



Yeah, I know it's rather cheeky!  
Butt it's all in the best possible taste, and after all . . . **just look at the date!**

Okay, that's All Fools Day dealt with - now for something on a higher plane and rather impressive. Read on!



**A Night at the Movies** hit the Alton Maltings with a resounding trumpeting and excitement as the audience found to their delight. This was no provincial show, it was a spoof of the 2017 Academy Awards Ceremony (complete with its embarrassing mistakes) and music and imagery combining to great effect.

Patric Hinde and Philip Morley, SBMM club members, but Patric is also the Chairman of the Committee of the Alton Concert Band, had put together a pretty stunning show, both working to build on Patric's original 'dream' of having his band and the Alton College Jazz Band playing music from the movies but with some added 'Hollywood' feel to it.

Philip then became involved from the first planning meeting and the sights extended to the stars!



On the Wednesday before the show, SBMM shoot team visited the venue for a recce to decide where best to shoot from.

The programme involved 14 different themes (e.g. Musicals, Westerns, Comedy) each having 4 nominated film titles which were displayed on screen with snatches of appropriate music. One from each group was selected for the bands to play while on screen imagery enhanced the experience with a very polished presentation, as SBMM members have seen from Philip twice before.

Philip had devised a Timeline to ensure that he had control over each section, allowing for announcements between each of varying lengths and to synchronise the imagery to the bands seamlessly, achieving the preset goals of timing and quality.

The event was filmed by Philip, Colin Lewis, Mike Sanders and Brian O'Connell. Colin repeated his role of Q&A audience

*continues on page 2*



Above: Mike, Colin and Patric taking in the venue while Philip is busy on the computer top left. Right: Some of Philip's theme imagery of the music to be played. Inset text: Feedback from the audience about the night



interviewing but without the help of his daughter, Katie, this time. However, the footage, so far seen has excited Patric and hit the spot.

Those of us who did not manage to make it should have a chance of getting a feel of the evening at a forthcoming club meeting. In Patric's words: "An evening to remember. Even an evening never to forget"

Patric had worked very hard preparing props organising and taking the role of Producer / Director for the entire event. With the majority of feed back from those present being very complimentary of his organisational efforts, the performances of both the **Alton Concert Band** and the youthful and exuberant **Alton College Jazz Band**, the two presenters, Nick Wright and Jane Gray and the delights of the whole evening, he can now relax. His wife, Sarah, is taking him off for a well earned rest (?) in northern Scotland in their motor home with "minor grade" cycling on the cards. If that's "rest", I'm Bilbo Baggins!

A flavour of the evening can be gained from the images in this article until the video hits the club screen.



*"The Alton College Jazz Band were brilliant bringing youth and enthusiasm with their music"*



*"We were bowled over last night, not just by the music itself (which was all brilliant!) but for all the extras - not least the stunning screen work"*

*"The female vocalist was great"*

*"Such a great idea and wonderfully orchestrated and managed!"*

*"The music and videos were superb"*



*"The theme of the evening worked well with the two 'hosts' playing their part well"*



*"Very high standard of playing from the Band"*

*"We were bowled over last night"*

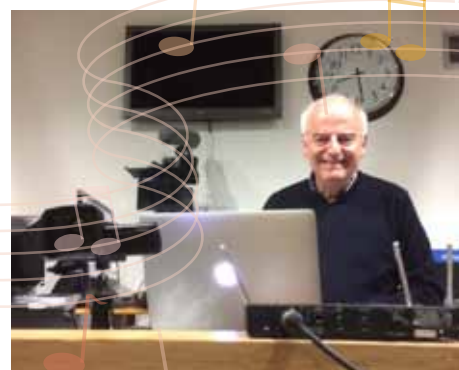
*"The Alton Community Band played really well and your MD should be very pleased with their performance"*

Inset text: Feedback from the audience about the night.

