



C F V M

Chichester  
Film & Video Makers

March/April 2017

# FAST FORWARD

HILL 62 & BEYOND  
Wins Documentary  
Competition

Chairman's Chat

From the Editor

Visual FX Workshop

Narration & Sound Workshop

Film Crew Roles

Documentary Competition

Dates For Your Diaries

Registered Charity No. 1110816

[www.cfvm.org.uk](http://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](mailto:chichesterfvm@gmail.com)

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.

## CFVM CONTACT DETAILS

**Editor:**

[clivehand113@googlemail.com](mailto:clivehand113@googlemail.com)

**Webmaster:**

[chichesterfvm@gmail.com](mailto:chichesterfvm@gmail.com)

**General Secretary:**

[rupertjmarks@gmail.com](mailto:rupertjmarks@gmail.com)

## COVER PHOTO



The father of filmmaker Ren Curtis providing a powerful finish to the winning documentary 'Hill 62 & Beyond'.

# IN THIS ISSUE

**PAGE 3**

**Chairman's Chat**  
by Mike Morris

**PAGE 3**

**From the Editor**  
by Clive Hand

**PAGE 4**

**Visual FX Workshop**  
by Alan Hepburn

**PAGE 5**

**Narration & Sound Workshop**  
by Pam Baker

**PAGE 6**

**Film Crew Roles**  
by Rupert Marks

**PAGE 8**

**Documentary Competition**  
by Clive Hand

**PAGE 10**

**Dates For Your Diaries**

## FAST FORWARD EDITORIAL TEAM

**EDITOR**

Clive Hand

**PROOF READER**

Robbie Grieve

**WRITERS**

Tina Keller

Rupert Marks

Pam Baker

Alan Hepburn

**PHOTOGRAPHER**

Mike Morris

Comments or suggestions for the Editorial Team are welcome. Please forward to [chichesterfvm@gmail.com](mailto:chichesterfvm@gmail.com)

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 Mike Morris

The snowdrops are showing in the garden and the days are getting longer. This means it's the time of the year when we're coming up to our Annual General Meeting when the officers and committee members of major corporations and minor clubs alike face their, sometimes hostile, membership.

Luckily, in my experience our members have never shown any hostility or voted down the remuneration plan for the senior executives, possibly because we don't have a remuneration plan at CFVM plc. We are all honorary, usually not even claiming expenses.

But there may be some resentment or dissatisfaction simmering beneath the surface about what the committee are doing, or not doing, in running the club.

This is one of the reasons why Clive asked recently for ideas from the floor about what sort of subjects we would like to see covered in future programmes. What is it you feel unsure about? What do

you want to know? Do you have any suggestions for outside speakers to address us on particular subjects?

The response has not been very encouraging with only two replies, as far as I know. It would be nice to think that the reason is because you think we are doing everything right and you would like "the mixture as before", but I'm not sure that is the case.

The AGM is another opportunity to air your views and make suggestions and for this you can use the propositions feature which is mentioned on the Agenda for the AGM. Propositions are a more formal procedure than Any Other Business as they have to be proposed and seconded and notified to the Secretary before the AGM. AOB has no place in an AGM agenda. Instead after the formal business is completed and the meeting is closed there is usually an opportunity for discussion.

Before the start of the AGM, in order to entice members who think AGMs are a bore to attend, we will be showing a preview of "Curtain Call" our entry for the Albany competition for comment. This cunning ruse was used to great success last year and is worth repeating.

I thought this would be my last Chairman's Chat as I was not intending to stand for another year, so I took a pace back. Everyone else took two paces back so I find I'll be staying on for another year and six more Chats. After that I have to stand down, according to our Constitution. Just as well because I'm running out of Chats - as you may have already noticed.

## FROM THE EDITOR by Clive Hand



This latest issue of Fast Forward is the first edition to be produced by the newly formed editorial team. Our writers, Pam, Alan, Tina, Rupert and myself have produced the articles. The majority of the photos provided courtesy of Mike Morris and the final draft checked over by Robbie. So I would like to take this opportunity to thank the team for contribution and support.

