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

TECH EVENING SET UPS

By Peter Frost; photography Dave Rayers and Peter Frost



What a great evening it was, with three 'stations' set up in the hall and adjacent room, each covering a different subject with

knowledgeable members, and a guest, running through 'technical' points of interest and giving us all new things to think about for our video improvement.

Alan Butcher ran the evening, dividing us into groups of 7-8, moving each group on after about 35 minutes (usually exceeded), to keep the flow going. It worked very well indeed.



He then explained how balanced sound feed can negate extraneous unwanted sound so as to focus on the primary sound source, and we took a look at the Tascam digital recorder with sound peaking display while he explained the best level for good reproduction.

This encouraged some discussion between the group and Alan's past professional experience brought an element of gentle authority to the presentation.



ALAN HUSSEY on SOUND

In the hall at one end was Alan Hussey with an array of more professional microphone, recording and cabling equipment. Alan discussed the various types of microphone, their characteristics and use, from lavalier to shot gun to boom.

He demonstrated how best to wear a lavalier microphone to pick up speech while avoiding rubbing on clothing, resulting in sound rumble.



PHILIP MORLEY on CAMERA

Philip Morley was based in a separate room and had his unbelievable array of video cameras and equipment set out before us.

Philip demonstrated each camera type live and on screen, running through the



settings features for the adventurous who stray away from the 'auto route' on every occasion (I'm an auto guy). Zebra stripes were demonstrated as he worked through his range of DSLR, Camcorder and iPhone cameras.



He then moved on to his goodies - the amazingly compact Edelkrone equipment which starts as a nonentity of a block of metal and then folds out to become If you've seen any of the Transformer movies, it's all a bit like that.

Philip showed us his pocket Skater which



Photos: Left Column - Alan Butcher introduce. Alan Hussey explains sound issues, Shotgun cradle on a boom; Centre Column - Lavalier adhesion pads; Tascam Recorder. Philip and his DSLR. Right - iPhone discussed; Holding his audience's attention; Zebra stripes; Pocket skater

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allows a camera to travel in a circle of variable diameter around an item, keeping it centrally in view from all sides. And his shoulder support which converts to a low point camera holder for easy low shots without stooping.

He told me that he steered a MeetUp visitor down the road for the best camera for him as a rank beginner (iPhone - second hand as a camera if you don't need the phone is a cheap route), and was pleased he had helped. I hope we see this visitor again.

Philip's knowledge and equipment are unbounded (he's modestly argue this point). The one thing he didn't explain was how he gets 'management' approval!



QUICK COFFEE BREAK

Alan B. warned us that he was limiting our chat time as there was still a lot to get through but these photos of Dave's are great studies of relaxed members.



JASON BUTCHER on LIGHTING

Alan had 'persuaded' another of his family members, Jason Butcher, who is a professional photographer and videographer with his own business, to show us some of his lighting equipment and open our eyes to 'mood lighting'.

By controlling light onto a subject, having a main flood and a side light, then selectively lighting and flagging off some of the light falling on the background, the mood of the shoot can be softened or hardened for a softer, more welcoming effect or a dramatic tension creating scene. Certainly mood for thought!

Jason had large softboxes, floods, effects tubes and many examples on computer to illustrate his talk, together with the inevitably client requirements which can sometimes spoil the creative input of the photographer (or graphic designer, as I know only too well!).

Interestingly, for one advertising shoot for a client of a dog peering into the window of a shop selling dog medications, in a picturesque old German town, Jason persuaded his client that it would be no more expensive for Jason and a colleague to fly to the location in Germany, which had been identified from a photograph, and take the shot there, than it would be to purchase exclusive reproduction rights from the well known American photo library! And he got a much better bespoke shot as well.



Alan Butcher can be congratulated for arranging the evening having only just moved house a couple of days before and for the presenters Alan, Philip and Jason for bringing real interest and helpful information to explain their kit and their processes. Excellent!

Photos: Left Column - Philip with his 'pop up' shoulder holster and inset, the folded version.

