

HUGE  
12 Page Issue!



Surrey Border  
movie makers

CELEBRATING SARAH'S WAR

Border Post

Editor/Creative: Peter Frost F-f-february 2018

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# On with the Show!

## MASSIVE SUCCESS FOR SARAH'S WAR PREMIERE SCREENING



No, Théo (far left) wasn't the only one to have an award, all the cast and crew received one; a memento of a fantastic evening.  
Right of Théo: Paul Antony-Barber, Lily Smith, Georgia Taylforth and Simon Christian (photo by Peter Frost)

The Premiere Screening of Sarah's War was a fabulous evening sell out at the Electric Theatre in Guildford, and we can not only thank Brian O'Connell for the enjoyment of working with a terrifically talented cast and crew for two years of production but also this superb evening, too.

It was not only the Premiere screening of the Director's Cut but also an Oscar style Awards Ceremony at the very time of year when the film industry is celebrating the Golden Globes, BAFTAs and Oscars! What timing!

The Electric Theatre was decked out with Actors' Portraits and Production Scenes everywhere in the foyer, so the atmosphere was created from first entry. Brian had managed to gather most of the cast together and the one crew member who was the most elusive, Théo Clark whose role as Director of Photography gave so much to the film. Théo with his 'Oscar' is far left above and had to travel from his base in France for the evening.

Paul Antony-Barber who played Grandpa Harry Harris was enjoying the evening and seemed very impressed with all the effort made, as did Lily Smith (Sarah Harris) Georgia Taylforth (Agnes) and Simon Christian (Klaus Bergman).

Friends and family of the cast and crew joined the throng and Brian has had so many complimentary emails following the show that he is riding high! Not to mention the comments he received from the cast gleaned by Katie Lewis, daughter of Colin and Susie who were a Lewis team interviewing unit. Katie did a really professional job with Colin taking video and Susie coralling interviewees to the Interview point in the foyer.

Meanwhile, Philip Morley was in the projection booth in the auditorium discovering that the Electric Theatre projection system was playing up. Philip had adapted his fabulous SBMM BAFTA presentation for the Awards Ceremony

that followed the film. It was quite spectacular but also the reason for Philip losing at least 5lbs in perspiration - his story is inside.

Within Philip's superb presentation was a credit to Raphael Fimm, the German Composer who wrote music for the end sequence and he'd recorded a message from his home in Vienna. This got a real 'wow' from the audience and added a superb touch of Hollywood to the Awards Ceremony. Brian's story of how he came on board appears later.

It was such an uplifting evening for the 180 of us there, with excitement and massive praise for Brian, the cast and crew for producing such an excellent feature film. It was shown in two halves with a 25 minute interval for drinks and chat, during which the whole place was really buzzing.

Everyone was amazed at Brian's achievement displayed on screen. (over)

# Sarah's War - Premiere Foyer Photo Gallery

Photos this page by Peter Frost and from Colin Lewis's video



Some of the Cast and Production Posters that adorned the walls



Paul Vernon (left) commented that Brian had really raised the bar for film launches. More Posters behind.

**Poster Parade** - Showing some of the 30 Posters adorning the walls down one side of the foyer.

**Comment Corner** - Below are images from Colin's video of Katie Lewis's interviews she introduced outside the Theatre.



Lily Smith enjoyed the boat because she got to steer a genuine 1930s boat!



Simon Christian (Klaus) enjoyed the boat scenes aggressive action



Colin adjusting the camera for Katie to interview Simon



Fun interview for Georgia Taylforth



Jeff Raggett the 'nasty' Mr Jarvis



Nigel Peachey, the Prosecuting Officer being grilled



Brian with friends



Alyson with friends



The bar was heaving!



Military Tribunal: Nigel and Julie Peachey with Annette Murray, Chris Penney and Colin Murray. The ladies were wearing 1040s dresses - still on theme!



Full house audience

Photos this page by Harry Wickens and Colin Lewis



Front row hilarity (what was the joke between Jeff and Paul?)



Line up from the left: SBMM Chairman John Mills; Brian O'Connell; Lurking - Peter Frost; Marianne Frost; Philip Morley; Théo Clark; Lily Smith; Simon Christian; Paul Antony-Barber; Jeff Raggett; Gergia Taylforth; Sam Stay; Martin S. Taylor; Julie Peachey; Nigel Peachey; Annette Murray; Gergia Taylforth; Sean Kingswell; Colin Murray; Chris Penney.



