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The Journal of Surrey Border Movie Makers

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Message from your Chairman - *John Mills*



Happy holidays everyone. With the summer finally here we took a few weeks off to the Isle of Wight hoping to replicate last years scorcher, unfortunately we encountered gale force winds and torrential rain, not so much fun if camping as we were. I should have taken my sound gear as it was quite dramatic at certain times.

I did take the new panasonic TZ80 that came equipped with 4k video. What an excellent little camera. It produced great stills and the bonus 4k video. The zoom lens is equivalent to 25mm to 720mm and that's optical. Very Good.

The only thing missing is an external mic socket. Look out for my video review. If you're in the market for an easy to use, very high quality but small camera this is well worth looking at.

Film Making, while musing on what project to actually start producing of the many ideas I have had, I came across an interesting website called <http://www.oblicard.com> The site produces some "oblique strategies" or phrases to get your creative thoughts churning if you have a mental block. Quite an interesting thought process and worth checking out. Also Oblique Strategies on wikipedia.

I am looking forward to seeing some more Members films and hopefully we can have some great critique from the viewers to help each other increase the production quality of our films.

Happy Filming.

Press Release - *by Kathy Butcher*

Successful Film Club Documentary Competition

Surrey Border Movie Makers recently held their annual Documentary Competition. The competition attracts the filming of a wide variety of interesting subjects and this year was no exception. Films must be no longer than 20 minutes each and must be new unseen footage. Six films were entered this year, all of a very high standard. Philip Morley who recently joined Surrey Border Movie Makers club entered a 20 minute documentary about a girl's best friend.....'Diamonds', from the history, mining, cutting and various uses of the finished item it was a real gem to watch. Dave Skertchly's film 'Hinterglen 2016' took us on an exciting skiing trip where he used a Go-Pro camera mounted on one of his ski poles to take some amazing footage. Documentary 'Chaplains Make a Difference' opened up the little known area where dedicated Chaplains are there to help less fortunate people living on the waterways of Britain, club member Alan Brown interviewed and filmed a couple on their narrowboat who explained the role of the waterway Chaplains. Alan Butcher produced a documentary called 'The Revival Hop Garden' it introduced us to the new hop garden created by the Hogs Back Brewery in Tongham and took the viewer through the process of hop sowing to the preparation for brewing. Peter Frost entered his film called 'Personal Gardens' a beautiful, very colourful and expertly edited entry.



Filming at the Hogs Back Brewery

This year's winning film 'G-ATIS' was a second entry by Dave Skertchly, we joined him in flight on his beloved Piper Cherokee G-ATIS. Dave's love of this special aeroplane was clear to see and it was a real treat to be able to share this through his excellent footage and dialogue. A special announcement was made at the July meeting regarding the recent passing of Sir Paul Holden our club Founder and President. Sir Paul was a prolific filmmaker, always keen to help and encourage all club members, he will be greatly missed but his memory will always continue within the film club. A tribute evening to Sir Paul will be arranged for a future club meeting. At the next club meeting on Friday 5th August club members will have the opportunity to show some of their films and a selection of the South East Region of the Institute of Amateur Cinematographers (SERIAC) 2016 Festival films will also be shown and discussed.

Sarah's War - An Appeal!

Brian O'Connell's wartime story has been moving on apace during July, as you will see from future editions of Border Post.

BUT it is hitting a wall! Brian is in need of a location which is eluding him - an old style shop that can be made to look like a DRAPERY SHOP, the key being that the



interior should look unmodernised. Can anyone help with suggestions, preferably fairly local, perhaps even an old room in a public building that could be dressed up. Are there any of the villages with shops still having an air of the 1950s about them that you or anyone you know can suggest? Any museums featuring recreations of the 1950s - I've shown one here but it's a Drapery Shop in Beamish Open Air Museum, near Newcastle, so although it's just right it's hopelessly in the wrong place! The polished wood counter is a great feature as a starter.

All ideas welcome:

brianpoconnell2@gmail.com



Sarah's
War
Shoot 5

THE BEACH

Written and
photographed
by Peter Frost



I have reported on the progress of Brian O'Connell's growing movie, *'Sarah's War'* throughout the various shoot locations and, being the most challenging of productions for each sequence shot, it brings up no end of problems that us film makers can encounter, even in less ambitious productions. For this reason, I will continue!

