

Two club members give us their BVE reports



Written and photographed by Philip Morley

It's a long way from anywhere to the XL centre on the Thames out East. It's even longer when you have a half mile walk to exhibition Hall 1. I arrived about mid day which gives you a good 2 hours when everyone goes for lunch.

I like BVE because you can target what your looking for with the BVE app. On your phone which will guide you to location you are seeking. It will even alert you to go to a certain presentation you have previously selected. What it doesn't do is reserve you a seat!!

For those that just like to browse (like me) you can methodically go up and down each avenue in a little under 2 hours.

This year the show was dominated by the soon to arrive Panasonic Lumix G5. Although not released yet (due in late March). Its claim to fame is all about Video. In its very small package, it boasts the abilities that only cameras of a much larger form factor and cost, can match. 10bit 4.2.2 internal 4K recording Ultra HD at 50p and 60p. Full internal 4K recording to 2 SD Cards. A little box on the top in the hot shoe provides 96 Khz/24bit XLR sound input. Panasonic made sure wherever an item that might use it was displayed there was a pre release G5 camera attached.



If you are looking for a 4K traditional camcorder, Panasonic stole the day again with its AG-UX180. With its 20X optical zoom and a 24mm super wide Leica lens. Makes very attractive to the event videographer. With a built-in 5 axis Hybrid Stabiliser, smoothing out the run and gun shots with no cropping of its 1.0 sensor. The feature I found most interesting is the wireless remote control



from an Ipad including most of the functions of the camera and last shot playback. I think that Idea came from DJI and the osmo! This is a £3,000 investment but well worth it for all its functionality.



I got my hands on a GH5 at the Atomos stand were they had paired the camera with their newly released Shogun Inferno the latest in a long line of professional recording playback, monitoring and editing touchscreen device. Having had the very first Atomos recorder, I was staggered by the simplicity of this amazing device. Connected to any Video/DSLR camera with either HDMI or SDI output, you become the director of your own movie. The advantage of being able to manipulate the exposure and colour "on the fly" saves hours in post production. No more guessing if the colours are true or the white balance is correct, it's all there on the little screen of exceptional brightness. If you film in d-log (very flat) you can add a Luts and see what the result is going to look like before you take into post.

The big plus for me was the fact that, by connecting this to any DSLR you overcome the 30-minute record limit.

The Inferno is the only one to keep up with the output of the Lumix G5 and cost about £1,600 (on sale for £1,400 at the show). But Atomos has many cheaper models in its range and they were all on show attached to various cameras.

On the sound front I noticed that after many years Sennheiser have reinvested the radio microphone. It's clever receiver that plugs directly into an XLR input means



no more wires on the camera. Called the AVX series it comes with an ultra small transmitter pack about a quarter the size of the original ones. There is also a combo set of one Lav and a hand held microphone. With rechargeable lithium batteries lasting over 4 hours and rechargeable via a USB connection to any power source there is no need to lug a pile of AA batteries around. Connected to a camera with Phantom power the unit switches off when the camera does. This saves power and increases usage time. There are replacement battery packs if you need to hot swap.

Interestingly if you have 2 XLR inputs you can plug 2 in together. Great for interviews. At £500 + it's worth a good look.

Tucked away in a corner of the show was a stand covered in tripods and other gear made by Kenro, A Swindon based manufacturer. They had a monopod that caught my eye. It is just like the Manfrotto Video Monopod MVH500AH costing £220 only it had a shorter form factor due to its 4 extensions rather than 3 and was under £100! The fluid head is very smooth and unlike Manfrotto the lateral movement is in the head and not the bottom of the stick. Buy British, buy a Kenro VT 101 Video Monopod Kit, it's a bargain.

If its fast storage you wanted, Lacie were showing its new Lacie Bolt 3. A 2TB SSD unit with an eye watering 2,800MB/sec data flow. That's 6K video editing speed. It also costs an eye watering £2,000.

A clever rubber keyboard overlay in a very soft latex form that does not interfere with the movement of the keys was on show at the Logic keyboard stand. It's aptly called the Logic skin There are models for many different software applications. It's really helpful for those of us that can't remember all the short cut key strokes!



