

HAPPY NEW YEAR!



Surrey Border
movie makers

Border Post

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

Affiliated to the  www.theiac.org.uk

Editor/Creative: Peter Frost

January 2019

INSIDE I'M 35

Written by Peter Frost; photos
by John Ivil, Alan Brown, Peter Ives and
Peter Frost

The story continues:

Sun 18 November - 2nd Interview Shoot
9.00 am and I on my way to Dave Skertchly's where I had set up a shoot of the second interview between a grand dad (Dave Skertchly) and his grandson (Fynn Kayes-Thorpe) who had loved watching the *Norah's Ark* shoot two years ago.

From my earlier recce, I knew this was going to be rather confined as the location was Dave's Workshop in his garden and it was not exactly planned for film making! John Ivil, Peter Stratford, Fynn and his mum, Bethany, crammed into the workshop with me and Dave.

I needed an intro shot of Dave and wanted this to be thorough the window BUT my camera mic prevented a close

lens contact and the sun shone vividly on the house which reflected strongly in the glass, so we had to shoot with the window open. We discovered that it wouldn't open much due to an overhanging gutter, so I had to shoot through the crack and needed an extension for the mic so it could be inside the workshop.

John to the rescue! John Ivil has a good array of equipment, one of which is an XLR extension lead - but it was at home. John went back and I decided that we might as well shoot the model railway in Dave's garden, especially as he'd taken the

trouble to sweep it clear of "*leaves on the line*" - no cancellations on Dave's railway!

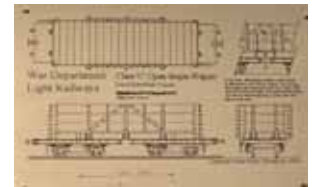
By the time John had returned, we had some usable footage in the camera and could now concentrate on contorted interior filming.



continues 1

from page 1

Both Dave and Fynn performed their roles very well and we had my camera as the main one and Peter was using Philip's (thank you, Philip) for a different angle. Unfortunately, lack of space made the angle too different and in edit, it was inappropriate but I wanted the back up as a second sound source, anyway.



As everyone was trying to keep warm on the workshop, with each camera position we had to watch stray bodies and shuffle people out of shot.

Fynn has put his name down for the lead role in his school's production of **Bugsy Malone**, and is in to acting, which helped on this shoot as he gave me some good expressions.

We had four different opening sequences, as I took Rita's script as a guide for this interview sequence. I wanted to adapt it to introduce Fynn in a more realistic way, which is what I think we have achieved, with ideas coming from both Dave and Fynn as well.

I returned home and started to editing as it was quite difficult to envisage exactly how shots would look when set together. That edit showed me that I needed some more linking footage.

Mon 19 November - Dave cut aways

I contacted Dave, who said to come over and using just my camera, I took some close ups of him to camera explaining his work at McLaren a little more and doing a couple of link shots.

I also collected some photos taken at his work and we were done in about an hour. I spent the rest of the day editing the new footage into final sequences which were finished by midnight.

Fri 23 November - Tech Rehearsal

We assembled at Philip's at 2.00pm with car loads of equipment and promptly destroyed Philip and Judith's kitchen and sitting room. Rita, Brian, Philip and myself were joined by Peter Stratford, John Ivil and Paul Saban with Al Wheeler arriving later.

Equipment was set up and we worked through the Script / Blocking sheets to work out camera positions.



Photos from left: Fynn enters with a cup of tea from Dave, grand dad. Dave explains some model engineering. Dave in conversation. Fynn needs a favour from his grand dad; Dave's technical drawing of a truck construction; Shooting round the window, and looking at camera screen through the glass, mic inside. Communications were not so easy through a part opened window.

Photos below: Brian stands in for George and Paul Saban makes a lovely Jade. Bottom - Philip's new look sitting room, thanks to our stuff.

This will be a three camera shoot, so by using available stand ins for the two actors, we were able to get an idea of how we might tackle the shoot, discussing differences in ideas and resolving these before it mattered, when the actors were in place.