Brian celebrates Théo's achievement



Lily looking lovely as she faces the camera with 'Oscar' and flowers



Brian congratulates Simon - a great moment

Below: Lily, Simon and Jeff clutch their 'Oscars' with obvious pleasure



Left: Ben O'Connell, Brian's son, awards his father with the largest 'Oscar' of all - very justly deserved for his massive achievement.

Alyson, who has been sorting out the awards for everyone else, now receives her flowers from Brian.



# 13 MINUTES OF FAME!

## HOW IT ALL WORKED OR DIDN'T?

by Philip Morley

## A Projectionist's Nightmare

Having watched the epic movie without a slip, it was "T" minus 30 seconds before the presentation sequence –

Looking at my notes, it was time to turn on the camera covering stage and Zoom 5 sound recorder covering the two introducers.

**T minus 5 seconds:** Start both timelines, Master and Back up Rolling! bang on the button. John sets off in fine style.

My plan was to follow the script while watching the stage and the master timeline at the same time. Good for multi-tasking training!

If the timeline looked like it was over-running because the action on stage was too slow, I should:

- a) Run up the music on the Backup sound to match the sound from the Master Time line then...
- b) Hit the space bar on keyboard to stop the programme on a suitable moment when picture is not animating.
- c) Glance at script and stage.
- d) Restart master timeline and fade out back up sound
- e) Breathe!

If it looked like the presenter had lost his place and advanced 1 or 2 animations:

Do **a**, **b** and **c** then press "L" twice to fast forward animation while glancing at the script and stage. Then do **d** and **e**, if there is time.

This routine was practiced in order to be ready for the unlikely event of it happening, maybe, once.

It happened 14 times in the next 10 minutes! No time to breathe, just keep going!

At minute 11, I was hyper-ventilating and inadvertently hit the "left arrow key" instead of the space bar just as Colin, the boat owner, was advancing across the stage. Suddenly he was Théo the Camera man, who was a least 6 animations back! Mike looked up and, in a loud voice said, "that's Théo again" and everything stopped.

This was like being in a slow-motion plane crash! The controls became a blur as I realised what was happening. I hoped I would wake up any minute and find it's all just a bad dream. No such luck. It was real and needed fixing fast.

Despite the added excitement of the back-up computer flashing a "battery low" warning at that moment, and a message to update my Adobe software appearing on the main timeline screen, I somehow managed to stay cool and find Colin and his boat in just 13 seconds. The audience erupted as Colin gazed lovingly at his boat, now in full view, drowning out the expletives being screamed from the

I was now so off-piste the script was irrelevant, so I closed my eyes and hit the space bar to roll the graphics again. My first lucky break, the graphics were back on track and the end was just around the corner.

Leaving my colleague in the box, who had been working the lighting (on my cue as he had not been briefed on the procedure), to hit the space bar again when John said,



control box! Then I heard both soundtracks playing out of sync so grabbed the master sound slider and balanced it.

I was a ball of sweat by now and welcomed the next few minutes of the funny outtakes film to recover and have my emergency Polo (the hole calms the nerves!). Phew "it's over" I thought.

Oh no, it wasn't! The SBMM team are then called on to the stage. The plan was they take about 2 minutes to assemble. Such was their enthusiasm to get the trophy, it only took 25 seconds. They took the welcome to the stage as the cue to step up and get their trophy when they should have waited.

John, now confused, was looking at his notes for the cue and missed one of the recipient's animations. So, the recipient was left standing, like a thespian lemon, as everyone else got their trophy and left. As he was the second one of 5, I couldn't go back, so I activated freeze number 16 on the next person until someone noticed that there was an extra trophy on the table and we could move on.

"let's have some music and a drink". This would start the exit music, I headed off down the steep steps to the stage.

Glancing left, I considered a fast exit through the fire door as I was sure everyone wanted to be the one to shout at me first. I was surprised and delighted to be welcomed onto the stage by Brian who insisted I stayed in full view (probably so everyone could get a picture of that man from the box who really \*\*\*\*\* it up!!) .

Unfortunately, John didn't say the magic words so my friend was standing with finger poised over the space bar until noticing everyone was leaving and then decided to take the initiative and hit the 'go' button.

Well, that was fun! Despite the awful sinking feeling I had as I watched the movie of the whole 13-minute escapade back the next day, I noticed how much amusement the audience gained from my bloopers. So, in conclusion, I will say how pleased I am that my, superbly scripted, well-rehearsed and brilliantly executed, comedy show entitled "**it'll be all wrong on the night**" was a huge success!!!