Continues on page 2 >>



Message from your Chairman *John Mills:*

I hope your filming, script writing or project planning has gone well so far this month.

About 15 months ago I made a small investment in a startup company on a crowd funded website, the product was called a "Smove", which is a two axis stabiliser for a mobile phone.

Last week it arrived and I have been able to put it to the test. The reason I decided to consider it was because, not only did the Smove offer stabilisation but you could plug the phone into the onboard battery which would give about 5 hours filming. Anybody who uses a mobile for filming knows that filming really knocks the battery out quickly. There are some youtube videos about the product, just look for SMOVE. So far its quite a good tool. I will do a full review soon might even make a video.



The Smove, demonstrating stability in comparison to hand held mobile. It can also charge your phone and follow your face remotely as you move past. Interested? Get in quick as prices due to double after launch.

On Saturday the club crew filmed Rita's short film **Norah's Ark** in Farnham. It was a great day with fun and some serious filming and Directing going on. What made it a real pleasure was the brilliant preparation and then the organisation on the day. This made it easy to do what was needed and I'm sure it will produce great results. Philip's drone was spectacular.

If **you** have an idea, don't forget to talk to any committee member and pitch for a film crew. As we are now technically in Summer with the lighter evenings it should make for more filming opportunities for that elusive masterpiece.

Happy Filming!

Philip Morley - BVE from page 1

At £27 its worth it just for the time saved looking around for the buttons in Final Cut ProX. Well that's it for this year BVE will be same time same place next year.



HELP!

SATURDAY 1st JULY GUILDFORD RAFT RACE

I have been asked to film the Guildford Raft Rac for the Lions and would need some help for about 2 hours (I think - details awaited).

If you can help film it, please email editor@surreybordr.org.uk



Written and photographed by Dick Grainger

I'm not very up on equipment but these items were of interest to me:

Rotolight (circular led) which is small enough to be hand held and has lots functions like strobe, firelight flicker, throb, timed fade. About £250.00.

Programmable Keyboards you can put your own symbols under the individual keys. www.x-keys-uk.com.

Zeiss iPhone Bracket and Lens For the iPhone 6 & 6 plus. Wide-angle. telephoto and macro-zoom.

Mavis iPhone App A new filming app for the iPhone freaks called Mavis. shootmavis.com

Drones The biggest and smallest I have ever seen. One was about a meter in diameter and smallest would fit in pocket...! This small one also had a camera, low resolution but last years model was £40.00.

Otherwise, loads of cameras, lens, rigs, accessories all way out of the budget of us mere mortals. I won't mention the broadcast stuff, it leaves me cold.

Presentation and Demo I went to one by Jonathan Harrison '**Creative Lighting on the Run**'. It was excellent, all about the use of 3 portable leds and how to get the best effect. A good piece of advice for buying leds was to see how they lit the subject when looking through the camera lens, as the lighting will be different than just viewing the subject.



Zeiss Bracket and Lens

X-Keys Programmable Keyboard



Mavis iPhone App



Skeve Nandrone with Camera

Catch Up with Kathy

by Kathy Butcher

The March meeting this year was the launch of a new competition, the Film Edit Exercise, with results produced from 'found footage'. Searching through a dedicated website enabled members to create a short film.

Philip Morley won the competition with his comedy film called '**Harry Hopkins and the Boche Enova**'. He expertly edited many film clips to produce an hilarious comedy. Philip discussed his technique and answered questions before accepting his trophy.



Above: Philips accepts trophy
Below: The Vasa

Also shown were recently archived films such as Steve Michel's '**The Washing Can Wait**', filmed entirely with a smart phone. Paul Redman's film '**Wish You Were Here**' demonstrated the use of the 'Foley Effect' for sound enhancement. Martin Boyman's film '**Vasa Museum**' held everyone's interest as he filmed during a visit to the Stockholm Museum and expertly narrated the story of the building, sinking and subsequent raising of the ornate Swedish warship from the seabed after 333 years.



Tis the Season to be Wed!