The benefit was that all equipment could be left at Philip's which would make setting up in the morning so much easier. The meeting was wound up by 5.00pm and we left Philip to make it look a little more like home, despite our best efforts!

Sat 24 November - Drama Shoot

We had plenty to do, so we all gathered by 9.00am (or earlier) and the first element of today's shoot was George's (played by Mike Collier) car purchase, a Mazda sports car arranged with Al's sister who was coming early from Cobham.

Mike and Hannah arrived and changed into their shoot clothes. While others were busy inside, Philip and I worked out how this scene would be



continues



shot. It was the row of parked cars that gave us an idea - turn it into a car lot! Philip hand drew some sale signs while I had set type on my laptop. In the end we had to use a combination of both as his printer ran out of ink.

Steady rain made the paper soggy but legible. Philip set up his Osmo and a little light inside the car for an interior shot and Mike arrived to do his stuff.

I stood in for Honest John the car dealer and we started recording. Ooops! Mike couldn't get the car to go - call for the owner. It has a little trick - you had to place a sort of stick against a slot and then put the key into the keyhole which would allow the car to start.

Several takes were shot from behind the car as George drove away, skidding gravel from under the tyres, then beside the car, of the car leaving and of course the interior footage - seat belt and braces.

Then we moved in and the first shot to set up was the opening one using my camera track, at last! With curtains closed, lights adjusted and three cameras poised, we were off with a run right through the song sequences. The plan was then to shoot cut aways and camera angle variations.

There was a steady flow of input from the assembled throng - this was not a director's shoot but a consortium of directors. However, that was no bad thing as it enabled us to resolve problems as we reached them.

We broke for lunch at about 1.00pm and Al had brought in a great variety of food to keep our stamina up. Food and drink consumed and we were ready for part two. Now we were shooting the ad lib section and different angles as well as close ups on the few props, the Refreshers Leaflet I had very rapidly created the night before.

I was impressed at how both Mike (George) and Hannah (Jade) managed to mime to the prerecorded music and song track with almost perfect synchronisation. But when it came to the 'ad libs' or banter after the song ended, it was quite a challenge and needed a little sync manipulation.



Photos from top left - Brian O'C checking sound level on his Zoom H6; The first shot at the 'Car Lot' of Philip's drive; Setting up for the car shoot in the rain; Philip's Osmo camera's car interior; Below - George sings; George reading the Farnham Herald; Jade sings loudly and tugs his ear "your hearing is poor"; George scans the Refreshers Festival leaflet; Rush graphic job to create Refreshers leaflet; George does the samba; Jade has a holiday app.



from page 3

Peter Ives and Alan Brown were taking photos, John Ivil was on Brian's laptop cuing the music track. The rest of us were involved directly in filming and reorganising for different shots.

On camera were Philip Morley, Mike Sanders and me - Peter Frost. Peter Stratford was on boom and Brian also lavved the two actors for direct sound as Mike and Hannah (George and Jade) had to mime to the studio prerecorded music track with them singing. The lav mics gave separate sound for their speaking parts in between.

Hannah had a couple of changes of clothing and hair up or down; Mike had one change, especially for his holiday; sadly for him, only flying to a tropical destination by greenscreen, no matter how hard he tried to get an upgrade!

What an effort it was and so difficult to direct as neither Rita nor I could see all the viewfinders / monitors and as a cameraman, I was concentrating on my filming. However when it was all done at about 5.00pm, we



Photos top - Jade shows George her app for a holiday in Brighton but George has more exotic ideas. Opposite, the final sing off - a duelling duet between the two of them, very well mimed to; something that they both managed almost faultlessly.

breathed a sigh of relief. But it's never all over until it's over. Next step, the edit by the resilient Philip. And he needed to be!



Above - Alan caught having a cuppa - everyone else hard at work! Talent prepare for "Action"; Rita amused, Paul ready to mark the shot; Centre - The classic clutter of a shoot; John Ivil on laptop music track play; Opening tracking shot (it got cut!); Mucking about on set; Below - The big cheer - it's a wrap!