As previously mentioned, the intention is not to let the rest of the members off the hook. Rather than a magazine containing just reports of our meeting, it would be nice if other members contributed occasionally. So I throw out a challenge you, and no excuses! I would like at least one article per issue from members not on the editorial team. It can be anything filmmaking related. So don't be shy and share your filmmaking experiences.

I would also like to develop a technical section within the magazine in the form of questions and answers, to help members improve their filmmaking skills. So if you have any burning issues that you need help with please forward you question to me at [chichesterfvm@gmail.com](mailto:chichesterfvm@gmail.com). We will then publish the questions and do our best to answer them for you. So come on and contribute to your magazine.

# VISUAL FX WORKSHOP by Alan Hepburn

Some 20 hardy souls (including our two presenters Clive and Kevin) braved the cold weather and met for the first meeting of 2017.

In opening, our Chairman Mike wished all a Happy New Year and announced that there was a card for members to sign to wish our revered President Rodney a happy 93<sup>rd</sup> birthday on the 12<sup>th</sup> of January.

He then handed us over to Clive to educate us on some of the subtleties of special effects (SFX) and visual effects (VFX).

Clive's first gem of information was a question. "What is the difference between SFX and VFX?" Not many answers were forthcoming, so he explained that SFX can be done on set during production and VFX are done in post-production.

After that it got a lot more complicated and involved and I don't pretend that I fully understood it all so I won't try to accurately report the procedures used but will merely record the examples presented. Any attempt on my part to thoroughly explain what was happening would merely serve to confuse.

The professional examples that Clive showed were from a James Bond film, 'Spectre' and a remake of 'Ben Hur'. The former showed the largest explosion filmed and the latter, the chariot race with computer generated action.

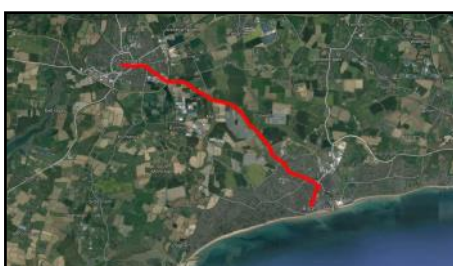
He then pointed out that the examples he was about to show had been produced by him using Photoshop and Adobe Premier Pro.

For his film 'My Dear Murray' he showed how he had added a lightning effect to still pictures to enhance their impact. The thunder and lightning had been downloaded from YouTube and he then demonstrated how to edit these and overlay them over the pictures.



The result was very effective but as Clive said, "be prepared to spend a lot of time to get things just as you want them".

The production of a progressing route line on a map was then demonstrated using Photoshop and Adobe Premiere Pro. The map was opened in Photoshop and two copies of the map saved as JPG. (One copy without the route and the other for the route to be added.) The pen tool was then used to mark the route. The brush tool set the attributes of the line, then by switching back to the pen tool, a right click sets the stroke path and an OK click shows the route. The two maps were then dragged onto Premier Pro timeline and joined with a transition.



A tutorial, available with Google Earth Pro, showed how to produce an HD movie of a journey (flight) between two towns.

A further demonstration showed how to get a smoke effect (again from YouTube) and how to create movement of a still photograph. The opacity of the smoke effect could be adjusted to achieve the right effect. This had been included in the film 'Crossing the T'.

After the break Kevin took over to reveal to us his skills in producing some of his special effects.

Firstly 'The Ball'. The sequence of the ball rolling up the table was shown with James' arm in the picture. He then masked the arm and used rotoscoping to get the ball in shot.

He then demonstrated how to use masking to replace and enhance a sky over a building to improve the composition of the picture.

Finally, an example of green screen work. Footage was shown from the music video produced by Kevin to demonstrate the green screen procedure and the enhancements which can be made to improve the finished article.

Clive and Kevin pointed out most effects can be downloaded from YouTube and procedures can be learnt from tutorials for particular editing programs. But generally, they stressed that you should be prepared to practice techniques and procedures and expect to take a long time in the getting the effects just right.



# WORKSHOP ON NARRATION & SOUND by Pam Baker

This evening was a workshop evening by Clive, with some help from Kevin, on Narration and Sound, so we all knew from the start that we were going to take away many facts and ideas which we could put into practice on our next film venture.

Initially Clive talked about the 3 steps needed to work on to get the best sound. The first step being Pre-Production, the second being Production itself and finally the third being Post Production. We all received a handout listing the steps and each step listing the points to consider.

