



# The March wind blows and we go to the Shows .....



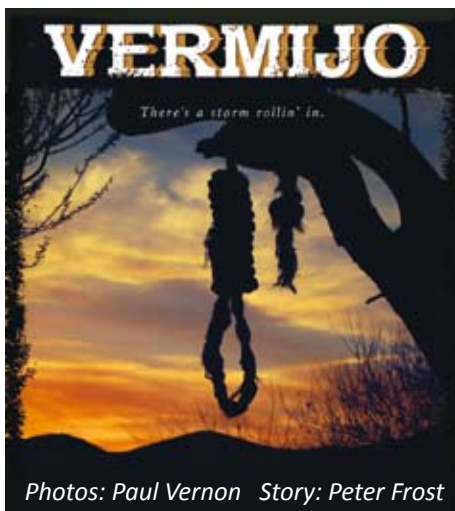
Photos by Brian O'Connell and Peter Frost;  
Text by Peter Frost



Having seen the trailer at our club some months back when Paul Vernon visited us, Brian and I wanted to see the Premiere of his film, **Vermijo** at the Thornden Hall, Chandlers Ford. It was coupled with **The Immortality Code** by Howard Blake, both of them are Southampton Video Camera Club members.

The event was a worthy glitzy Premiere complete with red carpet and 'paperazzi' photographer shooting all arrivals! Evening dresses and dinner jackets were plentiful and the venue had a large hall bordering on cinema. An impressive event for sure. MC was Howard Blake whose film was shown after the interval.

Event photos: Howard as MC; Hall interior with audience filling up; Frosty (filling up) and Paul Vernon; Tim Stannard of Staines with Brian O'Connell



Photos: Paul Vernon Story: Peter Frost

First up was Paul's **Vermijo**, a frightenly professional and polished western. Shot in eight days, a miracle in itself, it tells the tale of tough hombre brothers who rule the townfolk of Vermijo, a very convincing Western setting. Here's Paul's synopsis:

### A Storm is Brewing in the Town of Vermijo

A western mystery drama film set in the 1880s old west of southern Arizona.

Frank Tyler's plan was simple. He was going to dispense good, old-fashioned justice ... one bullet at a time.



When their no-good brother is killed in a gunfight with a passing drifter, the sheriff and his deputy of a small western town go after the killer. But they're not interested in justice, nor even revenge. They plan to use the drifter as an example to keep the rest of the town in line.

**Vermijo** photos: The professionally styled film poster; The gunfight with Ace; Sheriff's office fight sequence; the Stranger.

Unfortunately for them, an old man has other ideas ... and when a startling secret is revealed, so does the town itself.

**Continues on page 2 >>>>>>**

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# VERMIJO



*Vermijo* photos: Tyler in the water with Paul on camera; Scene set up in the Sheriff's office; Discussion outside the homestead; Mrs T. reassures Eve, the beaten wife of Ace.

The photography is impressive as is the acting. It's packed with convincing fist fights and gun battles (Paul admitted these were his favourite ingredients), the excellent makeup and sound effects heighten the

drama. The music is absolutely fantastic and there's a story behind it which I'll leave for Paul in case he visits as I don't want to spoil his impact by reporting in depth. The scenes here speak for themselves.

# THE IMMORTALITY CODE

Photos and Synopsis by Howard Blake  
Text by Peter Frost

The second film was a mammoth detective / comedy *The Immortality Code* by Howard Blake. An amazing effort, telling the tale of a couple, Karl and Lucy, and their sidekick, James, whose comments add humour to the investigation. A couple of 'nasties' add to the mayhem. Southampton Video members played parts and it was shot in various locations in the neighbourhood.

**This is Howard's Synopsis:**

Karl Jenner, has been having, what he thinks are constant nightmares about a man being chased and hung in some woods. After visiting a bored psychiatrist, Karl thinks there is no hope of ending his torment. On his way home he stops by a cafe to for a coffee and when reading a local advertising magazine he sees a church which he recognizes from his dreams. A short trip later, he locates the building and soon discovers that the village of Cheriton is hiding a secret hidden for more than 30 years.

Karl and his girlfriend Lucy, aided by his hapless friend, James soon discover more than they should! Car chases, haunted graveyards and pursued by government agents, soon spirals out of control!



*The Immortality Code* photos: John Grey (background) - Roger Brenton; Karl - James Gould; Lucy - Kate Robbins; The Boss - Jon Morgan; Agent 1 Steve Taylor; Agent 2 - Kevin Bowers; Psychiatrist - Rob Vowles; James - Anthony Knight; Alan - Ed Stagg; Vicar - Drew Craddock; Sheila - Julia Wheeler; Cafe Owner - Julie Bowring; Danni - Amanda Parsons



Message  
from  
your  
Chairman  
*John Mills:*

We welcomed Peter Frost to the committee this month formally as editor of Border Post, glad to have you on board Peter. On behalf of the membership a big thanks to Al Wheeler for all the hard work you have put in over the years.



