

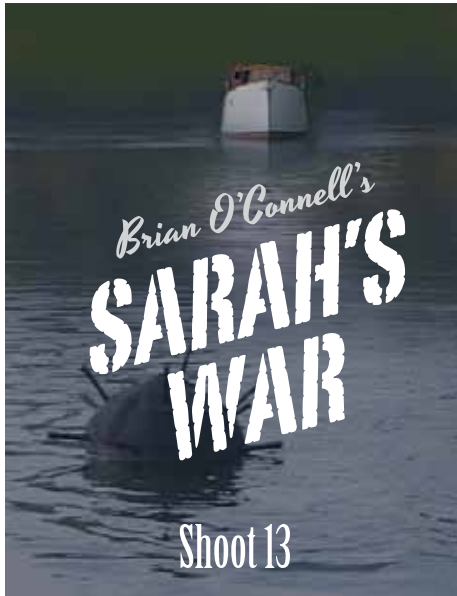


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The Journal of Surrey Border Movie Makers
www.surreyborder.org.uk



Sarah's War up-the-creek-without-a-paddle issue



Written and photographed by Peter Frost

Shoot thirteen was the day of the drone when the *Seran* went to sea. Well, the Thames near Maidenhead, anyway. The scenes would be night time when escaping German lieutenant Klaus (Simon Christian), forced Sarah (Lily Smith) and her grandfather, Harry (Paul Antony-Barber) to drive through a minefield to reach his submarine, waiting in the Solent, as performed by the Thames!

This was the most complicated of all shoots as moving boat, drone tracking it overhead, support boat dealing with the drifting mine in the river and with Brian directing and Théo filming, where there was a noticeable flow.

Not only that but we now knew that Heathrow flight paths passed more or less over head. We also knew that some boat interior footage from Shoot 11 had pink flashes ruining it which we could only attribute to electrical interference from work being done in the Bray Marina, just across from our pitch.

However, enthusiasm had not waned and my taxi service was waiting for Lily, Simon, Théo and Marissa at the pick up point. It was a sunny day rather than the overcast one that would have suited day for night shots better.

Brian's SBMM crew were in place at the



Mine doubt, Gordon!



Lily getting all lavved up



Philip's base camp of tech



Marissa and Théo standing by for the shoot



Colin being Harry-fied



Oops! Who let go the line?



Klaus (Simon) and Sarah (Lily) fend off the mine

marina. Gordon was Mine Herr (in charge of the mine, that is!), Philip was on sound and drone and we were joined by Colin Davis, the owner of the *Seran*, as he would have to drive the boat due to its twin engine complexities. His parents, Alan and Margaret, were also there with their dog, and the support / safety / camera / mine launch boat, was driven by James Gay. A considerably expanded group for Brian to direct.

With lavving up under way, Colin had to have a passing resemblance to Paul

(Grandpa Harry), so Brian's postman hat prop had its red stripe masked, and a white scarf looked like a shirt, with a navy pullover completing the transformation. Preparation took an age as did the discussions about how Colin could steer but it was Harry or Sarah who looked as though they were at the helm. Remember that the helm was very narrow and had awkward levels to stand on. Théo was standing on the foredeck with a security line attached to him and the safety, etc

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Sarah's War from page 1

boat would fish him out if he went in! Hopefully not, as he would take the camera with him.

Brian was all over the place, trying to get everyone to understand what he needed. There was very lengthy discussion about how and when the mooring line should be released so as to coordinate Colin (owner) driving, Lily (Sarah) supposed to be driving, Paul (Harry) on deck waiting to release (which meant pulling a good few metres of line through a cleat without it going in the water - unacceptable in posh boating circles!) and Simon (Klaus) was stashed away inside. As the *Seran* drew away, Brian was yelling at Lily to take hold of the speed controller as filming was under way, but with the thudding engine in the cabin, there was no chance.

Gordon had the mine ready and the support / safety / camera / mine launch inflatable was loaded. Brian was trying to make contact with *Seran* via his walkie talkie, Théo was positioned in the bow with the camera, and James was revving up the outboard. From the bank where Philip, Marissa and I were, it looked a little chaotic but with such complexities

There was no room on either boat for Marissa or anyone else and as they set off round the back of the island in the river opposite the marina, it was the last we saw or heard from them for close to two hours. We actually wondered whether they had gone to sea.



