



FAST FORWARD

September/October 2018

**SPECIAL
SUMMER
EDITION**
**Cardinal Sin
behind the
scenes**

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

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



The final shot in 'Cardinal Sin' - before & after. Visual FX included sky replacement and day-to-night effect using Hitfilm Pro.

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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

The summer is a quiet period for club activities except that I hope you have all been taking films of holidays and events to turn into award winning competition films. The weather in early summer was fine, sunny and warm providing the opportunity to get out and

about. We had two holidays in early summer: a walking holiday in Cornwall followed by a cruise around the Baltic. Unfortunately the weeds in the garden do not go on holiday and getting things back to order on our return was an uphill task.

Unfortunately our Committee meeting in early July was cancelled at the last minute at the request of some of the Committee due to the broadcast of a *football match*. Due to holidays and other commitments, it has not been possible to hold a well-attended Committee meeting until the middle of September. However all is well, Pam has organised and published the programme for next season, Alan has progressed the arrangements for the Albany competition that we will be hosting next April, Clive has prepared the year book and prepared a film show

for our first evening of the season.

Many of you will have noticed that Alan has succeeded in getting reports of our events in the Chichester newspaper and we are grateful to him for achieving this useful publicity.

Tina will be looking forward to hearing your ideas for our entry for the Albany competition to the theme '*Too close to call*' at the second meeting on 19th September.

Previous experience shows that there are always several good ideas put forward, but choosing the plot with the best winning potential is not easy, bearing in mind the feasibility of location, actors, costumes etc. Please come along to contribute to the discussion and help to choose the script that will be developed into our entry for the Albany competition to be held next April.



FROM THE EDITOR by Clive Hand

Welcome back to the new season and I hope you have all had a great, sunny summer.

As we have been on a summer break there are no reports of meetings, so your editorial team have been working hard to produce this issue of Fast Forward for your interest and enjoyment and I would like to thank them for that. I would also like to thank Trevor for sending in his article in response to the Flyer.

We have lots to look forward to over the next 9 months. Pam has produced a great programme which includes two guest speakers, workshops from James, Tina and yours truly, the return of 'Film in a Night', and the usual club and inter-club competitions.

You will have already received a Flyer asking for your contributions for the Screenplay Evening. This is very important as we are targeting a fourth consecutive win at the Albany Competition, which we host next April. So we need your ideas in order to develop a suitable screenplay to fit the theme '*Too Close To Call*'.

Closer to the time you will receive a Flyer about 'Film in a Night' scheduled for next February. We will be looking for film crews to produce a short film that follows a storyboard that will be

provided for the use of the Director and his team.

Returning to Fast Forward, I have mentioned previously that I was keen to introduce a 'technical section' for each issue. I know there are members out there who sometimes struggle with various aspects of their productions. I regularly discuss these with the individual concerned and I am conscious that other members could benefit with some additional information and guidance. What I am asking is for members to contribute by emailing their questions to chichesterfvm@gmail.com

We will then publish the questions and, hopefully, the answers to those questions. I am not saying we have all the answers but we should at least be able to point filmmakers in the right direction. We look forward to your questions.



The story of 'Cardinal Sin' began in April 2017 when members met for a Screenplay Evening designed to brainstorm ideas for the 2018 Albany Competition. The theme was the challenging 'Elephant in the Room'. Richard Plowman, who came up with the story for the Albany winner 'Curtain Call', presented a story set in a convent called 'Cardinal Sin' and this became the front runner that evening. It was already developed into a basic screenplay with ideas for cast and locations. The nuns belonged to a silent order, so dialogue was minimal. There were a few concerns regarding the sensitivity of the subject but eventually it got the green light for a club production.

Nothing much happened over the summer break, but the production started to pick up

pace when members returned to the new season. I seemed to pick up the role of Director during discussions at a meeting in September. I suppose I picked up the role of Director as no one else could be persuaded to take the lead, and so it began. I have to say from the outset that this was the most challenging production I had taken on since I began filmmaking!

