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



## Jack Foley

### Colin Lewis writes:

Jack Foley (1891-1967) was a sound effects artist. He developed a special method for performing sound effects live and in synchrony with the picture during a film's post-production.

Foley is created by the sound artist mimicking the actual sound source in a recording studio. Everyday sound effects are added to film, video, and other media to enhance audio quality, and yet is often unnoticed by the audience. For example, thunder can be simulated by shaking large thin metal plates.

### Jim Reed adds:

I discovered that the Foley technique of creating special effects is still very current. Rather than use a library, modern film makers still prefer to create their own effects, often in very bizarre ways. For example Terminator 2's liquid transformation sound was created by placing a condom over a microphone then dipping it into a gloopy mixture of water, flour and dust cleaner!

whizz clatter creak dong shuffle chink woosh



### Jim Reed - No Sound Left Unused

'No Sounds Left Unused' was a very late entrant, and nearly wasn't made.

I knew that Jack Foley had created real-time sound effects to incorporate in films from as far back as 1927, but I couldn't see the point of re-creating them again from scratch today. After all, there are loads of clips available on-line or included in editing suites.

However, I did think it might be amusing to add some of the wrong effects to images – a bit like the 'all the right notes, but not necessarily in the right order' Eric Morecambe joke. So I downloaded video clips from Pixels and added sounds from my own library. In the style of 'Airplane', a prop sound was added to a jet taking off, and the sound of a car engine cranking added to a stationary plane.

This encouraged me to experiment with my own effects! I have to admit that finding things to use to make effects was great fun, and I spent much of Friday concocting lots of different sound effects. Clinking glasses and pouring liquid were straightforward, but I found that scraping a credit card along the tube of a vacuum cleaner pipe created a great effect for the close up of the rocket taking off, particularly when slowed down. Also a lawnmower engine created a great continuous drone, and splitting open an apple created a sound I used several times at different speeds during the video.

Layering the tracks really enhanced and bulked out the overall sound, and ultimately the 'No Sounds left Unused' video contained eight audio tracks, each with several different effects. The video has no real story – it was just great fun to make.

## FOLEY COMP

### Colin Lewis - The Immigrant

The challenge was to produce a film of no more than 5 minutes duration using sound effects as pioneered by Jack Foley. I chose as my blank canvas, a Charlie Chaplin silent movie entitled *The Immigrant*, originally made in 1917 and lasting 40 minutes. I ruthlessly edited the film down to just over 4 minutes but maintaining a story of love, lack of money, a restaurant scene, and ending at the registry office.



As background ambience, I sourced outdoor noise, sounds from a busy restaurant with plenty of clatter, and ending with a heavy thunderstorm and lashing rain (these are not true Foley effects). Jack Foley went to enormous effort to physically recreate the additional sounds to emphasise certain actions in the movie but I was lazy and used freely available online sources.

My favourite was [zapsplat.com](http://zapsplat.com) and I was able to introduce 50 different effects into the timeline of the story. The range of available material is enormous - more than 37,000 sounds. A search for footsteps revealed 1220 examples! It took time to select the exact sound that I wanted for the context of the movie. Other sounds included munching food, a slap on the back, a gasp, plates and cups and bread being put down on the table, a cash till and punches in a fight, all accurately synchronised to the visual action.

It was effective to exaggerate the volume of the sound, and layer the sounds to extend the duration. It certainly brought the movie to life and allowed viewers to notice subtle detail - for example the dropping of a coin, that may have been missed on a silent video. Charlie Chaplin would have been amazed!

buzz rustle thud whack ding flop scrape



## Foley Editing Comp Winner!

Written by Peter Frost;

Photos Peter Frost and Kathy Butcher

The Foley Competition had only five entrants and presenter, Philip Morley, wondered why this was. In my case, I had sourced shots from the designated site and planned a 'Masterchef' style of cookery presentation, but searching for the appropriate sound effects (no I didn't plan to create them, either) killed it as time just ran out.

### Peter Stratford - Transylvania and Carry on Cruising, Part Deux

I think I got the wrong idea – both my submissions had mixed soundtracks that replaced the original video soundtrack including sounds of thunder/howling wolves/evil laughter/etc. but they did not include sounds effects originated by me – although I did record the ship's siren at the end of the second submission!