Member shots: Peter Stratford; Kathy Butcher, photographer; John Ivil chatting to visiting guest Paul Vernon; Peter Matthews keeps Colin Lewis amused.

Right column: Jason Butcher demonstrating his passion for lighting and setting up his laptop examples.

Audition castings short films

By Peter Frost

Our recent **Film in an Evening** entries demonstrated a factor which we have not discussed in the club and that is that professional Actors bring a script to life. Their emotion and delivery shape how the audience experiences the vision.

This was particularly evident in **Baby Shots**. The delivery of the two professionals really brought the script to life. We have also had some excellent work from Gary Commerford in earlier films and Vicky Ledwidge in **Norah's Ark**, whose personality won over the young child actors. We've also had some memorable Am-dram actors as well.

Casting the right actors to express the project the way that is intended is very important.

Auditioning is not a process to be rushed, spend time finding the perfect person for each role.

Where to find actors There are a number of good websites as well as physical places that can be used to reach out to potential actors.

Sites such as CastingCallPro (used by Brian O'Connell for **Sarah's War**), Mandy, Castnet and Backstage. The local School, College and University are likely to have a theatre/drama department.

Outside of educational institutes there are

local theatre companies or drama clubs, of course, Facebook groups in the area like London Actors Directory, or relevant Meetup groups.

The best way to get them on board is to reach out to all of these groups with a detailed project that sells the film to them. Include links to a show reel, awards that have been won, who is currently involved, and if the film will be entered into local, national and international competitions.

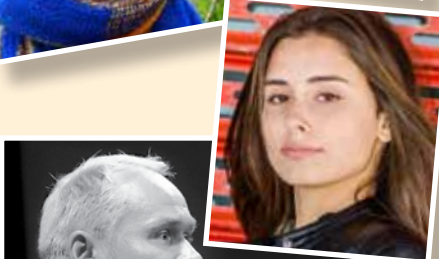
Prescreening If the audition notice is well received there should be ample replies. Prospective applicants could be invited to the audition for a cattle call style casting but it is better to prescreen and audition fewer people. Review the reels, read resumes and profiles then invite the best.

The initial communication between the film maker and the actors can be a useful indicator as to the sort of person they are. If it took four days before they replied, do you want this person as your lead? Where are they based and what mode of transport would they use?

Provide a good amount of information. Include character bios, synopsis and any additional detail as this will give a better read.

Choose a scene that is dialogue driven, either one-on-one or monologue. Give actors a chance to showcase their ability.

This describes the processes used for Sarah's War plus extract from Grip Up Learn Website



Summer Social Apologies!

The article in last month about the Summer Social got a little twisted, mainly as I wasn't there and had to rely on what I was lead to believe, so here's the correction.

The **Border Buskers** were joined by David Jenkins, who is the retired guitar teacher, not Paul Saban. He was due to come with his wife who was unable to be there.

Sorry folks - Editor's confusion.



David Jenkins, a worthy Border Busker!



Thank you!

Every issue of Border Post takes days to create over several weeks, even with member contributions, so I really appreciate the emails of thanks from club members - more than ever before for the August issue - and hope that all members (the silent majority) enjoy reading the articles.

However, Border Post features articles about club activities and these are organised by

your committee who try to cover all member needs - it takes considerable planning and execution time by a pretty dedicated bunch. Without the programme, there would be less to write about in Border Post, so thanks are due all round, I think.

I always hope that some of those who haven't contributed yet will be able to make a small contribution (or a large one!) for a future or even the **October issue before the 14th September**.

Border Post Contributors!

These members kindly helped by contributing to this issue of Border Post:
Gordon Sutton; Dave Rayers.
Thank you - Ed!

COPY DEADLINE!

October 2018 edition will be 14th of September

with no extensions.

Late copy will be carried over to the next month. Thank you for your co-operation - Ed!



SPITFIRE

by Gordon Sutton

Members will recall that **David Fairhead** gave us an insight into the making of his feature documentary *'Spitfire'* at our April club meeting earlier this year. The May edition of Border Post gave details and background to David's excellent presentation. Work was still in progress at the time. When will it be released for public viewing was the unanimous cry.