Clive talked considerably on each step in detail giving tips as he went along to make things easy for ourselves, i.e. write as people speak, not the written word which at times can be difficult to get your tongue around; double check for errors, make it easy to read with double spacing and clear fonts and indicate emphasised words in Bold or Italics. Don't forget to read it out loud and any foreign or odd words can be written in the script in phonetics for easy reading.

We spent some "fun" time warming up our voice. This is apparently necessary before

reading your script. This consisted of various facial exercises, some tongue trilling, vocal chord warm ups and, finally, Clive attempted to catch us out with the tongue twisters. It was a good exercise and we all enjoyed taking part.

We were given several tips to improve our sound quality when recording. Splash out on the best mike we can afford, ensure we eliminate all ambient sound and make ourselves a sound booth. This could consist of a really simple design to be effective. Read the script in a room where there are lots of soft furnishings such as a bedroom to stop the sound bouncing off the walls. Try to have the mike just 6 – 12 inches away. Greg volunteered to read into a mike to demonstrate how the POP screen worked which, after first speaking without the screen and then using the screen it was clear to see how effective it was. For a small sum of just £7 or £8, a must buy. Make sure to do a test run before venturing to read the whole script and listen with headphones on the playback because this will amplify all extraneous sounds, record an 'amos' or 'wildtrack' of some 30 seconds to use as a fill in when editing.

Next was a practical exercise where a team of volunteers were given the script from a short sequence of 'The March of the Penguins' to record using a DIY sound booth. The narration was then played over the documentary sequence and then compared with the original

Morgan Freeman narration.

When we reach the editing stage, by following the foregoing steps, this should be perfect! But no doubt some tweaking will still be needed.



Trimming each audio file as close to the first word and immediately after the last will omit the intakes of breath and other noises that are often heard. We can also cut out any errs or arrs and inset from our amos track (if you are really clever) to avoid any silent spaces we may create, and, as a rule your audio should peak at -6dB but remember never go above 0dB as this distorts. If a little extra sound is required on a "soft" recording it is possible to double up on the sound clip to give an extra boost. Clive demonstrated this and it made a considerable difference.

But his final advice was TO TRY AND GET IT RIGHT FIRST TIME, something we will all aspire to after this evening's workshop. I'm sure we all learnt a lot and furthermore went away with loads of tips to do the best we can.

A very interesting and informative evening with some experiments and light hearted fun in which we all took part.



# ILLUSTRATED TALK ON FILM CREW ROLES by Rupert Marks

Mike Morris opened this evening's session, firstly announcing that there would be six films entering the upcoming documentary competition, and, secondly, asking for three judges who would be prejudging the films before the competition and then announcing the results on the night. Once Stan and Rupert had been 'volunteered' alongside Mike, the evening was then handed over to Clive to start his talk.

Clive explained that he wanted this evening to be an interactive session, wanting to talk about the different roles undertaken in film production, but specifically, to explain the three particular roles that members are required to fill in Club productions:

- The 2nd Assistant Camera, or Clapper Loader
- Sound
- Script Supervisor.

Clive emphasised that although they are three separate roles, it is important that they work very closely together and rely on one another. The reason for this is because all the information recorded is essential to the Director and Editor. One person might be concentrating on their own roles so much that they might miss an important element and it is these elements that are picked up, at the end of the take, by the other two roles.

The first role Clive wanted to focus on was the Clapper Loader, now more commonly referred to as the Clapper. The role of the Clapper is to synchronise the sounds and

shots, which will make the editor's job much easier in post-production! Clive went through how to mark the shots, explaining the information that is needed by the Director and Editor. This included a few examples of technical terms that appear on the boards or "Slate".

He first explained the term 'Roll' which is the number of the roll of film currently being used. In Club productions, we obviously do not use rolls of film, instead we use SD cards, and it is the number of the SD card which may be used instead of the Roll number if it is likely that more than one SD card is to be used. Clive then explained that clapperboards vary in design, and reviewed the different information recorded on different boards.

After this explanation, Clive went on to test the audience, holding up several clapperboards and asking them to give the details being displayed.

