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

## Inter-Club Inter-Club Inter-Club

Written by Peter Frost with information from the entrants. Illustrated with grabs from their films and photos by Alan Brown

Our hosting of this year's InterClub Competition welcomes clubs from further afield than previously as Peter Ives has to reach out further to invite four participants rather than staying with the more regular local ones.

However, it is now becoming a long stretch to Exeter and the South Coast to achieve this, so a rethink may be on the cards for next year.

The up side of doing it this way is that it gives us all a chance to see what other more distant southern clubs are up to and to compare their achievements with our own. Perhaps the down side is that, distance being an issue, less of their members can join us for a catch up chin wag and to discuss their films.

Our judges were Peter Ives and Jim Reed. There were some technical problems with interlacing in two cases which caused some rough edges in movement but this was on the discs supplied and is thought to be caused by transfer from tape to digital DVD. Of course, our judges disregarded it.

Border Post reports on the competition entries (the films on this page) with a brief outline of the film's story as well as information which came directly from the clubs. The second four films over the page are from each club as a light hearted support.



### SOMEONE TO WATCH OVER ME

Solent Movie Makers

An imaginative story of a girl who is walking in the park and sits at the opposite end of a bench where an elderly man is already seated.

A tentative conversation begins as she spills out her romantic frustrations to the stranger, a good listener, as he tells her. They walk off together while she continues with her story and he reassures her that all will be well in the end.



### YELLOWSTONE

Chichester Film and Video Makers

A wonderful photogenic documentary of this amazing park capturing the scenery, shots of wildlife both large and small as well as the extraordinary geothermal bubblings and eruptions with a well researched and informative commentary throughout.

In clearly challenging conditions of cold, animals caught on camera in the depths of the snowy winter are big horn sheep, bison, mule deer, 'jousting' elk, coyotes, pine martin and many birds. Roughly half the film concentrated on the much studied geothermal activity.



### THE STORY OF A YOUNG MAN'S TRAVELS

Weymouth Movie Makers

Spurned in love, a young man turns to drink and loses his way in life, becoming an outcast, living and thieving on the street until an old friend sees him and bids him accompany him on a journey.

His friend takes him on a long walk lasting many days into the country, where the young man rediscovers the beauty in life as it ends in rekindled peace.

The film is set to a poem throughout as the only form of narrative, an interesting and creative idea.



### THE WINNING FILM

Exeter Films

This is what Exeter wrote about their film:

The film was made as profile and insight into the hidden world of Exeter Films, probably Devon's most prolific, creative, and inventive film-makers today. A quote from Steve Scales – Writer and Film Historian - Bangor University says:

*"The Winning Film* is witty, cut like lightning and absolutely perfect. But the real strength of this film is its attitude. Joyous and anarchic, one really gets the feeling of how much fun you have making films."

The film includes in-depth interviews from experts in the world of television and cinema, and all those involved at Exeter Films.

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This ended the first half of the evening and we broke for refreshments and nibbles while our judges compared their notes and decided on the winning entry.

The dynamic duo found the choice of winning entry quite a challenge to resolve but there has to be a winner, no matter how close a call it is and Solent Movie Makers with *Someone to Watch Over Me*, just tipped the balance.



Above are the winning film makers from Solent. Tony and Graham, sound guys, sandwich director Howard Blake in the middle holding the winning trophy. Frequent visitor, Paul Vernon (inset), was one of the cameramen for the film.

We had information sent from those who couldn't make the journey and this was read out after the films were shown. It was good to have a quorum make the journey from Solent as well as two



members from Weymouth who also made the even longer trip.

Thanks to all visitors for making the effort to support their films and for adding to the success of the event which gives us all an opportunity to chat with other clubs and to see what we are up against when it comes to making a competition entry.

Well done all!

Part two contained a selection of supporting movies from each club. They were light hearted shorts which were enjoyed by us all to end the evening with a touch of humour.



## SUSIE THE SPIDER

Exeter Films

A fascinating ultra close macro study of a spider spinning its web while two girls give their thoughts about creepy crawly spiders

The children's' voice overs add a humorous element to what is otherwise an extremely well shot piece of cinematography.



## THE CASE OF THE ANGRY CHEF

Solent Movie Makers

Mr. Hawkins is arrested on suspicion of having shot a restaurant owner but claims to have no knowledge of the event or the deceased. But he let's himself down during questioning. Made as a film-in-an-evening project by Solent, using just black cloth as a background, it never the less sets the scene very effectively.