*"All the support staff did a great job as usual"*

*"13 yr old audience member thought it was 'very cool'"*

*"I must comment on the posters, tickets and programmes as the artwork, presentation and printing was first class"*



*"The visual presentation was outstanding"*

*"Was a feeling of fun surrounding the wonderful music which added to the enjoyment of the evening."*

**Above left:** Nick Wright and Jane Gray are compares. Philip running the show visuals and timing from his 'Control Area' **Above right:** The youthful Alton College Jazz Band, who have plenty of plaudits coming their way. **Inset,** the jazz band's delightful vocalist doing her stuff. The Alton Concert Band whose performance of the film music was praised for its "stunning production". In the background can be seen Philip's imagery. **Above:** Patric (with a dagger in his back as Producer / Director) congratulates Philip on his visual presentation while Nick and Jane have already had thanks for their parts in the whole show. And 'professionalism' is a word that has been heard of the entire show, right from the graphics in the auditorium, ticket design through to the event itself. Something to be proud of. Now it's up to the unseen shooters of SBMM (and Philip, no doubt) to produce a video that we can all enjoy. It was clearly a night to remember.



## Message from your Chairman *Mike Sanders:*

I am very pleased to have been involved on Sunday the 25th March with Rita's selected script shoot of **Up, Up and Away**. She had selected it from the 50 winning scripts in the competition: **Create 50 - Impact**. It's about a guy who thinks he can avoid a meteorite which is about to strike Earth and destroy it by flying off in a garden chair with helium balloons attached, but his friend has his final revenge when he can't go, too.

It was a cool windy, misty day, not ideal for filming but it did provide a nice flat light for green screen scenes. We had already done a recce the previous Saturday and had discounted filming as planned the next day due to the poor forecast.

What was so good about it was the number of club members who took part and assisted on the day. I counted 15: Alan and Rita Wheeler, Kathy Butcher, Jim Reed, Peter Frost, Peter Stratford, Geoff Bentley, John Ivel, Ivan Dally, Phillip

Morley, Brian O'Connell, Alan Hussey, Gillian Gatland, Gordon Sutton and myself, which represents 1/3rd of the members of the club at this film shoot. That's great! Main cameras: Mike Sanders and Phillip Morley, with Peter Stratford and Jim Reed and many others taking photos as well.

Brian took the part of Steve, and Gary Comerford, a professional actor who has helped us before, was Tony. Poor Gary, dressed in a T shirt and thin jacket, was shivering with the cold wind by the end of the afternoon. Note to self, try to make club films when the temperature is above 16 degrees and no north westerly blowing, but this utopian wish has not so far been achieved, remembering back to Wedding Belles made in a freezing cold church when Gary was a Vicar - we must be enthusiasts.

Al Wheeler made two gantries and the green screen was used extensively as well, so quite a lot to do in the edit.

We also had Jack Potts doing makeup and he created squirting blood for Tony, when he's shot, to up the realism stakes.

Phillip has elected himself as editor in chief, good luck I say with all that footage

from all the different cameras and getting the green screen footage to work as well. We wait with trepidation for the draft edit to appear.

Peter Frost took loads of video for **The Making of Up, Up and Away** which we will no doubt be seeing in due course.

*Mike Sanders*

## Holographic Scan 3-D Video on the Way!



Sourced and reported by Peter Frost

**They're on the way for early 2020 - the first consumer range of 3-D Holocams from those wizz kids in the east!**

Forget 4K, these Holocams will scan imagery in 16k holographic 3-D and will 'project' the images, too, although a Holographic Proscan (a specialised projection device) will provide life size visuals and no glasses are needed! Sound recording via the unit's in-built 16 channel sensor is said to be of superb quality and external recording devices are unnecessary.

There will be no need for a screen as (and this is so excitingly sci-fi) the projected image will appear at a distance from the unit that can be set by the operator with a **fully immersive experience possible**.

These are only the initial details with much more to follow, including those for editing but with the very large data files involved, it is understood that a new range of computing devices are also being developed to handle the volume very rapidly.

Clearly, video will never be the same again and this is an incredible game changer. More news as it becomes available.

Photo © Lifescan <http://edonguraziu.tumblr.com>

## In the News!

Excellent publicity in the Farnham Herald on 16 March for **A Night at the Movies**, the Alton Concert and College Jazz Bands, SBMM and **Sarah's War** as well, as detected by Philip Morley.

## Film themes and a replay of Oscars farce at concert

The Alton Concert Band "rolled out the red carpet" at the Alton Maltings for **A Night at the Movies**. Their take on the Oscars on Saturday (March 10) was performed to a packed audience, so full that some people were sitting on the steps between the raised tiered seating.

