



Next month!
wreck on you'll be
well grounded
to make waves
with your documentary?

FILM FROM HOME COMPETITION - VIRTUAL by Kathy Butcher

Each year Surrey Border Movie Makers gather in groups to make a film to a set theme which is decided at the annual Albany Competition held in Chichester. The films are usually made by the club under the heading of 'Film in an Evening' where the final editing and filming has to take place on a club evening, the completed films being 'hot footed' to the club meeting hall on the night no later than 9:30 pm for viewing by the audience. This year the filming was restricted due to lockdown and social distancing and resulted in the new title 'Film from Home'. Two club groups entered films, The Odd Bods and the Pioneers. This year's theme was 'Nothing Ventured' which gave quite a wide scope for ideas.

The **O**dd **B**ods film entitled 'Lockdown News' was made to a newsreel theme with club Chairman Mike Sanders being the News Presenter sitting at his impressive news desk thanks to 'green screen' technology. Mike introduced the following footage, and Ivan Dally who is always up for some intuitive acting roles starred in some previous dramas which were shown. Jack Visser presented footage on the departure of the forces R.E.M.E from Bordon. Gillian Gatland filmed the safe removal of a very large and active wasp's nest from her garden during lockdown. Peter Stratford filmed his ambitious 26 kilometre bike ride taking in the Basingstoke Canal and chatting at a distance to the anglers along the canal path. Peter decided that his journey was hard work but rewarding. News Presenter Mike then introduced Gillian Gatland again, who shared her 'Lockdown Shopping Experience' with the viewers. Her home delivery arrived, and the time consuming process of wiping all items and work surfaces was filmed and narrated by Gillian. This will make a good archive film showing what we had to



Lockdown News Reader, played by Mike Sanders, guides the viewers through their interesting and witty film.



Gillian brings in her lock down shopping



Jim Reed reports in Tomatoes and a whole lot more!!



A breakaway bees nest is captured in the bucket

do during the Coronavirus Pandemic in 2020. The final 'Lockdown News' article came from Jim Reed with his 'Film Roundup'. In this contribution to the Odd Bods film, Jim cleverly linked old 1970's films such as the Godfather, Waterloo, The Plumbers Mate, Last Tango in Paris, Planet of the Apes and many others to the current COVID-19 situation and presented it in a humorous Barry Norman type film review programme.

The Pioneers film entry 'Father of the Date' was written and produced by Colin Lewis. The film was about Colin's daughter who in the film was constantly having relationship problems with prospective boyfriends. Her Father (Colin) decided to intervene by going on a dating website (created on-screen by Colin) to find his daughter a suitable match and also to discover why previous relationships had failed. Pioneer group members John Mills and Philip Morley played the on-screen parts of 'the Fathers of possible matches' who were sounded out by Colin. Colin's wife and daughter were able to assist with the acting roles, and parts of the shoot took place on the South Downs.

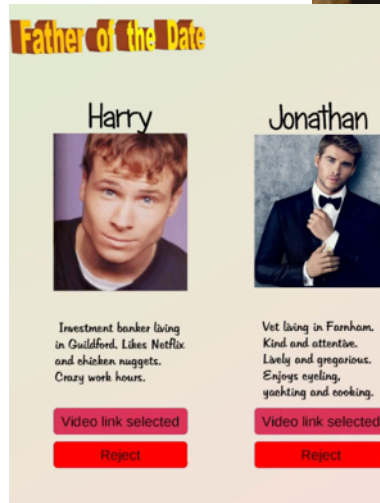


*Dad played by Colin Lewis with Mum and Daughter
Played by Susie and Katie Lewis*

Other films shown at the July virtual club meeting were: 'Baby's Day Out' a slapstick comedy, 'Tense and Tensibility', cleverly made as a black and white movie, 'Murder at the Grange' a comedy drama produced by the Write Angle group, 'A Sense of Security' a past Film in an Evening made by The Odd Bods to the theme of 'Easier Said Than Done', 'Not His Type' another past Film in an Evening entry again to the theme 'Easier Said Than Done', 'Framed' a drama made by the Klondike Group to the theme 'Better Late Than Never', which won the Albany Competition in 2015 and finally the film 'A Bright Thread', a drama by the Write Angle group which took several years to complete and included footage from Singapore.