Spitfire's World Premiere took place in London to an invited audience that was subsequently documented in the national press.

A week later for one day only on the 17th July it was shown in over 200 cinemas around the country to commemorate RAF 100. Locally it was available to view in Basingstoke, Camberley and Guildford. The programme was hosted by Carol Vorderman who introduced the film and chaired a Q&A session following its premiere showing that was filmed for the benefit of the countrywide audience.

The film, narrated by Charles Dance, is not about rivets, it's about people. The aircraft was the vehicle to tell their stories. " We wanted to use the Spitfire to give voice to the veterans' extraordinary experiences during World War Two," says Ant Palmer who jointly directed and produced *'Spitfire'* with David Fairhead.

The film certainly lived up to our expectations and was beautifully intercut between wonderful air to air shots involving 5 Spitfires and a Hurricane filmed in 2016/17 and the veterans articulate recollections.

In my opinion Mary Ellis, at the age of 100 was the star of the film with a most fitting conclusion of her beside the Spitfire that

she had piloted as a young lady. She was seen in the audience at the World Premiere and was respectfully acknowledged.

If you missed the film, more screenings are planned at selected cinemas. You can find out more at www.spitfire.film

Photos: David Fairhead in April when he visited the club. Scenes from the film, the planes and their pilots recalling their memories of wartime horror and the excitement of flying.

Images © 2018 Altitude Film AFE



Mike Sanders has 1,500 NITS

Apologies, Mike, for my desperate-for-a-holiday frivolous attitude to the NIT but for those in a more serious mood who want to understand **High Dynamic Range** (HDR) video described simply via Final Cut Pro, Mike recommends that you go to:

<https://www.youtube.com/watch?v=o2fYE1tZyY>



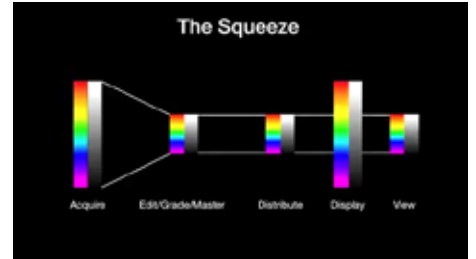
Mike writes of his own set up: My big camera can record in SLOG3 so I can create HDR material in the edit. OK I edit in Grass Valley Edius 9 but it has the same support.

My new TV in the edit suite is a 1500 NIT (a measurement of display brightness - watch the video as link above) Samsung QLED Q7 and it is very impressive on YouTube HDR UHD footage.

External monitoring via an output box and HDMI (AJA or Black Magic Design) is vital here to bypass the graphics card which is optimised for computer display not for video.

The Sony master monitor for colour grading is still £30,000, so this TV will have to do.

You have to make two output versions of your project, one for standard displays and one for HDR.



Illustrated with scenes from the MacBreak Studio video

Left Overs How to fill an odd page space!

Contrived by Peter Frost

Casting the Net

Behind the scenes, Peter Ives has been fishing for four clubs to take part in our annual Inter-Club Competition that we host.

Staines has won twice in a row and are excluded under the rules. Some local clubs are struggling to keep numbers up or have no film to enter, so this year Peter has had to reach out as far as Exeter

Films. In addition, although we hope to welcome members of each competing club, Kathy's idea of asking any that can't attend to send a short video about their film so we have some background on the night, is a good one and Peter is putting this out to the entrants. It is an example of the work that goes on behind the scenes to make an enjoyable evening for guests and members alike. (Clubs taking part on back page)



Written by Peter Frost, photos probably Brian O'Connell and or Philip Morley

I'll be honest, I've had this item in reserve since December 2017 (!) and have included it now to unashamedly help fill space after the September issue copy date closure. I'm off on holiday, hopefully for real this time, and could have done with some more contributors - but hey, ho!

This was a Matthews Hut 3 Meeting with Brian O'Connell, Philip Morley, Peter Matthews hosting and Paul Vernon of Solent Movie Makers, all convening to discuss Apple's new (then) Operating system, High Sierra. All of them are Mac folk with considerable experience and frustration through various Mac Op Systems.