# Raphael Fimm, Composer for Sarah's War

*From Brian O'Connell's own notes*

Raphael contacted Brian when he found **Sarah's War** on the Internet. They talked on Skype and Facetime and he sent Brian samples of his work.

Although at first Brian considered it beyond his budget (1000 euros for 30 minutes) he said he would compose the track at the end (from about one and three quarters through the main film). Brian told Raphael that he could run to £200 and would accept whatever he could provide. It would help Raphael to have another credit for a feature.

A copy of the script was sent to him in Germany.

Brian kept notes on their first conversation on Skype that would help him to decide whether Raphael was going to be the right man for the job. Brian's notes show his analytical method of making his choices, digging quite deeply into the individual, a method he also used to select his cast and crew. These are his notes:

## Raphael Fimm Composer Notes

9 June 2017

### Skype Conversation 11.00

#### **What is motivation for doing it?**

*He likes the plot and finds it interesting. Good character development and story. He is more an orchestral type of composer. He would not for example do something electronic. The project attracts him. He likes the acting and cinematography*

**A particular interest in WW2, or older fashioned music?** *He likes history. His Grandfather age 7 or 8 flew to south of Germany. His grandmother was in kindergarten when the Russians arrived. The teachers ran away because they thought they would be raped or whatever and left the children who were all okay. The Russians did not harm them.*

**Software** *Logic Pro X No but Qbase and Pro tools. He does not use Logic Pro X. He uses Q base for the composing and then Pro tools to fit it to the visuals. scenes*

**Quality of orchestral samples.** *He would always like to record real musicians for the compositions if the budget allows. However he can also do everything himself.*

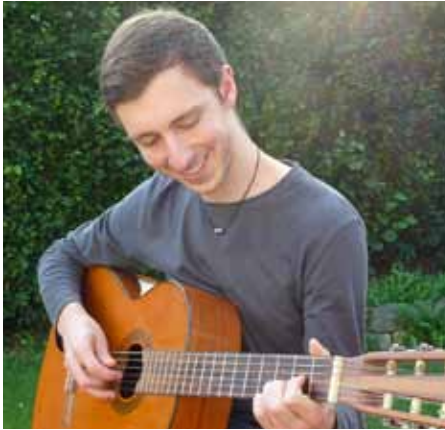
*The samples he uses the East West Sample library – the Hollywood section rather than the Symphonic library.*

*For individual instruments he uses Native instruments - Solo strings Amber tones,*

*Contact. Seems to know his onions.*

**Does he use FCPX?** NO

**Instrument he plays?** *Has been playing piano for eighteen years. Six years ago started the guitar and last two years the violin. He believes it is good for a composer to play different instruments.*



**Piano Grades** - *No they don't use them in Germany*

**Sight reader?** Yes

**Composing process.** *He actually writes the score as the starting point. This is using Qbase. He does not play it first and get a notation program to notate it. He finds this a much easier way to work.*

**General** *I mentioned that some scenes are done. Some music has been added eg Brahms Lullaby in German. He would expect to do individual scenes. For 30 mins would be about 1000 Euro but will have to talk about it.*

*Grandpa dying  
Some Royalty free music*

**Contracts etc** *We did not mention this.*

**Personal situation: How does he support himself?** *He does arrangements for singing. Some money from advertisements. This has been a good year. He says 'he is not a musician' which was a bit funny but he meant to say he was not a 'performer'. 'I would not go up on a stage and play as there are other people much better than I'*

## How to go forward.

**Brian actions** *Send on whole second half plus some boat stuff.*

*We would both like*

*to go stage by stage – I will select what I think is the best accompaniment for the scene.*

**Raphael action** *When he has the whole film he will do a demo scene. We can then take it from there.*

*Often he might do 30 mins of a scene. He did not mention about doing the whole film.*

**What would he like from me?** *He wants to work on projects he is interested in. He can earn more and is more in demand. He can't work for nothing but we can discuss money etc and perhaps go scene by scene.*

**Conclusion** *Raphael seems a lovely person. He seems decent and honest as well as being highly creative. I am really impressed with what I have seen so far and I think he would be a fantastic asset to the whole experience of the film.*