The evening was a spoof of the 2017 Academy Awards ceremony in Hollywood with all its faux pas and mistakes.

To accompany the show a continual visual presentation was provided by the Surrey Borders Movie Makers from Farnham, who have been making a film about the production of the concert from concept through rehearsals to performance, including the audience's comments at the evening.

This SBMM project followed on from their highly successful feature film **Sarah's War** which premiered at Guildford's Electric Theatre, in January, and is shortly to be released nationally.

The audience were navigated through the evening by the delectable Jane Gray, of local singing and acting fame and Nick Wright the manager of the Alton Maltings, who had performed the part of Phileas Fogg at the last Alton Concert Band show **Around the World in 80 mins** at the same venue last September.



And the winner is..... Nick Wright and Jane Gray replay the infamous faux pas at the 2017 Oscars ceremony.

The Alton Concert Band and their special guests, The Alton College Jazz Band, played some well known film themes, including **Dambusters**, **Star Wars**, **Gospel from Monsters University**, **Cavatina** and **The Lion King**. The highlight was **Pirates of the Caribbean** specially chosen by Alton Town Mayor Dean Phillips. A share of the proceeds from the evening's takings will be presented to The Mayor's Fund.

The Alton Concert Band will be

performing again at the Alton Maltings on November 17, for their autumn concert, **Reflections**, with the Lydian Singers. But before that catch them at The Oakhanger Village Fete on Sunday, May 5, the 50th anniversary of the Medstead Village Fete on Saturday, July 14, and finally at the Alton Yuletide Festival and around the town at Christmas. Other dates are in discussion and will be announced on social media and website [altonconcertband@outlook.com](mailto:altonconcertband@outlook.com).

Written and photographed by Peter Frost  
with additional photography by Rita  
Wheeler, Philip Morley, Kathy Butcher  
and Jim Reed

# UP, UP and AWAY!

*This article records the Up, Up club team's preliminary resources and first meeting to resolve the script's challenges.*

Rita's selection for the second film to be made for the 'Create 50' competition is, rather obviously, titled **Up, Up and Away!** which she has chosen from the winning scripts submitted to the competition.

It's therefore a club production being made from someone else's script, rather than the usual 100% in-club film. However, although only two and a half pages, it presents plenty of challenges to be considered before we get cameras out.

## Part One: The Script

Written by Scott and Paula Merrow, calls for:

1. **An azure sky** with puffy white clouds. Thinks: Maybe the scriptwriters live in California rather than Surrey in March.
2. **'Hundreds' of balloons** to lift a garden chair with a man in it into the sky. I think the club might run to under one hundred.
3. **An open field.** Rita and Al have come up trumps (see photo of Rita in the chair, demonstrating). In addition, an HQ Studio for computer viewing of footage will be set in the glamorous sheep hut, surrounded by mud - but with a power point.
4. **A Van with a colourful sign** on the side. White(ish) van man has been roped in as demonstrated by Al, with a Party Supply sign by your truly digitally affixed.

If we need additional balloons, Philip Morley has found a way to create them digitally (in his kitchen, actually!) and is continuing to refine this.

**Garden Chair:** This has to rise into the sky and later drop and 'pinwheel' across the field. Hopefully, fishing line and out of camera sticks to roll it along will work for this requirement. We'll see!

Unfortunately, the shoot date has already had to fall back to the second option as snow is forecast for the first! However, the technical meeting will go ahead on 17th March.



*This column: Rita demos the chair location; The sheep hut exterior and interior; A van with Al.*

## Part Two: Technical Meeting

The team met at Rita and Al's at 9.00am to iron out as many of the technical 'problems' as possible and hopefully, get some video shot that might reduce the load on Sunday, 25th.

A number of challenges faced us, mainly involving the chair lifting into the air with actor (Brian O'Connell) on board. Producer / Director Rita explained her vision to all but



Mike and Jim, giving it all their attention, could clearly see the funny side of it while



Brian, who felt that his impending rise to glory, needed some careful choreography if he was to live and had his own ideas.



Meanwhile, Al was outside rigging up a chair for a try out with Brian.