I have accumulated my own library of sounds that I have recorded, such as thunder, Spitfires, steam engines, waves, grunting hippos, gobbling turkeys - even the Liverpool Cop recorded at Anfield on my trusty Uher 4000L Report tape recorder with Sennheiser microphone in about 1971 - but, alas, not the everyday sounds apparently required for this exercise.



My take on a spaghetti making machine - which it certainly wasn't!



None of the entrants actually created all their own sound effects because these days, there's so much available on the interweb.

### Philip Morley - The Takeover

Written by Peter Frost using his Necktop

All Philip's sequences were found on the designated site and having discovered quite a few featuring a NASA rocket launch and a Chinese business meeting, he had a lightbulb moment for a three and a half minute story.

The Chinese were plotting to round up all the Westerners and blast them off into outer space so that the Chinese could 'take over the world'. A massive stadium crowd represented the 'gathering' rather adequately and the foley effects (off the web) gave us all a laugh.

It was Colin Lewis who won the bottle, though, with his grand total of 50 effects. He didn't use the suggested source opting for a silent Chaplin sequence, cut to fit his idea, the visual comedy with all the sounds in place, raised plenty of laughs and scored the best.



### Paul Redmond - Wish You Were Here

This year's entries were followed by an earlier winner by past member, Paul Redmond, who had set his holidays against the popular travel programme, **Wish You Were Here** at Butlins presented by Judith Chalmers, to amusing effect.



### Gillian Gatland - Foxton Locks

Situated near Market Harborough, Leics, the flight of ten locks was the subject of Gillian's movie which shows how they operate, with catchment ponds to conserve the draining water for reuse. The extraordinary inclined plane which carried boats up a hillside was also featured.



**DON'T FORGET! Dave Skertchly**

**punched out a smart presentation at the last meeting to plead for help from members to join him in his latest project. Due to the chance of espionage, Border Post cannot publish the theme of this project or Dave's whereabouts, if you don't know it, but we suggest you contact him through a Committee member**



## GETTING FIRED UP FOR FILM IN AN EVENING?

Photo: Dave Skertchly; Text Peter Frost

With news of the success of last year's winner **Baby Shots** (on page 3) by the Pioneers, we are turning our attention to this year's script, aren't we? Could we have another success this year? The Weyfarers think their script (one of two) is sure to wow the judges - see the back page!





# The Process of Editing a Drama



Written by Mike Sanders,  
Illustrated by Peter Frost

I currently have a drama to look at for post-production editing, shot by a team to a script. The source material is in the form for example, Day 1 to Day 5, audio Day 1 to 5, Drone footage, B camera and music.

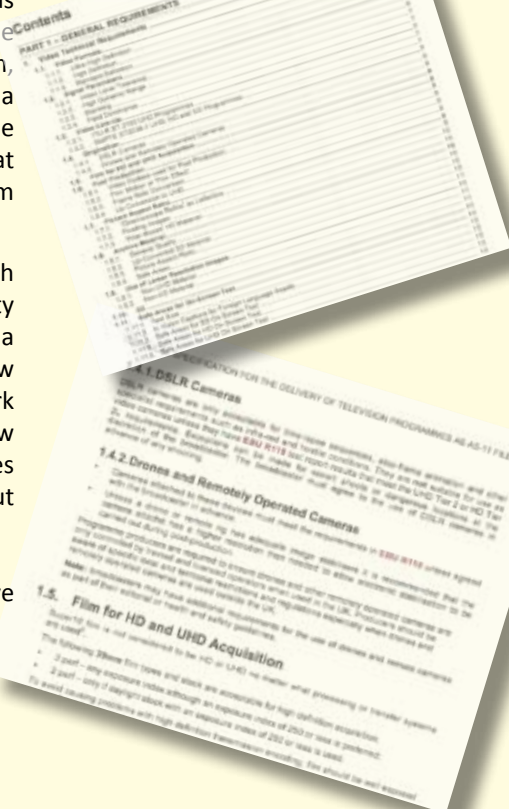
The most important thing here is logical tidy filing of the clips, otherwise it is a nightmare to sort out. This does rely on the proper naming of the clips at the shoot, scene 7 take 1 for example, otherwise it is very difficult to sort out.

