

## IT'S FIAE CHAOS! NEWS FROM THE GROUPS



Written by Peter Frost.  
Photographed by  
Peter Frost, with Brian  
O'Connell and  
Gordon Sutton

Oh, yes, certainly chaotic but then that's the 'charm' of Film In An Evening!

The **Weyfarers** had our first meeting at our usual pub haunt and welcomed two new members: **Tony Goodearl** and **Garry Green**. Sitting at a long table upstairs between the gents and ladies toilets, we helpfully directed those in need to their respective destinations.

Tony, Garry, Gordon Sutton, Brian O'Connell and I were the only Weyfarers around as four could not make it, due to holidays and other commitments.

Our first meeting was on 24 April and Brian came with a nice little story, **Bumpy Road**, in script form, so we were well away, especially as it was based around a very nice prop that Tony would provide. We decided to do a recce at the location and four of us present acted out the script and shot test footage. Brian edited this into a short try out. It seemed to need a more striking ending, so suggestions were made.

But we had concerns as all the action in Brian's story would take place outdoors - a risky situation. Garry told us enthusiastically that he had an idea for a script and would type it up. Just what you want from a new club member.

We decided to wait and see what Garry would come up with and all was revealed

at the next meeting back at the boozier on 9 May. We were pleased that Garry had been able to produce a very well set out script entitled **Lost Dog** but it needed a more dramatic ending and we were short of actors, very short.

There is no better way of learning about movie making than a baptism of fire, so Garry and Tony were encouraged to work together on the story, locating actors, visiting and photographing the location, which was Tony's house, and drawing up a list of props. Whether this was to launch the two new guys into movie making or for the seasoned several to relax a bit, is possibly debatable. However, they set to it and sent through locations photos and Garry's Props list. But still no actors, despite Garry contacting local am-drams, and we needed a more punchy ending.

The next meeting was at the location with a read through of Garry's script which he had amended to reduce its length with a change of title to **Switch** (from Lost Dog) and a change of ending from me, to give a bit more punch. Reference footage was shot by Gordon. We were back again at Tony's (playing the part of Mike) for another



Switch reference shots

meeting and it turned out that this solved our biggest problem, lack of female actor as Tony's wife, Mimi, kindly allowed herself to be persuaded to play Jennie and Tony suggested another alternative ending which he would work out with Garry (playing Paul).

Brian had gone west and sent a photo of himself working hard on script decisions. In the meantime, there were many emails back and forth between the four of us with revisions. It became exhausting, trying to fit it all in with a myriad of personal commitments. Next meeting on location was supposed to be a Technical planning meeting to decide on camera positions and actor grouping, but the script was called into question variously by all of us, bringing up changes that still had to be addressed.



Brian at work



Initial pub meeting



Bumpy Road reference shots





Our script had been through so many stages with suggestions from all that it was something of a head spinner. Our next location gathering was supposed to be a Technical Rehearsal for camera and actor positioning but the script was still called into question by each of us in various ways and discussion took the whole session.

I created a FINAL Script and this still went through another 5 versions! Having missed our Tech meeting, we had an extra meeting on location for a filmed rehearsal and I had made a prop canvas 'painting' of Tony and Mimi's dog, Freya, and brought it along.

I was shocked to see that they had just had Freya shaved and she looked a totally different dog! Back to the computer for another 2 hours!



**My Digital Paintings of Freya**  
**Far Left:** Freya as she was when first seen  
**Left:** Her almost unrecognizable shaved look!

Gordon had done a shot listed version of the script as cameraman for reference and steered our cast through his camera lens. It worked, probably because he'd been sensible enough to take a calming evening walk the night before. Looks delightful!



**Photo above** - Gordon's relaxing walk scene.

Brian returned from his restful nine day break and was put to task to edit our rehearsal which he did within a couple of days and sent it to all. Meanwhile, Gordon was working on his own version, taking seven hours. He had all the shots he'd taken included, whereas, Brian, with less knowledge of the story at this point (he had been included in emails but had poor reception in the Cornish wilds), had omitted several of the shots with part of the conversations and he had some different ideas in his edit.

