



FAST FORWARD

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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



James Keller talking to members about using DSLR cameras for video productions at his recent workshop.

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CHAIRMAN'S CHAT

BY JOHN HARVEY

When I saw the list of props that Clive wanted to support the making of our entry for this year's Albany competition I was intrigued. Clive has adapted a script prepared by Matthew Biggin who was a member of CFVM a few years ago. We were hoping to make his film while he was still a member but he moved to the Midlands before we could accomplish this. Clive has adapted the script to fit the Albany Competition 2019 theme more closely.

During January the film crew and actors worked hard to complete the filming and Clive has completed the editing. We were assisted by local organisations who allowed us to use their premises as locations. Unfortunately Judy and I could not assist with the film because about a year previous we had booked a holiday to India and beyond. We started with a land tour of 'The Golden Triangle' before joining the ship in Mumbai to visit ports in India and other countries on the way across the Indian Ocean to Singapore, our final destination.

Plans are in hand for the Albany Competition to be held in Chichester on Sunday 14th April. It has proved difficult to obtain a team of Judges. Three Judges are required who do not have any association with the clubs who are entering films and, ideally they should live within easy striking distance. Several film makers

have been invited to form a judging team and none have accepted. A work-around solution is being considered by our Competition Secretary.

My computer has decided that it does not want to connect to the internet, so if you have sent an e-mail to me recently and not received a reply, don't blame me blame the computer. It runs Windows 7 which will not be supported after next year, so perhaps I should get a new one.



FROM THE EDITOR

BY CLIVE HAND

2018 was a busy year in terms of club productions and it has continued into this year. But there is light at the end of the tunnel.

'Journey to the Stars', the story of the South Down's Planetarium is finished and has been entered into the SERIAC Competition. Our entry for the Albany Competition is finished and waiting for its first

screening. Lastly, Priory Park 100 is in the final stage of post-production and will be completed for its premiere at New Park Cinema on the 6th April. Once again, many thanks to everyone involved in all three productions. It has been a massive effort so well done!

Phew! Now I can get back to my own documentary, which I started in 2017! There is no doubt that the three club productions have impacted negatively on the number of entries in club competitions. I guess there is a balance to be struck as it is not possible to be fully committed to club productions and make your own films. Hopefully, things will settle down and entries in club competitions increase again.

On a number of occasions I have tried to encourage members who may be struggling with various aspects of filmmaking, particularly editing, to raise their question in Fast Forward. Members seem reluctant to do this although I am approached on a regular basis and asked these questions.

I have been sitting back and watching the films in the recent competitions and thought that a technical section in the magazine would still be useful. In this issue you will find the first article in a regular series that will tackle basic editing problems that I pick up on from watching the club competitions. In this first article I deal with the fairly frequent problem of film titles positioned outside of the safe areas, resulting in the titles being cropped by the edge of the screen. A common occurrence but easily resolved.



JAMES KELLER WORKSHOP

BY ALAN HEPBURN

Prior to the workshop, when James was getting all his stuff together, Clive was also setting up his camera. What was going on?

It all became clear when James started and his camera was being filmed in close up and showing on the main screen. As James explained this would allow us to see which buttons he was pressing on his DSLR camera to achieve certain settings.

And then we got down to the nitty gritty and in James's opinion the features of an SLDR which make it a superior camera to a video camera.

First of all he explained that his camera is a Canon EOS 6D. The 5D is the top of the range and costs serious money. The 7D is only very slightly inferior to the 6D. The main difference is that the 7D does not have a full frame sensor as do the others.

As James pointed out, the main disadvantage of a DSLR is that the battery usage can be up to 4 times as great as against the battery usage in a Video Camera.

The Canon has an optional extra which allows two batteries to be encased in a battery grip which fixes to the bottom of the camera. This obviously allows more time between battery changes but adds to the weight of the camera and is really only suitable for use on a tripod. James generally has 10 batteries with him on a shoot, and keeps the fully charged ones in individual cases.

Moving on to the storage system, James uses Scandisk Extreme Pro 32 Gb. Again he has a number of these which he keeps in a case that he got from eBay.

On other equipment, he recommended the use of a tripod with a fluid head which allows

smooth movement. On his camera he also has a magnifying eyepiece attachment. (again from eBay)

With his camera, he admitted that the sound was not very good and there was no headphone jack. To overcome this he has a Zoom H1 recorder and a Rhode shotgun microphone.

The lens on the camera is a Prince (?) 50mm f1.8. The low f stop allows the camera to take pictures in dark settings. He chooses always to be on manual focus in such a situation.