Philip tried a test flight with his drone. I tidied up a little and chatted to Colin's parents. Philip did another little flight and it wasn't until a small ferryman pulled up alongside the bank and we were told he needed to contact James whose car would be blocked in by a group of coaches bringing guests to a do on the island, that I called Brian. We hadn't wanted to ring or text in case it interfered with sound recording during a shoot.

Eventually, Colin's mother, Margaret, set off down river on a pathway with the dog to give warning of *Seran's* approach, so that Philip could be prepared with the drone. In time, she gave the signal and Philip launched the drone but *Seran* came right past us with the inflatable following and went on up river under a footbridge

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Above Left: Gordon dressing the mine in its rugby shirt to darken the white buoy. Speed controller. Gordon aboard the inflatable. Brian checks his shot list for the inflatable shoot. Marissa, perched on the cabin roof with camera and film clutter. They're off.

Above Right: *Seran* in shoot mode. Brian and Gordon trying to control the mine filled with water and dragging a mud weight. Lily - 'Health & Safety' roped to boat. The drone in a test flight.

where it hesitated, and turned a few times, the inflatable dancing round it. Philip was puzzled and landed the drone.

It turned out that they had been trying to shoot day for night footage of mine manoeuvring, both downstream and upstream and the drone sequence was to follow. Stand down, Philip!

Brian, Philip, Théo and Marissa were on the bank. The moment had come. Philip was going to launch the drone and I was going to have my chance to take photos from the inflatable. Brian was directing via walkie talkie (or trying to make himself heard). Gordon ICOM (in charge of mine) and I set off with James revving up the 25 horse power outboard rather suddenly to catch up with *Seran* and nearly pitching me overboard.

We had to position the mine ahead of *Seran* in the widest part of the river, before the island. Easier said than done, as the mine was part filled with water to sink it low so as to look realistic. It also had a heavy mud weight hanging from it and dragging on the river bottom and a line to drag it by. The water resistance of the mine, the stream of the river and the awkwardness of having it attached off the bow so as not to get entangled in the prop made the job quite a challenge. *Seran* is not a quick mover or is easily manoeuvred. The inflatable then had to dart off out of shot as the drone hovered overhead. There were many attempts before the final one. As the inflatable zoomed off out of the way to the bank, Philip was following the drifting mine and *Seran* as they went

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Continued from page 2

behind the island. He lost sight of the drone, took emergency action by sending it upward out of harms way and it died!

What had happened? Théo jumped into the inflatable with James (now vacated by the rest of us) and sped off round the back of the island. *Seran* had gone way ahead. Théo climbed ashore onto the island and started looking for it. Philip knew roughly where he lost contact and we waited anxiously to see what Théo could find. Nothing!

He came back and *Seran* chugged up to the bank. Lily had heard a noise, looked

up and saw the drone hit an overhanging branch and drop into the river. Drone and shoot footage sunk without trace!

Philip admitted that he had been aware of a risk and took his loss very calmly - Brian didn't, he was most concerned for the drone. But nothing could be done. It was now dusk and time to pack up. Shoot 13 had lived up to its reputation!



Left photo: Question: "Where were you on the night of the 6th of April?" **Answer:** "Sitting at my picnic table, with my laptop and battery chargers, while Brian is crowded in that nice warm boat, wishing that I'd brought my thermal underwear!"

2nd July!
CHECK YOUR MAILBOX FROM 29 MAY FOR YOUR INVITATION TO THE SUMMER SOCIAL AND REPLY, PLEASE!

ARK's Revisited

Written and photographed by Peter Frost

During the main shoot, Brian got the children together to sing the Ark song to try to relax them. Rita rather liked this and booked the school for a couple of hours on Sunday, 14th May.

Parents and children returned and Brian rolled up his musical sleeves to play the piano in accompaniment. But voices didn't want to come out of mouths as nerves took hold. No Vicky, of course, teacher was missing and Brian, although a teacher

by trade, can't pass for the delightful Vicky, no matter how hard he tried - and he did try hard.

