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The Journal of Surrey Border Movie Makers
www.surreyborder.org.uk

FROST UP FRONT

Text from Peter Frost's presentation; photos from videos. Lead photo by Brian O'Connell



Above: Bob Lambert in action shooting for the U3A

Left: Peter at the mic, and on screen - the U3A Ensemble

Below:

U3A Personal Gardens group discussing plants

U3A Pubs and Churches group engaged in historical facts

U3A Shamley Shambles - a walking group wander with mud!

The Commemorative Service for 'Operation **Boatswain**' failed mission of the SOE (photo by David Rose)



The August meeting featured a full hour of documentary videos by Peter Frost. He explained how these came about.

"SBMM member Bob Lambert ran a Video Group for the U3A (University of the Third Age) and I joined it to support him as I'd met him at a U3A Photographic Group, as had Colin Lewis. After some rather academic meetings, Bob wanted his group members to have practical experience and arranged with other U3A course leaders to shoot short videos of their activities which would be used to show potential members what the courses were like.

Colin Lewis and I helped Bob with these projects, often independently of him, and what you will see tonight are some of those that I shot and edited for Bob. We had to leave it to the events of the session filmed and then get some comments from the members, explaining what they got out of it".

Starting with **U3A Personal Gardens**, Peter had recorded a meeting with five of the eight members present, a strong wind blowing and not a huge amount in bloom, breaking it down into Flower Garden, Greenhouse and Vegetable Garden, which worked.

Next up was **U3A Pubs and Churches** in which members first take in historical facts about a local church, this one was in Pirbright, and then go over the road for a pub lunch. It's based on the certainty, that where there's a church, there's a pub nearby!

This was followed by an edited version of the 36 minute record of a Ceremony to Commemorate the Missing during a joint Israeli / British secret operation (**Operation Boatswain**) in WW2, during which 23 Israeli soldiers and their British liaison officer were lost at sea without trace. Present were military dignitaries, relative of the lost and the Israeli Ambassador who read a letter from Israeli Premiere, Benjamin Netanyahu. Originally a club enquiry, Peter took it over as they couldn't access the funds for the club quote, which they'd accepted, in the time they had. He received a very complimentary 'thank you' email from the organiser.

Next back to the U3A and a film called **Shamley Shamble**, a record of a very muddy walk by a group to which he belonged.

U3A Line Dancing came up next and Peter explained that shooting this

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was a challenge as the entire room of people turned this way and that without warning in their prerehearsed sequences. He used a jib for high and very low shots to bring some variety.

The next film was his documentary **Watercress to Millennium**, shot in Alresford, Hants, first at the Watercress Line station and then on the Millennium Trail from there, returning on a circular trip back again. This film was selected by Peter Ives to put in to the Weymouth Movie Makers Penny Cup Competition, which it won outright.

The final film was **U3A Ensemble**, a practice session of musicians which brought a somewhat discordant end to his presentation!

Quick off the mark, new member Jim Reed had been inspired by our 'Elephant in the Room' theme of the previous meeting and came with his first production **Elephant in the Room - Wimbledon 2017** (hope I got that right, Jim!) in which the inequality between male and female tennis players is highlighted, complete with marauding elephant! Now that's a keen member!

This was followed by an interesting quality experiment by Martin Boyman who wanted to see how two versions of his film **Death of a Trusted Friend** compared on the big club screen. One version was an AVCHD version, the other a standard



DVD. Clearly, the AVCHD version shone out with the best definition, no question. The 'death' in the title was the demise of his camera when in a canal boat filming, he went under a low bridge and scrunched it - or that's what we were lead to believe!

The final film shown was a SERIAC winner called **Chopsticks** by Ron Prosser of Haywards Heath Movie Makers, which rather amazingly starred your actual Ron Moody (of *Oliver* fame) as a music maestro supposedly teaching a young student to play the violin and concentrating training rather excessively on anything but playing it.