A V shaped frame can be connected to the camera by the 'shoe' on the top. This allows three items to be added to the camera. In an extreme situation, he can have a video monitor (Koolertron 7"), a microphone (Rhode shotgun) and a light (160 LED) attached to the camera at the same time, although this does produce a top heavy effect.

He then moved onto the various settings on the camera and this was where Clive's set up really came into effect. James was able to show us how to adjust the various variables and the effect that they had on the images to be recorded. Adjustments

to the quality of the images could lengthen of filming available to the detriment of the quality of the shot. He could alter the frame size (1920x1080 for full HD), the shutter speed (25fps or 50fps for slow motion film) and aperture (f1.8 for short depth of focus but with the ability to film in low light). He also showed how to balance the ISO and f stop to produce the least amount of 'noise'. There was also a feature on the camera which showed when the ideal setting had been achieved.

After the break, and in order for our brains to cool down, he showed us some of his film from the past:

'Half Past Dead' was about keeping a Zombie as a pet.

'Jumpers' showed what a Transportation 'torch' could do.

and

'The thing you do' which even James admitted he couldn't understand although he had been in it!

All together an educational and entertaining evening. Thank you James.



KEITH BAKER ONE MINUTE COMPETITION

BY PAM BAKER



SCREENSHOT FROM 'THE INVISIBLE BOX'.

We were all prepared for this evening, clutching our One Minute films in our hands, but, what we were not prepared for was a sudden rush of onstage action by Mike Rice! Out came his clarinet and hat and with no warning or word we were treated to his version of Strangers On The Shore, a tune better known to us by the late Acker Bilk. We all clapped in appreciation and Mike returned to his seat. A very nice way to start the evening, perhaps he could do more in future.



then it disappeared. A simple concept for Clive who ultimately had to describe to us how he had done that. Dah



SCREENSHOT FROM 'ACKER'.

Following this we were invited to the Teddy Bears Picnic in Priory Park, Chichester where they held a competition for the best teddy. A lovely day for all the children during the Priory Park 100 celebrations.

Lazy Sunday Afternoon was a summer Sunday afternoon in Bosham, crabbing with the children and lazily soaking up the sunshine and atmosphere.

The Garrison Artillery Volunteers came next on our screen, informally known as G.A.V., Dressed in authentic clothes and surrounded by all the realistic gear of that time, we

were treated to guys loading shells into the gun, a genuine vehicle with guns in place ready to shoot and tents of the time. We also got to see the firing of the gun. A very good one minute.

Haircut followed, another film from Trevor where we saw the Alpacas riding off in the lorry on their way for a haircut. Just like sheep, they were held and shorn and looked highly amusing without their fur. Again this film was helped along with Trevor's witty narration. A nice film.

Priory Park 100. A very atmospheric film taken on Remembrance Sunday during the filming of Priory Park 100. Good photography and haunting sound of the bugle playing of the Last Post. You could not fail to be moved.

Using Clive's recognised method of scoring, the winner this year was The Invisible Box, a worthy winner.

Following tea break we were treated to a 1 minute film from Stan made many years ago but still funny and a longer film on the Brexit issue pointing out our losses if we stay in! Very informative but one man's view. A good film, well made points and interesting, something to think about.

We further discussed the Film in a Night agenda for two weeks time, asking for decisions and volunteers for the various jobs required.

Alan introduced the competition and we were told of 8 entries, sadly lacking from previous years, but after a shuffle of the entries they were passed to Mike Pepper for projection.

First film was "Dinner is Served". An appealing subject of Alpacas waiting to be fed usually on hay, but this time hoping for duck! A nice film with a good narration by Trevor and his witty humour.

Next - would you believe it - a film of Acker Bilk! A guy just like Acker, complete with hat and clarinet, walking on the beach playing Stranger on the Shore, ha ha very funny. A humorous take on the well known song.

The Invisible Box was next shown, wherein Clive, the maker of the film and also the star, stood on a box and



SCREENSHOT FROM 'G.A.V'.

A FILM IN A NIGHT

BY RUPERT MARKS



It'll be all 'wet' on the night! And it very nearly was. The rain looked like it would put a dampener on our plans for our 'Film in a Night' evening'. However, a few changes of plan, and some alterations to the shot-list meant everything could proceed at speed. And what speed we did proceed!

With a limited time to film, only a couple of settings to use, it looked like things were against us. However, the very keen and enthusiastic small cast and crew really pulled together on the night and we ended up with a really great production.