But after an hour of near silence, cake and drinks seemed to relax vocal chords and songs and animal noises issued forth, much to everyone's relief.

True to his art, Philip had Edit 8 up on Vimeo in a flash and the added sound elements, after some tweaking, made a great difference.

Last month, Philip had a great idea to use his drone shot and add a massive tsunami wave caused by the meteor strike that would wipe out humanity and everything else in the **Create 50 - The Impact** project for which Rita's script had been entered.

If only this still could be animated! - wow!



Top right: Brian trying to get his choir's attention. Philip, once more with Brian's dead cat. **Middle row from left:** Celia. Evie. Harry, Phoebe, Celia, Gracy. The choir master conducts while Philip distracts, er, records. **Bottom two:** Mums with Fynn who said of the initial shoot that it was more fun than Disneyland! Enrol that boy!! Philip's tsunami composite - don't think the Ark will make it!





Message from
your Chairman
John Mills:

By the time you are reading this, I will be on holiday in Canada, I hope I have not been arrested for filming on the A380 aircraft as I have been very keen to fly on this since its introduction, and will not be able to stop myself from trying to make a film of some sort while on board.



The filming group I am in for the FIAM (Film in a Month or Film in 4 or Film in a Panic - Ed) has been using video conferencing for our discussions in the development of our film. This has been a real revelation once we had become used to the process of not talking over each other. The main benefit has been that we are able to have more conversations of shorter duration than if we all drive to a central location; not to mention the cost savings in time and money.

We are using gotomeeting.com but I will be testing other systems and will do a full report in due course.

I came across a monopod in a camera shop the other day with three feet at the bottom, looked really good and I was desperate to acquire it but could not gain domestic approval. So had a look on eBay when I got home and came across just the three feet that can be attached to the bottom of my existing monopod for £6.00 (didn't need approval for that!). They are metal feet, well made and do the job just fine. My monopod now stands up on its own. I wouldn't leave it but it does give extra stability.

I have booked myself on a short course at the London Film School for **A Practical Introduction to Location Sound: Recording & Mixing** - See more at: <http://lfs.org.uk> There are still places available for this 2 day course which looks quite interesting.

Onwards and upwards and....

Happy Filming!



Fair Dealing in: Parody, Caricature, Pastiche, Criticism, Review and Reporting Current Events

Written by Geoff Bentley

While brainstorming for movie in three months I had an idea for a satire film that would pastiche a period in time using very short clips of recent news footage. Concerns were raised about whether or not we would be breaking copyright law. So I was tasked with finding out.

In a nut shell: We would not be breaking copyright law. And to my delight I discovered that people can also use clips of music, films and tracts from books and magazines and a whole lot more, as long as it is *fair dealing/use of that material*.

For example: you can use a recording of some music without permission if you are using that piece of music to make a specific point related to its theme, content or genre (i.e. parodying it, etc). Or if you are being critical of the piece of music (i.e. mocking it, for example). And only use as little of the music as you need to make your point, as small a section as possible.

But you must NOT just use a piece of music for background or effect, that would not be *fair dealing*, so you would need permission.

The same goes for footage. It is for you to read the information I have listed below and in the links to websites, and to be confident that you could justify your *fair dealings* in a court of law.

You should acknowledge the source of your material because this is likely to bring the source more revenue, especially music I think. If you then publish your material on You tube, for example, a robot may warn you that you might be infringing copyright law but, like I said above, it is for you to know. Certain websites may not allow *fair dealing*; they may be breaking the law and I do not recommend using such websites.

Below I list some guidance I have found and the last link is the Act itself with related law, and bear in mind that the law in regard to this was only changed in the last couple of years for the better, which has opened up a whole new world to film makers and potential viewers. So spread the word!

Fair Dealing

'Fair dealing' is a legal term used to establish whether a use of copyright material is lawful or whether it infringes copyright. There is no statutory definition of *fair dealing*. The question to be asked

is: how would a fair-minded and honest person have dealt with the work?

Factors that have been identified by the courts as relevant in determining *fair dealing* include:

- Does using the work affect the market for the original work?
- If a use of a work acts as a substitute for it, causing the owner to lose revenue, then it is not likely to be fair.
- Is the amount of the work taken reasonable and appropriate?
- Was it necessary to use the amount that was taken? Usually only part of the work may be used.

