

CREATE 50

THE IMPACT

NORAH'S ARK

by Peter Frost

As the dust (or snow) settles after our two days in March, planning and filming the next script selected by Rita as a companion to her film *Norah's Ark*, we can wind back and pay tribute to Rita's excellent article about how she got the idea for and produced her film, *Norah's Ark*, which is now on the *Create-50 - The Impact* site for all to see and Rita says that the film itself should be on the site around mid May.

Some of the films entered have a distinctly professional appearance but *Norah's Ark* stands up well against them, so hopefully it will get the recognition needed to be shown to a wider audience.

However, for the time being, the article is being well received by Rita's SBMM crew, parent and child cast. Renee Richmond reports that young Ellie had really enjoyed the filming and Gemma Tigwell says that her daughter Phoebe, who also took part, often asks about it and when she can do another - *Norah's Ark 2 - The Survival*, perhaps? Get that script going, Rita!



NORAH'S ARK

THE BACK STORY

by Rita Wheeler

What Was the Idea Behind 'Norah's Ark'?

The brief was to write about peoples' reactions in the 97 minutes after the Presidential announcement that life on Earth was going to cease - in no more than 2 pages.

I noticed a 25' boat sitting on stilts outside a commercial garage in a village in Hampshire, nowhere near any water. So in the back of my mind it was only natural that when the news comes about the asteroid, a teacher called Norah has 6 children uncollected from school. She tells them the story of Noah's Ark, gets them to decorate animal masks and leads them onto the boat. What else can you do when the earth is doomed?

When I learnt my script was a Second Chancer I decided to make it myself. The film involved a boat and children which meant it would be difficult and I would probably be the only one to take up that challenge. So I asked Brian O'Connell if he would come 'on board' as director. He had been busy writing then producing and directing his feature film *'Sarah's War'* but had a small window when his actors were away so he agreed to direct the film. In the meantime the boat from the village had disappeared.

In hindsight it would have proved far too dangerous as the deck was a good 10'- 15' above ground. I was scratching my head wondering where I could find a suitable boat when I noticed a play ark in the playground of Potters Gate School, Farnham. The ark did not have to be on water. Each time I passed the ark I liked it more. I approached the school. We

agreed the date and I arranged to rent the playground and the school hall for the film shoot. I invited members of the club Surrey Border Movie Makers to get involved and soon we had a crew.

Then I had to find six, 6 year old children and more especially their mothers who would have to be prepared to give up their Sunday. Most of the mums pulled faces at the thought of spending 4 hours of their Sunday in a school. I appealed to some of the mums in the French class that AI and I attend. One of them had two children who were the right age and another one put me in touch with a friend who had children of a similar age.

So we now had five children who were between 5 and 8 but I needed a slightly older girl who would say the all important line at the end of our short film. Eventually I asked a neighbour if one of her grandchildren would be interested. So we got 9 year old Evie who played the part of Emma.

I also needed two adults. One was the teacher, Norah and the other was the eccentric Mr Huber who continues working in the playground ignoring the impending doom. I approached Victoria Ledwidge, represented by BMA Artists: <https://www.bmaartists.com> Victoria is a talented actress, had appeared in two of our previous films and I knew she would be the ideal person to play Norah, a sympathetic teacher that the children would love. She agreed. Then I needed Mr Huber. I imagined him to be tall with a white beard. Peter Frost sprang to mind!



So, stage set, cast agreed, crew 'on board', all we needed was the weather. The weather was windy but not too windy

Norah's Ark from page 1

to prevent Philip Morley from flying his drone to capture the last scene; most importantly it was dry with grey skies. Ideal for filming outside.

Bearing in mind the trope 'never work with children' we were all nervous about how our young cast were going to perform. None of them were actors. With five girls and one boy aged from 5 – 9 anything could happen. Brian set the tone by talking to the children and explaining what was going to happen, what the story was about and how they had to pretend the crew were invisible. It worked.

It was like the children had been acting for years, their performances were convincing and they suffered the cold and the wind without a complaint. I must acknowledge a big thank you to the mums who were totally relaxed and just let their children get on with it.