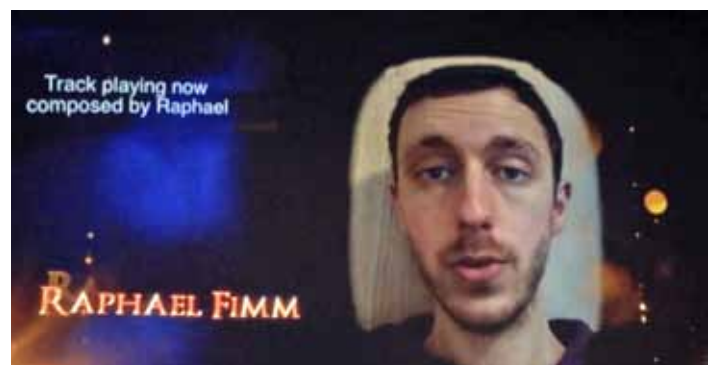


In the end he made a great job of the last part of the film and he was also to pass on a couple of his previously made tracks for the mine and the submarine sequences. All in all he provided about 9 mins.

It was good to work with another young, creative person trying to build his career in the film and media industry.

The rest of the music is Kevin McCleod's, apart from the Brahms Lullaby in German which is by an America/German guy called Ron Meixal in USA who has also kindly given his permission to use his track free of charge.

Raphael sent a video message to the Premiere from his home in Vienna.



# Sarah's War Comment Clips

Comment excerpts received by Brian on the day after the night before.

that's  
tv  
INTERVIEW

*"Congratulations on the screening last night. It was a quietly thought provoking film that combined fantastic cinematography and such amazing detail to the period, which must have been such an incredible challenge, but an amazing end result."*

**Dan Pope (Film Lecturer)**

*"I'd like to say how much we all enjoyed Saturday night. My friends got such a buzz from going to a premier and meeting you..."*

**Rita and Al Wheeler**

*"...What a great evening it was on Saturday! You must have been delighted."*

*The only point that our friends made was that the scenes at the beginning were too dark a lot of the time for them to see what was actually happening e.g. they couldn't see the submarine at all..."*

**Alan Brown**

*"...You and Alyson obviously put a lot of effort into the evening and it all seemed to go really well. Particularly liked the way you did the awards. Massive congratulations also for completing the project and producing such a good quality film..."*

**Chris Harlow**

*"...Many congratulation on your magnificent achievement in getting Sarah's War made into such a fantastic, polished and moving film! It must have been really great for you to see the audience reception for the showing; for me it was also really touching to see the evident pride and enthusiasm of all the actors and production team who'd worked on 'your project' – that must be very pleasing..."*

**Andrew Burgess**

*"...fantastic tension and is extremely "exciting" in an action-packed sort of way (which is clever as there is little actual physical action). I felt this, presumably because of the marvellous soundtrack thundering through the powerful speakers..."*

**Tim Stannard**

*"...I must say how I was captivated by your beautiful film. The atmosphere and tension mounted most cunningly. It proved that your imagination, passion, spirit and enthusiasm were rewarded by overcoming the most unexpected challenges to create a first class film..."*

**Patric Hinde**

*"...Last night was a great triumph – and the Awards Ceremony a fitting conclusion..."*

**John and Louise Herbert**

*"...Having worked so hard on the film you then went that extra mile to pull off a Showcase Evening that you, and everyone else involved in it, can be proud of. Even the leaflet was very well produced and first class... The awards show rivalled the Oscars themselves and were very professionally presented..."*

**Paul Vernon**



**Brian's comments about the darkness of the movie mentioned by many:**

"When we arrived on Saturday there appeared to be a problem with aspect ratio which took a while to solve. I was fairly confident that everything would be fine from previous tests.

Sadly it was never resolved and we have some important questions for the Electric Theatre as to why they allowed this to happen.

**Sorry that the circumstances meant that we could not show the film that was made."**

## **Electric Theatre's Response:**

They have apologized! The film should have been operated from the connection point in the stage area where the two trials were connected, NOT from the projection Box! But Brian was assured that it would be the same from the box.

On the night, no one advised Philip or Brian and the show could easily have worked from both positions if they'd been made aware! E.L. have offered Brian two options.



As mentioned earlier in this issue, Rita was contacted by **That'sTV** for an interview prior to the Premiere but time ran out, so it was suggested that it could be the week after.

I arranged for Chris Jones, the cameraman/interviewer to come to the house on Tuesday 16th January BUT I also asked Colin Lewis if he would continue with his interview recording and shoot the shoot. He agreed and I contacted Brian who had previously asked if I would conduct it but he managed to find the time too. So we had a dual interview, Chris commenting that it would be a first for him to be filmed!