Filming Tips by Philip Morley

Illustrated with scenes from the 2012 club film 'Wedding Belles'

My first experience of filming a wedding took place in about 1996. These are some of my top tips to help anyone thinking of filming a wedding. If you work on the basis that if something can go wrong, it will, and plan for that you will be sure to get great movies and some funny out takes.

1. The quality of your film is directly proportional to the amount of research, planning and reconnaissance you do. Always, always go to the rehearsal and film it so you can review the angles afterwards and have a clear picture in your mind of how you will film the day. Look for unobtrusive places to put microphones and cameras. Identify key participants and be sure to get footage of all of them. Know where the sun will be when planning your shots through the day (there is an app called Light Track on an iPhone that is very helpful). If it looks like rain use a camera that is water resistant so as to avoid the need for a cover. As a cheap alternative, use shrink wrap, but not over the whole camera or it will over heat.

2. On the day, the wedding will take on its own life form. It will unravel in front of your camera lens in a way no one can change, so don't try to.

3. Know when and where everything is going to happen. If you can, get the best man to direct guests for you to make sure your shots are good.

4. Meet with the photographer, preferably before the wedding. You will shadow them all day long. His or her stills could get you out of a big jam in post production. It could also get you more business. Mention them at the end of your video if they are very helpful.

5. Get to know the Vicar/Priest and agree on spots you can film from and any other rules of the church. He will know where others have placed cameras. Then try to work round them. Use the smallest camera possible in the Church.



6. Be like a fly on the wall and stop filming when people look at you. Be careful not

to get in the way.

7. Turn the record light off on the front of your camera. Then no one knows when you are filming.

8. Looking one way and filming the other gets some very good shots.

9. Film everything, look for the unusual angles. Film behind the scenes as well. The chef telling you about the menu is much better than a shot of it. The more "B" movie you can collect the easier and safer the edit.

10. Remember you only need 10 seconds of good footage for a clip unless someone is talking. So don't linger longer.

11. Never be afraid to zoom in very close on two people talking to each other it makes for a more intimate shot. But don't overdo the zooming.

12. Act and dress like you are wedding guest and smile and engage with everyone. If they think you are a guest they'll be much easier to film.



13. Make sure you ask the Bride's Mother what she would like filmed, and film it. Pets are often missed and including them wins you lots of brownie points.

14. If you're going to interview someone, find a child or family member to ask the questions you always get a better answer that way.

15. Filming children close up with the screen flipped so they can see themselves makes for much better shots.

16. Compliment the Bride and Groom to keep them on your side.

17. Carry spares of everything. Work on the basis of "if it can go wrong, it will" and be ready to react. Nowadays, an iPhone is great insurance.

18. If you know the music the Bride and Groom want on the video, have it in mind while you film and try to build the shots that will fit.

19. When the action starts never turn your camera off or you might miss a killer shot.

20. Recruit a helper if you can and remember where your equipment is placed.

21. Mic the Groom if you can for the best

sound. I use a Rode smart lav+ connected to an iPhone. It will record all day and needs no radio link.



22. Be sure to buy a Limited Manufacture (LM) licence before you start shooting. It cost from £15 and rises depending on the number of copies you will produce. It covers all copyright for everything.

23. Have cards to give to anyone who gets a shot with their camera that you missed, so you can get them to send it to you.

The key is to set out to enjoy sharing the happiest days of two people's lives and then creating something that the families will cherish and generations to come can enjoy.

I hope, if you find yourself taking on the responsibility of making a wedding video, the above will be helpful to you.



What a Wed Ding Dong!!!

Written and photographed by Philip Morley
Graphics by Peter Frost

Filming a wedding is an amazing experience. You share the happiest day of two people's lives and know that there can be no greater moments in time than those captured in the lens of your camera. They are priceless, unique, and forever.

But the wedding day is not always as perfect as it seems and as a videographer, being where you are, knowing what you do, you see the problems appearing before many others do.

On most occasions, the odd mishap will go unnoticed. But there are some where disaster breeds disaster and the stuff of nightmares unfolds in your lens. I filmed one such wedding about 10 years ago.

