

Mar/Apr 2013

>FAST FORWARD>

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

SERIAC FILM FESTIVAL

THE OAST THEATRE
TONBRIDGE

6th April

SEE PAGE 5

TAKING A
CHANCE

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The Film & Video Institute

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The magazine of **CHICHESTER FILM & VIDEO MAKERS**
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THE OAST THEATRE
TONBRIDGE **6th April** **SEE PAGE 5**



FROM THE EDITOR

By Keith Baker

With the recent success of our club lady writers I thought that I might try putting finger to keyboard in an attempt to concoct something for next years Albany Competition. Something erotic I believe, something that the judges would find irresistibly stirring.

She stared across the crowded room. She had heard that he had accepted the host's invitation, but it was understood that he was a busy man. Well he would be.

Rich, handsome, a wealthy author, an A lister if ever there was one. Would he come? The band was popular, many couples were on the floor (*dancing, you numnut*) and she wondered if that would be her and him later in the evening (*dancing that is!*). Her

sultry green eye scanned the room searching for the bloke who had been occupying her dreams lately. She had adored him ever since she had read his first novel *Ten Shades of Grey Socks*. In an interview on ITV7 he had informed the world that the inspiration for the book had come one morning when he had opened his sock drawer and found that among all his grey socks there was not a matching pair. Suddenly he was there in the doorway. She knew it was him. Such poise! Such dignity!! And wearing odd socks!!! She rushed up to him, "Please tell me that you are Ben Dover, the rich, handsome, wealthy author" she cried. "I am indeed in deed I am, and who might you be may I ask indeed am I?" he enquired. She



swooned, "I am Elle Mentry" she cried "and I have a gift of a pair of grey socks for you. You must try them on before midnight." The dancing stopped and the party goes crowded round. Great expectation filled the air. Would this handsome man put his new socks on and pick up the girl and carry her off up the A27 on his white Lambretta.

He twisted his foot this way and that and he pulled at the socks. The silence was deafening. "They don't fit" he said "I'll take 'em back to Marks and change 'em" Saying thus he exited the room, and left her life for ever.

What do you think?

Needs a bit of work, I agree!

A Shot in the Dark really!

Our cover pic is courtesy of Paula Puleston and shows the set we built and the 'SECOND CHANCE' team setting up for another 'take'.

CLIVE'S COMMENTS

By V Chair Clive Hand

After almost 3 months of working on the club's Albany Competition entry it was good to finally have the opportunity to see if on the big screen. Hopefully, members enjoyed it and your feedback was much appreciated. I know Keith has already made one or two tweaks....and will continue to do so when we get more feedback from the judges. I slight shame about the sound issue on the night but members will be please to know that the soundtrack on the film was absolutely fine and that the problem was due to the amplifier volume settings.

If was also good to see Clare

and Simon Wallace with their daughters Annabel and Emily. Wasn't Annabel a star? It was really good of her parents to let her be involved in the project and I must say, from a Directors perspective, Annabel was absolutely brilliant and really patient over the 2 very long days of shooting.

Reflecting back, I find myself wondering why yet again we ended up making our Albany entry during the winter months with freezing cold weather, rain and snow etc. We know the theme a year in advance and still we end up putting ourselves under pressure and leaving it until the last moment. Why don't we make it during the summer?

Linked to that, I am also conscious we have quite a few members with some really good ideas for films and think there is a real need to offer encouragement and support to progress these projects. We are very fortunate with the size of our membership, particular compared to the demise of other clubs in the region, and we have some very keen and talented younger members. Personally, I see no reason why a club of our size cannot progress two or three projects over the summer months. Perhaps, a full blown club production, a documentary and a smaller story film? This is something I will certainly be looking to debate at the forthcoming AGM. So get your thinking caps on and bring your ideas on how we can achieve this.

Lastly, it has been great to see the recent influx of new members.....if fact it has been difficult to keep track! I would just like to take this opportunity to welcome Kevin and Sean Pritchard, Harry Hughes,

And John Bradshaw to the club. Hope you enjoy your membership!!