If you think this is the end, it's far from it as hurdles are hurled one after another - continues in February's Border Post



Written by Philip Morley with interjections by the Editor

We creative film makers are always in search of the unusual angle in order to make our shots more interesting and dynamic. Using traditional tripods, high hats and monopoles is often inconvenient and sometimes impossible.

With ever changing design of accessories to make film making easier and more dynamic (*and ever more puzzling - Ed*) there is one that has stood the test of time requiring almost no development.

This is because it is so simple that it cannot be further improved. Invented by an Australian film maker Mike Young almost 50 years ago (*probably a simple man - Ed*), it is still found on most major film sets often called for by film Directors to get the “killer” angle. (*It’s a murderer, too! - Ed*)

What could be so innovative and useful that could still be in use after 50 years. It’s a clever bag full of Hi-Tech beans that will carefully cosset your camera whilst absorbing any vibration that might occur. It’s call a **Cinesaddle**. In my case it’s a smaller version called a **Minisaddle**.

This was around when electronic gimbles and in camera stabilisation where mere figments of the imagination. And yet, it has stood the test of time and is still very useful on any film shoot.

It’s uses are boundless. The robust bag filled with just the right amount of beans allows it to be placed almost anywhere and become a safe support for your camera no matter what size.

And what video cowboy would not want his saddle filled with beans for that wrap evening round the camp fire? -Ed

But it’s also a safe unobtrusive place to store cameras, accessories and even a can of nice cold beer.

Beans and beer - the video cowboy’s staple diet - but don’t stand behind him on a shoot! - Ed

It is also a useful seat or pillow when resting between shots.

Good grief, it’s also a bed! - Ed



Above: Philip’s Sony, all saddled up.

Below: Canon, shot and gone to bed.



It comes with a set of straps and hooks that enable it to be safely mounted on any object from children’s scooters to helicopters, from mountain bikes to the bonnet of a Ferrari.

So now you mount it with straps and hooks - how positively pornographic!

It’s an item that you only purchase once as it will last a lifetime and beyond. This is probably why it is rarely seen being sold second hand.

Not much good once you’ve eaten the beans! - Ed

I purchased mine 22 years ago and it’s still used on most of my shoots. Now it will cost you £340, a lot more than I paid.

Wow! Pricy beans! - Ed

This investment will serve to improve your films and provide comfort on the set!!

So it’s some form of comforter. It gets worse! - Ed

The London Screen Writers’ Festival 2018

Text and photos by Rita Wheeler

I spent a blissful 3 days at the London Screenwriters’ Festival at Regent’s Park College, near Baker Street, London.

I start my day with breakfast in the Refectory at 8.15. This is the place to be to catch up with old friends and make new ones. As this is my 8th year of coming to this festival I recognise and am recognised by quite a few writers.

Then it’s difficult to decide – an excellent talk by Scott Myers (K-9, Trojan War. His website is called GoIntoTheStory.

<https://gointothestory.blcklst.com/>

or do I go to a Script to Screen session of Mama Mia – Here We Go Again by Ol Parker who wrote and directed it. He also directed Best Exotic Marigold Hotel. Also a choice between David Baboulene a published author, filmmaker and story consultant, or a discussion from Joey Tuccio who is CEO and President of Roadmap Writers from the States.

Roadmap Writers provide online writing classes, webinars, script consultations



Photo: Rita, Scott Myers, Caroline Swayne

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and writing competitions. <https://www.roadmapwriters.com> Well, I can't be everywhere at once but as most of the sessions are filmed, I can watch the ones I miss after the festival when they are uploaded onto the festival site.

In between, on the Friday I had booked a 90 minute session at the **Great British Pitchfest**, where I got to pitch my scripts to five film executives. On Saturday I had been selected for an hour long **Table Read** with a director and two actors who performed the scene I had submitted. I am always impressed at how the actors can bring a character to life by reading just a few pages. This is such a useful exercise.