It is amazing how many chargers and equipment accessories we accumulate, I recently spent some considerable time hunting for a charger turning the house upside down. After much huffing and puffing I eventually asked for help from my wife who found the offending charger in about 7 seconds!

I resolved to sort my gear and purchased a label machine from Aldi £14 excellent value and a large number of clear plastic smallish boxes 6x8 with lids. I then set about labelling each box with device type and each unobvious item with the correct device it should be attached to. I now have a correctly catalogued and contained store for all my "stuff". Great!

Not only did I enjoy doing this it got me thinking what I could do with all these items and sparked some good filming ideas.

Please make sure when submitting a film for showing at the club that it conforms to the show standard of frame rate and bit rate. The spec for this is on the website, and is easy to change in your editing software. This will ensure your film shows smoothly and does not give the projectionist heart failure.

We will shortly be publishing the club survey, if you have a burning question you would like to be asked, please contact me directly.

If you would like to write an article for Border Post please do so as the wide and varied interests of our membership will be of interest to all.

*Happy Filming!*

## You Got Me!

It's official. I am your new Editor of Border Post, having done a rather too enthusiastic job of increasing page numbers and hounding members for their stories and photos.

Al (Wheeler) has done a wonderful job of keeping it going for six years and deserves a very big 'thank you' from us all. I'm not too sure how successful I will be at producing it every month as he has - it takes real commitment.

Al will be taking over as Guest Editor when I'm unable to do the job - and guess what? I immediately hit serious problems for this issue with a computer crash!

So send me your news and photos so that we can keep the newsletter buoyant and



*Top right: John congratulates me on being ensnared as Editor! Remaining photos - My starring (!) appearances: As Cap'n in **Fishy Tale**; As **The Artist** in the film of that name; As Confessor in **The Sinner** and as Jake in **Gold**, both with Brian O'Connell.*

prevent me from racking my brains over what to write and then swamp the issue with my words, like this issue!


## Catch Up with Kathy

by Kathy Butcher

Surrey Border Movie Makers have had a film '**Take 5 on the Bank**' accepted as an entry into the Dorking Film Festival's Documentary Short Film category. The 6 min. film was directed and filmed by Peter Frost and depicts an observation of tourism and colourful talented street performers along London's South Bank.


Peter Frost is a talented film maker and has made several club films including drama's and documentaries, he directs and edits his own films but also works alongside fellow club members where he assists with cameras, sound, lighting and acting. Peter is also Editor of Surrey Border Movie Makers excellent monthly club magazine '**Border Post**' which is enjoyed by other South East film clubs.

At the clubs AGM in February Peter was named as the club member who has contributed the most to the club in 2016. He will be presented with his award at the next club meeting.



**DEATH IN PARADISE**

News / images from  
Brian O'Connell




**Grace Stone**, who stunned Surrey audiences when she played the title role in Brian's play **Sarah's War**\* in the Guildford Fringe in the summer of 2015, has now gone on to bring her amazing talents to warmer climates. She is currently appearing in the BBC's **Death in Paradise** as the daughter of DI Jack Mooney played by Ardal O'Hanlan, which is shot in the Caribbean. Grace also appeared in the test shoot for the film.

*"Grace was an absolute joy to work with. I am so delighted because she is incredibly talented and so deserves this success".*

Death in Paradise: BBC One, Thursdays, 21.00

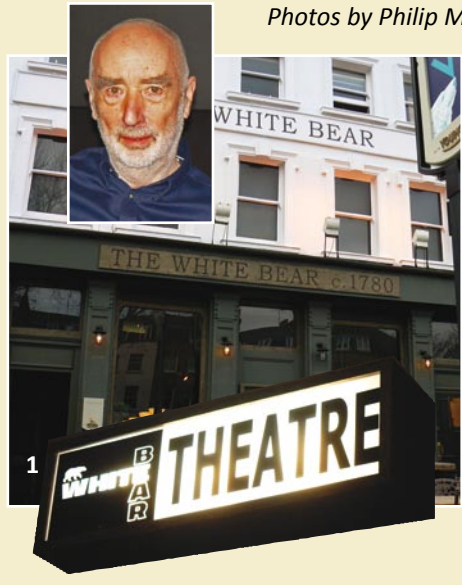
\* See also last month's Border Post article on the initial video shoot for **Sarah's War**



BBC copyright acknowledged

# Filming a Play Don Quixote in Algiers

Photos by Philip Morley and Peter Frost; Text by Peter Frost



Brian, Philip and I set off in some luxury in Philip Morley's very comfortable Lexus to do a video recording of a play written and produced by Dermot Murphy (pictured above), a member of **Hammersmith Actors and Writers Group**, to which Brian O'Connell also belongs.