Alan Hepburn came onboard as Producer and did a magnificent job arranging dates, availability of cast and crew, producing call sheets etc.

We went with Richard's suggestions for cast and everyone was willing to take on the roles. The only uncertainty initially was who would play the lead of Sister Maria. Initially Richard had thought the

daughter of some friends may play the part, but it turned out the parents were not keen on her playing a pregnant nun! Towards the end of September, we made the decision to ask Tracy Gibbons to play the part. She was already playing one of the nuns so was happy to step into this role. Tracy had previously starred in 'Curtain Call', 'Three Little Words' and 'The Reunion'.

Tina Keller took on costumes, props and set dressing once more, who always does an amazing job.

Screenplay Development

Although, the original screenplay was an intriguing story it needed some development to make it more interesting from a visual perspective. So, I set about restructuring the scenes. Some scenes were moved in the story and a new opening scene introduced. The scene where the Cardinal challenges the Priest was originally set in the church but moved to an external location. Throughout the process the dialogue remained as written by Richard, but we did make a few tweaks. We were constantly collaborating on the screenplay and as it started to take shape I began to get an image in my mind of what the film would look like on screen. The problem was, the more I developed it the more I knew I was making production and post-production far more

Fade In:

1. EXT. CONVENT SOMEWHERE IN WEST SUSSEX - DAY

A chauffeur driven car approaches St. Mary's Convent and pulls up near the entrance. The chauffeur gets out and walks round the car to open the rear door for his passenger. A handsome priest climbs out of the other rear seat. Mother Superior is waiting at the entrance to greet the Cardinal and the Priest. The Cardinal approaches the Mother Superior. The priest walks around the car and stands next to Mother Superior. The Cardinal holds out his hand and Mother Superior bends down and kisses the Cardinal's ring. They all walk towards the main entrance.

2. INT. CONVENT CHURCH DAY

Mother Superior, the Cardinal and Priest walk in towards the rear of the church. In the background a group of nuns at prayer kneel before the altar.

MOTHER SUPERIOR

Your Eminence, it was very good to come all this way to our humble convent here in Sussex. As a closed and silent order we have few visitors.

challenging and I knew I would need to use visual effects that I had never attempted before! Also, as I moved through the screenplay versions (9 in total) I knew that if we could not get the right locations and costumes we would not have a film.

Locations

Richard had already secured the South Downs Planetarium for the Stars Tonight scene, for which Dr. John Mason had very kindly agreed to play himself.



The location Richard had considered for the convent was Boxgrove Priory. Unfortunately, we were unable to obtain approval for the Priory or our second choice, St. Pancras Church. I suspect this may have been due to the script, which may have been seen as a little controversial.

Fortunately, John Harvey came to the rescue and got the agreement of Stansted Park, where he has been a volunteer and tourist guide for many years. We were able to secure St. Paul's Chapel for a one-day shoot and the crypt within Stansted House for half a day.

The exterior and interior of the chapel was stunning and would add significant production value to the film. The crypt was also amazing and would double for Sister



Sara's Cell scene and the refectory scene. For me, a site visit was essential to plan the scenes and work out camera angles, lighting and blocking. Without this visit I would never have been able to produce a storyboard and the shoots would have been chaotic.

Storyboarding

As Director and also Director of Photography it made sense for me to produce the storyboard. I have no software for this so set about drawing every shot in every scene. To say my drawing is not good would be an understatement.

The photos I took during location scouting were invaluable allowing me to work out camera positions and lighting for each shot. I am not sure the others could make 'head nor tail' of the storyboard



but as long as I could decipher my drawings that's what mattered and was essential for keeping track of progress throughout the shoots, particularly using two cameras.

Costumes

Obtaining authentic costumes was essential for production value and was the final



challenge for pre-production. We initially turned to eBay for the nun's outfit and purchased a sample but it was immediately clear they would not be suitable. In fact, I would have to say they were rubbish! Although, we did get the Cardinal's costume on eBay but the cost was more significant which was reflected in the superior quality. The Priest's costume was borrowed from a local Vicar who Richard



is friends with. Richard found the 'Costume Workshop' located on the Isle of Wight. The 'Costume Workshop' have a team of professional costumiers supplying professional and amateur productions and corporate events. They hold over 2 million items for more or less any show you can think of.