Clive then asked for 5 volunteers to take part in a filming exercise taking place later. Each person had a specific role, First AD, Camera Operator, Sound, Clapper Camera and Director. A handout was then given out, outlining each of these roles.

Where he had said earlier that they work very closely together and rely on one another, Clive gave an example of this, explaining that the Clapper needs to make sure he holds the board up in front of the camera properly so that the editor can read it, and that the clapper has to liaise with the Camera to make sure that the board is in focus so that the editor will be able to read it.

The next role Clive talked about is Sound. On Club productions, there is only one Sound person, using a boom, microphone sound recorder and headphones.

***Continued on next page.....***







#### **.....Continued from previous page**

For us, it is important that we get the sound right on the day, it is difficult for us to fix this in post-production. There are a few tips for the Sound person on Club productions:

- Make sure you are familiar with the sound equipment that you are using on set.
- Record a 'wild track' – This is a recording of the atmospheric sounds on set and is usually 30-60 seconds in duration
- The person on Sound must talk to the cameraman to make sure that the boom is not in shot!
- Wearing headphones the person on Sound hears all the sound being recorded. Some of this sound is needed but some for example, aeroplanes about to pass overhead, is not wanted. It is the task of the Soundperson, to raise the issue of any unwanted sounds, making sure that the Director and Script Supervisor are aware of this. It is important that they wait until the end of the shot before reporting problems,

because some of the shot may still be used and not wasted.

- Monitor the battery levels to make sure that the battery does not cut out part way through a shot.

The next role Clive talked about is Script Supervisor, also known as Continuity Supervisor. It is their role to record whether the shot is good, ok or no good, referring to the details recorded on the clapperboard. Prior to shooting a scene it is a good idea for the Script Supervisor to take photos of the set layout and costumes etc. These can be used on set to avoid continuity problems. The Script Supervisor also lets the

Director know if there is anything wrong in the shot, e.g. keeping an eye on the 180 degree rule. Importantly, it is up to the Director to determine whether it is a good shot or not.

Clive then showed some clips from a previous Club production, Second Chance, of several shots that had continuity mistakes in and were necessary to go back and resolve.

Clive then set up a practical session – setting up the opening scene from the film Forrest Gump, with volunteers taking the production roles discussed earlier. They shot the scene and then, after the Director called 'cut', the audience were asked to then comment on the shot, to highlight any issues, to say if the shot was ok or not, and what continuity issues or errors they picked up.

Clive finished off by giving out handouts of everything covered tonight.

The evening finished with a screening of a film made by brand new member, Trevor, who welcomed comment from the audience afterwards.

Mike then wrapped up the evening by, once again, giving details of the next session, the documentary competition.



# DOCUMENTARY COMPETITION

## by Clive Hand

With 6 entries for the 2017 Documentary Competition it promised to be a good evening, and I for one was not disappointed with the wide range of topics and the quality.

The films had been pre-judged by Mike Morris, Stan Harvey-Merritt and Rupert Marks.

After the usual announcements it was straight into the competition with the first film:

### RUN FOR LIFE

by Michael Rice

The film followed the exploits of the 'Pink Ladies' who took part in the Cancer Research UK 'Race for Life' held at Southsea Common, Portsmouth. I was surprised to find out that this was not the normal charity run but included an extremely muddy assault course as part of the 5K event. Despite the difficulties of filming this type of event there was some really good shots, particularly of the obstacles including an inflatable slide and bouncy balls. There were some sound balance issues and wind noise



but overall it was a very good record of a worthwhile event.

### ANYONE FOR TENNIS

By Alan Hepburn

This was a documentary about re-stringing a tennis racket, a



skill that most of us know little about and take for granted. The film had the feel of Discovery Channel's 'HOW IT'S MADE' series. The judges were impressed by the close ups but felt that the range of shots were limited. An interview with the person re-stringing the racket or have him talk viewers through the process may have been worth considering for added production value.

### PROJECT FUTURE

by Clive Hand

The film told the little known story of how Walt Disney, using dummy companies, purchased 43 square miles of Florida swamp land for \$182 per acre. Code-named 'Project Future' the film explains how Walt Disney World Resort rose from the marshes to become the world's most popular theme park resort. The judges thought the film illustrated the importance of planning, preparation and attention to

detail. As the filmmaker I have to agree with the comments that the narration was a little rushed in places. My fault, not the narrator's.

