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The Journal of Surrey Border Movie Makers

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WHERE IT ALL BEGAN

Writ en by Peter Frost with notes from Brian O'Connell and photos from his fIlm

With Shoot 10 completed, as I reported last month, the half way plus mark has been reached, and with it a forced plateau, a shoot intermission.

During January, February and March, Brian's leading actors are both taking breaks to visit foreign shores and so is his other star - *Grey Pearl*, the boat used in his original test shoot with his original cast of Sarah, *Grace Stone* and Klaus, *Tomas Grande*. Grace played the role of Sarah on stage when the play was performed in the Guildford Fringe. Neither of these actors were able to cont nue with the fIlm due to other commitments.

Grey Pearl was formerly moored near Reading but is itself 'on holiday' now in a feld in Milton Keynes being refurbished, extremely slowly, it seems. Having waited nearly a year now to get access to the boat, it seems unlikely it will be available in April when Lily (Sarah) and Simon (Klaus) return from New Zealand and Mexico respect vely (lucky them, I say).

The original shoot took a great deal of preparat on and coordinat on, so reusing some of this hard won footage would be a considerable tme saver, but it is also important to maintain team momentum otherwise complet on could be threatened.

Brian is busily working on this situat on, researching alternat ve craf , contact ng the owners and following up any leads that appear to have potent al, as he is determined that these problems do not sink his fIlm!



In the meant me, and because I haven't covered the init al shoot in an art cle, it is worth recapping on the test footage which was so encouraging that it made Brian decide to launch fully into this ambit us project. Firstly, the boat, *Grey Pearl* has that 1940's authent c interior that is needed - plenty of wood and no plast cl

Brian's DOP for the internal boat scenes was *Anna Carrington*, using Brian's Canon 600D. The boat owner allowed the car stereo and some fuorescent lights to be stripped from the cabin, and Anna was fantast c with a screwdriver! "She was t nny and dead gutsy which was brilliant because there was very lit le space to

Header: The cabin with Sarah (Grace Stone) working on an electronic unit.

1. The *Grey Pearl* supposedly in the Hamble estuary.
 2. Sarah hears a noise and looks through the porthole.
 3. Klaus (Tomas Grande) breaks in and holds a gun to Sarah.
- & DOP Anna Carrington lining up a shot, but NOT with Brian's camera!



film" said Brian. A cupboard door in the bow had to be removed to allow enough space for Anna and the camera to get into position and Brian was lying on the floor underneath it.

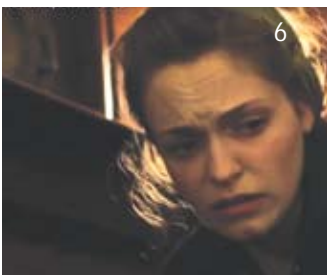
Grace could only arrive at 4.00 pm leaving hardly any time to rehearse. Filming stopped at about 8.30 pm, so it was all done in just a few hours.

The sequence had Sarah busily working on an electrical unit while seated at the table in the cabin when Klaus, a German lieutenant escaping from a failed mission ashore and needing to reach his submarine in the Hamble estuary, boards the boat and suddenly bursts through the cabin door, gun in hand, grabbing Sarah and demanding food. Sarah, covering, gives him some bread which he eats ravenously. No shrinking violet, Sarah tries to grab a knife but Klaus stops her.

The sequences to be filmed bring dramatic action for Klaus (Simon) and Sarah (Lily). Sarah's Grandfather is also on the boat and fight sequences have to be choreographed, so the next shoots will be complex.

For Simon, it is an opportunity to show the aggressive side of steely determination and absolute purpose of a man prepared to sacrifice his life, and possibly that of others, for the Nazi cause.

In previously filmed scenes Simon's role has been more of a 'foil' to Lily's Sarah, but here he is centre stage. It is only through the failure of his mission and the later tenderness shown by Sarah to treat his bullet wound, that the realisation dawns of the common humanity consumed by the brutal machinery of war. For Simon and Lily, it will be a truly dramatic journey.



Photos
4. Klaus demands food. 5. He wants to know who else is on board. 6. Sarah remembers the kitchen knife. 7. The knife in the drawer. 8. Klaus grabs her. 9. Sarah shows her hatred of the Nazis in the guise of Klaus.



STORY REMINDER

Sarah's War is written, produced and directed by Surrey Border Movie Maker's (SBMM) member, Brian O'Connell. It is a story set in WW2 of a German U-Boat lieutenant Klaus (Simon Christian) and a girl, Sarah (Lily Smith).