The first warnings of danger were when I found out that the church was 5 miles from the reception venue down a very narrow tree lined road. There was a vintage double decker bus involved. Part of the marquee for the reception was cantilevered on a quite steep hill and the weather forecast was not good.

The day started with the usual visit to see the groom and then on to the bride's house. No problems yet until I slipped off to see the marquee to ask the chef what was on the menu.



He was very amenable and was soon leading me round the kitchen showing me what was being prepared. It was then I noticed the acute angle at which the stove and most of the furniture in the kitchen



was at. It left me wondering how that would impact the food service.

A little chat with the best man revealed the marquee had been provided by a family friend and the floor had been levelled using wooden pallets which were stacked four high at the down-hill edge! The result was a very springy and slightly unstable floor with a lot of undulation. As a result, I placed my tripod for a close-in shot of the speeches, using a wide angled lens.

With heavy rain forecast, a further tent was quickly erected over the toilet trailer situated behind the main marquee. This created a gully just behind the top table. Unfortunately, no one thought of the vent pipes. This generated a distinct whiff in the marquee. A quick and costly slit in the tent wall with a makeshift pipe extension was the only fix.

The staff looked calm and seemed to be getting used to walking as if on a trampoline and not dropping things.

I was filming on my own so it was a real run and gun affair. I staged the 'getting in the car and leaving shot', which went fine, so I set off to the church with 10 minutes to spare before they actually departed.

Arriving at the church, the space I had asked one of the ushers to keep for my car was filled so it was a 200-yard dash from the field up the lane with all my kit, which was heavy in those days. Not a good start!

As I arrived, it was clear that there was a serious problem by the number of people pacing up and down on mobile phones, not to mention, the Vicar looking at his watch every 2 minutes.

The bus was lost. The shiny red double



decker had missed the turn and finished up marooned in a village street some miles away where there was a carnival taking place. The bus contained the groom and most of his family and friends.

The bride arrived and was waved on to wait a short way up the road. I went up to get a shot or two and heard the mother being quite erudite and somewhat aggressive on the phone to the bus driver, so I retreated. Twenty minutes later, after many verses of 'the wheels on the bus go round and round', to keep the bridesmaids happy, the bus arrived from the wrong direction.

Everyone scurried into the church and I got a great shot of the distraught bus driver throwing the map into the back of the bus and walking away.

Two young ladies gave a quick resume of the rather tense atmosphere on the bus and how the other villagers thought the bus was part of the carnival and wanted a ride.

The bride arrived, reversing up the road (a first) with the Vicar waving from the gate for her to hurry. I had almost no time to film her rushing up the path, however, to my surprise she hesitated just before going in the door. She was so livid with the bus driver and the Vicar, she needed a moment to regain composure before walking in. Fortunately, her father was not phased by the situation and calmed her quite quickly.

As an aside, I learned at the rehearsal that the Vicar strictly forbade any pictures or video in the church during the service. The bride and groom were mortified that the ceremony would not be filmed, so I positioned myself at the back of the church, facing directly down the aisle with my little Sony A1E camera on my lap. Unfortunately, in my haste, I had forgotten to switch it off. And because I always switch the record light on the front

of the camera off, the vicar didn't know. So throughout the service we had a staring match as I suspect he had a feeling I was rolling. Needless to say I got the shots!!

Half-way through the service someone from the bus, who had not heard the Vicar's announcement about pictures, leaned out into the aisle and took a flash picture. The atmosphere was palpable as 150 guests held their breath. The Vicar stopped the service, killing the magic moment, dead. He then asked everyone to take pictures, if they wanted to, and then put their cameras away.

The service went on and I positioned myself for the 'leaving the church' shot. Then it started to rain very hard.

The two double decker buses were to transport guests to the reception venue where parking was limited. The lead bus driver was the one who got lost. Unfortunately, the bus hire company hadn't studied the obstacles on the route. As we proceeded up the steep hill the tree branches swept over the bus roof with a very expensive grinding sound. Every one on the top deck ducked. Eventually, the bus stopped and the driver refused to go on. This left everyone with a half mile hike up a steep hill in the rain to the venue.



