the audience that he has forgotten to zip up his flies. There is a surprise at the end when one of two women, who had been criticising men in general, got up to leave providing a revealing end!

Surrey Borders second film was 'Zipadeedoodah'. Little Piddling Fete was the location for this comedy. As the Mayor welcomes guests to the fete not knowing his flies are undone (there appears to be another theme developing) a group of unusual looking characters try to tell him about his embarrassing state of dress using all kinds of innuendos. Anything, rather than tell him directly. **Continued on next page....**



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Haywards Heath Movie Makers entry was 'The Prodigal', a true story based on the filmmakers' own experience. At a memorial service to George the 'black sheep' of the family, George's younger brother Arthur arrives late. Arthur was packed off to Australia under a dark cloud and has not been seen for 32 years. At the wake his Niece, unaware of the reason, asks him why he left. Arthur has his say at the end of the wake and it became apparent he was accused of sexual abuse. Despite his innocence being proved the family are still not prepared to accept him back into the fold. Only the Niece is prepared to 'forgive and forget' and asks to keep in contact with her uncle.

Last up was South Downs' second comedy called 'The Elephant'. A very clever film set in an art gallery. A guide is talking to visitors about a contemporary work of art called 'The Elephant', which needless to say looks nothing like an elephant. A boy enters with his mother and starts to disrupt the talk. After confronting him several times the boy starts to create a replica of the work of art. The boy leaves early and gives the final piece to a young girl. When the replica is hung, there is something not quite right, until the girl tells them to turn the frame and she adds the final piece.

It was then time for the judges to adjourn and deliberate with the Chairman's meeting also



held during the break. Time to enjoy a cream tea and catch up with our friends from the other clubs. Following the break, the raffle was drawn.

Then it was time for the judges' feedback and results. The judges commented on the high standard and then gave feedback on each film. It was then time for the moment we had all been waiting for as the results were announced....

To wrap up a successful and enjoyable afternoon John Harvey thanked the judges, projectionist, caterers and all those involved in organising the day. He reminded the members from the attending clubs that the theme for 2019 is 'Too Close to Call'.

He wished everyone a safe journey home and looked forward to next year's Albany Competition.

**The Albany Trophy
For the Best Overall Entry
'Cardinal Sin'
Chichester Film & Video
Makers**

**The Runners Up Trophy
'The Prodigal'
Haywards Heath Movie
Makers**

**The Albany Editing Trophy
For the Best Edited Film
'Cardinal Sin'
Chichester Film & Video
Makers**

**The Greenyer Trophy
For the Best Use of Sound
'The Prodigal'
Haywards Heath Movie
Makers**

**The Syd Mitchell Trophy
For the Best Comedy
'Stay for the Raffle'
South Downs Film Makers**



CARDINAL SIN behind the scenes



Well we did it again! No, I am not referring to winning the Albany Competition. I am talking about breaking all the unwritten rules to make sure a film production remains within the capability of the club. What happened to keeping it simple? Keeping actors to a minimum, simple locations and keeping the story within the capability of the club! Well, as Director and Editor I would have to say that this was the most challenging film I have ever made.

Once again, the story for 'Cardinal Sin' was developed following a screenplay evening and was written by Richard Plowman who also came up with the original idea of 'Curtain Call' for last year's entry.

The major difficulties this year were finding the locations and costumes. Fortunately, our Chairman John Harvey is a guide at Stansted House and was able to secure the use of St Paul's Chapel within the

grounds of Stansted park and also the crypt within Stansted House. We were able to hire the nuns costumes originally used for the production of 'Sister Act' and Dr John Mason very kindly agreed to present a key part of the story from the South Downs Planetarium and Science Centre in Chichester.

Filming at Stansted Park took place over a day and a half, which was not really enough time. Filming in the chapel was a big challenge and tight for time requiring a massive effort and it's to everyone's credit that we managed to get the footage we needed. Filming in the Planetarium was easy by comparison although lighting was challenging. With the couple of scenes in Richard's house and some filming in Arundel completed it was time for post-production.

For the technically minded the editing was done using Vegas Pro 15 and the visual effects

produced using Hitfilm Pro. The Arundel sequence was filmed early evening and the sky replaced and 'Star of Bethlehem' added. The final scene was filmed during the day and a 'day to night' effect added and the sky replaced. There were many other visual effects that hopefully the audience didn't spot, such as masking out the reflection of film lights etc.

So, was it worth it? You bet!! When it appears on the big screen for the first time and you see the high production value thanks to the wonderful locations and costumes, all the hard work and effort overcoming the challenges pale into insignificance. It was a massive team effort and full credit must go to every single member of cast and crews. The film could not have been made without them. Well done everyone!

By Clive Hand



Tracy Gibbons
as Sister Maria



Pam Baker
as Mother Superior



Richard Plowman
as The Cardinal



James Keller
as Father James

THE CAST

also appearing

Sister Sarah Tina Keller

Dr John Mason Himself

Nun 1 Lynne Plowman

Nun 2 Paula Puleston

Nun 3 Stan Harvey-Merritt

Driver Ren Curtis

LOCATIONS

Stansted Park Rowlands Castle



St Paul's Chapel



Inside St Paul's Chapel — a stunning location for the film.



The Crypt inside Stansted House was used for the refectory scene and also Sister Sarah's cell.

South Downs Planetarium & Science Centre Chichester



Lighting the inside of the planetarium dome was another challenge to overcome.

COSTUMES



The superb nuns costumes added to the authentic look and feel of the production.

FILM CREW

Director & Editor – Clive Hand

Assistant Director – Richard Plowman

Producer – Alan Hepburn

Written – Richard Plowman

Director of Photography – Clive Hand

Script Supervisor – Pam Baker

1st Assistant Camera – Ren Curtis

2nd Assistant Camera – Rupert Marks

Sound – Alan Hepburn

Costumes – Tina Keller

Lighting – Ren Curtis/Alan Hepburn

Location Scouting – John & Judy Harvey

Set Dresser/Props – Tina Keller

VISUAL FX



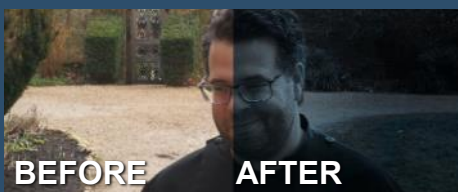
Sky replacement for Arundel scene.



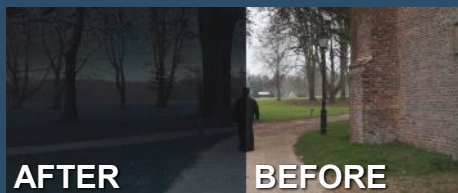
Greenscreen applied in Photoshop for sky replacement and lighting window. Day to night effect applied to chapel layer.



Photoshop and masking used to removed film light reflections.



Day to night effect.



ON SET



DATES FOR YOUR DIARY

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

Wednesday 23rd May 2018

CFVM 'OSCARS' SUPPER & PRIZE GIVING

St Pancras Church Hall, Chichester

7:15 for 7:30pm

Sit back and enjoy our glitzy 'OSCAR' style Awards Ceremony when the results of the Annual Competition are finally announced. A great evening to finish the season.

Wednesday 6th June 2018

1st SOLENT MOVIEMAKERS INTER-CLUB COMPETITION

The competition is for 'BEST DOCUMENTARY' not exceeding 12 minutes

7:30pm at Banister Park Bowling Club, Stoneham Lane, Eastleigh SO50 9HT

If you would like to attend please speak to Clive.

Spare seats available.

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