With her Grandfather on his boat in the Hamble estuary, their lives are suddenly under threat when Klaus, a German lieutenant boards while trying to return to his U-Boat after a failed mission ashore.

It follows the girl's struggle after the war as an illegitimate mother with no money living in a refuge, the harsh life there, her quest for work with yet further problems, and the fate of the German lieutenant.



When Brian sent out a New Year's message to his team, he was very grateful and encouraged to receive back very promptly, the following two messages from his lead actors:

From Simon: "Very promising news already, although a shame that the current boat might not work out. But I think you and the team have proven last year that no obstacle is too difficult for you to overcome!"

From Lily: "Can't wait to get back to work on Sarah!!"



Message from your Chairman John Mills:

It's the AGM again, as I write my Chairmans Report looking back through the Border Posts over the last year it reminds me what a really excellent club we belong to. Long may it continue.

After much consideration and pondering I finally decided to purchase a 4k television, and surprisingly, my wife agreed - decision signed off! In the end I went with a Panasonic TX-50DX802B as all my video gear is Panasonic it seemed like a sensible choice.

This weekend I have run some tests and am delighted with the results - super picture, both video and still, and the 4k results from my video camera are stunning, so extremely happy.

The really big bonus is that every thing is just drag and drop and it runs first time without having to resort to extra programs and software, really simple. It's definitely a TV and video combination I can personally recommend.

Remember, the first part of a normal club evening is always for members' films which we all enjoy and offer a helpful critique. You can download the eight second countdown clip from the website, which makes it easier for the project onist to cue up the film. (See also back page - Ed)

It's not long before the groups will be set loose on making a film for club

submission, so get you thinking caps on and come up with some really good ideas for competition.



Panasonic TX-50DX802B

Video production articles or notes to be expanded (see page 5 - Introduction added to Colin's story), equipment news, ideas and suggestions will keep Border Post going. Don't leave it to others, please!

Goodbye, Hello!

Written by Peter Frost

So, my tenure with Border Post is not over as I've been asked to carry on for the time being, at any rate. This may be thwarted with the need to upgrade, as I produce BP using four graphics software programs from Adobe, now available only for annual rental at £520 a year.

Border Post is read by other clubs and video makers and, gratifyingly, I have been told that many are envious of our magazine's professionalism.

While it's still possible, keeping it going takes time but it is an excellent form of promotion to attract new members, the lifeline of any club.

Ensuring its survival can only be with help from members and their contributions

Projection Connection Rejection

Written by Peter Frost

Everyone agrees that the January club meeting was probably our most challenging for projection and brought up a series of problems that have to be looked into.

Trying to project a programme of 30 - 60 second movies, handed in on the night on various different media, some without countdowns and others on multiple film media, showed that this 'last minute' approach just didn't work and put the projectionists under considerable pressure to get films on the screen.

It was also a bad audience experience and with one potential new member present did little to promote the club - although he was very understanding. Some members



were playing I-Spy with the club's on-screen title card which we saw more of than the films being shown. At one point there were almost more members gathered at the back round the projection equipment than in the audience!

Had the evening consisted of several fifteen minute movies, rather than fifteen (ish) 30 second / one minute showings, the pain would have been less obvious and less concentrated. Gordon Sutton's collection of previous one minute entries ran smoothly as they were all on one disc and clearly titled.

It seems to come down to the preparation and format of the entries....

So on the back page, we remind members of the requirements for reliable projection - take a look!

JOHN IVIL - VIDEO JOURNEY

Edited from text supplied by John



I've always been interested in photography and filming. My first two years work was with the advertising department of a London coach tour operator where I obtained experience in still photography (Speed Graphic 4" x 5" plate camera) and cine (Bolex H16). During this time I was also a freelance photographer covering weddings during the weekends.

That whetted my appetite more towards

filming and I spent the next couple of years at Walton-upon-Thames Film Studio as an assistant to the producer of their newly set up unit to make fixed price TV commercials. This was in the early 60s when the ACTT union was very much a closed shop so although the studio was busy making Hammer Horror films among others, I was unable to get the essential union card.

I then went to work for a documentary film producer in a small film studio in Cobham. This is when my direct involvement in commercial filming paused.

Skipping forward to 1978, I started my own business supplying and installing garage doors, expanding it to include electric gates and awnings and using my photographic and video equipment for promotions and instructional clips.

In 2012, I sold the business and rented my equipment for commercial purposes to photographers and videographers, with a small, steady flow of business. Now I'm happy to offer it to SBMM members on a short term, non commercial basis, providing that it is well treated.

SIMPLE SLIDER by Peter Frost

Innovation on a budget always attracts me and at the January meeting, John Ivil brought along his mini slider for Action Cameras such as the GoPro.