U3A Line Dancing - shot with a jib for high and low angles

Watercress to Millennium; the signal box at Alresford

The U3A Ensemble, in a practice session - jib in use

It goes without saying that the acting in this film was absolutely brilliant, from Ron and his co star, too. What luck to have such a famous actor in your amateur production! The list of crew etc, looked more akin to a professional production to me.

Speak Up!

It's Techie Time!

It's a long time since we had anything 'techie' in Border Post, but the need for new speakers for the club has created an opportunity. The choice is explained here **by Mike Sanders** who researched them:

Bass ported cabinets 100watt speakers from Richer Sounds (we have a 100watt per channel amplifier).

I did a full survey to check my recommendations on the Richer Sounds site and these speakers are the best frequency range of all the models they keep. As a reminder, the centre speaker I have in one room is from Monitor Audio; you would think the presenter is in the room, it doesn't sound like it is from a loud speaker. That's why I have gone for this make at £279 per pair.

Take a look if you're interested:

<https://www.richersounds.com/product/standmount-speakers/monitor-audio/bronze-2/moni-audi-bron-2-blk>

Most of the members won't hear over 12KHz and these speakers go up to 30KHz. Children can normally hear up to 20KHz.

42Hz is a reasonable bass figure. Lower than that needs a big cabinet and large speaker or a separate subwoofer, so we'll first try them without a sub-woofer.

On the topic of bass the larger 32' stop church pipe organs go down to 16Hz and a 64' stop organ (only two in the world) goes down to 8Hz but that is physically huge.

There are some shutter blade rotary subwoofers from Thigpen which go down to 6Hz emulating a 128' organ and produce 110dBA (louder than a lawnmower) but they cost around \$20,000. Of course sub woofers are not that much for home cinema, but don't do 8Hz. The lower frequencies are outside the range of the ear, and it starts to handover to feeling the sound rather than hearing it as the frequency goes lower.



WHAT HI-FI? AWARDS 2016

To reproduce lower frequencies a lot of air needs moving in and out which is why such speakers are normally large. The home subwoofers move this air by having what is called a long throw speaker which means it can move in and out a long way, thus effectively becoming an air pump and usually pressurises the air in front of the speaker using a ported cabinet i.e. one with a hollow plastic tube opening in the cabinet.

If you fancy seeing an in car subwoofer in action (of course the mobile phone microphone that its being filmed with can't cope) take a look at this:

<https://youtu.be/tx4Rnt9dGtU>

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Recommended speaker specs:

Impedance: (ohms) = 8 Resistance.

A standard figure is 8 ohm. Figure halves when doubling the number of speakers (Our Amplifier will drive 4 ohms)

Power Rating: (Watts) Maximum power output long term/short term (RMS) = 100

Dimensions: Size of speaker cabinet excluding any feet or binding posts (H x W x D) mm = 350 x 185 x 281

Weight: Weight of each speaker in KG = 5.3

Colour: Black

Freq Response (Hz) = 42 - 30,000 The lower the first figure the deeper the bass should be.

Speaker Enclosure Type: Bass reflex - front port.

Note: Infinite baffle cabinets are sealed and so are often less fussy about placement. Usually they do require a little more power to drive, though. (What we have now)

Bass reflex speakers are usually more efficient than infinite baffle designs but may require more care in terms of placement.

After the August meeting, Mike took the old speakers away with him to harvest the tripod stand receptacle from the cabinet bases and the "Speakon" speaker cable professional connector on the rear of the cabinet for transfer to new speakers so as to have them ready for September.

The new speakers have self-wire hand screw terminals on the back which are fine for home permanent installation but no good for constant use and are incompatible with the club cables which have a "Speakon" plug on the end.

These speakers will faithfully reproduce what they are fed, so there is every reason for club members to record decent sound on their videos including a decent microphone for the voice over.

The new speakers won't fix technical sound problems with the videos!

Dave Rayers raised the point that this proposal doesn't progress the club's sound capability to Cinema Style Sound, still remaining with stereo sound.