Shows include 'Beauty and the Beast', 'Top Hat', 'Legally Blonde', 'Sound of Music', and of course 'Sister Act'. We hired 6 nun's costumes used for 'Sister Act' at a cost of just over £200, which was actually pretty good value as we had them for 10 days. When I saw the costumes after they arrived by courier I was delighted. These were authentic, professional production costumes and it really showed in the final film.

The only other thing I should mention in respect of pre-production is due to timescale, other commitments and holidays there was not enough time to have any pre-productions meetings with cast and crew. Not to be recommended but as far as the

film crew was concerned we had all worked together on other productions and communication and discussions took place by email.



Again, not to be recommended but we were also unable to arrange for the cast to get together and read through the screenplay or rehearse. The saving grace here was that as the story centred on a group of

nuns in a silent order, dialogue was significantly less than a normal amateur production and our actors with speaking parts are all experienced and could be relied upon to learn their parts. Personally, I think when you watch the final film you would never have known, which is a credit to the entire cast and particularly Tracy, Pam, Richard and James.

As Christmas approached we moved toward principle photography with the first shoot scheduled for 29th December at the Planetarium in Chichester and the main shoots at Stansted Park in early January. You can find out about that in the next issue of Fast Forward.

LOTS OF VIDEO BUT LITTLE OF REAL VALUE SO WHAT HAPPENS NOW?

I have been taking film and video since 1961 and still have the original tapes. I did in a moment of madness transfer to discs, but I must confess that I didn't really know what I was doing.

Nothing much has changed, except me. For physical reasons I now spend much of my day sitting down and staring at a computer screen.

My knowledge of computers is self taught after taking up an offer from Sussex University to buy a new computer at a



greatly reduced price in the 1970's.

As you can guess it has been a steep learning curve for me and I'm still learning.

So how do I now rationalise keeping all these videos and indeed learn how to edit and correct new ones. My answer was to join Chichester Film and Video Makers.

This I did but not before I had purchased Powerdirector 15, a video editing programme. This had the effect of totally confusing me, and this is where the club and its members come in.

I can say that with the help of members I am just getting down to realising just what this programme can offer. Much of my confusion is understanding the terminology.

Gradually, I think I am gaining the necessary knowledge to produce some reasonable videos.

There is one vital part however

which I have only partially got sorted. Having no speaking voice presents a problem providing voice overs. However by employing a text to speech programme which will then convert to an English speaking voice in MP3 it has solved that problem, even if the tones are a bit suspect on occasions.

Documentary production will have to be my main output, and I may also get a bit political on occasions since it has always been my habit to stir things up, if only to get a response.

So be warned, having time on my hands, I forecast that the club will have the dubious pleasure of viewing some of my output in the future.

If you wonder why my productions are entitled "T-rex" I must explain. My full name is Trevor Rex Bennett, so my grandchildren could not resist the temptation to give me that nickname.

By Trevor Bennett

How Do You Download Music & Audio Clips From YouTube?

There will be time when making a film that you want to download music or other audio such as sound effects from YouTube. This can be achieved using a range of free software or online conversions that are available. Many of these products download both the video and audio track so you will need to separate the tracks in your editing software. This is not too much of a problem but it's another thing you need to do.

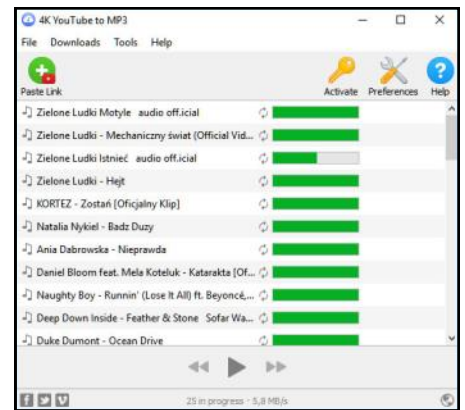
If you want to capture just the audio from YouTube videos, one way you can do it is by using '4K YouTube to MP3'. You can download the software by going to <https://www.4kdownload.com/download> You will see a number of different software

products and need to choose '4K YouTube to MP3' and select the correct download depending on your operating system. Both Windows and Mac versions are available. The software is free unless you intend to download 'playlists' containing more than 25 tracks.