Jonathan's Dad, played by John Mills, reveals his sons talents

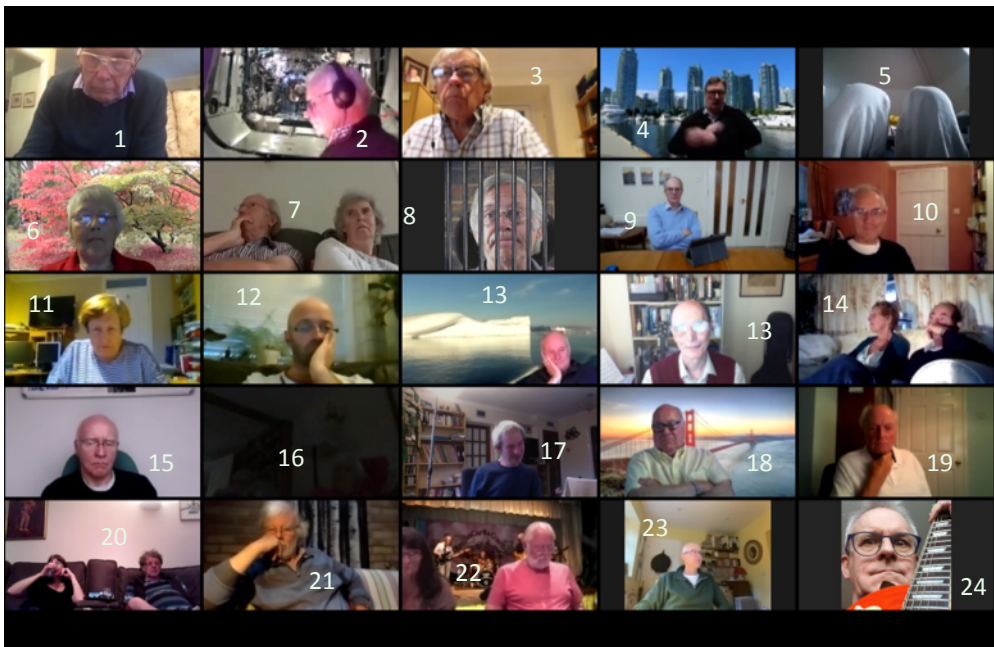


Dads dating website



Harry's Dad, played by Philip Morley, tells all about Harry's strange lifestyle.

What are you thinking?

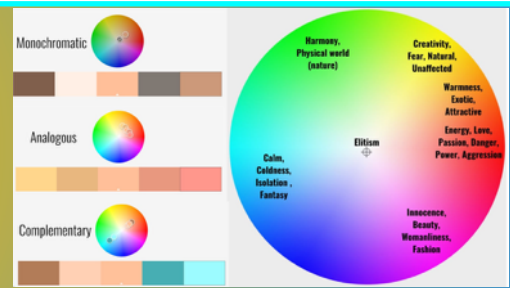


Have you ever wondered what is going through our members minds as the sit quietly looking at the movies we show at our virtual meeting? Here is a snapshot of some of our members watching in during the latest virtual meeting.

Send in your ideas of a suitable caption for each of the 24 members to Philip & Brian who will chose the best for the next editions Laugh out loud page.