Then on Sunday I had booked an hour long session with a **Script Doctor** organised by **Euroscript**. My Script Doctor was Sean from **Frenzy Films**. We discussed the horror idea I had and Sean came up with some ingenious ideas on how to give background to my story to make it more credible. All these sessions are included in the price of the ticket.

By Sunday afternoon I was exhausted and ready to go home. By mixing with such



a diverse and delightful group of writers my creative batteries have been re-charged and now I'm back home I am busy trying to get my two latest feature film scripts finished.

There will be no festival in 2019 however in 2020 it will be the 10th anniversary and they are already planning to make it an event to remember.

The dates for the 2020 **London Screenwriters' Festival** are: 17th, 18th and 19th April 2020. I have already booked my ticket at the super discounted Ultra Early Bird rate. If you are interested go to the website and check for other Early Bird offers:

www.londonscreenwritersfestival.com

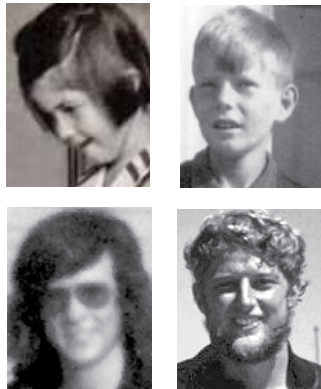


Photo: Chill out area at Regents Park College. Euroscript's Script Surgery announcement.

PUZZLERAMA SOLUTIONS

Spot the Differences

- Name missing top left of left Speaker
- Top left guitar tuning knob missing
- Brian has lost his thumb
- Levels on left screen is shorter
- Keyboard is shorter
- Gold disc dark blue label centre missing
- White box on shelf centre of circle missing
- Centre of bottom right speaker missing
- Simon's glasses gone from his head
- Simon's foot missing



MUGSHOT QUIZZZZZ

- Top left: Rita Wheeler
- Bottom Left: Brian O'Connell
- Top Right: Peter Frost
- Bottom Right: Al Wheeler

Farnham Herald

On 3 Dec Kathy had this email message from Colin Channon, Editorial Manager, Surrey and Hampshire Herald

"I'm sure some of the movies the club (SBMM) produce are of the highest quality. If the club ever want to showcase some of your work to a wider audience, we would always be happy to include a story and accompanying video on our website.

Stories on the Herald site can attract tens of thousands of views, so it could be a way of helping spread your word! Please let me know if we can help in the future.

Now that could be a very big result! Well done Kathy!



Christmas Comes but Once a Year



Photographed by Peter Frost, except the one Brian O'Connell insisted on taking! Guess which it is.

Our traditional Christmas Lunch took on a rather more extended form in that Farnham had its Christmas Market on the same day. This ran right through the Bush Hotel where we again had the Garden Room for our meal.

Philip Morley deservedly received an award for his 'Outstanding Contribution to the Club' and it was an enjoyable social meeting and eating with a bit of shopping thrown in as well!



NEW YEAR QUIZ - SPOT THE ASS



Club Competition

Written by Peter Frost

Photos : Film Makers and Peter Frost

Tswalu: The New Beginning

by Philip Morley



An African holiday film shot in Tswalu Conservation Park in what looked like a very luxuriously appointed camp. But the real luxury was the superb close shots of some of the big five and a very worthy winner of the Best Holiday Film award.



Holiday



Documentary



Comedy



Newcomer

Judged by Tim and Martine Stannard of Staines

Note: My notes on these films were taken in the dark and may not be entirely accurate as trying to write, listen and watch at the same time doesn't come easy! Apologies for any misconceptions.

Exposé

by Jim Reed



What might have started out as a record of 2½ year old Benji, vacuuming the house (without the vacuum turned on), Jim has turned into an original TV style programme called **Exposé** highlighting the use of child (or toddler) labour in a very amusing and inventive film.

It duly won the Best Creative Film



OSOM Charity Appeal

by Jim Reed



Another humorous film from Jim, a charity appeal on behalf of Nigel, who's jet setting, champagne lifestyle must be maintained as long as western waste is shipped out to China.

It's a somewhat sarcastic comparison between the haves and have nots.