Made from a double extending drawer runner (two for about £13!), he had added a camera mount and pulling knob, mounting it on a solid piece of wood for stability - and bingo! There's a 2f slider.

If there's a drawback (no pun intended) it is at the point where the second runner comes into action, creating a small jerk, but this can be overcome. It's unsuitable for filming with sound as the movement does create a little audible interference but what do you expect for thirteen quid?



IVIL HIRE Equipment for short term Free Hire to SBMM members

Contact John by email

johnivil@gmail.com

Collect from and return to Fleet

- **Canon XH/A1 300D HDV Camcorder**
Brilliant 20x Optical Zoom, Mini Digital Tape plus wide angle lens
- **GoPro 3Black**
- **Kodak Zi8**
- **Sony NEX-5**
- **Portable Recording Booth**
With mic, pop screen and USB for direct connection to computer
- **Zoom H4n**
Portable Audio Recorder 3.5mm & XLR connectors
- **Sennheiser Reporter Mic**
XLR- 5M lead
- **TelePrompt/Auto Cue**
For use with iPad (not included)
- **7" Monitor**

- **Lupo Day LED 1000 (90W)**
Fresnel, Barn doors, flood/spot control, fully variable dimmer
- **Ledgo 600x LED Floodlight Bank**
Variable dimmer
- **Walkie-Talkie**
Up to 3km
- **Clapper Board**
- **G3 Ultra 3 Brushless Motor gimbal.**
For GoPro or similar action camera
- **Ronin-M, 3-axis stabilisation Gimbal**
Cameras up to 8kgs, thumb and remote controller
- **24" Mini Slider (see opposite)**
For small action cameras e.g. GoPro
- **1m Slider**
For DSLRs and Camcorders up to 4kgs
- **Boombandit**
Lightweight and compact camera jib arm. Cameras up to 500gms.

Standing Room Only?

Written by Dr. B. O'Connell FMC, photographed by nurse Alyson O'Connell in the Man Cave surgery

Recently I have listened to one or two professional film editors on Youtube talking about the way they work and I was intrigued to find that they stand up.

Many of us spend far too long seated in front of a screen and I have thought that perhaps I should be a little more serious about addressing it. There are several programs that can automatically remind you to get up and walk about, but up to now I have not bothered to find one.

Deep Vein Thrombosis and the dangers of remaining seated in one position for many hours seems to feature in the news, and so for the new year I decided to explore some alternatives.

Down I went to the garage and found a large plank of wood about the same size as half of my desk. (40 cm x 140 cm) as well as an old wooden stool. The computer was yanked on top of the stool as well as a wooden box and the plank

was laid on top of a couple of speakers. I tried different heights and positions for comfort and eventually got it right. It is important to have sufficient workspace near the keyboard as there are standing workstations that are sold that only lift the keyboard and monitor but this may not be enough. This arrangement has been in place for a few days now and all seems to be working well.

Recently I was talking to a guy who works up in the city and he said that the whole of his office was converted to this way of working. They bought in a load of new equipment to be able to do this. However gradually after a month everyone converted back to the desk position. I can imagine why.

There are some situations where you do need to sit, for example reading, writing or drawing so it is also important to have a sitting option right beside you. Fortunately in my man cave I am able to do this.



So when back to editing and working on the computer, it is standing only, I wonder how long it will last!

Catch Up with Kathy

The first Surrey Border Movie Makers Club meeting of 2017 got off to a very busy start with four entries in the 30 Second Advert Competition and five entries in the One Minute Epic Competition. The entries for the 30 Second Adverts are always a bit of a challenge. To get your point over with the right amount of interest and intrigue in a short space of time requires good filming and editing skills.

Films were entered by Alan Butcher 'Levitator', Colin Lewis' *Divine Happiness*, Vic Stroud 'Marrakech' and Philip Morley 'The Snow Plough'. The winner was Alan Butcher with his comical levitation advert.

The One Minute Epic Competition gives the filmmaker a little longer to produce a film of interest and quality. Whilst long time members enjoy making short films, this is also a good competition for new members to exhibit their skills. Dave Skertchly 'Hot Wheels' and 'Unt I Now', Vic Stroud 'Can you Move Yours Like Mine', Colin Lewis 'Samuel Cody - Aviator Pioneer' (see next page) and Philip Morley 'No Escape' were all entered, Colin Lewis's film about Samuel Cody was voted the winner.