Now if the producer intends the material to be broadcast, and the producer has ploughed on without reference to the broadcaster acquisition specification, i.e. a list of approved cameras, and if a non-approved camera is used, the whole project is at risk of rejection by that broadcaster, and it may limit the film showings to festivals etc.

Preferably, a character drama is shot with the iris wide open, (and Neutral density filters to stop down the light), and on a large sensor camera to give that shallow depth filmic look, but we can only work with the material we have. There is now some clever software around that creates that filmic look but it means rendering out each clip first.

Ok so let's get started with what we have been given by the producer.

1. Transfer all the source material into a folder on your video drive.
2. Check the frame rate of the source material and create an edit project set to the same frame rate and resolution, in which to place the source material. Any non-standard frame rates may need converting first to avoid movement artefacts.
3. Create folders in the media bin in the edit program.
4. Mimic the folder structure of the source material in the bin.
5. You next need to import the clips on the hard drive to the same folder description, so source Day 1 to Day 1 in the bin.



6. Having imported all the original material into the bins, you now need to play each clip in turn from the day bins to find out what it is called. For example the camera sound should have spoken at the beginning Scene 1 take 5.
7. Rename the clip. I recommend that you leave the source material original name such as 006 at the start and then add Scene 1 take 5 into the file name.

8. As you proceed through the source material set up a new bin with the same title as the source audio identifier. For example Scene 7. All the clips for Scene 7 go into that folder. You will quickly build up a folder structure, where you can easily identify that you have clips for each scene. The clips will not be in script order, they will be location centric.

Here it would be helpful if the camera crew identify that Scene 7 take 5 is actually for the correct position in the script, so we would have Scene 7d, take 5, but in my case they didn't do that, so all the editor can do is bundle Scene 7 clips in one folder and the dialogue will have to define the order.

There also may be some cutaways which are next to the clips by clip number but haven't got an audio ID on the clip. Some of these might be establishing shots, or actors walking towards something. All you can do here is look at the scene and its location and see if the cutaways match the scene and make a sub folder called cutaways.

9. You now need to do exactly the same with the audio clips but these go into a subfolder of the relevant scene. You need to label these correctly also with their Scene number and take.

You are now ready to start editing. Double click on each clip in turn in the first scene and determine whether it is a good or bad take. The ones that are bad takes will have been re-shot. Edit the file description and add the letters NG for no good, but it might be worth keeping just in case there is a problem the final take creates in the edit.

10. Move all the NG clips to a subfolder of Scene 1 so that the bin has been left with just the good takes..
11. All the Scene 1 clips should have a clapper board start and a loud sound to start the clip. The ones I am looking at just have a hands clap. It is this you are looking for to sync up the audio.
12. Add Scene 1 take 1 to the time line and do not trim it yet.

continues



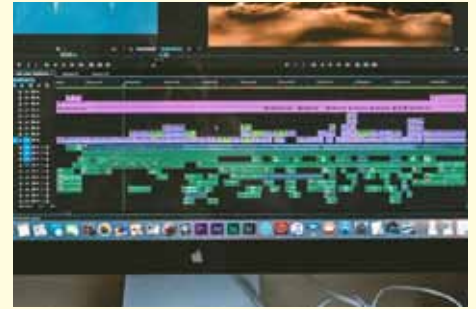
13. Place the audio clip for Scene 1 take 1 underneath the left and right audio from the camera but on track 8, which you can re-name as Dialogue. It should be a mono track panned to the centre. (All dialogue is mono).
14. Slide the separate mono audio on the timeline so that the audio is in sync on the clap and play the two sets of audio and verify there is no echo, i.e. they are synchronised.
15. Group the clips so that the audio sticks with the video.
16. You are now ready to trim the ends of the clip from action start to end.
17. Repeat the process above with each Scene in turn, bump each new clip up against the last one until the time line is in script order, but leave a gap between scenes. This will form the first rough cut to check off against the script. If it needs cutaways or establishing shots, B camera shots added just leave a gap or add in the reverse shots on Video 3 so the dialogue is continuous, you can add those in afterwards, here we are concerned with the scene dialogue and action.
18. Check the flow of each scene against the script and trim clips so the action flows and is plausible in time.
19. Add in the cutaways or close up shots where available/needed and sync the audio as before. If you add these put them on video track 2 then the audio pair will automatically go onto tracks 3 and 4 using *Grass Valley Edius Work Group 9* (you have left space by putting the dialogue on track 8).
20. You may now mute all other audio tracks excepting the dialogue track.
21. Establishing shots/drone shots put on Video Track 4 and the synced audio will go to tracks 7 and 8 which you can re-label as Atmos.
22. You will need to trim the clips so that the previous person speaking vision is hung onto until around half way through the first word(s) of the next person speaking then the cut will mentally disappear. The exact number of frames this is will vary so the editor has to tweak this until it looks correct. Basically we need to hear the next clip audio before we see the video.
23. You can add a title to any scenes that need additional material as a note, such as Foley sound.