We chatted for 25 minutes and if you visit the link below, you'll find that we were squeezed down to 3.5 minutes - oh, that cutting room floor! But interestingly, **That'sTV** is funded by the BBC.

<https://youtu.be/OBeI5jWzD4o>



*There was great interest in Chris's camera, as you might imagine. It's a Panasonic AG-AC30, model AC30EJ at around £1,200*



# Brian's Sarah's War Premiere Team

Written by Peter Frost with his photos and clips from Colin Lewis's video and Philip Morley's Awards Presentation

## The Graphics



The club agreed to support Brian with a leaflet to accompany the show, so over Christmas I was hard at work designing it - a 6 page 1/3 A4 folded leaflet. I had to trace photos of the cast and crew and write the copy which takes a time to do. But I think it made a more professional job of the night to have details about the making, cast and so on.

Brian wanted a Popup display if I could do it in time and some Posters, at my suggestion as they could decorate the walls of the foyer. The Popup used the Film Poster I'd previously prepared and adjusted and extended it. The turn round was amazingly quick - ordered and in in three days!

The Posters took much longer to design as Photoshop came into play, and then print at home, all 30 of them in A3 size. I prepared 18 Portraits of all the cast members and 12 of Production Scenes but once done, they were easily mounted at the theatre on the night as their frames are very simple to use. I will say that they really set the scene beautifully.

## The Interviews



At a club night meeting, I was talking to the Lewis's about the upcoming Premiere and they didn't hesitate to put Katie forward as an interviewer, with Colin shooting video on the night, while Susie gathered interviewees together - team Lewis! Brian was so pleased and no wonder, he had a true pro on board!

Katie presented the BAFTAs from the red carpet at the Royal Albert Hall on behalf of BBC Films (Feb 2017). She

interviewed many of the nominees live for 'La La Land' (Justin Hurwitz - best original music nominee), Lion (Iain Canning - producer), Moonlight (Jeremy Kleiner - producer), Sophie Turner - actress etc. and it was broadcast across BBC channels.

Again for the BBC, in October 2017, Katie presented the Opening Night Gala of the BFI London Film Festival and hosted the European Premiere of 'Breathe', starring Andrew Garfield and Claire Foy.

## The Award Ceremony



Philip Morley offered to adapt his SBMM BAFTA evening presentation for Brian's Award Ceremony at the end of the evening. It was quite a challenge estimating how much time the various groups of Cast or Crew would take to get to the stage from their seats and then how long the individual presentations would take - something of a logistical puzzle. Brian had prepared a running sheet to help but even then it would be needing adjustment on the night, as Philip so amusingly recounts earlier.

But the overall effect was a true *coupe de force* with grand music and images of each person and Mike Sanders reading their other performing credits as they came to receive their award from Brian.

What an impactful end to the show it was!

Pictures left: Philip's on screen graphic presentation shown as each actor came across the stage to collect their award. Pictures below: The stage view from high in the auditorium as Simon collects his award and of Lily about to set off.



Above: 4 Poster images



6 page Leaflet front cover

## Message from your Chairman *John Mills:*



Very many congratulations to Brian O'Connell and his team for the showing of **Sarah's War**, at the Electric Theater. We all had a brilliant time. Brian graciously made this a real club event with many club members in black tie with wives, girlfriends and daughters glamorously attired. Given the enthusiasm during the evening I am sure it will have increased our visibility in the community accordingly.

The film was excellent and we all look forward to more productions in the coming years.

This is my final **Border Post** comment as Chairman having completed my three

years. I must say that it has been an immense privilege to be Chairman of the club, I have learned a lot made some great friends and really enjoyed the whole process of working on the committee. We have a great committee.

Everybody on the committee has worked really hard to produce the results we have generated but I would like to say a special thanks to Rita who as Secretary pulls it all together and makes us all look great. Rita has done a fantastic job with dedication, precision and diplomatic skills worthy of the finest government. Thanks Rita.

We have a packed year this year so lots going on. And with our on going outreach program in full flow, hopefully we will continue to bring in more new members who will increase the depth of knowledge and interests within the club and we will all have a jolly good time.

If you would like to be involved or discuss any aspect of club membership do not hesitate to contact any member of the committee to discuss how you might become involved, new members and established members are always welcome to either join the committee or contribute their ideas.