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Making a Difference

by Jim Reed



A beautifully shot film to highlight the plight of big game birds, and particularly the vulture.

Originally shot at a conservation park as a family day out, Jim had shown this last year but with disastrous projection problems, spoiling the occasion and prompting a committee investigation for a solution.

He has completely revisited it, resulting in it being showered with four awards: Best Camera Work; Best Use of Sound; Best Documentary and Best Overall Film.

More about this film on page 10.



Paris in Five Minutes

by Colin Lewis



A frenetic whistle stop tour of the 'must see' highlights of Paris, with little left out, something of an achievement in five minutes.

Although the pace is very fast, Colin's calm and well delivered commentary takes away the stress of speed and brings it down a gear or two. In fact, Colin deservedly won the award for Best Commentary for this compact sight seeing film.



Burma Sunrise

by Peter Stratford



It does what it says in the title. This is a well photographed series of scenes across the many Burmese temples to the rising sun early one morning.

Peter has an eye for composition and although nothing happens, as Tim Stannard commented, it does because sunrise is the miracle of every day. A very gentle but absorbing study.



Homage to a Comedy Classic

by Peter Stratford



Peter has taken the classic Peter Sellers travelogue take off and taken it off, using *Balham, Gateway to the South* and setting it in *Farnham, Gateway to*

While the script was there already, he has done a great job of finding appropriate Farnham views and the music does the trick, too. Great idea!



Letters to the Times

by Colin Lewis



Earlier this year, Colin alerted us to a free issue of *Crazy Talk*, a piece of software he has used for an earlier film. And this fun entry introduces a number of animated animal characters, reading letters that they have supposedly written to *The Times*.

This film takes it a step further with six different character; a real dog, a cartoon skunk and real cat spring to mind, suspiciously speaking with Colin's distorted voice (I think) using an ever tightened trouser belt to create the animated illusion in an amusing way!



Welcome to Rawley's World

by Martin Boyman



A cable car ride takes us up the Rock of Gibraltar, reaching its summit point with panoramic views of the bay and a bunch of mischievous monkeys, one being Rawley!

The film then took us into the caves with very colourful lighting brushing the fantastic natural forms of the stalagmite and stalactites. Finally a little dose of history in the museum. A good choice of music and on screen captions together with good photography won this film the Newcomer Award.



Flushing in a Flash

by Peter Frost



A twenty four hour visit to Flushing (Vlissingen) in Holland at the mouth of the River Scheldt, a non too serious dabble in Dutch waters from *No Rehearsal* films, with a nod to a *Universal* production.

Pose -ter art sets the scene as we visit the church (ding dong) and the port where several tugs are flitting to a fro, assisting the massive cargo ships in an out of the river to and from Antwerp.



Electric Airliners are in development, he explained and his technology could make huge weight savings in the aircraft structure.



Return to Sorrento

by David Skertchly



Dave writes:

It was a throw-away line from the judges "So when will you be going back to Sorrento".... gulp. It was now obvious that the judges had completely missed the whole point of the film. The documentary I made is actually a controversial political comment at this time of Brexit conflict.

It is entitled "**Return to Sorrento**" and opens with the iconic *Three Tenors* singing the classic song "*Return to Sorrento*", also a hit for Frank Sinatra, Dean Martin and Elvis Presley among others, hardly obscure.

At Sorrento Station we discuss the hazards of buying an Italian train ticket, not surprisingly a "return", which was a challenge as there were multiple ticket offices charging different prices and just a "whiff of corruption".

The Circumvesuviana railway, which in the UK would be a valued and preserved tourist line, like the Ffestiniog or Watercress line, was a



Auxetic Performance

by David Skertchly



The two minute film **Auxetic Performance** is a real life sting for Dave Skertchly's technology company (Auxetic Performance Ltd) which he started from scratch.

The company owns a portfolio of weird materials patents which Dave invented. It seems that only Dave and Peter Ives understand them and so this 2 minute sting is an attempt to explain the new technology to mad Professors who have never before come across Auxetic materials.