£200 Boost to Club Funds!

Patric Hinde hands a cheque for £200 to Chairman, Mike Sanders, for SBMM's sterling work (especially the superb sound and vision presentation produced by Philip Morley) for the *Night at the Movies*, on behalf of the Alton Concert Band.



Above: Patric Hinde hands a massive cheque for £200 to Chairman, Mike Sanders.

Below - SBMM members dress in cowboy theme, complete with Western ballad sing along with Brian O'Connell (guitar) and Alan Butcher (drums) for Paul Vernon's showing of *Vermijo* (see page 5)



UP, UP AND AWAY

And following in its wake, *Up, Up and Away* was shown in its 8th edit, work in progress form at the last meeting.

Considering the difficulties encountered filming it, so much has been done in post production with regard to editing and the special effects to make it 'work'. It is recognised that there remain a number of issues to be addressed with regard to a couple of jump cuts and the overall lighting in the latter part of the film.

There have been many emails passing back and forth to identify possible areas of improvement, so once again well done Rita for her structural comments, Al for his



structures, Philip for his editing and effects and Jim Reed for a pretty spectacular ending.

When the footage was shot, it was hard to see how it could be pulled together in a convincing way, being a rather far fetched script idea, but it has certainly succeeded.

Border Post Contributors!

These members kindly contributed to this issue of Border Post:

Rita Wheeler; Alan Brown; Brian O'Connell, Kathy Butcher and your Ed, also with the help of Paul Vernon. Thank you!

PLEASE NOTE!

Due to high demands on my time, I have to set a COPY DEADLINE for all future contributions.

July 2018 edition will be 18th of June with no extensions.

Late copy will be carried over to the next month. Thank you for your cooperation - Ed!

Can I explain?

Late copy and photos have been accepted in the past but I now have to call a halt.

As it takes days to prepare, I work on the next month's issue of Border Post even before the previous month's one has been distributed and certainly most of it will be designed by mid month prior to the month of publication.

Late material has caused very considerable rearranging of layouts and a lot of time which I cannot afford. If a vital piece of info comes in late I will try to include it but generally, in future, *Border Post* will consist of the stories / articles / photos that have been received by just after mid month.

I hope you will help me to achieve interesting and substantial issues. Thank you! Ed



In the News!

Kathy scores another goal with her article on David Fairhead's film *'Spitfire'* reported in the Farnham Herald.

Kathy is now sending only news of 'special' club nights so as not to swamp editors with standard fodder. It's a good policy and has worked here.

FROST at NEWLANDS CORNER!

By Peter Frost. Photos Brian O'Connell, Philip Morley, Peter Frost



Newlands Corner is a very well known Surrey beauty spot, 'An Area of Outstanding Natural Beauty', and for well over a year, an online campaign has been running to stop Surrey County Council from turning it into a pay car park with coach park, cafe, information centre and shop, refurbished toilets (about the only plus point) and a play trail for children with play structures along it in the woods.

The views from here are spectacular but not when their new building is stuck right in the front, blocking them. Monetising and developing a natural beauty spot which SCC are managing and should be protecting for the many visitors who love the fresh air, seems completely opposed to their remit. Why do kids need play structures when there are trees, paths winding through the woods and superb open spaces for picnics, kite flying, even tobogganing with care (it's steep sided)? There are plenty of little used playgrounds around the area already!

I have been coming here for 65 years and it has always been free parking while you walk and enjoy the countryside and distant views. My film, 'The Dawning' was shot here.

With thousands of signatures supporting their campaign, there have been some successes but now it seems, SCC will bulldoze their voters' wishes and go ahead with their plans.

I heard that there was to be a protest meeting on site on Saturday, 28th April and contacted **That's TV**, who interviewed Brian and I after the **Sarah's War** premiere show. They couldn't attend the protest but came to interview me the day before, so I got in touch with Brian and Philip for some photos and film of the filming!