We will be looking for new committee members to steer your club so don't be shy.

Looking at the the club accounts, we have a healthy film making budget available, so if you have an idea that needs some loot to make it a runner please ask any member of the committee about discussing your project. This can be for equipment hire, venue hire or anything to help your film to be made. It's there to be spent so let's spend it and make a film.

**Have a great film making year!**

# More Feathers in SBMM's Publicity Cap!

Spotted and photographed by Kathy Butcher and Philip Morley and scribed by Peter Frost



These articles have all appeared in the local press since the last issue of Border Post. Above is a massive article that was in the Surrey Advertiser. The one on the left was in the Basingstoke News but I'm not sure about the one on the right.



And following publication of the Surrey Ad article (top), Brian and I were contacted by **That'sTV**, a local News Channel, for an interview. A couple of grabs appear both sides and our 25 minute interview was hacked down to 3.5 mins. Take a look:

<https://youtu.be/OBe5jWzD4o>





# A WHITE PAPER ON FINAL CUT X, HDR AND SOUND



Written by Mike Sanders

Apple have announced Final Cut X version 10.4 which will handle High Dynamic Range (HDR) output.

<https://9to5mac.com/2017/10/27/final-cut-pro-vr-hdr-more/>

It also has the decoder for HEVC (H265) which then makes it compatible to the iPhone video recordings.

It did of course also require a re-design of the colour tools including the ability to apply look up tables (LUTs) to match the camera recording gamma curves to the desired project output.

A LUT is really a pre-set set of gamma curves that are applied to the clip to alter the way the contrast and brightness of the original camera clip are delivered inside the editing project to the output profile setting.

The other brightness standard we are used to is Ansi lumens which we will see on projector specifications, and this is the light measurement reflected from a projector screen in a 1 metre square area, so not appropriate for TV's.

Some new cameras record in BT2020/2100HLG so those clips can go straight onto an HDR timeline without needing an adjustment LUT.

Other cameras that can via their menus be set to record in SLOG3 which gives an equivalent 14 stops of light range simply have a LUT applied to the clip in the edit to match the project HDR output.

If your camera does not record in a log gamma mode or HLG directly you cannot use it to create an HDR project.

There is an HDR plugin for FCX: <https://www.fcpeffects.com/products/hdr-plugin> You will need the apple HDMI out plugged into an HDR capable TV to see what you are doing as computer monitors are not HDR. You might need one of these output adaptors: [https://www.wavertec.com/products/apple-thunderbolt-usb-c-to-hdmi-adapter-4k-60hz-hdmi2-0?gclid=EAlaIqobChMIm56iy5\\_l1wIVQ7HtCh2\\_EwxZEAAYAAEgIrH\\_D\\_BwE](https://www.wavertec.com/products/apple-thunderbolt-usb-c-to-hdmi-adapter-4k-60hz-hdmi2-0?gclid=EAlaIqobChMIm56iy5_l1wIVQ7HtCh2_EwxZEAAYAAEgIrH_D_BwE) The Panasonic 50EX750B at £1099 is UHD/4K, covers all HDR flavours and is also 3D ready.

## Flavours of HDR

The BBC have decided on HDR HLG as it is compatible to consumer sets without HDR (it will just look dull).

SKY require the PQ variant of HDR delivered and then broadcast it converted to HLG.

Dolby vision is proprietary to Dolby Labs and involves a license fee to integrate a silicon chip into the TV, it isn't a system that is recorded in camera.

It came about because all TV's have a different brightness capability depending on the technology and the panels, OLED and LED. It is measured in NITS (1 NIT = 1 candle power) amongst the different manufacturers they may vary between 600 and 2000 (2000 = Samsung 2017 TV's), and you can see that gives the content provider a problem in that if the whites are too strong they will overload the 600 NITS TV but work ok with the 2,000 NITS TV.

So how does it work? Dolby vision compares the brightness capability of the TV and looks at the metadata the broadcaster sends along with the programme stream and uses this data to adjust the scene contrast to match the panel capabilities of the TV. Very clever it is and should ensure the performance of the TV is maximised and always best matches the content being sent to it.

To edit in Dolby Vision professionally it requires a computer HDMI 2.0a output and the purchase of a calibrated monitor PRM-4220 from Dolby Labs providing a P3 grade colour range monitor at 4,000 NITS output <https://www.dolby.com/us/en/professional/cinema/products/prm-4220.html> but it is only HD and costs \$30,000. For UHD it is the Sony PVM-X300 at the same price. Netflix, amazon and Vudu are streaming films with Dolby Vision to compatible TV's.