Mike Sanders said that this move is to plug a gap in the present set up, as the speakers we have could fail at any time. He added that the centre speaker can be added later and still use the same two speakers as left and right so nothing we buy now will be wasted.

In order to make cinema style sound work we need a Dolby Pro Logic amplifier/receiver.

Very few members will be able to produce a 5.1 Dolby Digital sound track to their film so the recognised compromise Dolby Pro-Logic (a menu setting to select the mode) does a good job in the stereo environment of diverting components of the stereo audio to the correct speakers, i.e. dialogue to the centre speaker.

For the typical members film it would mean anything in stereo (atmospheric sound and music) would come out of left and right, anything in mono (dialogue) comes out the centre (assuming they edit their films correctly, as I use Dolby Pro-Logic in my Edit suites as it is very sensitive to audio balance errors).

It works well on broadcast TV on stereo programmes, although even in the professional environment some errors do show up now and again that you wouldn't hear in stereo.

Our Chair of Vice, Mike, has also put the professionals right, as he explained:

BBC South Today had a new pro video player and every other news item had faulty sound. I rang them up to say they had the 3 pin XLR audio plug wiring reversed, as in Dolby Pro Logic it came out just like people were talking in a cave. They changed the lead and all was well.

There won't be any future point in rear effect speakers as members aren't editing sound with those channels. And it starts to get a lot of wire to put out.

Our current kit box takes standard 19 inch rack-mount kit. Most of the home theatre amplifiers are in 19 inch rack terms 4-6Units high whereas our current stereo amplifier is 1U so a kit box re-design would be needed.

So now you know don't you? And if you don't, at least you can see that your committee take careful consideration when spending club funds



Message from your Chairman *John Mills:*

I hope you have enjoyed your holidays and achieved some enjoyable filming.

I had a great holiday in Canada, took lots of footage with my trusty Panasonic TZ80 which proved its worth once more, producing some great shots and stills. It's a brilliant little camera but now I need to find the time to edit it all and enter some club competitions. As always, I keep thinking "I could have done better if I had done it that way". Frustrating but I guess that's the learning path.

The website has a new feature that will automatically send you notification of new content if you choose to register, (on the front home page). It saves time wondering if there is any new content.

I have also discovered some interesting new tools worth looking at, the most interesting being SOUNDSOAP a tool for cleaning up audio files that have dodgy extraneous sound. I am testing it at the moment but it looks like a keeper.

I have been working on a film for the AVVS (Appropriate Adult Volunteer Service) with Philip Morley, and this has taken quite a lot of time in both the planning, shooting and now editing. Its finally really coming together but has been hard work and I have learnt a lot along the way.

It's great to work with other people, you can achieve so much more with greater efficiency. Even though we planned our shooting day very carefully we could have done with two or three helpers, although the space we had available did not permit it. Next project I would definitely like to work with a full film crew.

Onwards and upwards.

Happy Filming!

As we have some space and John continues to be impressed with his little camera, you can find it on Wex Photographic's site: <http://www.wexphotographic.com/panasonic-lumix-dmc-tz80>