Mike's Master Class in Colour Correction

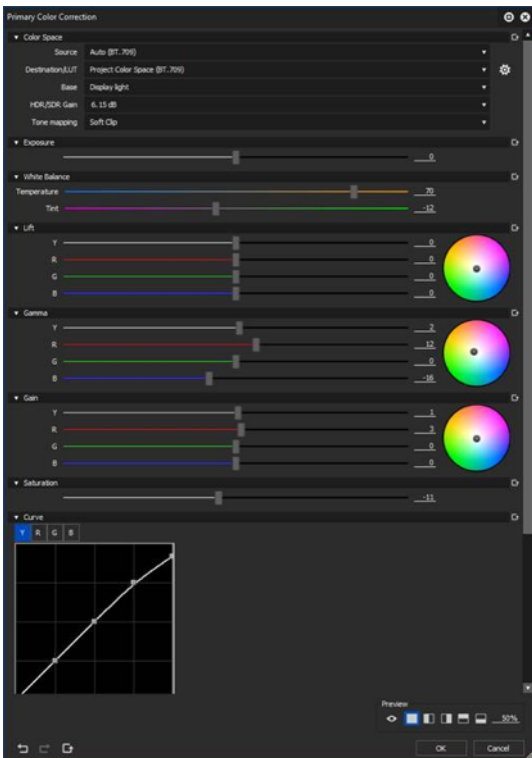
by Mike Sanders



There were several issues to deal with on this film.
 The principle one could be dealt with by me with the primary colour corrector i.e. the wrong white balance.
 A scene is needed with a neutral grey
 This could be found on the patio shot



The white balance slider should be set so the stones just turn grey.

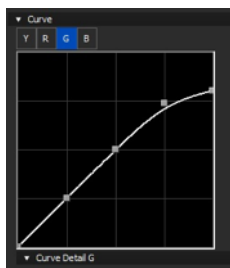


The tint needs to be set warm or over to the purple side to add some red but this then tends to give purple faces which we have a fix for later on.

Do not be tempted to adjust the "lift" sliders as they will colourise the blacks or for instance the dark areas in the trees.

This basic setting can be used for all the shots but I then separated them and made fine adjustments on each.

You can play around with the Gamma settings (gently does it) to make subtle changes in the



picture, I have again taken up the red and downed the blue.

You will observe that I have brought the peak green down here on the CURVES as when the blue is taken away if the camera has clipped it will leave us with a green sky highlight.

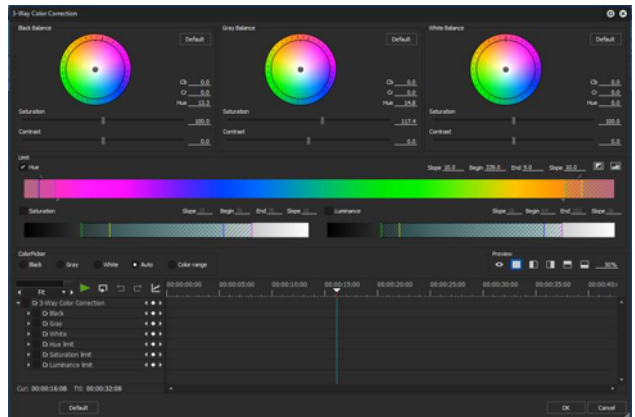
This removes that back to blue.

I mentioned Skin Tone correction earlier.



You will observe in the SNIP above that the facial tone looks blue.

By adding a selective hue it is possible to correct this.



The hue section selects the INCORRECT face colour and by spinning the colour phase wheels clockwise slightly on dark and mid tones this adds yellow into the face which results in the corrected skin tone below



There were some other issues the red rose wasn't very red at the end.

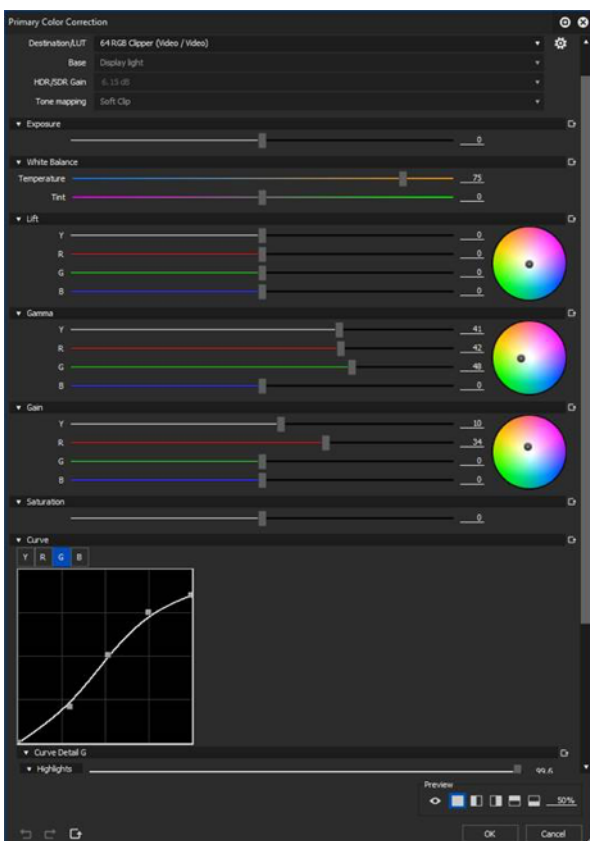
I again used the selective hue, selected the actual colour of the rose and brought up the colour. I couldn't go too far with this as it also affects the face colour.