## HDR Sound

All broadcast HDR content has to now has to be delivered with Dolby Atmos sound which provides 12 speaker outputs, including the sub-woofer, not exactly living room friendly! – and is generated by Pro Tools software. More info here: <https://www.dolby.com/us/en/professional/content-creation/dolby-atmos.html>

Here is an example of setting up the Sony PXW-FS7 camera to record in SLOG3 or BT709 or vice-versa

Viewfinder menu, main menu. Zebra. This setting allows you to know your exposure in SLOG3.

Zebra for REC709 is 95%, Zebra for S-Log3 Cine EI is 37% for a correct exposure from S-Log3 Cine EI to REC 709, and 61% seems correct for S-Log3 Cine EI to HLG BT2020.

Note: User assigned button 6 selects the highlights low lights and mid tones, the zebra at 37% and 61% is only valid in the high tones.

In the Viewfinder menu you need to turn on the Monitor LUT which is at the end of the list, it should be set to Category = LUT and type = REC709.

Note you cannot set up monitor LUTs independently of recording settings with SDI/HDMI output set at UHD or 4K, set it to 1920 by 1080 out maximum.

User Menu. Base Setting. Set Cine EI and Colour Space S-Gamut3.Cine/Slog3. Or set to Custom for REC 709.

There is one more setting to alter. Gamma. Set to STD for REC 709 or S-Log3.

## Getting HDR out of an edit station into the TV

The HDMI out needs to be HDMI2.0b for the source to tell the TV that it is an HDR clip.

HDMI2.0a will not signal this so it relies on a menu option in the TV to switch to HDR which not all TV's have.

If the TV hasn't got such an option then you are pretty stuck unless you buy an HD fury Dr HDMI adaptor and it will need to learn an HDR source on slot 8 to get it to add the Extended Display Identification Data (EDID) to your editing computer HDMI signal.



<http://drhdmio.org.uk/dr-hdmi-manual.html>



# The Wedding *the full story*

by Philip Morley

**Editor:** Last month we summarised Philip's article about the making of his club competition entry, **The Wedding**. This month we've got the space to cover it fully.

**Philip writes:**

John Mills and I are old hands at making wedding videos and we were both delighted to get a call from Brian O'Connell to help him make a wedding video for an old friend.

None of us had done a multi cameraman wedding with other operators. Our usual modus was to plant cameras in strategic places and "run and gun" the rest as solo cameramen. Now we had the joy of sharing the load around and having the opportunity to introduce some creativity, knowing we had the critical bits safely in the can (digitally speaking!).

I attended the rehearsal, (which is a must for a good wedding video) and was immediately struck by the relaxed atmosphere but most importantly the level to which the Bride and Groom were so in love.

After a quick check on the venue for the reception on the way home, I was able to brief the team on the set up for the day.

With a wedding, things usually don't go to plan. Our day started with cloud and a threat of rain. All went well on the set up and we had five angles covered with manned and static cameras and John had the sound just right (until the spot lights came on which were all fan cooled!!).

I took up station covering the Bride with a static camera covering the Groom at the altar, with John covering the entry of the Bride, and Brian "roving".

Ten minutes before the wedding cars were to arrive, the rain came! I had the only waterproof camera (a Sony HHR NX70) and quickly had to detach it from its tripod and slider, legging out of the church to the gate to catch the bridal car. My well rehearsed strategy of "if it looks like rain make sure you have a raincoat at the church door just in case" came in handy as the rain was now quite heavy.

With the Bride out of the car and in John's view finder, I rushed back to my post to catch the arrival. It was a very quick entry to say the least giving me no time to start the static camera covering the

groom. Fortunately Brian spotted it and covered him from another angle.

John then got the shot of the wedding with the Bride taking a moment to close her eyes for just a second or two, no doubt savouring the moment....

The rest of the day went like clockwork with Brian organising some hilarious interviews with guests and family and all three of us getting all the important shots.

Needless to say we were awash with great footage at the end of the day. A five camera multi-cam edit was quite a challenge to Brian and I when we edited the movie.

Having been so intimately involved in the production of the 90 minute movie, I set about selecting the key moments and crafting them into a 4 minute video précis of the day set to a very romantic track from the film **Love Actually** called the **Liverpool Love Song**.