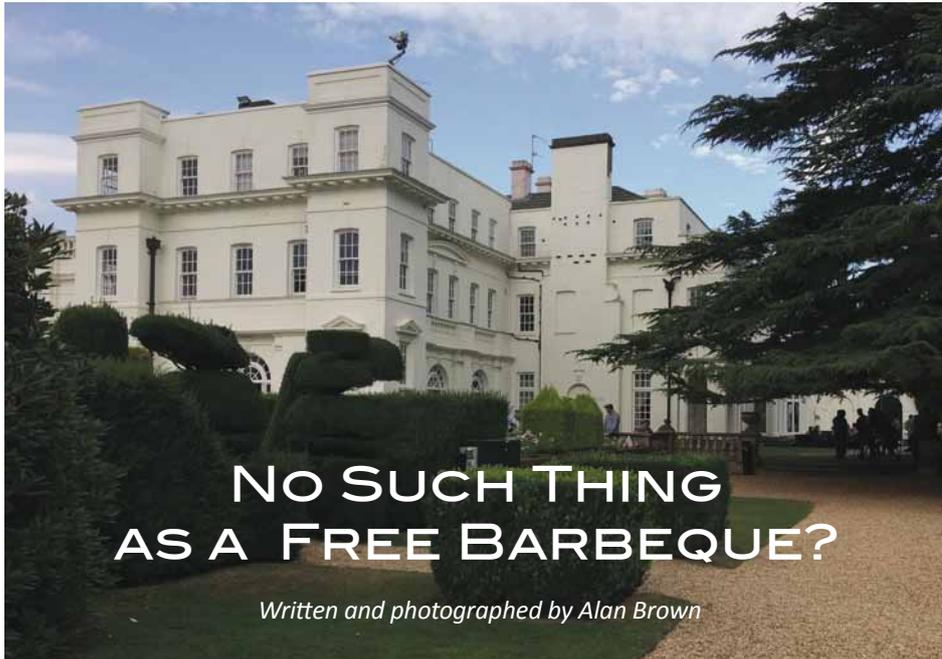
- Leica lens - 30x optical zoom
- Wide 24-720mm, F3.3-6.4
- 18-megapixels
- 1/2.3" high sensitivity sensor MOS sensor
- Venus Engine 9
- 4K Photo & 4K Video, Post Focus
- 3.0" touch LCD (1,040k dot)
- EVF: 0.2" 1,166k dot, eye sensor
- Creative functions/manual operation: control ring, manual focus, peaking
- Power OIS (Photo) / 5-axis Hybrid O.I.S. (Video)
- Wi-Fi connectivity

This is not a recommendation, just information (Ed)

News and Articles Wanted!

My plea for contributions to Border Post turned up two articles by Alan Brown (thank you, Alan) whose interest in professional equipment seems to lead him to free food and refreshments, especially at such an

iconic location as Pinewood Studios. Never one to turn down free food and drink, I feel suddenly interested in RED cameras. Any chance of swinging it for a club outing next time, Alan? *Ed. (hopefully)*



I recently got an invite via the GTC (Guild of Television Camera Professionals) to a barbeque at Pinewood Studios courtesy of RED cameras, Fujinon Lenses and CVP. Not being sure what the format would be (excuse the pun!) I duly arrived, was checked in by security and directed to the car park adjacent to Heatherden Hall, the original mansion that now forms part of the admin block, restaurant and studio canteen. Apparently, the back of the mansion was used in the film about the Iranian Embassy siege.

On approaching the entrance another security check was done and I was directed down the hall towards the bar whereupon, you guessed it, I was security checked again before being directed to the bar (all free) and told I could play with the many RED cameras set up in the grounds and house.

Fortunately the weather was great so I grabbed a beer and wandered around trying out the cameras and chatting amongst the 40 or so other attendees. Some were students from the NFTS (National Film and Television School) who had come with their Principal and others seemed to be from film and TV industry crews.

After about an hour a barbeque was laid out, pork, chicken, sea bass salad etc. all served up by the restaurant staff plus more drinks. Then we could either check out the cameras again or wander around the iconic grounds, which were the location, among others, for a couple of the James Bond films.

And that was it! No hard sell (or even soft sell) of equipment. Just a few brochures scattered around. I can only assume it was a networking exercise and a very enjoyable one at that..!!



GUILD OF TELEVISION CAMERA PROFESSIONALS

While the GTC is for professional camera men and women world wide, it is sometimes interesting to take a look at the professional end of our hobby, just to see what's going on, even if much of it is beyond our reach and comprehension. As Alan has mentioned it above, I give you this link (<http://www.gtc.org.uk/>) to take a look and see if any of it might be worth investigating. You could say it's an online BVE. *Ed.*



ARRI recently launched a new lightweight matte box range in the UK at their HQ in Uxbridge.

It was a 'drop by when you like' affair and two of ARRI's German executives had come over from their global HQ in Munich to demonstrate the new products. The new matte box range is very well made, as you'd expect from ARRI, with modular construction enabling maximum flexibility.