### THE BISHOP & THE CROSS

by Greg Birkinshaw



This was a story about the Bishop of Chichester, Edward Story who faced the wrath of Henry 7th and is reputed to have had the Chichester Cross erected. The story was told in Greg's unique style and what was lacking from a technical aspect was more than made up for by the filmmaker's enthusiasm and passion.

The judges commented that Greg's 'selfies' take on a charm of their own. A piece of history that not many of us were aware of.

**Continued on next page....**





....Continued from previous page

## THE POTATO

By Richard Plowman



As the title suggests this was the story of the potato. An unusual start to the film with 'The Potato Song' animated with a choir of potatoes. I am not sure if at that stage the audience knew what was going on but the film soon developed into an interesting and informative documentary. With the use of some visual FX and diagrams we were taken on a journey from the Andes, to Europe, England and Ireland. We even learnt that McCains are not an American but in fact a Canadian company. The film ended asking the question—what we do if the potato didn't exist. The judges thought the film was a good illustration of developing an interesting story from some footage from local markets in the Andes.



## HILL 62 & BEYOND

by Ren Curtis

This documentary took us back to World War 1 and Hill 62, Ypres. The opening sequence was quite stunning with Google Earth Pro used to good effect, zooming in to show the location through an excellent cloud effect. We saw some very good footage from the filmmaker's

visit to Sanctuary Wood Museum. You could feel the emotion from the audience during a sequence showing the Hill 62 trenches. The use of archive footage with a vignette, and sound effects of shells explosions added great production value to the film. If that wasn't enough Ren added a very powerful, moving and personal twist to the end when he singled out one particular soldier, which turned out to be his father. In my opinion this was a proper documentary. It had everything good photography, visual FX, Sound FX, good choice of music and most importantly a good story that provoked an emotional response from the audience.



Before I get onto the judging just a few personal thoughts from me. This year the committee have gone to a lot of trouble to produce a programme that will help and assist members make films and improve their filmmaking skills. We have run quite a few workshops on a range of subjects. Most of these have required a lot of time and effort on the part of the members willing to pass on their knowledge and experience in the hope that our members will take some of this on board and be a little more adventurous with their filmmaking. I have to say that after the competition my faith has been restored. To me, the important aspect of a documentary is that they tell a story, not just a series of unrelated facts. All the films

achieved this. The filmmakers were more adventurous and used the knowledge gained from the workshops. There were visual FX, sound FX, careful selection of music and much more. The net result was the production value and quality of the films went up to the next level and the filmmakers deserve to be congratulated for taking that step. Great job everybody!

Now to the judging. After a brief consultation during the break the judges provided their feedback. I have to say that I thought the judges' comments on the 6 films were very good and constructive. They had clearly put a lot of thoughts into their feedback, which I am sure was appreciated by the filmmakers and I know that some of the comments and suggestions have already been taken on board in the form of some tweaking to the editing, prior to the Annual Competition. After the feedback the judges finally gave their verdict. And the results are.....

## 2016 DOCUMENTARY COMPETITION

1st Place  
**HILL 62 & BEYOND**  
by Ren Curtis

2nd Place  
**PROJECT FUTURE**  
by Clive Hand

3rd Place  
**THE POTATO**  
by Richard Plowman

4th Place  
**THE BISHOP & THE  
CROSS**  
by Greg Birkinshaw

# DATES FOR YOUR DIARY

8th April 2017

## **2017 SERIAC FILM FESTIVAL**

The Oast Theatre, Tonbridge  
Website: [www.seriacy.org.uk](http://www.seriacy.org.uk)

9th April 2017

## **2017 ALBANY COMPETITION**

**Theme: Drama Queen**  
The Newell Centre, Chichester  
Hosted by Chichester Film & Video Makers

21st to 23rd April 2017

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

Market Harborough, Leicestershire  
Hosted by CEMRIAC  
Visit the IAC website for full details: [www.theiac.org.uk](http://www.theiac.org.uk)

19th—22nd October 2017

## **IAC CONVENTION & AGM**

Sittingbourne, Kent  
Hosted by SERIAC  
Visit the IAC website for further details: [www.theiac.org.uk](http://www.theiac.org.uk)