The short movie was put forward as an entry to the Club Competition. A number of members commented on the romantic aspects of the movie. But sadly, it did not touch the hearts of the Judges and was bereft of any award.



Left: Philip gets into position; launch the Bride! Top: Brian conducts interviews; Bride take five; It's all a laugh; romantic interlude; Guests gathered.

# Norah's Arkwork

Written by Peter Frost; Illustrate by Dave Rayers and Philip Morley

I have always said that video news stories need good photos (or screen grabs) to illustrate them as video is a visual medium. Kathy has had some very good PR success in 2107, and hopefully it will continue as getting our news out there reaches potential new members, something we've been successful at.

But the latter part of 2017 had rather a lot of line up and handshake shots due to competition winners, many with those delightful yellow doors featuring prominently.

A case in point are the publicity shots which Dave Rayers took of the Norah's Ark showing, with the young stars and their parents standing in front of the screen on which was a still produced by Philip Morley of the school 'ark', a scene dropped in and the title across the top.

But Dave had difficulty taking the shots as, if he used flash, the image on the screen was completely washed out (1). If he took it without flash, the projected image could be seen draped across the faces of the assembled line up (2). But if these issues could have been overcome on the night, it would have been a good shot, adding to the line up shot with background interest.

So I set about creating it from the various components. I had an 'approval' copy of the video, so I selected a scene of Norah and the kids and took a grab from it (3). Grabs are best taken from a full screen showing. I then cut out the image to remove the background (4).

I selected Dave's best shot with flash and cut out the screen areas, around the heads of the people (5).

Next step was to take a grab of the drone shot at high level and adjust to improve it (6). Now it was 'just' a matter of placing the cut out over the playground background so that it didn't mask the ark. When I then set the combined image into the screen, it was actually quite difficult to arrange so that the ark wasn't obscured by the heads of the line up as it's low in the shot. Many attempts and some cheating and it finally worked and then the title was added with a shadow (7). Simple? No, never is.

I sent it to Kathy to use for her PR mailing but she hadn't seen it due to a new mailing process she has and she used the plainer shot. I sent it again, just in case, and this time when she opened it it became negative!

At this point it was too late, so all that work can only be put into this article! However, it doesn't change anything. We need more dynamic shots to accompany our PR to keep our news out there and at least more people are aware of this now. If you are producing a video, I will urge you to take production shots for publicity, whether for yourself or for the club.

It's really worth it.



# January Club Night News

**in brief!**

Thrown together by Peter Frost

Well, this got a bit shoved out by Sarah, but I think she's now exhausted (and so am I!), so here's a few notes on last month.

Dave Skertchly wanted comments on his directorial debut for *Zipadee Doo Dah*, Elephant in the Room film and he got them after it was reshowed. He had set out a prompt sheet of questions and interestingly, it developed into quite a deep discussion about comedy, timing and editing. Dave took it all with great



interest. It was decided that both this and *Lost in Translation* should be entered into the **Albany Competition**.

Next up was Jim Reed's Elephant film which he also wanted to receive audience feedback on as it was his first attempt.

Discussion ensued and Jim put his points forward - the film concerns equality in tennis earnings.



We finished the evening with two films from SERIAC. To my mind, the first was far the most inventive concerning a young guy who has died and is in transit to Heaven, or Hell, via the Interview Room where the decision is made. The young cast did a great job. It was *FUNNY* and well acted!



## NEXT MEETING!

**Fri 2nd February** AGM plus John Mills on filming with a mobile

## MORE DIARY DATES 2018

**Fri 2nd March** Talk by David Fairhead about making of their feature documentary about Spitfires, with clips, behind the scenes and how they made it

**Fri 6th April** Edit Exercise results. Short talk by Dave Rayers on audio levels in our films

**Sat 22nd April** Albany Competition, Chichester

**Fri 11th May** An evening with Paul Vernon of Solent Movie Makers - he will show his latest film *Vermijo*

**Fri 1st June** Tbc

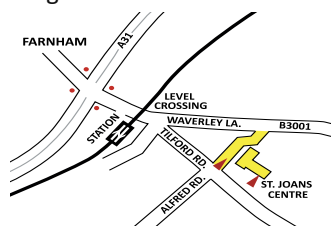
**Wed 6th June** Solent Movie Makers 1st Inter Club Comp at Banister Pk Bowling Club, Stoneham La, Eastleigh SO50 9HT

## 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, 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