Katherine Bett came along to conduct the interview and had it edited and on their web site the same day. Never one to miss an opportunity, I turned the tables on her and asked her about her how she enjoyed working with **That's TV**. She admitted that it wasn't a great day as she had had an accident which wiped out one of the computers. Don't worry, we'll keep it secret!

On the Saturday of the protest meeting, Brian, Dick and Colin joined me to film

the gathered thousands of protesters waving their banners, vigorously - a great opportunity for some meaty footage!

Come the dank morning at 10.00, we all arrived and found the car park full and large groups milling around. Sadly, none of these were protesters, just kids off on their DoE challenge.

However, I had circulated the protest to various of my walking and photo groups, and two from each of three groups had come to support the cause! And one guy who'd travelled from Arundel. So we had just seven of the thousands, no banners but a nice chat about cars and cameras and then went home!

Car park charges will commence in the summer, will be by card or phone only and prepaid, so when going for a walk, you would have to decide how long you will be away for or be fined! Nice one SCC - more for the coffers - kerching! The charges are supposed to be for maintaining this and other car parks at local walking spots. And in this case are to develop the site from a delightful natural beauty spot into a commercial enterprise. Great!

Interestingly, one of the first 'improvements' to be made is to the car park surface. There are very few small pot holes and most people would not be exceeding 15 mph if that, so it's hardly vital. Further down the road (A25) which passes Newlands Corner, there are numerous deep pot holes of several feet



in width and length (and all over Surrey) with traffic travelling at 50 mph which are so terribly dangerous and destructive to vehicles, not to mention the many cyclists who use the route! So put the £400,000 budget for Newlands Corner development into that!

Photos: - Your editor in protest mood; **That's TV's** reporter with the guys; Katherine doing her piece to camera; Setting up for the interview; The Protest film crew of Dick and Colin (Brian's shot) the following day; Two of the seven protesters left; My interview on Youtube by **That's TV** at

<https://youtu.be/fzflpw9-szw>



Putting Sarah's War on Amazon

As explained by Brian O'Connell

Anybody can put anything on Amazon but you have to have a caption file which appears at the bottom of the screen and this must be done through Amazon using their supplier to get the right file type to use.

Then you need a poster of a particular size which is best as a simple version with minimal credits displayed as it's going to be very small on the site.

So that it goes like wild fire across the States, you have to have a W38BEN, which is an American tax form, because on any revenue gained in America, you pay 30% tax.

Sarah's War has been on the site for a week now and somebody has paid a dollar, the basic price in the US, so it has sold! I'm not entirely sure why because they paid the money to rent for the SD version but didn't view the film! The HD version is more but in the US it's half the price that it is in the UK. So if you went to the States you could watch all 1hr 47 minutes of **Sarah's War** for a dollar. However, you'd probably have to watch it 1,000 times to get your value having paid for a hotel and flights!

The up side of this is that it would earn me \$1,000 (less tax), so I would encourage you to fly to the States, shut yourself in your hotel room for a couple of weeks and watch **Sarah's War** end to end!



Written by Peter Frost

Sarah's War is on Amazon Prime for hire or to buy but Brian also wants to convert it for German audiences, via Amazon, as he'd really like both English and German audience feed back.

To do so, he will have to have German captions, so Amazon's translation department is called into play. They work from a copy of the film, not the script, so mistakes can easily happen and the English proof has to be carefully checked prior to translation. The German caption text must then be checked by a fluent German speaker.

A first step, the poster above uses the direct translation which Brian sent to **Simon Christian**, who played Klaus and whose native language is German. Simon pointed out the correct wording to replace the 'technically correct' translation like this:

"Title: Sarah's War

*If you'd want to keep the title in German, the spelling would be: **Saraha's Krieg** as in German we don't have the ' for the genitive.*

Although technically correctly translated, I would write the following:

Buch, Produktion und Regie (von) Brian O'Connell

I would actually leave the von out. Buch is book of course, but is used in film to indicate the writer, as script is Drehbuch, which you could also use (Drehbuch, Produktion und Regie).