It was time for the game to commence in trial terms at least, so we trooped out to inspect the pitch. The snow was falling with some determination and those words in the script came to mind:

**EXT. BLUE SKY - DAY**

*An azure sky filled with puffy clouds.*



Rita, the eternal optimist, continues to discuss her vision to achieve the chair lift with Geoff Bentley, whose experience well above ground (he's a tree surgeon), is considered for this tricky sequence, which



required an awful lot of hand waving .....



As the weather worsened, it was decided to leave the field to the sheep and head back to the house for the next phase.

**Part Three: The Chair**

Returning to the Wheeler's garden, it was time to test Al's pole support for the chair that he'd set up earlier, but it immediately became apparent that Brian had to lose weight as the poles bent alarmingly. A



modification was needed, either we cut of Brian's head (the weightiest part of his anatomy) or use thick wooden poles.



Fortunately, thick wooden poles were reclining against a nearby tree and were press ganged into use.



**Part Four: Greenscreen Test**

With frozen toes and fingers, we went indoors for warm drinks to thaw out and try some greenscreen.

The most difficult shots would be those of Brian on the chair in the air and greenscreen was the most likely answer. Mike Sander's had bought two greenscreens and one was set up in the conservatory. Geoff rigged up a rope pulley attached to the garden chair and Philip prepared to shoot the tests - which, if good enough, might be used for the final film.

Then it was time to try it with Brian in the chair, acting as though he was being tossed about under the balloons, which would be shot in a week's time.

**Rita's motley crew**

- Top Row:** Gillian Gatland, Alan Butcher, Gordon Sutton, Jim Reed.
- Mid Row:** John Ivil, Kathy Butcher, Peter Stratford, Brian O'Connell.
- Bottom Row:** Philip Morley, Geoff Bentley, Rita Wheeler, Al Wheeler, Peter Frost



**Above:** Brian aloft in the chair cavorts as though falling - it needs work! Philip shooting from above - looks more like a Christmas video! Rita and Gillian find it hilarious. **Below:** Geoff rigging the chair for greenscreen lift test.



*continues over*

Shots were taken from various angles to represent Brian in the chair from below, falling freely, hitting the ground and rolling. Twice, loud 'cracks' were heard during the trials and we were two chairs down.

The snow was still falling as we departed but a few hours later both Philip and Jim had greenscreen footage distributed to demonstrate that the day's efforts were successful.



**Photos top half of page:** Conservatory greenscreen trials for Brian on the chair, falling, fallen and the chair on it's own.  
**Photos bottom half of page:** The results of the composited greenscreen shots against a sky and land background by Jim.



While looking through the footage shot, I felt I had to show the award winning expressive acting of Brian as he supposedly rocked under the balloons and fell out of the chair. *continues over*



*Up, Up and Away* continues filming on 25th March, which is too late for inclusion in this issue of **Border Post**, however below is shown preparation for the shoot by Al who has constructed this tower in the garden. Brilliantly executed, Al, and considering that it will be used to hang Brian from, perhaps the word 'executed' is very apt indeed!



With the script calling for what might have been thought to be fairly innocuous props and shooting requirements, as discussions develop, I can see some interesting moments to come and can't wait to see how things pan out.

Watch out for next month's revelations.

*Peter Ives'*

## Competition Catch Up

I went along to the Staines Interclub Competition on Friday night (23rd) and was hoping that we could enter two films from SBMM: Colin Lewis' documentary '*Cody and his Flying Machines*' and Peter Stratford's '*Forgotten Country*'. Unfortunately, the competition rules only allow one entry per club so I could only enter '*Cody and his Flying Machines*'.

However they did use '*Forgotten Country*' as the film to show during the interval when the judges made their decision.

Eight clubs submitted entries and the competition was won by a travelogue film from **Harrow Film Makers** called '*Bosnia and Beyond*'. The competition judges were Paul Vernon and Howard Blake from Solent Movie Makers.

*(Hey, these guys get around - Ed)*

## BBC's Frame Rate Conversion

by Mike Sanders

This is the BBC specification for changing the Frame rate of video files.

To prevent image degradation, Motion Compensation standards conversion sometimes known as Motion Predictive or Motion Vector Conversion should normally be used.

Speed change is the preferred method of converting from 24fps (including 23.976fps) to 25fps but due attention must be given to the audio.

Software standards conversion packages should also use Motion Compensation processing.

It is not permitted to use simple "timeline" conversion. Contact the broadcaster for more information.