Meanwhile, under the open sided marquee on the lawn, slightly up hill from the main one, everything was calm and the champagne flowed. I got the shots of the bride's mother's pride and joy which was a magnificent flower bed and some nice shots of guests being greeted.

Checking my programme, the proceedings were now 40 minutes late. I found the Chef, head waiter and Master of Ceremonies, in his wonderful red jacket, in a huddle outside the kitchen.

As I approached, I was asked if I knew the bride's parents well. This sounded ominous. The springy floor had caused a waitress walking by the five tier wedding cake to upset it and send it smashing to

the ground with the second tier collapsing onto the first and breaking into a number of pieces. Also a number of the tall flower arrangements on the table nearby had fallen over. Thankfully, they didn't have water in them!!



The chef skilfully reassembled the mess to create a two tier cake which was then covered in flowers to disguise the missing bits and cracks in the icing. The decision was to say nothing to anyone and keep things rolling.

Sadly, the guest line had to be abandoned as the rain was now really setting in. There was an announcement asking guests to walk very carefully to their seats due to the springiness of the floor. By some miracle everyone got in and sat down without any more disasters. I retired to a more stable tent at the back for a rest and a snack with the photographer and drivers while dinner was served.

A very fine meal was served in the Marquee considering the chef was working on a 20-degree hillside. The rain continued to fall and when I re-entered the tent the roof was a different shape. Being of a shallow pitch with the new gully, it bowed inwards all around the edge, no more so than above the table where the bridal party were sitting.



About half way though the groom's speech there was a realisation that the bowing was being caused by the water and was getting worse by the second. Staff with brooms appeared and proceeded to push the tent roof up. So zealous was the action that many hundreds of gallons of water crashed onto the already sodden hillside and flowed into the tent under the carpet. But the speeches went on with the pounding rain almost overpowering the speakers voice.



The cake was cut, with the groom quietly commenting that he thought they had bought a 5 tier cake and not a 2 tier one and, with that, I glanced down the tent to see the ceiling over the dance floor was now nearly touching the floor. More broom sticks and a shower action solved that problem.

Needless to say the evening was a soggy affair, but the alcohol and excellent band made everything swing along just fine. Entrusting my camera to an exuberant young lady riding high on her boyfriend's shoulders got me a great aerial shot of the dancers swaying to the rhythm of the band.

By now there was just the firework display to film at midnight. I had been assured that the rain would lead this to be cancelled, so I packed up and left. A mistake!

I was half way down the hill when the first firework fired. Later, I learned they were fired by a computer that was programmed to start at midnight. No one had thought to switch it off! So, my final task was to park the car and run back across the rain sodden field. It was worth the effort as they were spectacular, even though the high ones were lost in the clouds!! I fixed that in post by adding some shots from other movies.

Returning the next morning expecting to find doom and gloom, I was met by the bride saying she was oblivious to almost all the problems. She admitted to being aware of a few glitches, but even though the jeweller had got the wedding date wrong when engraving the inside of her wedding ring, she had enjoyed the day immensely and couldn't wait to see the film.

Needless to say, none of the disasters were featured in the movie, but I still have the tapes!!



Some of you will have titling software, as do I in iMovie (Mac) but I've always needed graphics software for my business, and for *Border Post* these days, so I have use of Photoshop and Illustrator.

I used to make full cel animated titles and shoot them frame by frame with my movie camera to create movement, but iMovie doesn't allow me to bring in a single frame, insisting on making a frame last several seconds. I can reduce the length but it is impossible to get it to less than 1 second. Animation would require 1/12th of a second to create a good flowing movement.



Now I use Illustrator, a vector graphics programme, to create my more ambitious titles, selecting the finished design and transferring it to Photoshop to create a JPG file. This is then taken into iMovie and set into the timeline.

I hand drew the *Memento* graphic in Illustrator some years ago and have used it as my production branding as it seems very appropriate to my films.

I use Ken Burns quite frequently to slowly track in on a still but it can be used as a means of 'animating' titles by setting the start and the end position so as to bring the image into the frame from any side.