Kinematografie is not a common German word, we just say Kamera - Théo Clark"

It goes to show that there are trip ups in every stage of a production, so the German captions will be a challenge!

OLD LAGS DAY OUT



Written and photographed by Peter Frost

On one of the hottest days in April when the thermometer hit the mid twenties, two old lags were sun bathing at 'glorious' Bracklesham Bay in West Sussex while reminiscing about **Sarah's War**.

This was a return to the location where Sarah met up with Klaus on the beach, so it was a very nostalgic, tearful occasion, as you can see!

We discussed the World Domination of Sarah and her War and Brian admitted that it had already netted him a million Rupees, so I've prepared the poster in Punjab for him (I hope - anyone speak Punjab?) - just in case he was telling the truth!



Photos: the 'Odd Couple' sunning themselves at Bracklesham, looking every bit the hot Hollywood movie makers with scantily clad starlet behind who'd been trying to attract their attention.

A Punjab translation via Google of the poster - I think it's a translation but for all I know could be saying anything!

Paul's showing of his feature film, *Vermijo*, at the May meeting was at last a chance to see this epic at the club. He also showed 'The Making of - Out Takes', which brought rounds of laughter at his comments on the gaffs made by the actors, well, maybe the director!

Unfortunately, a very full programme and a bit of tech projection trouble meant that the planned Questions and Answers session was rather foreshortened, but Paul has provided **Border Post** with his Presentation Keynotes from which many of the unasked questions and his answers have been selected - thank you Paul!

Why a Western?

Beautiful, vast landscapes, which I love to photograph and film. Cowboys are free thinking, strong men of action, capturing individualism and adventure! Pitches classic hero against classic bad guy.

How did I get into making Vermijo?

Via three previous Westerns, *Strong Arm of the Law*; *Trail to Tranquillity* and *Send Me Your Smile*. I was inspired by Film and TV Westerns that I grew up with.

What was the Brief?

A Western drama beyond just a shoot-em-up, perhaps with a mystery to it. Central strong character with strong supporting cast.

Who Wrote it?

Three writers traced via the internet. In the early stages, one, Lindsey M. Foulkes, wanted a strong female lead. But it was ultimately a collaboration between Paul and UK Author Ben Bridges, who adapts old western stories and republishes. He worked for free. The title *Vermijo* was suggested by Lindsey.

Why choose Arizona as a Location?

Contacts already established; has a Wild West Town, Gammons Gulch, to hire; Cave hideout; Dried up river wash; Flowing river; Rocky embankment; Open desert and beautiful landscapes, so I already had masses of reference - photos and sketches.

Finding the Actors?

ADAM GOLD - Jim Lockhart (featured in *Send me Your Smile* and performed as a stunt cowboy with Tucson's Peak Pistoleros; wants to break into Hollywood).

NOAH WOODS - Luke Tyler (Stunt cowboy as Adam. Enthusiastic and willing to take some punishment during filming).

RAYMOND SCOTT - Frank Tyler (Seasoned amateur actor in Arizona; replied to a general advert).

HAYDEN WILSON - Ace Lockhart (Part time stunt performer and trusted friend of Noah).

TYLER BURKE - Carl Lockhart (Seen in short stunt western; willing to travel from Chicago; good improviser).

SARAH BERG - Eve Lockhart (Friend of Adam and amateur stage actress)



Photos surrounding: Production scenes and filmic vistas.

This photo - Brandon Gomez



Photo above from left: Richard Calvert; Hayden Wilson; Adam Gold; Jovany Hernandez (kneeling); Paul Vernon; Tyler Burke; Noah Woods

Photos inset: Sarah Berg; Heather Woods; Jay Gammons - owner of Gammons Gulch Western Town

HEATHER WOODS - Mrs Tucker (Mother of Noah; stunt performer with Pinnacle Peak Pistoleros).

JAY GAMMONS - Barman Miller (Owner of Gammons Gulch who has worked with main Hollywood Western stars).

BRANDON GOMEZ - (Terrific horseman who replied to advert)

RICHARD CALVERT - (Terrific horseman and Location scout).

Interviews and Rehearsal?