Our film on this night, entitled 'Trouble with a Capital T', was based on a screen play written by Alan Hepburn. This was then developed into a shot list and storyboard.

Most Hollywood productions have large budgets and a large cast and crew.

We had limited funds and a cast of five – Alan Hepburn; Jo Batty; Pam Baker, Tina Keller and Stan Harvey-Merrett. We also had a crew made up of Alan Hepburn (Screenwriter/Producer); James Keller (Director); Mike Pepper (1st Camera); Mike Morris (2nd Camera); Ren Curtis (Editor); Stan Harvey-Merrett (Lighting); Richard Plowman (Lighting/sound grip); Rupert Marks (Sound); Mike Rice (Boom); Trevor Bennett (Script Supervisor); Mathias Hale (Continuity) and Hugo Purchase (Clapperboard).

Confined to our Club hall, we were restricted to having only one location we could use to film. However we made the most of this by filming in two settings, first the club kitchen and then the main hall. We were all always very aware just how fast what little shooting time we had was running down. It was a very tight squeeze too, what with ALL the cast, ALL the crew and ALL the equipment squashed in to a very small working

area.

Everyone was really focused and concentrated on what they had to do. This meant that we had a couple of rehearsals for each shot before going for the final take each time and then moving on. With each shot and take, James, as Director, was very keen to make sure he was happy with what had been filmed, what the shot looked like and how successfully the sound had been recorded. He was also very good at communicating this with all the other cast and crew so that they always knew if they were going for a retake or for a new shot; as well as making sure the shots, both good and bad, were noted – crucial for when it

came to the editing stage of this production process.

Despite the limited shooting time, despite the limited locations and settings to choose from, everyone said at the end of the night just how pleased they were with how the evening had gone, just how much we had done it that time and what we had achieved.

With comments like these and barring no hiccups during the editing process, it is hoped that this film, which we all were involved in and contributed to on the night, could well be chosen as our second entry into the Albany competition, to be held later this year.



DOCUMENTARY COMPETITION

BY TINA KELLER

The evening started with John giving us his good news. He had come first place for all the voluntary work he had done over the years with the Institute of Electrical Engineering and for which they had given him a medal. He also told us of the lectures he gives at the Hilsea Lido on various subjects. The next one is on Stem Cell research. The lectures are held on the last Wednesday of the month in the morning and we were invited if anyone would like to go.

We then started the evening with three Judges being selected. They were Ren, James and Rupert. Alan then passed round forms with the running order on so nobody would get confused and would know the names of each film.

The first film to be shown was "Dream on" by Trevor. It was about getting to warmer places away from our cold winter. Trevor in his unique way took us around France showing us different destinations including a nudist beach. He also explained if you were going to buy in France, the best way was to talk to the local Mayor first. He would let you know all the rules and regulations such as what to do when building, about Taxes and rates etc.

The next film was "Remembrance 2018" by Mike Rice. It was a lovely film with a tour around local places showing what they were doing for Remembrance day. One of the places was Compton and Upmarden school who had a nice display with music and commemorations. There were lovely views of Poppies, one of which was Poppies cascading out of a window, remembering all those that died during the war, so beautiful. Mike had also put interest in the film by going from black and white to colour, bringing things up to date.

The third film was "Richard's 60th

Birthday cruise" by Richard. It was a film about the celebration of a 60th Birthday on the Richmond boat along the Chichester canal. It was filmed by our great Harry Page who is sorely missed still. There was lovely views of the wildlife including a beautiful Heron, while there was eating, drinking and merriment going on inside the boat.

Fourth was another film by Trevor called "A Step Too Far" It was a journey from the time the coloured people arrived by boats to England between 1945 and 1959 and afterwards with the London Riots. This made it difficult for them to find accommodation and work, only menial tasks. It carried through to today with the problems of immigration, especially their dress code. A very clear message.

The last film was "Durham City Horse Statue" by Alan. This was a film of the unveiling of a Statue of the Third Marquis of Londonderry made by Senor Monte. It was said to be perfection, without any flaws and was examined by many people. One day a blind man examined it and found that it had no tongue. Senor Monte was so distraught that he threw himself to his death from the top floor of a tall building.

Time for refreshments and catch up chats, whilst the Judges decided on their verdict. When we resumed the judges talked about each film and announced the first three places.

In third place it was "Remembrance 2018" by Mike

In second place it was "Durham City Horse Statue" by Alan

In first place it was (drum roll) "A Step too Far" by Trevor

Well done to all those who put a



film in. A nice range of very good films.