To download an audio track simply copy the URL link in the address bar for the YouTube video you have chosen. Open '4K YouTube to MP3' and click on the 'paste link' icon and watch it work its magic and download your file. It will download the file to the default folder for '4K YouTube to MP3' but if you go into preferences you can change this to a location of your choice.

Remember, you still need to consider copyright when

downloading files from YouTube and other websites. If you have IAC Membership and subscribe to their copyright scheme you should be alright. If you need 'no copyright music' or 'Creative Commons Music' there are several YouTube Channels with a massive amount of music, you can download for your films. Why not try out the links below.



Audio Library – Free Music <https://www.youtube.com/channel/UCHae4C99XJORB7log62wqvww>

Audio Library <https://www.youtube.com/channel/UCht8qITGkBvXKsR1ByIn-wA>

A LESSON TO US ALL!

I thought I would just tell you a tale of what happened to us and maybe we can all learn from it.

Two days before my son was to due to do a presentation I had a text from him asking if he had given me a paper copy of an evening that he had done earlier. With a return text I told him no and asked why he wanted it. His reply was that his computer had crashed and was no longer working. It wouldn't start up so he couldn't print out his paperwork and couldn't retrieve his presentation pictures etc. He had looked everywhere for the stick he had it on, but couldn't find it.

Now in a panic I look everywhere in case I have a copy, but can't find one. I

suggest that in his lunch hour he goes round to the computer repair shop and ask for advise, which he did and went home to an evening of doing what the repair man suggested but to no avail. After doing what he could he gave up and went to bed. The next day his computer was dropped off to me for me to take to the repair shop. I spent the day trying to type out the things I could remember from the previous presentation that he had done. It was with some difficulty that the repair man managed to retrieve the presentation pictures and information that was needed for his presentation and down load them onto a stick. The poor computer was completely kaput so they took out the hard drive

for him to transport and down load to another computer.

Then we had to find a computer to use to put the stick in and do the presentation.

He took my laptop home to try out everything and thank goodness it worked.

The presentation went off without a hitch and we had a pleasant evening. The whole thing left me totally exhausted.

We certainly learnt the lesson, that you should always back up everything on your computer and transfer it to an external or a stick and make a paper copy where needed and NEVER LEAVE IT TO THE LAST MINUTE.

BY TINA KELLER



IMPOSSIBLE STUNTS

Over the summer I went to the cinema to see Mission Impossible: Fallout. I love these films as they are action packed and pure escapism.

As you watch the film you would be forgiven if you were thinking the filmmakers must have used loads of greenscreen and CGI effects. But, you would be wrong. Tom Cruise has a reputation for doing his own stunts and in the latest edition of the Mission Impossible franchise he takes that to new heights, literally.

His most high profile stunt went viral when he misjudged a jump between buildings and broke his ankle. They actually used that shot in the film and you could see him limping off.

One of the key scenes in the film was a helicopter chase through a canyon in New Zealand. Cruise is an accomplished pilot but could not fly helicopters. He spent 12 months not only learning to fly the Airbus H125 helicopter but also to perform a 360 degree spiral dive over a cliff and race through the narrow canyon. Cruise accrued 2,000 hours to be able to perform the stunt.

The scene took 3 weeks to shoot with over 70 hours of footage being edited down to 7½ minutes!

If you are interested in seeing how this and the other stunts in Mission Impossible Fallout and Ghost Protocol were done take a look at this video on YouTube

https://www.youtube.com/watch?v=Z_aCOQi5tm4

<https://www.youtube.com/watch?v=iQXEeYqpaNM>

<https://www.youtube.com/watch?v=16BFrEBZQS4>

By Clive Hand

Whatever software we use for editing, there is always a point when we feel it's not enough for what we want to achieve and, that's where plug-in come in.