Above: Jim Reed and Peter Ives concentrating responsibly on their roles as judges, but Jim can't resist a pose! Mike chats to visiting Weymouth member.



## CROSSING THE 'T'

Chichester Film and Video Makers

Chichester said: As part of the 200th Anniversary of Admiral Sir George Murray being Mayor of Chichester", the Portsmouth Model Boat Display Team reenacted the historic Battle of Trafalgar that took place in 1805.

The display took place in the Chichester Canal Basin and depicted the tactic adopted by Nelson called 'Crossing the T', in which the opposing fleet are forced to split in to two. The tactic turned out to be a masterstroke as the British Fleet won the battle without the loss of a single ship. The opposing French and Spanish fleets on the other hand, lost 22 ships between them.



## BASHFUL

Weymouth Movie Makers

A period drama set round the music of the British music hall at the time of the Great War as performed at Wimborne History Festival.

It was intercut with a dramatisation to illustrate the lyrics in a wonderfully over acted style of old time dramas.



# Beef Up Your Travel Movies



Compiled by Peter Frost,  
Photos: Peter Frost, Pixabay

Let's face it, many of us will have come to video through family film records of children growing and family holidays and we will have miles of footage of every inch of a holiday that has swamped us and has never really been edited into showable shape outside of inflicting it on family members. Poor things.

Yes, we can all make a holiday travel film - there's buckets of junk out there on YouTube that proves it. But the real trick is to make a film that your potential audience will want to watch. And perhaps that's why you have joined a video club, to watch, to learn, to compare and to improve.

A film record of your travels captures the atmosphere, the sounds and the sights in a way that photos or the written word alone just cannot. But keep the length in check. A film of up to four minutes can focus on one aspect of your travels for a punchy short and is an ideal starting point. From there you can extend your films to cover more aspects or broader subject matter.

And there are loads of ways to share your experiences and perhaps to inspire others to see what you experienced for themselves.

A worthwhile film is a blend of creativity and technical capability; always challenging but hugely rewarding when you crack it. As with all things, the more you try, the better you'll become. We can't all be professional globe trotting experts like those on TV but we can observe what

they do to make a worthwhile film for ourselves and to show others.

You don't need an expensive camera and editing software because it's not the whizzy kit that gets results, it's rather what you shoot and how effectively you edit it with what you have that is more important. Computer editing software is available for all platforms and is included with some devices, like phones and tablets as well as computers, or it's available for an affordable figure.

If you follow a few simple guidelines, you can achieve. And even if you are well beyond an introduction to what to watch out for, there is no harm in a gentle reminder for all of us from time to time.

So, with a visit to London as the illustration, here goes with some solid GUIDELINES:

## **Keep it Gentle:**

Keep your camera moving slightly rather than just still, except for those wide vistas. And with those, don't try to get the whole thing in the confines of your camera viewfinder by hose piping and zooming about.

## **Stability:**

Shaky shots are a no go for the higher production values to which we should all aspire so rather than carrying a tripod, brace yourself against solid objects but these days stability is built in to many cameras - so what's your excuse?

## **Frame It:**

Look for interesting angles and frame your shot carefully to focus the viewer's attention and up your production quality.



## **Story:**

You've got to have a story to tell, whether you have planned it in advance, create it on the fly or disappear for a month or two into your den to edit it after the event. But see Cut Aways below!

## **The Point:**

You need a point of interest, whether a person or experience, shooting up to twenty separate shots that can visually tell your story around that central point. The best plan is to reign back from shooting indiscriminately every day throughout your entire holiday as you'll end up with miles of unrelated footage. Far better to concentrate on a proper sequence and build on that over several days.

## **Cut Aways:**

These are absolutely vital to take you from one sequence to another and provide transition between shots when you work on your edit. Cut aways such as leaflets, postcards, place names, maps, people, close ups of details and surroundings and keep your camera ready to capture any oddities that suddenly present themselves.



## **Editing:**

Now those cut aways are going to save your life, interspersed within your sequences to take your story from point to point and when cutting from scene to scene.



## **Titles:**

A title is usually the first thing that hits the screen and carries with it the initial impression of the quality of what is to follow, so it's worth taking some trouble over either selecting the right style of title for your film from within your editing software, or by creating your own bespoke titles. The wording of your title will have relevance to your subject and be reasonably concise.