Below are the recommended processes for frame rate conversion.

- 24p and 24/1.001p to 25p – speed change is the recommended conversion process.
- 24p and 24/1.001p to 50p – speed change plus frame doubling.
- 30p and 30/1.001p to 25p – Motion Compensated Conversion required.
- 30p and 30/1.001p to 50p – Motion Compensated Conversion required.
- 60p and 60/1.001p to 25p – not recommended, speak to broadcaster if required.
- 60p and 60/1.001p to 50p – Motion Compensated Conversion required.
- HD 25PsF to UHD 25p – no frame rate conversion or de-interlacing required.
- HD 25PsF to UHD 50p – frame doubling, no de-interlacing required.
- SD/HD 25i to UHD 25p – use should be limited, de-interlacing.
- SD/HD 25i to UHD 50p – de-interlacing and frame doubling.

De-interlacing processing should be carried out via a multi-field (five-field or greater) de-interlacer or a motion compensated de-interlacer.

Content acquired at 24 (24/1.001) fps which has been converted to 60 (60/1.001) interlace or progressive via the "2:3 pull down" process, should first have the repeated fields/frames removed to produce the original frame rate.

The resulting video can then be replayed at 25 fps.

## SARAH'S WAR to go to the Amazon!

Written by Peter Frost

Brian O'Connell is preparing to put *Sarah's War* on Amazon which will be very interesting, as it would gauge the widest interest in his massive project.

Poster art was required and at first seemed straight forward but the dimensions required were not exactly compatible with any previous Poster artworks, meaning that it was necessary to start from previous imagery and recreate the look of the original designs.

Brian also put the film forward to the IAC and is now working on some further edits and adjustments for Amazon suitability.

Whatever the results of the latest distribution idea which should have it available to view on Amazon from May, it will always remain a magnificent effort which very few people would have had the determination to complete over its two year production period.

### Hey Folks!

Perhaps you are not actively engaged in any news worthy (in your view) productions currently (the weather is not entirely reliable, that's for sure) but I will remind you that some helpful contributions for **Border Post** would be very good to receive. As you will note, this issue is almost entirely written by me (*Ed*) and I am away this month (April), so help from others will mean **BP will be more than 2 pages!**

All submissions are very welcome.

*Ed*

# AAVS PROJECT (APPROPRIATE ADULT VOLUNTEER SERVICE)

Written by Peter Frost

It was expected to have an article on the club's recent training video production for Woking Police Station shot by John Mills and Philip Morley and edited by Philip.

It was shot under tight security in a confined area and we cannot publish the article, which is standing by, until and

unless we have permission due to its sensitive nature.

As there may be other opportunities for such projects which are helpful to club funds, we must obviously not step out of line or collars could be felt!

## NEXT MEETING!

**Fri 6 April** An illustrated talk from David Fairhead about the making of his latest film documentary *Spitfire*, for which he is producer and co-director, due to be released in 2018:

David is an award-winning freelance film editor, cutting documentaries for both television and the cinema. In 2006 he edited David Sington's film *In the Shadow of the Moon*, a feature documentary about the Apollo astronauts, which won the Audience Award for Best International Documentary at Sundance in 2007. This was followed by *The Flaw*, an analysis of the 2008 financial crash, which also premiered at Sundance.

In 2011 Members of Surrey Border Movie Makers were part of the crew for his short film *Long Journey Home*.

We are eagerly looking forward to his visit as it was postponed from our March meeting due to ice and snow forecast.

## MORE DIARY DATES 2018

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

**Fri 11th May** An evening with Paul Vernon – he will show his latest film, VERMIJO

**Fri 1st June** Edit Exercise results. Short talk by Dave Rayers on audio levels in our films. If any member wants to bring a film to show and get comments, please bring it, but let Rita know title and length of film before hand.

**Wed 6th June** Solent Movie Makers 1st InterClub Competition at Banister Park Bowling Club, Stoneham Lane, Eastleigh, SO50 9HT

**Fri 6th July** Film in an evening. Theme will be *Too Close to Call* (as the Albany Competition). Start time now 6.00pm, edited screening latest 9.15pm.

**Fri 3rd August** Technical Evening: Three areas will be set up to cover: Lighting; Green Screen; Sound.



## 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