Both these edits helped our actors who had two additional rehearsals between themselves to hone their memory of the script. However, there is a rumour that rather more socialising and cake eating took place than rehearsing! In the meantime, I was preparing another photo prop, preparing and sending out the Final-Final Version 6 of the script and Rita was

pushing me for July's **Border Post**. On top of this, I had a family funeral to go to bang on our final rehearsal date and had to make arrangements for dog minding. At the last minute, I reluctantly decided not to go as the three hour journey to Wisbech was just too much - I was just too tired to drive safely.

The day of FIAE reckoning arrived and Brian and I were on the way from Guildford to Rowledge and hit a traffic jam which crept for over an hour before we reached the other side of Guildford - about 2 miles. We were late to arrive.

Gordon was ready and primed for *Scene 1 - Paul's Tidy Lounge*. It was then that Tony admitted to a little problem with the new painting of Freya. He'd tried to repair it but the ink lifted off and made a white mark. Mimi (who is an artist) then tried touching it in but hadn't realised that the green acrylic paint she used was mixed with oil paint and made an even worse mark as the print started bubbling! Fortunately, we had some usable footage!

That scene 'in the can' and we moved to *Scene 2 - Mike's Busy Kitchen* where Brian was editing. It turned out to be busier than we thought as Tony and Mimi's daughter, Alice, wanted to prepare her evening meal using the microwave (a prop) the worktop (a prop) and the kitchen (the location). As it would interrupt the shoot for at least 30 minutes, dad stepped in and steered her away, probably starving. Sorry Alice - film first, food forget it!

The 'lost dog' in the story, Freya, was in the house, scratching for attention, whining and having to be frequently shepherded away, clearly not wanting to stay 'lost' as potential stardom was highly attractive to her but tricky on our sound track!

We worked through the script and Gordon grabbed a last minute shot of Freya on the carpet before the final footage went to



Brian to edit. A sigh of relief all round but when we viewed the edit, there were still a couple of shots towards the end missing. Although I felt that we had time, Brian decided that it was too late to search for them, which made the sense of the ending incomplete. Instead we arrived at the club about 45 minutes before the bulk of the members, but Gordon said it was useful for him to start setting up the projection equipment.

John Ivel had brought it all and had single handedly set out all the chairs and a couple of tables in readiness and was towelling himself down after his considerable exertions. Well done and thank you, John!

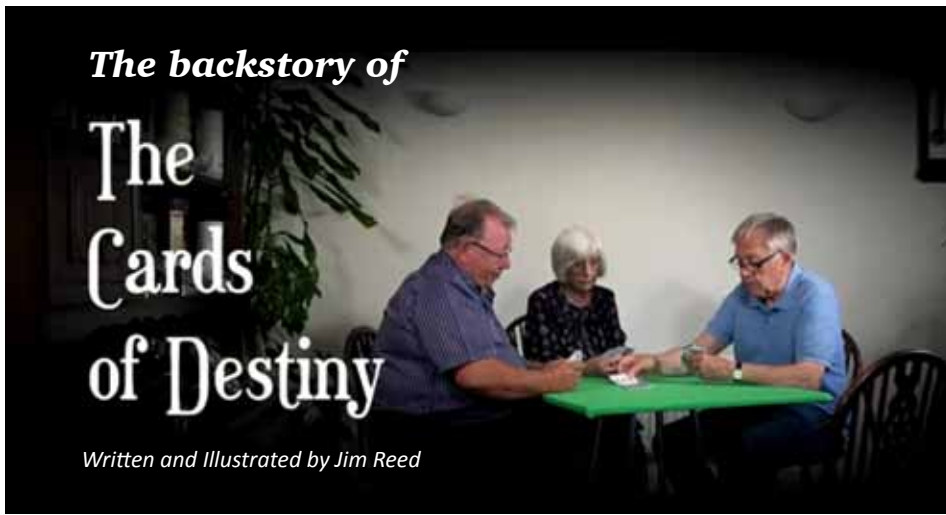
Our entry stood up well and was primarily a huge success for our new members, Garry, Tony and two honorary members, Mimi and Freya, who woofed with approval back at home (I'm sure!).