PROJECT YOUR IMAGE

By John Harvey

Many of you will have been impressed with the Panasonic projector that we have been using for the past eight years, but HD is now with us and HD films can be



Big spender John

made using modern camcorders, pocket cameras and even some mobile phones. So the projector has been updated to match.

The new projector is a Panasonic of LCD type that has HDMI inputs required for HD signals. We have two new Blu-ray players so that the next film can be loaded and

**THE 2013
ALBANY COMPETITION**
**The Village Hall, Westgate,
 Plumpton Green, BN7 3BQ.**
Sunday 24th March.
 The doors open at 2pm for a 2.30 start.
 Entry £5 at the door. £4 optional grand buffet.
 Other refreshments available.
 Go along, support your club and its entry

**SECOND
CHANCE**

Make up a car party and share the cost.
 The hall is quite easy to find when you are in
 Plumpton Green as it is off the main road through the
 village and signposted

set up while one is being shown. An HDMI switch changes player. This was not difficult to find as it is in popular demand to switch HDMI signals between the television and games console.

Modern Blu-ray players do not have many controls on the front panel as they are designed to be operated from the comfort of an armchair with the remote control.

Thus we have purchased one Panasonic player and one Sony player so that each remote will control only one player. The new projector is much brighter than the previous one and its LCD is native 16:9 aspect ratio. The new equipment will not improve the plot of the film or dodgy camera work but it will show your films in the best possible light.
#####

THE ONE MINUTE COMP **by Rodney Reeder**

Twenty seven members were present at this evening's event on February 6th. The number of entries was a very encouraging being ten in number. I think Keith B (Comp Sec) was a little surprised at this, I know I was, although he was rooting for more than last years record of fourteen. The entries were drawn out of an imaginary hat and then entered on the leader board in that order for showing.

Film No. 1 entitled "Assumption" showed a Terrorist type, who guided the plane towards a target



RODNEY REEDER
enjoying the joke.

and then jumped out of the plane, unfortunately what he thought was a parachute, wasn't. Next, was a very clever attempt to change the way that certain foods were given alternative names to their existing ones to avoid people taking offence in this P.C. world of ours. This film's title was "Lesser Spotted Dick". This was followed by a sombre mood type of film called "Strange Ways"; it showed a rather sad looking old chap talking to his wife, comparing a prison sentence with their 40 years of married life. Apparently the wife's Father caught them 'at it'... in the back of the bloke's car and threatened him with prison if he didn't marry her. Following this was a typical World Winner's entry of a miserable looking old man seated on the 'throne' in a public toilet he hears another chap's voice next door asking him how he is, making a pass at him etc.... If I tell you word for word it will only spoil it for you if you didn't see the film 'Otherwise Engaged'. However, I will tell you that it was very cleverly put together and very funny. A fast action type of film "Speedy Jaffas" was next showing two very determined chaps about to attempt to break the world record for eating Jaffa Cakes in 1 minute you've guessed it, the attempt FAILED. Nostalgia was the theme for the film that was shown next. "Memories" A fast moving series of action shots showing wonderful steam locomotives in various situations, arriving at and leaving stations passing through level crossings etc. Very well photographed, it brought back memories of my train spotting days in Portsmouth, Ahh Well!! The next film was a very sophisticated effort showing a man and

SERIAC Film Festival and AGM

6th April 2013 at the
Oast Theatre, Tonbridge.
Tickets are £10.00 which
includes refreshments and
buffet.

For more information go
to: [www.seriacy.org.uk/
seriac.html](http://www.seriacy.org.uk/seriac.html).

The club and some of its
members have entries.