No formal interviews or auditions and very little rehearsal time on location.

Crew?

JOVANY HERNANDEZ (Location sound recordist and worth his weight in gold!)

What was the Budget?

It was around \$15,000 + \$5,000 for part two of *Strong Arm of the Law* while there.

What Equipment was Used?

Video: Panasonic Lumix GH4 DSLR Camera; Sigma 18-35mm lens / Metabones XL Speedbooster; Manfrotto Carbon Fibre Tripod; DJI Osmo Camera - for handheld shots; Basic LED Video Light Box for fill-in light; Lilliput 7 inch monitor; Reflector.

Audio: Tascam DR-60 Digital Recorder; Rode NTG2 Microphone with DeadCat Wind Cover; Rode Wireless Filmmaker Kit - Lavalier Mic; Rode Video MicPro with Dead Cat Windshield.

Shot in 4k @ 25FPS and 1/50th "Natural" picture profile.

Jack Potts

Written by Rita Wheeler
with photos of Jack's work

It was in May 2014 that I discovered the artistic talents of Jack Potts who is the son of one of our neighbours. He was 16 when he was roped in to make Al and me into two aliens for our Film in an Evening film 'Breaking News'.

Since then Jack left school and like many youngsters did not know what he wanted to do so spent a few months as a labourer in Slovakia. Then several months as a ski instructor in Switzerland. Then he worked in Berlin for a year while he learnt to speak German and also while there took a course on how to make cocktails – all useful life skills.

When he returned to England he realised he still enjoyed creating looks with special effects make-up so decided to take a course in Creative and Character Make-Up run by Neil Gorton at the Gorton Studios in Falmouth in Cornwall.

Since completing the course he has worked on several film sets including helping to do the special effects for the commercial promoting the 100th episode of *The Walking Dead*.

This is his first year of working in the film and television industry. He has done several different jobs within the special effects make-up world including giving a workshop at the University of Buckingham for students who wanted to be more creative when it came to dressing up for Halloween.

Jobs generally come from word of mouth and as Jack is focused, keen and eager to learn he has already started to get requests for his creative talents to be used on film sets. He was an assistant make-up artist on one of the **NFTS (National Film**



and Television School) 2018 graduation films *"Dead Birds"* which starred **Tara Fitzgerald** (*Brassed Off/Game of Thrones*) and **Lydia Wilson** (*Requiem/Star Trek Beyond*). The film was 30 minutes long and about 20 minutes of it involved blood either gushing, spurting, splashing or oozing!

So when we needed some realistic looking blood for our short film *"Up, Up and Away"* which the club are making for **Create 50 – The Impact**, I turned to Jack. He used his own recipe for the blood he used seeping from Tony's wound.

If you want to see more of Jack's work you can find him on Facebook:

Jack Potts SFX Make Up.



Photos: *The Walking Dead* - 4 hours later, 2 aliens plus their creator Jack Potts. Demon make up for *Torveil's Quest*. Jack in his workshop (formerly his

Dad's Man Cave! Ouch! A nasty cut on the leg. His syringe for blood squirts as used in *Up, Up and Away*. Jack's Mum as she is and with 30 years added (30 years? How discouraging) - shame he can't do it the other way round for her!

By the way, Rita did check with Mrs Potts before publication of her deterioration!

With a name like Jack Potts, he's bound to be a winner!





“An enjoyable trip down memory lane!”

Written and Photographed by Alan Brown



On a slushy, snowy day in February I made my way over to Television Centre at Wood Lane to join a group of GTC members (Guild of Television Camera Professionals) for a nostalgic look around the remaining three TV studios left after the BBC sold the building in 2013.