The relative importance of any one factor will vary according to the case in hand.

Parody, Caricature and Pastiche

There is an exception to copyright that permits people to use limited amounts of copyright material without the owner's permission for the purpose of parody, caricature or pastiche. For example a comedian may use a few lines from a film or song for a parody sketch; a cartoonist may reference a well known artwork or illustration for a caricature; an artist may use small fragments from a range of films to compose a larger pastiche artwork.

It is important to understand, however, that this exception only permits use for the purposes of caricature, parody, or pastiche to the extent that it is *fair dealing*.

Criticism, Review, Reporting Current Events

Fair dealing for criticism, review or quotation is allowed for any type of copyright work. The same applies for reporting current events, the exception being a photograph. In each of these cases, a sufficient acknowledgement will be required.

As stated, a photograph cannot be reproduced for the purpose of reporting current events. The intention of the law is to prevent newspapers or magazines reproducing photographs for reporting current events which have appeared in competitor's publications.

Links

www.copyrightuser.org

Exceptions to copyright – GOV.UK
<https://www.gov.uk/government/publications/copyright-acts-and-related-laws>

Catch Up with Kathy

Sir Paul Holden Tribute Evening

by Kathy Butcher

Our May meeting was devoted to a Tribute to Sir Paul Holden, our late President. Members of his family joined us, including his son Michael Holden and wife Irene, his daughters Judy and Sue and his granddaughter, Tash.

Michael explained that his Father had always been a very keen filmmaker and decided to see if any like minded filmmakers would be interested in getting together to form a club. This he did by placing an advert in his local newspaper the Farnham Herald. Seven people responded to the advert, they held a meeting in Paul's house, and so began what was to become SBMM.

A good selection of Paul's films were shown and were complemented by Colin Lewis's wonderful film about Sir Paul's life.

In recognition of Paul's involvement with the club, his family decided to present a special trophy, 'The Sir Paul Holden Trophy for Best Use of Commentary'. Granddaughter Tash proudly presented the award to Dave Skertchly whose film 'Who Do I Think I Am' was a very deserved winner. Dave was delighted to be the first recipient to have his name engraved on the plaque.

The Farnham and Alton Talking Newspaper based in Farnham was also part of Sir Paul's very busy and active life. He made a documentary about this wonderful service offered to the blind and partially sighted and we were very pleased to welcome their Chairman Ann Newson and Tony Ostime to Paul's Tribute Evening.



Above: Paul's family members. **Opposite:** Granddaughter Tash takes the mic from Mike. **Below:** Tash with the Holden Trophy for Commentary; Dave Skertchly is the first, proud winner with his film 'Who Do I Think I Am?'; A wonderful spread for this celebratory evening - thank you club members!



The Albany Report

by Rita Wheeler

The Albany Film Festival took place on Sunday 9th April 2017. We entered two films, 'Winners and Loser' and 'Royal Flush'. They did not receive any trophy. The winner was 'Curtain Call' made by Chichester Film & Video Makers which means they will host the festival next year. They already have booked the Newell Centre in Chichester. The festival will take place on Sunday 22nd April 2018. The theme is 'The Elephant in the Room'. How are you getting on with your film groups for making your short film on this theme?



The Candid Camera of Dave Rayers



"I'll just lurk behind you and try to read my notes!"



"Switch to mic, then to projection, it's all go!" "I've got happy juice in mine!"



"Everything's smaller now. Tomatoes were this big when I was a girl!"



"Not like that, like this!"



"I'm sure I've got it somewhere"



Photographed by Philip Morley; written by Peter Frost

Shoot 14 continued with the on board cabin sequences with the boat moored again. The somewhat disastrous Shoot 13 had achieved some boat in motion footage which ticked off another set of sequences from Brian's *Sarah's War* bucket list.