Ready Steady Show is created in Illustrator. First I created the curtain effect using graduation settings to merge colour panels. Then typeset the title (which appears one word at a time) set against a copy of the background panel in an ellipse with the colours changed. I had hoped that the folds of the curtain would align so that it looked a bit like coloured spotlights on the red curtain but I needed to take it further for this and ran out of enthusiasm!

The *Fishy Tale* title was generate in Illustrator as a graduation, set against my greenscreen panel, transferred to Photoshop, saved as a JPG and imported to iMovie over a panning video background. It starts out of site, moving in from the bottom of the background screen grab.

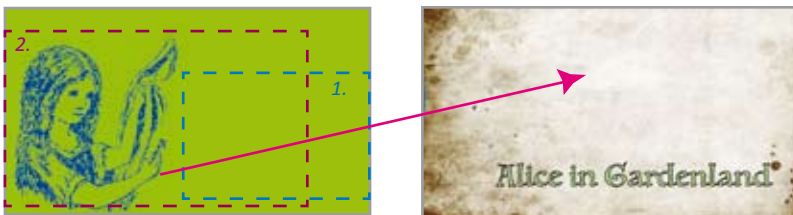
Take Five on the Bank was shot on the South Bank in London. I had luckily filmed the Dutch girl and found a frame where she was looking to the front with her London hat doing a wonderful job of identifying the location, grabbed it and made a JPG. The title was again created in Illustrator with green background and imported to iMovie. Bingo!



Above are the component parts of the title: The original sketch; sketch coloured blue; that set against the green screen background.



The 'organic' iMovie background selected from 'Backgrounds' in the software and the iMovie title font selection - I changed this several times and am still not entirely pleased with the range available.



1. Ken Burns effect start with none of the sketch in the frame 2. End to bring sketch into the side of the title area



Your Film and Equipment News Wanted! Yep! There's no *Border Post* without articles and photos, so please send me your news of films you're making or have made - family, holiday, all sorts and share your experiences. How about equipment you've bought and tried and can report on. I'm happy to work from notes to create an article or you can write something yourself.

PLEASE DON'T LEAVE IT TO OTHERS!

All at Sea for the Ship Recce!

Norah's Ark - The Filming Recce Written and photographed by Brian O'Connell

In filming it is very important to visit the location before the shoot. Ideally it is a good idea to do a pre-visit at the particular time and day when the shoot is likely to occur but in the case of our primary school this wasn't possible.

It is important to get to grips with the filmic potential including shot angles, where the sun would be etc but the visit was not just for creative aspects. It is also for the myriad of pragmatic considerations like parking, refreshments and toilets etc. that will facilitate the success of the shoot.

Rita Wheeler is not only the writer of the film she is also the producer and was pleased to resolve some of these questions. She was happily able to report that she has recruited six enthusiastic school children. We have already cast Norah who is played by the very talented **Victoria Ledwidge**, a professional actress who has very kindly been involved in club films before and has since gone on to build a very successful career acting for stage,

film as well as presenting. You may recognise her as one of the main presenters for Surrey TV. She is the daughter of **Maggie Ledwidge** who at one time was a very active and highly supportive member of the club who sadly moved out of the area. Vicky will be playing opposite another well known acting legend who will be familiar - **Peter Frost**. He plays the school caretaker 'Mr Huber' who eventually appears as a 'Noah like figure' with a fulsome silver beard. Don't get too familiar, Peter!

Gordon Sutton is the Director of Photography for Norah's Ark. In the brief time he was keen to photograph and explore the many camera angles that may be available. It will of course depend on the blocking (ie where and what the actors are doing) but it was very helpful to familiarise himself with the possible choices.

Other members of the team include **Alan Hussey** (Sound), **Brian O'Connell** (Director), **Philip Morley** (Drone Pilot), **Kathy Butcher** (Assistant Producer), **Alan Butcher** (Assistant Cameraman), **John Mills** (Production Support) and **Al Wheeler** (Production Support). The shoot is on **Sunday 19th March**.