Plug-ins are not stand alone programmes but are designed to fit in with your existing programme to improve functions. Can we exist without them, well yes, we have but once you know what is out there – aren't we tempted to try?

A good place to look is FX Factory, offering many plug-ins from simple to complex. Many of us have spent hours trying to improve on reducing that awful reverberating echo or reducing that annoying persistent buzzing or humming, well maybe the plug-in won't profess to eliminate completely but will combat the problem to a good degree. A plug-in like Waves X-Noise is a good place to start but remember if you use this on your project you will always have to use it on recall.



No doubt the greater the editing programme is, the more complex plug-ins can be used. Some very sophisticated offering image sharpening, de-flicker and even digital make up for your actors!

Many plug-ins are available for cleaning up your audio and visuals, however, there can be pitfalls. The creator of the host programme does not guarantee compatibility of the plug-in functionality even when they themselves have created the plug-in. And some plug-ins may bring into play some features that you may not like or simply may not agree with a piece of hardware in your specific computer.

Don't assume the plug-in will work with your system and software, do your research and always check available compatibility.

Can we exist without plug-ins? Absolutely, that's why they are extras and not part of the programme but to achieve those extras that the plug-in will give you they will give you back an important resource, time. With one or two clicks you can create something that would take you twenty minutes.

Plug-ins are often inexpensive compared to what they provide so if you feel like they may make a good addition to your programme there are a few free plug-ins out there. Maybe something that will provide simple conveniences to start with. If not, and you're happy to carry on without, you may be missing out.

Professional software such as Premiere Pro & Vegas Pro include many of these plug-ins, which is why they are much more expensive. As an example Vegas Pro includes Boris, NewBlue & Hitfilms FX. Ed.

DATES FOR YOUR DIARY

CFVM CLUB MEETINGS

19th OCTOBER 2018 SCRIPTING EVENING

Tina Keller will be hosting "Too Close to Call" scripting evening – our subject for the next Albany entry so come ready with your ideas.

3rd OCTOBER 2018 JAMES KELLER WORKSHOP EVENING

Continuing on the theme of production & following with post production. James gives us the benefit of his experience on subjects that we all need to brush up on. Entries due in for Lindeman Competition.

17th OCTOBER 2018 LINDEMAN COMPETITION

The first of our annual competitions in the 2018/2019 season. Entries can be on any subject or genre (guideline 15 minutes).

31st OCTOBER 2018 GUEST SPEAKER MARK JONES

Mark Jones accompanied by Howard Johnson of South Downs Movie Makers talking on all things Dr Who.

14th NOVEMBER 2018 PORTSDOWN VIDEO MAKERS 50/50

This year we will be hosting the evening. A purely social evening for your enjoyment with both clubs providing a programme of films. Our turn to provide the buffet! Entries due in for the Holiday Competition.

OTHER EVENTS

22nd to 30th September 2018 PRIORY PARK 100

Events celebrating 100 years since 7th Duke of Richmond gave the Park to the people of Chichester.

www.priorypark100.com

7th OCTOBER 2018 2018 SUSSEX FILM FESTIVAL

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

www.seriatic.org.uk

19th DECEMBER 2018 CFVM CHRISTMAS DINNER

Time to relax and enjoy the Festive season and have fun solving the table quizzes at our Annual Christmas Dinner.

Venue to be announced.

14th APRIL 2019 ALBANY COMPETITION

Theme: 'Too Close To Call'
The Newell Centre, Tozer Way
Chichester PO19 7LG

www.seriatic.org.uk

25th to 28th APRIL 2019 BRITISH INTERNATIONAL AMATEUR FILM FESTIVAL

Hilton Garden Inn, Brindley Place,
Birmingham B1 2HW.

Hosted by IAC Council.

www.biaff.org.uk

11th MAY 2019 SERIAC FILM FESTIVAL

Oast Theatre
London Rd Tonbridge Kent TN10 3AN

www.seriatic.org.uk