24. For television broadcasting the dialogue audio needs compressing to keep the volume even throughout the film, to avoid the need for viewer volume control surfing, and needs holding to minus 18dB. This will be a built in audio effect or a plugin such as *Izotope Ozone*. Each clip will need this treatment and some blending at the ends may be required so there aren't sound jumps at the cuts.
25. You can add EQ to the dialogue clip such as high pass to remove any rumbles from the dialogue audio. This goes before the audio compressor, not after it. This seems standard for American films where often the dialogue seems to lack bass but has good punch.



26. If you are lucky enough to have an HDMI output card in your computer or HDMI out, it supports 8 channels of audio, which can be decoded by a home cinema amplifier. A good set of Hi Fi speakers is essential. You can start mapping the output channels to a particular track and speaker in your project audio settings. We earlier put the dialogue on track 8 on the timeline. Allocate track 8 to output channel 3 and that will come out on the centre speaker. The Dolby 7.1 order is 1=Front Left, 2=Front Right, (atmos) 3=Centre, (dialogue) 4=Low Frequency Effects (LFE), 5=Side left, 6=Side Right, 7=Surround Left 8=Surround Right. For 5.1 channels 5 and 6 become the surround or rear speakers. Broadcasters commonly take Dolby 3.1 which is Left Right and Dialogue, with LFE, which makes the audio production easier. Broadcasters will require a Dialogue track separate from the effects tracks, so that the film can be over dubbed into another language.
27. Now is the point to add any music. You may need to export the film at this point and give it to a composer to add music. You will need to give them a guide of time code where you are expecting what sort of music. For example a room may have music playing in the background which is only present in that scene. This is added afterwards once the edit is locked off. Another example is foreboding type of music

if there is a sinister discovery. Cue the Chellos.



28. Assuming you now have your audio pretty much sorted, the next activity is colour correction. Here we need our face and background colours to be consistent clip to clip within a scene. Usually this is a professional colourist that does this but you can use your edit software match clip facility where you can split the view between master clip and target clip. You may decide to have a colour style to your film such as action movies often use Teal tinting of whites.
29. Finally titling and graphics. Here we need our opening titles and credits and any passage of time captions for example: 1 week earlier.
30. You will need to perform a 2 step QC check next. Firstly the audio, needs to be checked for loudness and a loudness report will be needed. This is a report that shows the difference between quiet passages and loud passages on the dialogue. Clearly where no-one is speaking for example looking for something in a room it will be a quiet section.
31. Step 2 is to use a colour Gamut checker. This checks that the colour range is 16-235 for an 8Bit Edit, or 64 to 940 for a 10 bit edit. Such a device is *QCtools.exe* (Ms Windows) which can check your exported file for errors.
32. The final video file format is down to the broadcaster and will be set out in their technical delivery specification. For YouTube we will stick to H264 MP4 at around 20Mbits/second. A broadcaster may for HD require 50Mbits per second data rate or 100Mbits, and as an AVC Intra MXF format.

So that is the process, and it takes weeks to complete.





# My Netflix Location Competition

by Peter Frost

Well, I withdrew this competition as I thought Netflix had already completed the shoot in February ... BUT, no, I was mistaken, as can be seen from this Farnham Herald clipping displayed last meeting at the club.

The Frensham Little Pond Celtic village setting was for a Netflix TV show, **Cursed**, to be aired later this year and the village was to be torched. It was, as can be seen from Brian O'Connell's shots.

They also report that Hankley Common is currently being used for the latest in the Colin Firth's Kingsman series.

As no other entries have been received and the competition should not have been withdrawn, Brian will be awarded my valuable prize (as originally announced) at the next meeting.