*Share a car and share
the cost.*

his wife having dinner in a restaurant (well it looked very real to me) and he was singing the praises of the restaurant saying that he and his wife went there twice a week. There was more to it than that, but I am not going to divulge the punch line. The evening ended with three more attempts at World Records by that fearless pair I wrote of earlier. The world record for holding Jaffa cakes in the mouthThe tallest tower of Toilet Rolls and eating the largest number of Cream Crackers... .Yes you've guessed it none reached the record. Very funny nevertheless.

The entries were judged by all members present. Top film was Clive Hands 'Lesser Spotted Dick'. Only two points behind was Keith Baker's 'Otherwise Engaged' and Pam Baker's 'Strange Ways' came third just two points behind that. These three winners are able to be entered in the clubs Annual Competition.

GETTING TO KNOW

YOUR CAMERA

By Mike Pepper

This February 6th meeting was originally billed as *Behind the Scenes of Advertising* and to be presented by Tim Page, son of the late Harry Page who was a prominent member of CFVM. Unfortunately, due to work commitments, Tim was unable to attend and so it was a case of - 'Ron to the Rescue'.

At very short notice, Ron Armes prepared an excellent presentation about the various types of cameras available to suit diverse tasks. From small 'key ring' cameras, through popular camcorders, SLR's and on to the larger and more expensive semi-professional video cameras.

Each type of camera was eloquently described and accompanied by demonstrations of some of the models on display. Several short film clips that Ron had included in his very accomplished documentary filmmaking projects were also shown

CROATIAN MINUTE MOVIE FESTIVAL

Closing : 12 Apr 2013

Festival: 29 May - 1st June 2013

The festival is held in Požega, in the beautiful Golden Valley area of Slavonia, North Croatia. Entries up to 60 seconds long on PAL MiniDV, DVCam, CD-ROM (Microsoft AVI or Quick Time)- Microsoft DV compression), DVD or Internet. No fee, no limit on number of entries. Film makers must be over 16. Top prize is 1,000 Euros!!!

More at
www.crominute.hr/index.php?lang=en (in English)

to illustrate the versatility of the various cameras.

The advantages and disadvantages of each type of camera was also explained, particularly those of using SLR versus Video camcorders. Ron also gave advice on various characteristics that should be considered when purchasing a new camera - e.g. Compactness/Convenience/Performance such as size of lens, specification of optical and digital zoom, manual control, storage medium and those incorporating CCD or CMOS sensors.

Also explained were the theories of White Balance, Auto and Manual Focusing, Depth of Field, Aperture Settings and the relationship between Frame Rate and Shutter Speed. All of which came as a welcome reminder of those techniques members had learned during past demonstration / workshop meetings.

During the Questions and Answers session that followed the presentation, several members asked specific questions relating to their own experiences which contributed greatly to the overall discussions.

This was a very interesting and informative presentation by Ron, very much appreciated by all those attending and, of course, given in the usual high standard that has now become very much a feature of the CFVM.

HOW DO THEY DO THAT?

By Annabelle Hancock

This evening set up by Clive Hand on 20th February was in response to questions from members and it promised to be really interesting. Clive said he hoped to cover all the questions except for two on the making of adverts and added that anything could go wrong and he

would need the help of volunteers. He was also fronted by three tins of soup which nobody appeared daring



Clive and his tins of soup



enough to question.

I shall deal with the questions as they came and first remind you that Clive said all answers could be found on the internet. He had gone to great lengths to find them for us; however, if I have failed to do justice to his findings I suggest you ask him for the websites. So, here goes!

How are driving scenes filmed inside studios? How do the actors know where they are going and how are they able to react to things around them?

Actors have to rely on their acting skills while the pictures are projected behind them. This was later replaced by chroma keying with either blue or green screen. Clive informed his audience that the first use of this was in "The Thief of Bagdad" We were treated to some car chases and then to a wonderful example of keying out blue screen which resulted in a fantastic picture of Keith Baker in the middle of and photographing a collection of penguins.

What is the "Ken Burns Effect" and how do I do it?