With an ambitious four week run at the White Bear Theatre Pub, Kennington, Dermot wanted a record of his self funded production for his cast, crew and friends. The White Bear Theatre has entertained audiences with new writings and lost classics for 25 years, nurturing new talent and extending possibilities.

On arrival, we did a quick recce and then carried our extensive equipment up to the theatre, set it up in the L shaped room, with the 4m x 4m stage set into the crook of the 'L'. Philip had his Sony NX70, Sony NX30, Sony AS100v, Osmo (operated remotely) and iPhone 6, controlled from his perch on the back of a seat; I had my Sony NX30 wedged in a corner and Brian was on sound with his Zoom H6 recorder sitting in the front row.

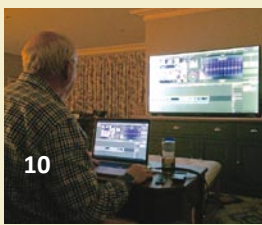
There were several challenges for this shoot. We had to occupy the minimum seating space and to position our cameras and sound equipment as best we could to avoid each other being in view and so as not to obstruct the audience or gangways for the 1 hour 40 minute show. There were sequences in the play of very low light, so all Sony cameras were set to the 'low light' setting which did a remarkable job except for one very dark point. The only camera that recorded reasonably at this point was the iPhone.



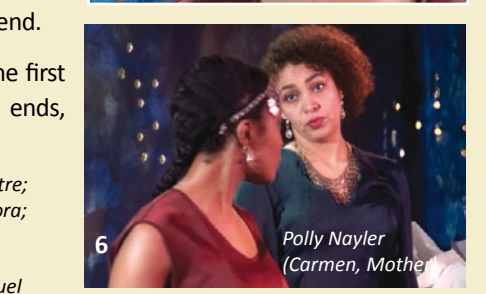
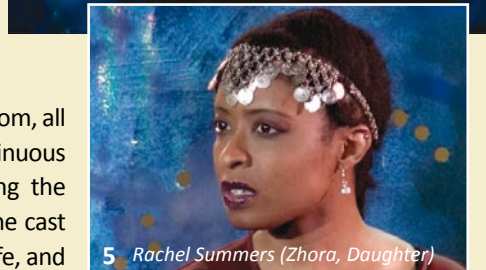
Before the 38 strong audience came into the room, all devices were started up and marked for a continuous run. Although the stage was small, following the actors was tricky as they used the full area. The cast certainly gave of their all to bring the story to life, and were rewarded by resounding applause at the end.


Philip had the mammoth task of editing but the first edit was completed, including titles at both ends, within 3 days of 3am sessions!

**Photos:** 1 - The White Bear; 2 - Part of the 50 seat theatre; 3 - Three rows of seating on one side; 4 - Miguel and Zhora;



5 - Zhora; 6 - Zhora and her Mother; 7 - Zhora, Mother, Father and Miguel in background; 8 - Miguel convincing her Father; 9 - Philip's comparison of the six cameras, uncorrected in edit; 10 - Philip editing on his big screen TV until 3am





## GEE, I GOT IT WRONG!

**IVIL HIRE** Equipment for short term Free Hire to SBMM members

Contact John by email [johngivil@gmail.com](mailto:johngivil@gmail.com)  
Collect from and return to Fleet

In last month's Border Post, I gave the wrong email address for John's offer of equipment to loan by missing out the 'G' in his email address. Sorry, John! The correct version appears above with that 'G' included!



I have always liked to create 'imaginative' titles for my films and videos as I believe that titles are powerful. A good title influences our anticipation, creates interest and an impression of the quality of the movie to follow; it catches your eye and draws you in from the outset.

A good title should obviously be matched to your production, so using ready made title sequences such as those available to Mac users in iMovie which are professionally produced, tend to be much more impressive than anything to which the average amateur can aspire. But, they are terrific fun and as we are 'showmen' (i.e. show-offs), they are too tempting to resist edited into the front of a family film or modest holiday record. I've done it!

Winding back to our January club meeting, I couldn't help noticing that two films submitted for the 30 - 60 second entries had faults in the titling. I realise that an element of 'rush' might have been to blame but a typo, punctuation or spelling mistake draws the wrong attention and flags up 'imperfection' before we've seen any of the film. That's a shame.