9 June - After a couple of missed turnings, we arrived at Bracklesham Bay in West Sussex, a location Brian had found and checked out earlier. He had also revisited it with his two lead actors for a rehearsal. The first shot was easily accomplished as a seat facing out to sea on a large concrete area presented no problems apart from some fine tuning of positioning the actors: Sarah (Lily Smith) and Klaus (Simon Christian).

Klaus meets up with Sarah and reveals some more of his background to her together with his continuing admiration for her. It's a 'getting to know you' sequence with Sarah still reluctant to trust Klaus.

We then moved to Location 2 down the road, the top of a pebble beach with flat sections and steep pebble slopes down to the sea.

Phil Hutchins on sound joined Brian's little team for this shoot. The balance between Lavelier Radio Microphones and a boom mike with three layers of baffle against a fresh breeze, the noise of the clattering pebbles and breaking waves made it probably the most challenging of sound situations. And the Crew had to freeze



during a take to avoid more pebble clatter. That was not so easy when tracking with the dolly on rails as walking the camera along needed a real soft shoe shuffle!

Theo Clark, DOP, also found it difficult to see the camera screen in the very bright light and resorted to disappearing under his black hoodie in a manner reminiscent of old time photographers using plate cameras. Dick Grainger was ably assisting Theo, I was on clapper and shot logging this time, while Brian was holding it all together as Director and his new 7in. monitor, shielded from the bright light under an umbrella, proved its worth for him and Theo when it came to viewing the scene set up.



Those pebbles made it none too easy to walk on for Lily in shoes with a raised heel, especially when she had to walk down the steep pebble gradients, creating a landslide in the process and disappearing over the brink with no brakes!

One shot was to be in the sea with the camera facing the beach. The wind had created waves large enough to make shooting very wet for Theo and a somewhat risky undertaking if the camera was to survive!

Another shot with the two of them sitting on a pebble slope and throwing stones at a tin can on the breakwater post (Brian announced it as 'The Wet Groyne Sequence' - sounds uncomfortable!), needed them to miss the can but 'dead eye Lily' hit it with her first throw. More of a challenge for her was to stand up from this sitting position without flashing at the camera with next week's washing. It needed some careful working out.

Fortunately, there were not too many people about but with several shots along the beach, it meant that they would be in the background for a long time before shooting could commence and by that time someone else could appear. Most people were understanding and cooperated when asked to keep out of shot, but there's always one!

A slap up meal in a local beach front restaurant ended the day with us all raising our glasses to a successful shoot - well, we'll keep fingers crossed until the edit confirms it.



Photos: Inset - Brian; Minipics Cast and Crew - Simon. Lily, Phil, Theo, Peter, Dick. Main Pics Left - Sea cam shot; Centre - Tracking shot set up; Walking shot on those pebbles, crew trying to keep in step with actors to minimise pebble clatter; Low shot of Sarah and Klaus approaching camera (photo Dick Grainger); Ready for stone throwing at the can (that wet groyne shot)

Sarah's War
Shoot 6
 Written and
 photographed
 by Peter Frost

THE STATION



Shoot 6 Part 1 - Continuing the story of the *Sarah's War*, the location of Shoot 6 was a conflict between 2016 and 1948!

Brian had discovered that a piece of period good fortune could be had on the Watercress Line in Hampshire. A foursome assembled at Medstead Station to take advantage of 'War on the Line', a themed event recreating the railway's use in the war years, with numerous folk in authentic period clothing. But the many visitors had current clothing that would wreck the period look.

Sarah is waiting for Klaus and searches for him on the train. Any footage would be 'B roll' period authentication with ambient sound only. A later shoot with Sarah, Klaus and a Porter would have dialogue.

There were challenges. Firstly, the trains are only every 30 - 40 minutes, so shoot potential was gappy. Those in the opposite direction had the engine facing backwards and red and green carriages were in use, both creating a continuity nightmare. When a train arrived, the little group had to race to a continuity coloured carriage with a 1948 period person alighting without a 2016 tripper in view. It was something of a video lottery!

In addition, there were loads of cameras being waved about, even by those in period clothing and avoiding them required close up filming. Theo, Brian's DOP, battled his way through to follow Sarah and shoot the

footage needed - the edit will confirm it! The photo below shows the difficulty of shooting with reflection where Sarah is looking for Klaus. The green rings identify the period imagery wanted and the red rings show the difficulty to avoid the unwanted reflections of visiting photographers and the trippers in the carriage. That reflected cameraman thought he was recording a Hollywood movie and followed Lily (Sarah) like a leach!



matched the first part of the shoot. Richard Ward joined as the station porter, while Phil Hutchins returned on sound and Theo Clark continued on camera with SBMM crew Neil, Dick and myself backing up Brian and the pros.