It says a lot for the quality of Surrey Border Judges that they did indeed understand it after just a couple of viewings. Dave explained to the Editor of this rag that fitting the 6Ws (who, what, how, where, why and when) into a structured film of just 2 minutes was a huge challenge.

And "finding a film of an exploding Rolls Royce Trent aircraft engine when hit by a frozen chicken at 150mph was something of a problem" explained Dave with a completely straight face.

In the 1970s the problem Dave's technology aims to solve was the root cause of the bankruptcy of Rolls Royce.

run down and vandalised wreck, where had the EU subsidies been spent in this "Club Med" economy?

The "return ticket", was the opening and closing gag. It was obviously too subtle, but I had been trying to avoid the corny one liners. Maybe in the narration I should have said "we were struck by the irony, as they say in the song, of buying a Return to Sorrento".

The lesson is if you add humour especially irony make it blindingly obvious, but then it becomes corny, so maybe it was just a bad idea in the first place...doh.

Miracle on the Mantlepiece

A pre Interval film brought along by Tim Stannard who made it with his family



Martine wanted to make a film using a mirror but it became this little gem.

The mantlepiece is set for Christmas with a display of cards, one of which is the **Little Match Girl**, played by daughter Elise, 13 when this film was made, who comes to life. Other cards become live, a boy with a toboggan and singing snowmen, and with the inventive use of greenscreen and software **Hit Film**, the imaginative story unfolds.

Dear Club Members,

I have created a monster with **Border Post** because I have enjoyed producing it and bringing in many more pictures than used to be the case.

However, from March I will continue to be **The Editor** but will do what editors do, that is to write a small introductory item each month with the rest of the journal being **entirely dependent on regular contributions from all members** received by the middle of the month preceding publication - text and photographs of any video related subject. **So you will be the reporters and photographers and I will receive and edit but not chase.**

After two years as Editor, and years more contributing, I will not have the time in 2019 to keep the work up. It will probably reduce to 4 pages, as it used to be, but that's in your hands.

Making a Difference

When he sent me through some stills from his film for **Border Post** the day after the Club Competition, Jim Reed added the following comments in his email to me. I hope he doesn't mind me repeating them here but I was so pleased to think that I had given encouragement to a member sufficiently to inspire him to re-edit his film rather than give up on it.

As I told him, his words meant more to me than any cup.

Jim wrote: I would like to thank you for your inspiration at the club last year, resulting in this version of 'Making a Difference'. Not only did you initially inspire me to make the documentary (it was originally just a

day out with the grandchildren), but after its disastrous club showing your actions then resulted in me re-editing the video, writing a new script, adding my own voice-over, and cutting the length by half, all of which I think made it much more focused.

I was delighted that it won so many awards tonight!

Many thanks for your encouragement.

I think its often the case that we don't always realise when or how we impact others, and in this case you really did 'make a difference', so I just wanted to let you know, and thank you.



NEXT MEETING

Friday 4th January A selection of winning films from SERIAC 2018, with discussion about what made them winners.

MORE DATES 2018/ 2019

Friday 4th February 35th AGM, followed by **All About Drones**, a presentation by Philip Morley

Friday 1st March Annual Edit Exercise. Adding Foley Effects. Found footage provided.

Friday 5th April Groups formed for Film in an Evening. Rest of programme TBC.

Friday 10th May (NOT 3RD!!) Programme TBC

Friday 7th June Programme TBC

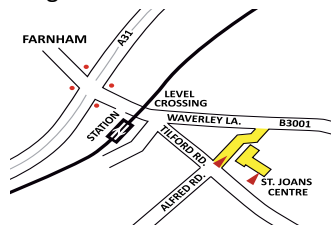
Friday 5th July Film in an Evening. Groups have 3 hours to film and edit then show the results at the club house.

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.



Border Post Contributors!

These members kindly helped me by contributing to this issue of Border Post:
John Ivil, Philip Morley,
Rita Wheeler, Alan Brown,
Kathy Butcher

COPY DEADLINE!

February 2019 edition
will be 14th of January

with **no extensions.**

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

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.

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