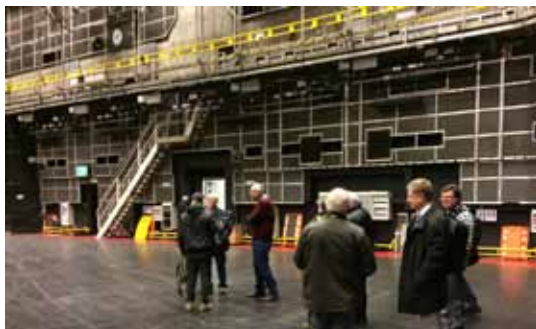
Photos (from top clockwise) TV Centre; Studio set and lighting; Green room; Control desks upgraded with top tech; Dressing room; Camera and kit store; Flag Ship Studio One - 10,800 sq ft, seats 600 for live shows, 4k ready: Studio Three; Lorraine in Studio Two; Set builds.



Currently owned by BBC Studioworks on a 15 year lease, the three studios are now surrounded by numerous flats, a hotel and a cinema in course of development! ITV are currently occupying studios two and three and we saw sets under construction for the programmes *This Morning*, *Lorraine* and *Good Morning Britain*.



Studio one, the largest studio, is to be offered as a rental for other companies as well as being used by the BBC. It is a massive 100 x 87 feet and is much as it was in the original BBC days.



After checking out the camera storage area we visited the lighting gallery, control room and a green room (for hospitality) plus one of the 30 or so en-suite dressing rooms, containing a walk in shower, sofa and flat screen TV! We then went on to look at studios two and three which were, as mentioned earlier, having sets being built for several ITV shows.



As it appears that the general public will have access to many external areas, I would have thought that this could have security implications and may prove problematical in the future.



As usual, the GTC had organised this visit extremely well and many thanks to Steve Jenkinson of BBC Studioworks who showed us around.



Club Competition Line Up

6th July

FILM IN AN EVENING

Rita sent out an email giving all the details on 15th May, but here is a brief outline:

Start after 6.00pm. Finish nominally by 8.45pm. Final version to be handed in at the club house by 9.15pm for Premieres.

Filming: On the night

Titles: Sound effects, music, titles etc can be prepared in advance

Location: Look for a suitable one for the theme

Equipment: Your choice, no restrictions

Actors: No restrictions. Outsiders can be used

Tip: Key one is to rehearse, rehearse, rehearse and shoot it. If all else fails on the night, use the rehearsal edit.

7th Sept

DOCUMENTARY COMP

Can be on any subject but should be no longer than 20 minutes. Completed entries to be brought to the club on Friday

7th September. The audience will vote using voting slips. Please let Rita know title and length before the evening so the programme can be organised.

5th October

SCREEN SAVER

A new Screen Saver on the screen for club nights. Members should submit photos of club members making films. Photos should be good quality – 10 megs or more. Landscape – TIFF, jpeg, psd. In the photo the main subject to be centralised (as it may be cropped). The results will be shown at the November club night. There may be more than one set of photos chosen. Photos to be submitted to Rita by Friday 5th October. Peter Frost will be involved in choosing the photos and the overall design. There will be no prize, just pride.

All these competitions are FREE but you have to be a member of the club to enter.

7 December

CLUB COMP

Max 6 mins. Can be: Holiday Movie, Documentary, Docu/Drama, Drama, Comedy, Ad/Promo, Animation. Films on nature would come under Documentary. Should not have been shown to the club before, unless it has been shown and then re-edited. The films should be submitted electronically or brought to the club for the 2nd November club night so they can be prejudged by external judges. The films will be shown and trophies awarded at the 7th December club night. There are many Trophies as well as First Time Winner award.

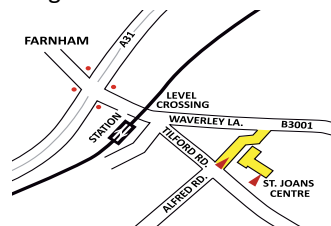


COME AND SEE WHAT WE DO!

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 or email the secretary: 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 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!

NEXT MEETING

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.

MORE DIARY DATES 2018

Wed 6th June Solent Movie Makers 1st InterClub Competition at Banister Park Bowling Club, Stoneham Lane, Eastleigh, SO50 9HT. Start 7.30pm sharp.

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.

SUNDAY 8th July Summer Social at Rita and Al's

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

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, props making, acting, learning about equipment, 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