The ubiquitous Philip Morley had prepared a little programme to aid discussion but, and this makes this article the most useless since I took over editorship, I have lost any reference to what the conclusion was!

Look, they can't always be gems!



Peter, Philip, Paul and Brian (in hiding) in discussion and it was probably about High Sierra - but I wasn't there so how should I know? Ed

BREAKING NEWS

SBMM/The Maltings Collaboration?

The Club is considering a possible collaboration with **The Farnham Maltings** for a project inspired by the Maltings to challenge young peoples' perceptions of the older generation and to celebrate advancing years with an imaginative film that would dispell the stereotypical view of ageing.

Rita will have sent out an e-Notice by the time you read this, so do refer to it as this could be an interesting little club project and there might even be a budget for it!

Although a meeting to assess what The Maltings have in mind is still to be arranged and further information is needed, if you are interested in being involved, do let Rita know so that a team for ideas and production can be formed when the time comes.

NEW KIT ON THE BLOCK

Written by Peter Frost



I've recently (actually about six months ago) added a RØDE NT-USB Studio-Quality microphone to my mini arsenal (getting posh with dosh), primarily for my documentary voice overs. I've not yet had a chance to use it, so can't report on its effectiveness but hope that, if you folk can help me with contributions to **Border Post**, I might have a bit more time to try it out!

Club Competition Line Up

Friday 7 September

DOCUMENTARY COMP

Can be on any subject but should be no longer than 20 minutes. Completed entries to be brought to the club on Friday 7th September. The audience will vote using voting slips. Please let Rita know title and length before the evening so the programme can be organised.

5th October

SCREEN SAVER

A new Screen Saver on the screen for club nights. Members should submit photos of club members making films. Photos should be good quality – 10 megs or more. Landscape – TIFF, jpeg, psd. In the photo the main subject to be centralised (as it may be cropped). The results will be shown at the

November club night. There may be more than one set of photos chosen. Photos to be submitted to Rita by Friday 5th October. Peter Frost will be involved in choosing the photos and the overall design. There will be no prize, just pride.

7 December

CLUB COMP

Max 6 mins. Can be: Holiday Movie, Documentary, Docu/Drama, Drama, Comedy, Ad/Promo, Animation. Films on nature would come under Documentary. Should not have been shown to the club before, unless it has been shown and then re-edited. The films should be submitted electronically or brought to the club for the 2nd November club night so they can be prejudged by external judges. The

All these competitions are FREE but you must be a club member to enter.

films will be shown and trophies awarded at the 7th December club night. There are many Trophies as well as First Time Winner award.

FCProX Keyboard Cover



Discovered by John Mills

Final Cut Pro X Keyboard Covers for Macbook and iMac can be grabbed at a knock down price if you're quick and don't mind rain soaked packaging. Just wash and dry the cover off and it's fit for use at £8.99 instead of £27.00. **HURRY!** Copy this link:

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NEXT MEETING

Fri 7th September Documentary Competition - SEE ABOVE. Followed by a selection of SERIAC films, time permitting.

MORE DIARY DATES 2018

Fri 5th October We host the Inter Club Competition - participating clubs are: **Weymouth MM, Solent MM, Chichester Film + Video Makers, Exeter Films**

Fri 2nd November TBC. Closing date for Club Comp Films

Fri 7th December Club Competition entries will be shown and trophies awarded

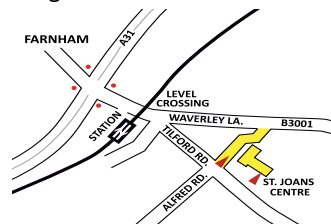
Sunday 9th December **CHRISTMAS LUNCH:** Please add the date to your diaries for the Christmas lunch which is booked at the Farnham Bush Hotel again. It should be fun because there is a Christmas market that day plus bands etc.

COME AND SEE WHAT WE DO!

See what other movie makers are up to and you may get some inspiration for your own projects. We always welcome new members and you can sound us out for free, too. 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>

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. When coming for the first time, 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.



REMEMBER!
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, props making, acting, learning about equipment, 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