*Photos: Examples of interesting and unusual angles and subject detail to enhance your film. Watch out for these opportunities as they add real value.*

*continues*

### Music:

Select music that suits you and is appropriate to your story subject. If you have sound track problems, you can use music to cover such thing as wind rumble, unwanted off camera intrusions such as road drills and the like. Your use of music can be used as the 'beat' of the film by cutting the visual to the musical beat or ending a sequence on the final bar of the music, by editing the music itself.



### Commentary:

Once you are satisfied with your edit, write yourself a commentary to augment the visuals rather than describing what can already be seen on screen. Keep to the point - don't ramble.



### Effects:

Further down the line, you can enhance your film with visual and audio effects. Carefully selected sound effects can add an extra element in certain circumstances but don't go mad! You will have a choice of transitions in edit between scenes, but don't over use these devices and stick to one or two types as required throughout your production rather than hitting your audience with multiple fancy wipes.



### The End:

Bring your film to a conclusion rather than ending, well, just ending because you forgot to take that summarising shot.



And that's the end of these guidelines. Over to you!


Contrasting details above: A quiet narrow alley scene and a busy street; an architectural view and a group of enthusiastic boys (watching skateboarders); a lonely girl in the park and a crowded pavement. That iconic phrase from the underground.



Above: The panoramic view that will not fit in the viewfinder!

Rather than panning across the whole vista, try selecting a smaller key area to concentrate on and pan gently across - bottom far left.

Alternatively, zoom in closer for a more detailed static shot - bottom left.



Congratulations!  
Get Your FREE  
**CrazyTalk7**

### Here's why you should read Rita's E-Noticeboards!

Colin Lewis emailed that **Crazy Talk 7**, which he used to animate his cat in his 'Who Do You Think You Are' entry some time back, was available on 23 October **completely free** to download, and Rita immediately put out a time sensitive e-Noticeboard about it. It was a limited offer for 24 hours only! Once downloaded and activated, it was yours without any time restriction. It is an amazingly powerful piece of software with which you can animate a still photo portrait, make it turn and speak, so there could be some fun ahead! Well spotted Colin!

# Border Post Clippings

Compiled by Peter Frost



## Bordering on the Border!

We are **Surrey Border Movie Makers** NOT Surrey **BORDERERS**. There is only one border around Surrey and although it borders other counties it still remains **ONE BORDER**.

## Count on it!

Written by the Editor

We hope you remember to use the club's 'official' countdown from the website for your lead in on your Club Competition entries.

This will ensure that the projectionists have the best opportunity of starting your film at its beginning, rather than crashing in with the last few seconds of the countdown (some unhelpfully count to 1 rather than cutting visuals at 3) or chopping the opening visuals and sound.

But whatever, we want your entries to make it an enjoyable, friendly and competitive event, so bring them along at the November meeting. Good luck to all!

## Border Post Contributors!

These members kindly helped by contributing to this issue of Border Post:

Peter Ives, Jim Reed,  
Philip Morley, Colin Lewis  
Thank you - Ed!

## COPY DEADLINE!

December 2018 edition  
will be 14th of November

with no extensions.

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

## MY SHOUT!

Written by Peter Frost

## Inside I'm 35

We now have a team of members who will help with this project:

John Ivil; Dave Skertchly; Paul Saban; Robin Horsley; Steve Michell; Alan Brown; together with the original crew of Philip Morley, Peter Ives and Peter Frost with Rita Wheeler heading up the team. **We can always do with more, so don't hold back!**

On return from holiday, Rita has had approval of our budgetary break down, and has fleshed out her script. There have been some results for interviewees, both youthful and elderly and actors are being sought. Filming will take place through November often at weekends and there's a musical element suggested by Rita and developed by Brian O'Connell and Peter Frost to be recorded as well. Philip has (again) come forward as editor.

All has to be co-ordinated for final hand over by 7th December for a showing on the 12th at the Maltings! Busy, busy - **can you help?**

## Screen Saver

By Peter Frost

The response to the Screen Saver (Wall paper) competition to refresh the images we have had for over a year has resulted in a few entries showing club members' production shots.

The job of working through these has been put on hold due to the urgency of the **My Shout** project above. If possible, a new screen saver will appear for the New Year.