The Ken Burns effect is a type of panning and zooming effect used in



video production from still imagery. Clive showed a video clip of Ken Burns explaining it which novices like me found very complicated. Clive then made a far better job of explaining it by showing how you can pan between key frames to make a photo of some Civil War combatants more interesting for a video.

What is a cutaway?

Clive explained that a cutaway can be used to avoid using a zoom or to cover an unfortunate edit as well as just for interest. He showed a "jump cut" to shorten a sequence and used a man looking at a clock in a churchyard as an example of a cutaway. He actually did it there and then so we could see how it was done.

How do you come up with an idea for a film?

Everyone agreed there was no easy answer to this question. Suggestions varied from "a bright idea" to finding short stories on the internet or using Google to find websites for advice. What was most important was that whatever idea for a story was chosen must be within the club's capabilities. Clive outlined three important rules:

Keep characters to a minimum

Use simple local locations

Avoid setting the story in another period of time.

The thing to remember is KISS,

Keep It Simple Stupid!

How do you get out of distance shots, near, distance and together?

Matt was volunteered and Clive turned the camera on him in close up. He was then joined by Tina to show "throwing focus" between them. This moves the point of interest in a scene forwards and back-

wards.

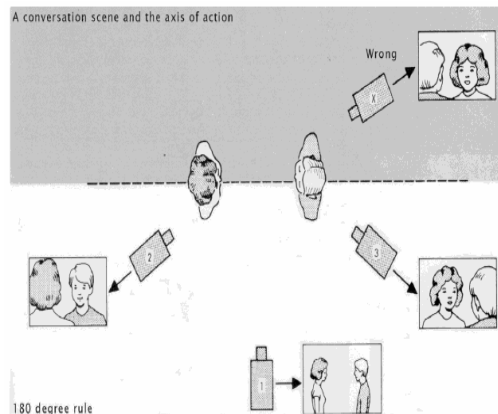
How do you put a moving ghost into a film?

Clive had his camera fixed on a tripod and he photographed the opposite wall for several seconds. This time the volunteer was Jacquie who walked from the far wall to the camera while Clive was filming.

After refreshments Clive showed what he had filmed. We were interested to see Jacquie first disappear as she walked across the screen and then walk across again as a ghost. Clive explained it was a demonstration of cross dissolve and layers - the effect was achieved by decreasing the opacity of the superimposed layer.

What is a reverse shot?

This is viewing the action from the other side. Here Clive explained the 180o rule. You must never "cross the line" or characters appear to have changed places. He used a diagram to show what he meant.



How do you use radio microphones and how much do they cost?

Big film productions like "Les Misérables" used radio mikes to give ac-

tors freedom of movement. They are secreted on the actor's body, often covered by the same material as the garments worn. They vary enormously in price - from relatively little (I found one on the internet for £49.90) to several thousands.

How can I explode a car or shoot a person so that his head explodes?

One wonders why this question was asked! Who is planning to do what to whom by finding out how to do this? Clive suggested one could download an effect from the internet. He demonstrated this by exploding Wile E. Coyote from a desert background by using key frames. There are many references to fake blood and shooting effects on the internet. I couldn't find the one Clive used where the equipment (on the film clip) failed and the filmmakers had to resort to blowing the fake blood down a tube!

Why do DVDs and CDs stop working?

There was much discussion here about how long we should expect data to remain on a disc - the local records office evidently back up every ten years. Clive put up an interesting screen with "Dos and don'ts" with regards to storing discs. Here is a reminder:

Things to do:

Handle discs by the outer edge or the centre hole.
Use a non solvent-based felt-tip permanent marker to mark the label side of the disc.
Keep dirt or other foreign matter from the disc.
Store discs upright (book style) in plastic cases specified for CDs and DVDs.
Return discs to storage cases immediately after use.



An illustration on the clubs big screen how to produce a ghost using layers on your timeline

diately after use.

Leave discs in their packaging (or cases) to minimize the effects of environmental changes.

Open a recordable disc package only when you are ready to record data on that disc.