Photos: Top - Clipping from the Farnham Herald showing the Celtic Village set for **Cursed**. Below - Two of Brian O'Connell's photographs taken on a chance visit after the village had been torched.



## Baby Shots wipes the floor

Text: Colin Lewis and Peter Frost

- Colin Lewis was very proud to announce that **Baby Shots** swept the board at the 2019 SERIAC Film Festival yesterday (12 May) in Tonbridge (for newer members - South East Region of the Institute of Amateur Cinematographers - catchy, isn't it?). He said our effort won -
1. The Orpington cup for best comedy
  2. The Freddy Beard SERIAC cup for best film runner up
  3. The Alex Dove plate for the favourite film as voted by the audience

There were 57 entries. **Baby Shots** was screened last of all and brought the house down! How great that Colin was there to enjoy that! The sole judge was Brian Dunckley - see below.

# SERIAC FILM FESTIVAL 2019

**Judge: Brian Duncklev. FACI**  
**No 51 "Baby Shots" by Surrey Border MM**

Comedy is probably the most difficult of all the genres, however here we have a cleverly written script coupled with some excellent acting and good editing making this an enjoyable film that raised a smile from its gentle humour of misunderstandings. Well produced and tightly directed it went along at a good pace and held the interest throughout.

I was a little perturbed by the lighting on the wife's hair which made it appear almost green on one side.

Perhaps the film should have ended when the wife faints as what followed was not particularly funny and took away from the main joke.

A most enjoyable and entertaining piece.

## Katie Lewis Signs with Agency

Photos: Interviews for Sarah's War. Red Carpet interviews for the premiere of BBC film **Breathe** and for **Moonlight**.

All pro photos taken from her Showreel.



Katie Lewis, daughter of Colin and Suzy, has landed an amazing listing in well known agency Knighton Ayton, who represent many top flight male and female presenters. She did a sterling job of interviewing the cast at Brian O'Connell's Premiere showing of **Sarah's War** at the Electric Theatre, Guildford, of course. You can take a look at her showreel here:

<https://knightayton.co.uk/female-presenters/katie-lewis>



Written and Photographed by Peter Frost

Here's the gen on the **Weyfarers** version of 'A Change in Direction': Our story features **The Man in Black** who meets two guys, a father and son, but the son turns out to be a sex change and is now the father's daughter, upon which shock discovery the father is relieved to reveal that he is actually her mother! Oh yeah, and the Man in Black in reality is Snow White. Trump that, Pioneers, Oddbods and Klondikes!

## Border Post Contributors!

These members helped me by contributing to this issue:  
**Mike Sanders, Jim Reed, Colin Lewis, Dave Skertchly' Brian O'Connell**

## COPY DEADLINE!

July 2019 edition will be **14th of June** with **no extensions.** Late copy will be carried over to the next month. Thank you for your co-operation - Ed!



## NEXT MEETING

- ▶ **Friday 7th June** Tech Evening with photographer Jason Butcher **AT HIS ALDERSHOT STUDIO NOT AT THE HALL.**  
**ADDRESS: Jason Butcher Ltd Unit 5 Pegasus Court, North Lane, Aldershot, Hampshire GU12 4Q**

## MORE DATES 2019

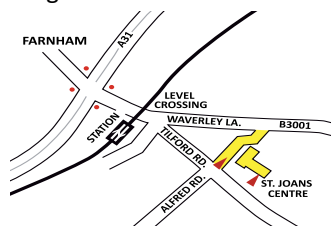
- Friday 5th July** Film in an Evening. Groups have 3 hours to film and edit then show the results at the club.
- ▶ **Sunday 14th July** Summer Social BBQ at Rita and Al's
- Fri 2nd August** A selection of films to enjoy
- Fri 6th September** Documentary Competition - entries no longer than 20 mins
- Fri 4th October** Inter Club Competition
- Fri 1st November** (Hoped to be Paul Vernon showing some of his short films, operation recovery permitting)  
**DEADLINE for Club Comp - Films of 6 mins or less, please.**
- Fri 6th December** Club Competition

## 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 movie making, whether it's to improve your family and holiday films or write scripts, produce storyboards, direct, arrange lighting, edit, make props, act, learn about equipment, help out as crew or whatever you are interested in. You are welcome to take a look at us as detailed above.

# Border Post