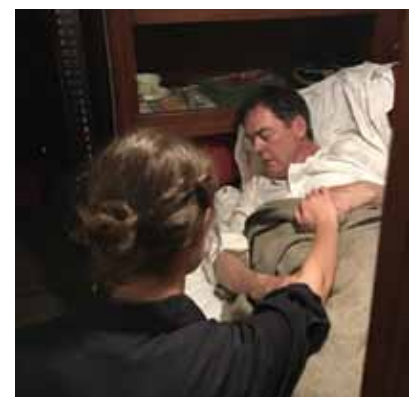
This shoot concentrated on more aggression from Klaus as he takes control, keeping his gun trained on Sarah and Harry below decks. Brian (director) later commented that Simon (playing Klaus) had really shown his understanding of the character; the threatening, tough German escapee yet vulnerable man, emotions which were not as extremely called for in previous shoots involving his life after the war.

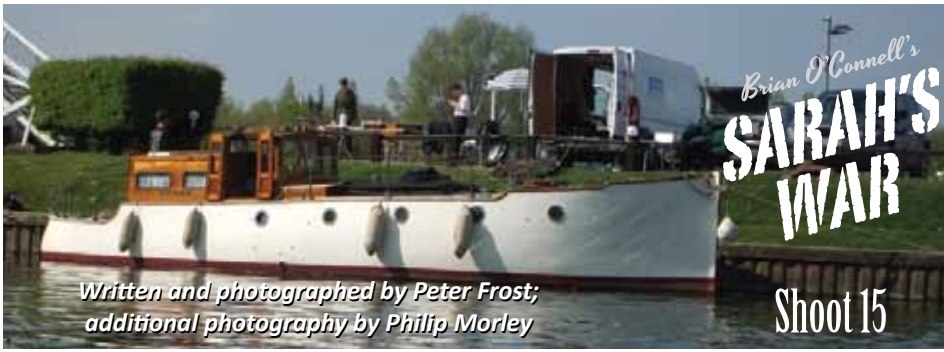
Paul (playing Harry) and Lily (Sarah) had a very touching scene when Harry is dying. Philip, who was wedged in the very bow of the boat with the sound gear, said he was most impressed with their emotional performances, crammed in with crew and kit and not a lot of room to breath. Perhaps the perspiration on the dying Harry's brow was not entirely makeup!

Another 9.00pm wrap for the day and some fresh air at last!



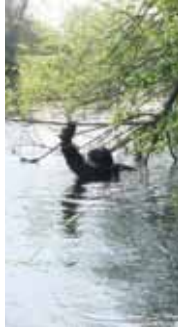
Top row: Sarah caught by the camera; Harry in the passage doorway approaching the helm, with Sarah in the cabin; Klaus threatens them at gun point.
Next row: A study of legs; Readyng the next shot - there are six people in this small space!
Next down: Marissa preparing the camera.
Across the page: He's not ill, it's Simon running through his lines!; And, yes, this is a script; The sound gear at rest; Théo takes five.
Bottom: Harry's death bed scene being set up; Sarah tenderly holding Harry as he slips away - the perspiration on his brow is a combination of make up and lack of air in the cabin - everyone was dying, actually!





Friday, and a slight note of panic as we had reached the last day of this series of five shoots and there was a lot still to cover on Brian's Shot List.

So Shoot 15 started an hour earlier, as I collected the famous four at 10.00am from Maidenhead. As soon as Lily had changed into her Sarah clothing, she had a surprise role to play. Philip had been to the Bray Marina office explaining his drowned drone and learned that they had a diver, Paul Hughes, who had even found wedding rings on the river bed, so there was hope that the drone could be found. As Lily had seen it drop into the water, she set off with Paul in the inflatable to show him where might be.



This achieved, Lily was dropped on shore and I transferred to the inflatable to photograph the dive. We were soon in position on the far side of the island where a ladder was set against the bank to help Paul, weighed down with diving gear, to climb in and out. After adjusting his breathing equipment, he dropped over the side, attached by a line and swam around for a while, but the current against the bank was strong and he found he was being swept gently downstream. He hung onto a tree branch and the inflatable caught up with him to help but there was repeated engine trouble. It kept stalling, to the extent that Paul asked if we needed help!



Photos top down, left to right: Seran from inflatable; Diver Paul submerging; hanging onto a branch against the current; Drone found; Drone rescued; Day for night covering; Klaus grabs Sarah; Sarah comforts winded grandpa; Klaus - "give me the map"; Philip wrapped; Klaus sneaks aboard. Note: Photos taken in rehearsal as set was closed off for darkness during the shoots.