## Australian Widescreen Festival

Written by Peter Frost

Philip Morley has entered five films into the Australian Widescreen Festival, including his film **Brittania**, which he made for the Club Documentary Competition and which Philip admitted to being something of a last minute effort as he started editing just 3 days before the Documentary Comp closed - it came 5th out of 36 entries in Australia! Congratulations are in order.

Philip had other successes further down the line, too: **Baby Shots (Pioneers)** came 12th; **Up, Up and Away (Club)** came 22nd; **Barry's Line in the Sky (Philip)** came 23rd; **Lost in Translation (Pioneers)** came 27th



Written by Philip Morley

Photo DJI

Last month we featured Philip Morley's new passion, his DJI Mavic 2 Pro, but ran out of space to expound upon it further. So let's do some more expounding, starting with a refresher! Here are Philip's words of love:

The drone features an advanced flight control system that draws on a host of sensors — including a ground-facing camera, ultrasound, GPS, dual redundant IMUs, and more — to keep track of where it is flying in 3D space and even avoid collisions.

Whilst it can fly indoors, the ability to simply fold in the retractable propeller arms and use the 2 lb drone as a stabilised hand held camera means your arial shots match you ground shots, saving hours in post production. What about sound you might say? Well, through a clever system where a very compressed version of your movie is stored in the I-phone, used to receive the 1080p live down link from the drone, you can add sound (narration) using the phone's microphone so you have a perfect source of sound to sink up with your professionally recorded sound track.

There are lots of other ground breaking features that enable the pilot to pull off movie shots that, up to now, were reserved for the real high end quad copters, such as active tracking where, once locked on the talent, the drone follows with cinematic precision maintaining crisp focus all the time. Then there is precise control of the camera's direction available by just touching the screen and moving your finger to achieve the perfect shot position. The camera is a Hasselblad L1D-20c with what DJI call 'iconic image quality', and we saw proof of that last week with Philip's first photograph.

This is a drone that is clever enough to challenge the most audacious film maker and simple enough (in Auto) to get great results for those that don't like to read the instructions.

## Club Comp

7 December

### CLUB COMP

Max 6 mins. Can be any type and subject. Should not have been shown to the club before, unless it has been re-edited since. 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. They will be shown and trophies awarded at the 7th December club night. There are many Trophies as well as First Time Winner award.



## NEXT MEETING

**Fri 2nd November Closing date for Club Comp Films.** Røde Competition winning films will be shown with our own entry, plus SERIAC films.

## MORE DIARY DATES 2018

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

**Sunday 9th December**  
**CHRISTMAS LUNCH:** See opposite

NEW YEAR'S  
PROGRAMME IN  
NEXT MONTH'S  
BORDER POST

## MENU

### STARTERS

Watercress and spinach soup – garlic cream  
OR  
Pork and apple terrine, spiced apple chutney, baked ciabatta  
OR  
Duo of seasonal quiches, Herbs of Provence

### MAINS

Roast turkey, roast potatoes, festive stuffing, pig in blanket, roasted Pont Neuf veg.  
OR  
Salmon en croute, spinach and cream cheese sauce, garlic rice mirepoix, lemon Hollandaise  
OR

Mushroom and chestnut pithivier, leeks, garlic new potatoes, Stilton emulsion

### DESSERTS

Christmas pudding with brandy sauce  
OR  
Chocolate and orange tart, Cointreau cream, chocolate soil, charred orange  
OR  
Peanut butter panna cotta, rich chocolate sauce, peanut brittle, shortbread

### TO FINISH

Tea, coffee and chocolates



## Sunday 9th December

We return to the Bush Hotel, Farnham for our Christmas Lunch. Rita has sent an e-Noticeboard on 23rd October giving details and we need 30 people so that we can have the Garden Room again. Partners are very welcome.

Names, menu choices plus deposits to be brought to the November club night, **Friday 2nd**. The price is £25 per head.

The popular Christmas Market is taking place on the same day with tasty things for your stocking and bands to entertain us. ***This would mean that more time should be allowed for public car parking!***

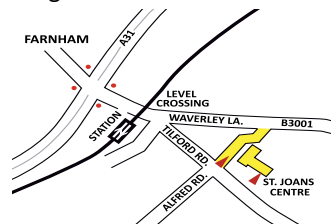
Left: The market in Castle Street

## 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](http://www.surreyborder.org.uk) or email the secretary: [secretary@surreyborder.org.uk](mailto: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](mailto: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