However, it doesn't come cheap with the LMB 4x5 pro set (matte box, flags, filter holders etc.) retailing at around £3.5k and the cheapest (!) clamp on 3 stage set (top flag, tray catcher and non-rotating filter stage) coming in at some £2k.

For those who haven't visited ARRI's UK HQ, it's a modern purpose built building, all glass and steel, behind which is ARRI Rental, housing one of the largest film equipment rental houses in Europe. It was also interesting to look around at some of their past products on display in glass cases (old BBC TV Arriflex BL etc.) and also to see and have demonstrated ARRI's TRINITY camera stabilisation system, a slightly different 'take' on a standard steadycam.

Light refreshments were provided and, all in all, it was a pleasant way to spend a morning.



DOCUMENTARY COMPETITION

1st September 2017
bring your films
and let Rita know in
advance of:
**Title and Running
Time!**



Mike Sanders has been working on a video of Club Testimonials that he shot during the Summer Social Barbeque. Now edited and out for committee response, it poses several key questions that anyone considering joining would want to know and are also important for the club's own understanding of what best draws folk to join us:

- **How did you find out about Surrey Border Movie Makers?**
- **When you came along, what encouraged you to join?**
- **What did you want to get out of joining the club?**
- **How has joining the club helped your hobby?**
- **How do you find other members of the club?**
- **Would you recommend other people to join?**

Well balanced between male and female members, the questions are answered in a very natural way, certainly not scripted, and the answers are also shown in text form at the same time. It is hoped that it will be a valuable means of gaining new members and at least getting further recognition for the club.

Well done Mike! And by the way, I like the way you've used the club logo for name panels! No doubt the video will be available for all to view in due course, probably by the time you read this. (Ed.)



The Psychology of Border Post

Video is a visual medium, so it follows that writing about it needs more than just text.

This month, we've got a sizeable article about the club speakers with just one photo. It's important to keep members informed about the decision making process with regard to any new club equipment, but I originally had it on the front page and moved it because the front page is what visitors to our web site see, so it has to grab their attention and tempt them to look further. Nothing does that quicker or better than a good photo!

Next issue I'm hoping that we have plenty to say about our Documentary Competition and photos, too. But I am always grateful for **YOUR CONTRIBUTIONS!** (Ed.)

DEEP IN THOUGHT!

* If you attempt to rob a bank you won't have any trouble with rent/food bills for the next 10 years, whether or not you are successful.

* Do twins ever realise that one of them is unplanned?

* If poison expires, is it more poisonous or is it no longer poisonous?

* Which letter is silent in the word "Scent," the S or the C?

* Maybe oxygen is slowly killing you and it just takes 75-100 years to fully work.

* Every time you clean something, you just make something else dirty.

* The word "swims" upside-down is still "swims".

* 100 years ago everyone owned a horse and only the rich had cars. Today everyone has cars and only the rich own horses.

* Your future self is watching you right now through memories.

* The doctors that told Stephen Hawking he had two years to live in 1953 are probably dead.

* If you replace "W" with "T" in "What, Where and When", you get the answer to each of them.

* If 2/2/22 falls on a Tuesday, we'll just call it "2's Day". (It does fall on a Tuesday).



NEXT MEETING!

Fri 1st September Documentary Competition, we view the entries and judge them by audience vote on the night. Don't forget to bring yours!

DATES FOR YOUR DIARY

Fri 1st September Documentary Competition entries will be shown.

Fri 6th October Inter Club Competition

Fri 3rd November To be confirmed. Deadline for Club Comp

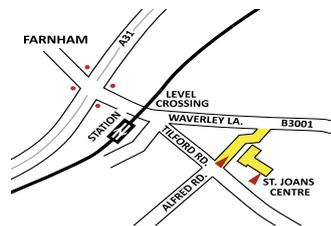
Fri 1st December Club Competition

COME AND SEE WHAT WE DO!

Meetings 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. Meetings 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.

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!

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