Before long, we could see a shimmer of white below the surface as he brought the drone up. The ladder was reloaded and we set off for shore where Philip was waiting. As we approached, I triumphantly held his drone up. One blade had hit the tree and that was it. Paul complained that his diving suit leaked creating a wet patch on his trousers just where you wouldn't want it!



Philip said he'd let his drone dry out thoroughly in the hope that the card might survive. Shoot 15, mostly internal day for night, now got under way. The boat was covered for interior darkness for the scenes in which Klaus holds Sarah with his gun to her neck after sneaking on board, a very early scene in the film. This was followed by another in which he grabs Harry and throws him down, getting a protective reaction from Sarah towards her grandpa (**Paul Antony-Barber**).



The action was rehearsed several times to get camera and actors' positions settled and shot with reverses and close ups for editing. Due to the small space, lighting had to be discreetly tucked away (Théo as DoP handled this with assistant, Marissa).

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Philip on sound was set up on the bank due to lack of space. He had tried the card in his laptop and most of the footage had survived, rather miraculously!

Day became dusk and dusk became night and still we were there. At about 10.00pm an order for pizzas (and jacket with beans and cheese) was phoned to the take-away, except that they'd run out of jackets, so Lily, the queen of jacket, beans and cheese, just got the filling.

It now became evident that Lily, Simon, Théo and Marissa would have travel problems as their connections would not be running and Brian made reservations for them at the local Travellodge. Simon, however, found that he could get train connections. It still took him 2 hours to get back, as it would have for the others.

As it became later it got colder and Philip, resolutely recording sound from his chair on the river bank as there was still no room in the inn, gradually disappeared under an ever increasing pile of blankets! By 1.00am, the last shot of Klaus sneaking on board was taken and Philip was now just a heap on the bank!

After tidying up, most of us would not have been home until 2.30am. The next day Brian was back making sure the boat was ship shape and returning the hired van, so another day of work for him. But the real job was to follow - the huge task of sorting and editing the visuals and matching the sound track for five days of shooting. It will take a long time.



Philip, the 1.00am heap!

PROFESSIONAL CAST and CREW CONTACTS

Lily Smith

Showreel: <https://vimeo.com/206990139>

Agent: Simon & How Agency

Email: tom@simon-how.com

Simon Christian

Showreel: <https://www.castingcallpro.com/uk/actor/profile/simon-christian> or

<https://vimeo.com/.178087269>

Agent: Cooper Searle Personal Management

Email: admin@coopersearle.com

Paul Antony-Barber

Showreel:

<https://www.curtisbrown.co.uk/client/paulantony-barber/videos>

Agent: Curtis Brown Ltd. Actors - via Kate Staddon

Email: staddonoffice@curtisbrown.co.uk

Théo Clark

Showreel: <https://vimeo.com/154617896>

Website: www.theo-clark.com

Marissa Yesin

Showreel: <https://vimeo.com/123318373>

LinkedIn: <https://uk.linkedin.com/in/marissa-yesin-b2155960>



NEXT MEETING!

Fri 2nd June The Surrey BAFTAs, an evening of glamour and glory. Come toggged up in DJ's and glad rags, or something fancy. Light finger buffet and glasses provided; bring your partner and something to drink BUT let Rita know numbers for table arrangements.

Dates for your Diary

Sun 2nd July SUMMER SOCIAL - Reserve that date!

Fri 7th July Showing films made for the Albany Competition - Film in Four

Fri 4th August A selection of films with discussion

Fri 1st September Documentary Competition entries will be shown followed by a selection of films.

Fri 6th October Inter Club Competition

Fri 3rd November To be confirmed. Deadline for Club Comp

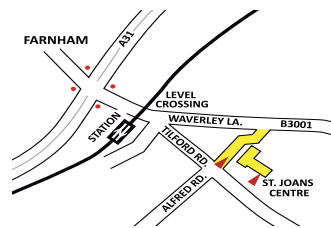
Fri 1st December Club Competition

COME AND SEE WHAT WE DO!

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.

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.