Clive then took to the floor and told us of the difficulties and challenges he had making the film about the planetarium. It was a club film called "Journey to the Stars", filmed by Clive, Ren Curtis and Mike Morris. It focuses on what they do now and what is to come in the future. An excellent film which gets the message across that they are educational and have lots of visits from many schools, teaching the children about how they use the equipment they have and about the sky and heavens above. Clive then showed the film.

Richard then mentioned about the club production "Priory Park 100" film by Clive, Pam Baker, Ren Curtis and Mike Pepper. The film is close to completion and will premier at the New Park Road Cinema on Saturday 6th April. He also mentioned that he had been given a community award for all his hard work.

The evening ended with very happy people who had enjoyed the evening. Well done everyone.



EDITING TECHNIQUES: SAFE AREAS

BY CLIVE HAND



Welcome to the first of my articles on editing techniques. These articles are intended to help members by explaining basic editing techniques, and provide tips in areas where perhaps members are struggling. This in turn will hopefully help members develop their editing skills, encourage more adventurous filmmaking and improve production value.

Over recent competitions I have seen quite a few films where titles are positioned outside safe areas and as a result are dropping off the screen. So, the first topic I am going to cover is safe margins.

WHY DO SAFE AREAS EXIST?

This issue dates back to the earliest days of television which dominated household TV sales starting in the late 1950s. They were designed in a way that made the edges of the picture invisible to the viewer. Standards were introduced which have changed as technology advances.

From a production point of view, not being able to count on the entire image being seen wreaked havoc on framing, composites, graphics and titles. So, to compensate for these manufacturing variations cutting off varying amounts of the image, the industry have now standardised on two warning indicators:

Action Safe: 5% in from all edges of the image, inside which all action needs to be contained; including composites and picture-in-picture effects. This is the outer rectangle.

Title Safe: 10% in from all edges of the image, inside which all titles, graphics, logos and other textual elements need to be contained. This

is the inner rectangle.

WHY IS THIS STILL IMPORTANT?

Action Safe and Title Safe were invented to solve the problem of images getting cropped due to how electron beam picture tubes worked. You would think that today, in an all-digital world, we could ignore these.

But, we can't.

Firstly, because many digital front and rear-screen projectors over scan the image as part of aligning it with the screen.

Secondly, because we've all grown up seeing graphics design and camera framing that take these safe zones into account and as a result putting text or actors too close to the edge makes the audience feel uncomfortable.

PRACTICAL TIPS

Your editing software will have the facility to show safe margins in your preview screen. If the safe areas are not already enabled and visible on your preview screen it is strongly recommended that you enable them.

If your project is to be shown on TV or projected in competitions, keep all essential action, including composites and picture-in-picture, inside the 'Action Safe' area, the outer rectangle and all titles and graphics inside the 'Title Safe' area, the inner rectangle.

If you are creating projects to upload to YouTube or Vimeo, keep all elements, actors, effects and titles, inside the 'Action Safe' area, the outer rectangle.

Once you have completed your project make sure you view it on your TV to make sure the action and titles are not cropped.

Following these simple rules will mean that your audience will see everything you expect them to see without anything essential getting cut off.

Finally, if there is anything relating to editing where you are struggling or techniques you would like to know more about please email or speak to me at a club evening.



DATES FOR YOUR DIARY

CFVM CLUB MEETINGS

20TH MARCH 2019 ANNUAL GENERAL MEETING

An evening to learn what has happened in the running of your Club and have your say about the election of Officers. Your ideas and suggestions always welcome so get involved.

3RD APRIL 2019 ANNUAL COMPETITION

New films of any genre together with those entered in this year's other competitions may all be entered. This is your chance to win the BIG POTS. The films will be judged by another club and the results will be announced at our OSCARS evening. Tonight will be your chance to guess the winners - don't forget to put that £1 in your pocket for the swindle. (films must not have been previously entered in an Annual).

17TH APRIL 2019 HOW DID YOU DO THAT?

Clive Hand will let you into the secrets of how well he creates the special effects in his and the club films which surprisingly we as an audience are not always aware of. No doubt hours of hard work, but some simpler effort all achievable can make all the difference to your film.

1ST MAY 2019 GUEST SPEAKER ROD WILLERTON

Rod Willerton will this evening talk about his latest award winning film, 'Mechanical Things'. It was Inspired by Roland Emmett, a local man of Ditchling, and his machines. An evening not to be missed so bring along a friend.

OTHER EVENTS

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 SERIATIC FILM FESTIVAL

Oast Theatre

London Rd Tonbridge Kent TN10 3AN

www.seriatic.org.uk