Photo: Vicky (Victoria Ledwidge); Her Agent is: Olivia Carney Management email: olivia@ocmanagement.co.uk; web: www.ocmanagement.co.uk



Above: Potters Gate School and the play ship.

Sarah's War - The Filming Recce and on Set Auditions

Written by Peter Frost; Photographed by Brian O'Connell

In limbo for several months while Brian tried hard to resolve the loss of his initial boat, the *Grey Pearl*, still awaiting refurbishment in a field in Milton Keynes and Lily Smith (Sarah) visited New Zealand and Simon Christian (Klaus) goes to Mexico for holidays (not bad!).

Brian's quest finally found a ship shape ship in Bray Marina on the River Thames.



The draw back is that it's narrower and less spacious internally than the Pearl, making filming a much greater challenge! It's a piece of luck, though, after months of fruitless searching far and wide. Another piece of luck is that Theo Clark has returned from Europe and is keen to rejoin the team in his role as DOP.

The next shoots take us to the beginning of the film when Klaus, escaping from a failed on shore mission, boards Sarah's Grandpa's boat and holds the two of them hostage at gunpoint as he desperately tries to return to his submarine.



The recce was an opportunity for Lily and Simon to see the location; record some test footage and for Brian to try out filming in the confined space and most importantly, to audition two new actors for the third most important role in the film, Sarah's Grandpa.

The auditions are ongoing with a result in sight for the next shoot in April. It is essential that each actor is able to experience the very confined space for the shoot which is not something for Brian to spring on any of his actors on the shoot day itself!

Weather and water levels permitting for the week of 3rd to 7th April, there should be some additional footage in the can by the time this article goes to press. The missing links of boat and Grandpa are in place. The War continues!

Photos of Auditions for Grandpa through March: Left Column - Grandpa 1 Audition. Top: Klaus holds Grandpa and Sarah at gunpoint. Middle: More of the same. Bottom: Night shot with Sarah and Grandpa 1



*Middle Column - Grandpa 2 Audition - Top: Brian directs his cast. Bottom: Grandpa 2 shows concern for Sarah
Right photo - Grandpa 3 who auditioned at the boat on 22nd March*



Surrey Border Movie Makers have won the Staines Video Makers Inter-Club Competition's Silver Salver 2017 with Brian O'Connell's romantic encounter, *Petals*. Congratulations go to Brian for a film made in one day on the South Bank in London with young actors and crew, aspiring to become professionals. Deciding to concentrate on directing gave Brian greater opportunity to stay focused, an approach he found best for his greatest challenge to come, *Sarah's War*.

The runners up were Bourne End Video Makers. Reading Film & Video Makers came third.



Petals

COMING UP NEXT MEETING!

Fri 7th Apr John Anscombe is visiting us to show and discuss his animation films and technique.

MORE DATES FOR YOUR DIARY

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

Fri 2nd June A glamorous evening - the Surrey BAFTAs

▷ **Sun 2nd July SUMMER SOCIAL** - Reserve that date!

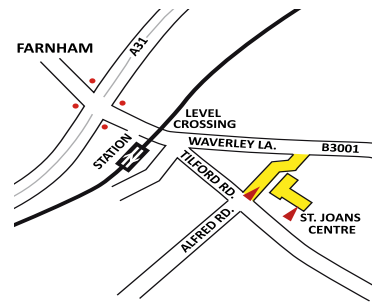
Fri 7th July Showing films made for the Albany Competition - Movie in a Month



Surrey Border
movie makers

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.



Catch Up with Kathy even more!

Written by Peter Frost

Congratulations to Kathy Butcher for achieving another sizeable entry into the Farnham Herald - and it's not because it's about your Editor - but because Kathy keeps plugging away in her PR role and does get results.

All publicity for the club is very worth while and every

member can play a part by spreading the news. **So to potential members, we say: Your first visit is free!**

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 or email the secretary: secretary@surreyborder.org.uk We are also on Facebook:

<https://www.facebook.com/SurreyBorderMovieMakers/timeline>



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 May issue: editor@surreyborder.org.uk