The usual noises off required several takes but the station staff were very helpful indeed and Lily and Simon performed their roles with confidence, if not enthusiasm (see below)!



In fact, as she was dressed in period clothing and acting as well, Lily was constantly photographed and filmed by the public paparazzi, keen to have a record of this budding star and epic movie, just adding to the difficulties of filming on the fly!

As well as trying to direct in unpredictable conditions, Brian did a Hitchcock and appeared as a passenger that Sarah mistakes for Klaus.

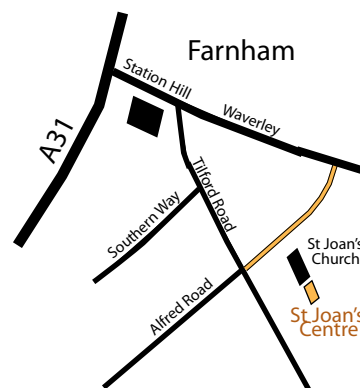
Shoot 6 Part 2 - Finally, a second visit to Medstead Station with weather that



Photos: **Left Column** Top - Sarah checking for Klaus; Bottom - A group who were co-opted into a little film sequence. **Middle Column** - Reflective problems; Middle - Bottom left - Threesome waiting for a train, Brian as a Klaus look-alike (well only if you're wearing a blindfold!); **Right Column** Top - Station porter approaches Sarah - Phil on boom, Brian checks the monitor; Middle - Klaus sees Sarah. Klaus's good news gets a kiss (there were a lot of retakes for some reason!). Neil concentrating on the clapper board. Dick is reflector-man. Bottom - Another period dressed group, the man is dressed in RAF clothing - in the background are some in army attire.

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.



Dates for your Diary - Your Year at a Glance

- 5th August** Viewing and Critiquing Films.
2nd Sept New film competition – "Who Do You Think You Are?"
7th Oct INTER CLUB COMPETITION
4th Nov Paul Vernon will be returning and wowing us with his Scottish Western. This date is also the deadline for entry to the Club Competition.
2nd Dec Club Competition. No film longer than 6 mins.
4th Dec Christmas Lunch.

Competition Reminders

The BAFTAs - 2017

Who Do You Think You Are? Sept 2016

Club Competition Nov 2016

For further details please refer to the Reminders section in the Border Post July 2016 edition.

New Members Evening June 2016 - by Rita Wheeler

Committee members welcomed new members Martin Boyman and Philip Morley at an informal members evening on 14th June.

Martin comes from a background of distribution and manufacturing. He started making videos in 1972 using Super 8 cine cameras, graduated to Hi8 before going digital with a Canon XM2 and most recently with an HD digital AVCHD XA 25. He makes wedding videos, and uses Coral Video Studio Pro X6 for editing. He joined the club to share his hobby with other enthusiasts and to view the films that other members have made.

Philip's background was initially in the hotel trade and through various routes this led him to establishing joint venture service companies providing for the needs of locals and expatriates in early oil exploration. He has worked all over the world, Middle East, North and Central Africa, South East Asia, Alaska in the USA, South America and latterly, China.

He loves technology and his first camera was a JVC VHS handy cam purchased in 1983. He started making films in 1990 and has regularly updated his cameras. He has a Sony AS 100V underwater camera, a DJI Phantom 3 professional quadcopter and, more recently, a DJI Osmo. Not to mention iPhone and iPad cameras. For longer shoots he uses an Atomos Ninja recorder. He has a MacBook Pro, uses Final Cut Pro and also Adobe Photoshop. An app user he uses apps on the IOS platform from Light Trac to plan lighting conditions on different locations to WindAlert to calculate safe flying



Martin and Philip

conditions and Darksy for amazing accurate weather forecasting. Philip is interested in getting involved in the production of club movies and learning from the experience.

Obituary - "Eddie" Trusler

We would like to announce the passing away of Edwin Charles (Eddie) Trusler on 19th July.

For those of our members that did not know Eddie, he was one of the seven founding members of Surrey Borders Film & Video Club. Only 2 weeks earlier he had emailed the committee to express his sadness at the loss of Sir Paul Holden.

He had been a former News & Mail chief photographer of 30 years. A copy of this obituary printed by the News & mail on Wednesday July 27th will be posted on the SBMM Noticeboard for members to see at the August Club Night.