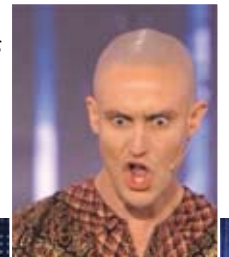
A selection of archived One Minute Epics were shown by Gordon Sutton. This was followed by some new unseen films from Page 4

club members including 'Tobago Fauna & Flora' by Vic Stroud, 'A La Maison' and 'Techno Man' by Philip Morley' and Alan Butcher's film 'Grossglockner Pass' which was taken on a motorbike trip to the summit of this picturesque Austrian pass.



John Thompson showed his film 'Before the Water Rises' made in the 1990s about the flooding of the Yangtze River to enable the building of the massive new Qutang Dam which was ironically built to prevent the devastating floods which the area constantly endured. Over 1000 towns and villages were submerged with a promise to create new homes and jobs for the 1 million people affected by this dramatic project. John took some superb footage of the area before it was lost under the water forever, John's wife Julie complemented the film with an excellent narration.

by Kathy Butcher
photos from films



Lef: Alan's 'Grossglockner Pass' - a giddyding via from his bike. Above: Alan's 'Levitator' by wind pressure. Below: John's 'Before the Water Rises' still of the Qutang Gorge prior to its flooding.



Film Formats Required for Most Reliable Projection

Written by Peter Frost

It is difficult for the project onists when they are dealing with the variety of types of format and so on, so try to work to these guidelines to avoid future project on problems, which hold up the evening and, if its your film that they are battling with, is disappointing to you, as well.

While the committee consider the January 'Project on Connect on Reject on' of my page 3 article, it is worth repeating the wise words of Mike Sanders who set this out in detail many moons ago >>>>>

Format - H264 Mpeg4, or Mpeg 2

Bit Rate - 9-15Mbits/sec

Frame Size - 720 x 576 or 1920 x 1080 pixels

Frame Rate - 25 or 50 progressive or interlaced (50i). We can play others such as 29.97, 30 or 59.97 but camera pans might be jerky as we output everything in 50i to the projector and other frame rates will be converted live.

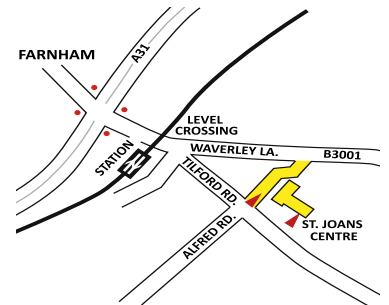
Clock - Lead in to help the project onist.

One Film or Clear Chapters with titles



Meet ings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ on the 1st Friday of each month at 7.30pm for 7.45pm. Meet ings close around 10.15pm. New members are very welcome, please email: secretary@surreyborder.org.uk or turn up at the door!

St Joan's Centre is 200 yards south of Farnham station and is in the grounds of St Joan's Church. The entrance to the church is by a narrow road opposite the junction with Alfred Road, and St Joan's Centre is to the right of the church. There is ample parking.



COMING UP NEXT MEETING!

It's the AGM in the first half, followed after a cuppa by the postponed selection of films from SERIAC 2016, originally planned for January.

Members can also bring their own films for a showing, preferably with prior notification to Rita. AND, please check the 'Formats' information at the top of this page.

INTERESTED IN ANY ASPECT OF FILM PRODUCTION?

Why not come along and see what other movie makers are up to and you may get some inspiration for your own projects. We always welcome new members. You can find out more about us by visiting our web site

www.surreyborder.org.uk

or email the secretary: secretary@surreyborder.org.uk

We are also on Facebook:

<https://www.facebook.com/SurreyBorderMovieMakers/timeline>

Your first visit is free!

DATES FOR YOUR 2017 DIARY

Fri 3rd Feb AGM + 2nd half, hints and tips on equipment.

Sat 18 Feb 19.30 Premiere of Paul Vernon's *The Immorality Code* and *Vermijo* at Thornden Hall, Chandlers Ford

28 Feb - 2 Mar BVE at the Excel, London

Fri 3rd Mar Edit exercise. Films made, 10 mins max, with found footage from:

<http://apps.nationalarchives.gov.uk/education/focuson/film/film-archive/>

Fri 7th Apr John Anscombe will show and discuss his animation films

Our members range from beginners to ex professionals, shooting video with DSLR Cameras, Camcorders and Phones, editing on both Mac and PC platforms. But that's not all, we welcome those who want to learn or participate in all aspects of film making, including script writing, storyboarding, producing, directing, lighting, editing, acting, helping out as crew or simply improving your family and holiday films. Whatever you are interested in, you are welcome to take a look at us as detailed above.

Border Post

Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to Peter Frost, The Editor - Border Post for the February issue: editor@surreyborder.org.uk

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