If, like me, you make some of your own titles, there are a number of considerations, and these also apply to the use of ready made titles where editing of font, font size, colour and position are allowed:

1. Choose a typeface that is relevant to the film's title and the mood of production
2. Avoid complex styles such as 3-D effects for a 'simple' holiday film
3. Avoid flamboyant overstatement. Smaller, simpler titles can suggest 'quality' but larger ones have their place, too
4. Decide whether your title is going to be stand alone or superimposed over a moving scene
5. Think about colour - light coloured text on dark backgrounds and vice versa will 'read', otherwise they may be lost
6. Titles do not have to be central. They can be offset, set low, to the right or left, which is particularly suitable when over a moving background so as not to mask action taking place from the outset
7. Take note of what the professionals do. Study film and TV titles

across a range of different programme types, such as Documentary; Travel; Drama; Adventure and so on and notice the type style, colour, size and position.

My graphic design background, especially preparing Corporate Style Manuals for clients which give direction on how their Logo and House Style should be used in a wide range of circumstances, has led me to understand the influence of these factors but I'll admit that I don't always get it right.

Most of us will be using our video equipment to record family activities such as holidays, birthdays, days out and the like. Some have more ambitious plans and make little story films or documentaries about subjects of interest. So let's dig down into those earlier points a little.

Often simple is best but you might select something more elegant for a wedding film, for example. For a holiday film, it will depend upon the type of holiday - skiing; sun soaked; exploratory; cruising.

Here are a few of my suggestions where the title is superimposed:



It is worth considering the proportion of the title to the image. How dominant should the title be? These two examples consider that dominance. Personally, I would go for the smaller title set to one side as I would not want it to overly dominate the view to which it refers. I would certainly not want it plopped in centrally.

In the following, I have deliberately selected a busy background AND an italic typeface. In the top picture, you can see that the title is lost, even in white. In the next one down, it's larger and has a black drop shadow to help isolate it and this might work but it's still very busy. If the background is video, the movement could help the title to stand out. The lower two



use a colour panel to isolate the title. The background colour of the panel has been selected to pick up on colour areas within the picture. In the lowest one, the text has been tightened together vertically as it otherwise had too much space between the lines and looked too gappy. Again, the drop shadow lifts it.



Another side title on a panel. The subject matter calls for a 'fun' font but I've added a little production logo for a bit more pazzaz! The drop shadow of the title makes it stand out but also separates it more from the little logo. The original photo (rather than video, which you might be using) was portrait format and there is no more width to it than shown, so the side panel title is ideal. The title colour is a lighter tone of the panel, which makes it more classy.

*continues next month*

# Tailpiece!

Written by Peter  
Frost from an email  
by Philip Morley

Wow! If you've not seen this You Tube clip. you really should as it could be the future of video, or could it?. A special two projector holographic laser process is used to create a mind blowing school gym vision with not a drop of water in sight, let alone a whale!

Go to:

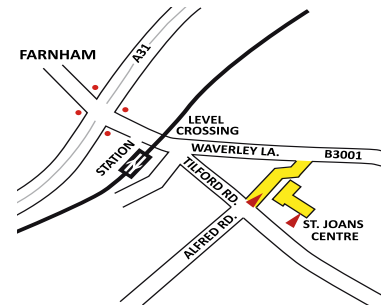
<https://www.youtube.com/watch?v=HXymc-X4Cy4>

...and that will lead you to others, but the gym is the best!



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](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.



## COMING UP NEXT MEETING!

Edit Exercise - members' films made from archive material to demonstrate their editing techniques and capabilities.

Members can also bring their own films for a showing, preferably with prior notification to Rita. AND, please check the 'Formats' information on the website

## INTERESTED IN ANY ASPECT OF FILM PRODUCTION?

Why not come along and see what other movie makers are up to and you may get some inspiration for your own projects. We always welcome new members. 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>

**Your first visit is free!**

## DATES FOR YOUR 2017 DIARY

**28 Feb - 2 Mar** BVE at the Excel, London

**Fri 3rd Mar** Edit exercise. Films made, 10 mins max, with found footage from:

<http://apps.nationalarchives.gov.uk/education/focuson/film/film-archive/>

**Fri 7th Apr** John Anscombe will show and discuss his animation films.

**Fri 5th May** Film Tribute to Sir Paul Holden with his family members

**Fri 2nd June** A glamorous evening - the Surrey BAFTAs

**Fri 7th July** Showing of films made for the Albany Competition - Movie in a Month

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

Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to Peter Frost, The Editor Border Post for the April issue: [editor@surreyborder.org.uk](mailto:editor@surreyborder.org.uk)

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