Store in a cool, dry, dark environment in which the air is clean.

Remove dirt, foreign material, fingerprints, smudges, and liquids by wiping with a clean cotton fabric in a straight line from the center of the disc toward the outer edge.

Use CD/DVD cleaning detergent, isopropyl alcohol or methanol to remove stubborn dirt or material.

Check the disc surface before recording.

A standard jewel case is adequate for storage. In jewel cases the disc is suspended by the centre hole and isolates the written area [read side] from contacting any surface. It also offers some protection against rapid temperature changes

Things not to do:

Touch the surface of the disc.
Bend the disc.
Use adhesive labels.
Store discs horizontally for a long



time (years).

Open a recordable optical disc package if you are not ready to record.

Expose discs to extreme heat or high humidity.

Expose discs to extreme rapid temperature or humidity changes.

Expose recordable discs to prolonged sunlight or other sources of UV light.

Write or mark in the data area of the disc (area where the laser "reads").

Clean in a circular direction around the disc.

How did you film the big close ups in "Lesser Spotted Dick" and what equipment did you use?

At last the Heinz tins came into their own. Clive fitted the camera to a Tripod Tracking Dolly and using manual focus he panned past the cans changing the depth of field. He then turned the camera on the audience further to explain the technique.

How do you film a split screen?

Keith showed video clip from YouTube which I suggest you watch rather than have me try to explain - you can find it at <http://www.youtube.com/watch?v=HnsWKDXixJA>. It seemed very complicated so Keith had sorted something out for us which, sadly,

didn't work. Maybe this will be a subject for another evening at the club.

How did they film the scene in "Young Victoria" where she enters the ballroom and appears to be propelled into the middle of the room?

This ploy is called the "Vertigo" or "Jaws" effect since it was

used in both of those films. The

camera lens zooms in on the subject, while the camera itself is physically moved away from it, or vice versa. This effectively changes the focal length of the lens without altering the image composition. It is also known as a "tracking zoom" or "trombone shot". The evening ended with an example of this from "Jaws".

It really was all very informative and interesting. Clive had started by saying that the answers could be found on the internet. That may be true but to do this you need to know where to look and have the time to do it! We should all be very grateful to Clive that he had spent so much time doing all the research for us and presenting it so well. Thank you Clive!

It was after 10 when we dispersed having been reminded that the next meeting would be the Documentary competition. Members were also requested to support the club at the Albany Competition.



A TAKE ON "SECOND CHANCE" **By Jacquie Clarke**

The CFVM entry for this year's Albany Competition 2013, "SECOND CHANCE" based on the theme 'Better Late Than Never', was written by our published novelist member Robbie Grieves. Under Clive Hand's direction, filming took place and was completed (as ever) through the very worst winter weather.

Robbie's screenplay called for the use of a railway station platform which initially appeared a bit of a challenge and possibly a stumbling block, especially as British Rail charge £300 per hour for filming. As producer, I needed to rise to the challenge and after a few diplomatic phone calls and e-mails, permission was granted to shoot at Ford (our preferred station).

The next task was to cast the screenplay which included a young leading lady, her equally young husband, a young child, grandma and extras. I cast around all the local amateur dramatic and operatic societies for suitable talent. Subsequently, Clive and I successfully auditioned and did screen tests on applicants for the leading lady and child roles, whilst club members Pam Baker, Matt Biggin and James Keller

took on other roles. Reading sessions were organised to let the cast become familiar with the screenplay and they also gave Clive an opportunity to walk them through actions. This proved very worthwhile in ironing out many snags that might otherwise have used up valuable time on the shoots.

Apart from the railway station, other locations were needed. Ray and Paula Puleston, Clive and Eileen Hand each generously opened their lovely homes to a motley cast and crew totalling eleven people who descended on them on bitterly cold, snowy Sundays during January. Not only did we have their total cooperation but they also provided delicious and very welcome lunches and other refreshments to sustain us all throughout the day.