Well done team! It was a hard but enjoyable experience. We were pleased that Margaret could join us to see our efforts and celebrate with a glass of bubbly supplied by Brian.



**Photos:** Above - Gordon on camera; Brian at the kitchen editing table.  
**Left:** Our depleted group at the club (photo by Peter Ives)





'Cards of Destiny' was the first proper script I'd written, and once again it was partially inspired by the club. Last year's video, 'Inside I'm 35', made me think about the real values of older age, and more recently, Rita's crash course in scriptwriting helped with guidance to identify a protagonist. In this case, it was clear that time was my protagonist, and that same evening I pulled together the basic idea.

Earlier in the month we had visited the Chelsea Flower Show, where we saw a garden and memorial dedicated to the 75 anniversary of the D-Day landings. It was built around the memories and experiences of one of its veterans – Billy Pendell - one of the 150,000 allied troops who were involved on the day.

Also, quite by chance, whilst we were there, we met Billy's cousin, who told me the story behind the memorial and how it was based on an interview that Billy had done last year.

Sadly Billy had died in December aged 97, so was not able to see the memorials completion. But without his story, it couldn't have been created.

This, together with some recent personal experiences, made me realise how much can easily be lost forever. I wanted to tell a story that would not only highlight this, but also show how technology today can help minimise the loss.

I had also hoped that maybe the club, or perhaps some of its members, might want to help pick up the idea behind the story, and start documenting ordinary peoples life experiences. Not only do I think it might help attract new members, but also enable the club to create a significant library of 'real life' history.

The **OddBod** team were without Rita and Al, who had holiday commitments, but we were very fortunate to have Gillian's husband, Ian, as a co-opted member. The

team of Jo Jones, Gillian and Ian Gatland, Ivan Dally, Jack Visser, Peter Stratford and Mike Sanders were tremendously supportive and put in a lot of hours and hard work. I just made the coffee!

The whole team worked really well together, each contributing significantly to the production, and most importantly, it was it great fun to make.

The only disappointment for me (and probably the rest of the OddBods) was that time once again became the protagonist, and we were unable to complete the editing within the evening. That meant that we had to show the club a very rough cut from an earlier rehearsal, which didn't do the teams efforts justice.

Ah, if only we had more time...

*Footnote:* Not only has the film been completed now, but also a making of has been created. We look forward to showing those at a future club night.

**FIAE NEWS** should continue next month as we are out of space.



## On Location at the Petrol Station

Written and photographed by Peter Frost

Guildford is a popular place for filming but this was literally 3 minutes walk from



our house at the local BP Filling Station. A shoot for an upcoming BP Commercial but it was the number of crew that were hanging around for what would be a 30 second commercial. I counted twenty.

And look at the massive reflector off the right of the left hand photo!



## Border Post Contributors!

These members helped me by contributing to this issue:  
Peter Frost, Gordon Sutton,  
Jim Reed

## COPY DEADLINE!

September 2019 edition

will be 20th of August

with **no extensions.**

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



## NEXT MEETING

**Fri 2nd August** A selection of films to enjoy

## MORE DATES 2019

**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.**

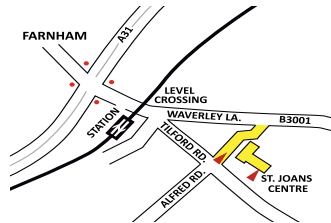
**Fri 6th December** Club Competition

## 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