Set in the present day, the cast wore what they might normally do but because actual filming took place over three weeks and also because the storyline takes place over a week or so, some attention to continuity was called for. There was minimal requirement for props but again, these had to be placed exactly as before so still shots of sets and details were used rather than relying on memory. Even then, we missed a few details such as a



CARRIE ALLEN AS KAREN



ANNABEL WALLACE PLAYED ANNABEL

change of hands when using the telephone which only became apparent at the editing stage. Camera operator/editor Keith Baker and Clive very cleverly and skilfully found ways of overcoming these minor technical problems.

Returning to the railway station shoot, whilst dry and sunny, it was a very bitterly cold day. Much research had taken place to establish train times and available shooting time available between trains. However, we were somewhat surprised by the considerable number of trains that pass through Ford – not all of them stopping trains, and therefore not included in the timetable for that particular station. Every few minutes the railway gates lights would start to flash, warning bells clang and the gates come crashing down. At one point three trains were held up whilst a guard enquired what we were doing filming there without permission. Fortunately, we had all the evidence to hand and having presented it, we were permitted to continue. Later that day, whilst filming in a village street away from the station we also delayed traffic when, wearing our high viz safety jackets and aiming the camera roadwards, drivers thought we were police officers carrying out

speed checks.

Our crew also included Tina Keller who as script supervisor/chalk board recorder, Paula Puleston who looked after props and scene setting and Ray Puleston on lighting. Because of imposed limitations of 'people' on the railway shoot and limited space on the other shoots, crew numbers were kept to a minimum. However, on reflection, it might perhaps have been better if we'd had someone exclusively looking after our leading lady on the outdoor shoot and perhaps another person for chalking up the shots for all shoots. We live and learn!

With the Albany Competition imminent, the film was completed with a run time of circa 10 minutes 20 seconds and a preview for club members was held on Wednesday 6 March.

As far as casting is concerned, we couldn't have made this film without bringing in actors from outside the club. In this case we were very fortunate indeed to discover Carrie Allen who is a member of a local dramatic society and Annabel Wallace who plays the child. They each put in a tremendous amount of effort in learning their parts, assembling outfits and props, attending shoots and being very, very patient with the film making process. Annabel was accompanied by her mother Clare at all times



TOM PLAYED BY MATT BIGGIN



PAM BAKER WAS GRANDMA

and Clare, along with her other daughter Emily, became extras for the railway scenes. Clare rehearsed Annabel at home and made many helpful suggestions along the way. Both Clare, as Annabel's parent and Carrie were requested to sign release documents giving CFVM all rights to the finished film. If you look closely, you'll see that our screenplay writer Robbie also appears as an extra on the railway platform.

So – we now await the out-

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!

Mar 20th	Michael Morris
	Mike Knock
April 3rd	Mike Cotes
	Michael Rice
April 17th	Geoffrey Claridge
	Jill Claridge
May 1st	Pam Baker
	Judy Harvey
May 15th	Rodney Reeder
	Matt Biggin
May 29th	*
	*

come of our entry and in the meantime, some members are working on ideas for the Albany Competition 2014 on the theme 'A Shot in the Dark'. If we can decide on a screenplay before the summer break, filming could commence almost immediately, avoiding the weather dependant last minute rush we normally have. Contact Comp. Sec. Keith Baker if you'd like to know more about the competition criteria and rules. Your screenplay could provide the winning one next year!

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.

Mar 20th	Michael Rice
Apr 3rd	Geoffrey Claridge
April 17th	Ray Puleston
May 1st	Mat Biggin
May 15th	Keith Cooper
May 29th	Jill Claridge

Copy should be forwarded to the editor as soon as possible after the event.

**PLAIN TEXT,
NO INDENTS OR
FORMATTING PLEASE**

Verdana font 9points would be great.

CHICHESTER FILM & VIDEO MAKERS

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, dated odd numbered months.

Copy date for the next issue is 1st May 2013