One of the most challenging shots of all was under the tree by the church door.



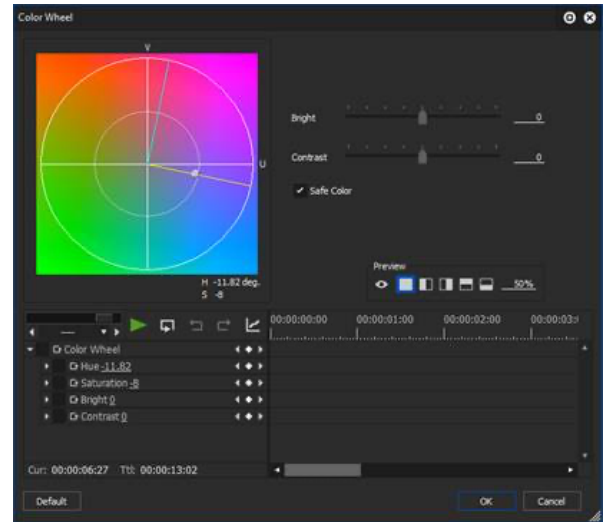
The uncorrected shot is above. In addition we have big shadows full of blue light here and the church stones and steps are blue. Here we have selected no Tint at all, as it is a very different lighting from any other shot in the film.



The green curve is pulled down at the high end to stop the church wall stones looking as if they have a green highlight.

The colour corrected clip is below with a much more believable tarmac colour but we have a rather greenish yellow dress.

This is fixed with the basic colour wheel phase adjustment



To give us this.

Lastly this shot had another snag in store. As the actress walked past the end wall of the

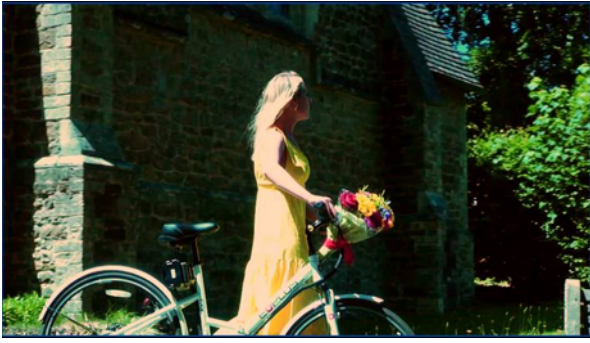


church it appeared very green, greener than it should be, even allowing for lichen/north facing.

You will observe on the last Primary colour corrector window above that the square spot on the lower part of the G curve is moved to the right. This lowers the mid tones green on that wall, as you can see with the result below



This makes the shot look much better.



Start with a known colour as a reference shot, such as a known mid grey, and work the basic settings out from that shot and tweak the others until they look realistic.

So there you are. Best to correctly white balance the camera to start with, but it is possible to bring out the medics to fix it.

This was all done in Grass Valley Edius Workgroup 9 which I use.

National French Fries Day by Rita Wheeler



I did a double take when on opening an email from one of the screenwriting organisations I subscribe to, I saw an animated bag of chips exhorting me to celebrate National French Fries Day which was, in case you missed it, 14th July 2020.

I always associated this day with what we call Bastille Day which is celebrated in France as French National Day, held to commemorate the storming of the Bastille in 1789 which heralded the end of the monarchy in France.

Perhaps that is why someone also chose to make this day National French Fries Day?

Why are chips called French Fries? It is believed by some that the term "French" was introduced to the potatoes when the American soldiers arrived in Belgium during World War I and consequently tasted Belgian fries. Since French was the official language of the Belgian Army at that time, it is possible the American soldiers began calling the fried potatoes "French" fries.

Apparently the expression "French Fried Potatoes" first occurs in print in English in the 1856 edition 'Cookery for Maids of All Work' by E. Warren.

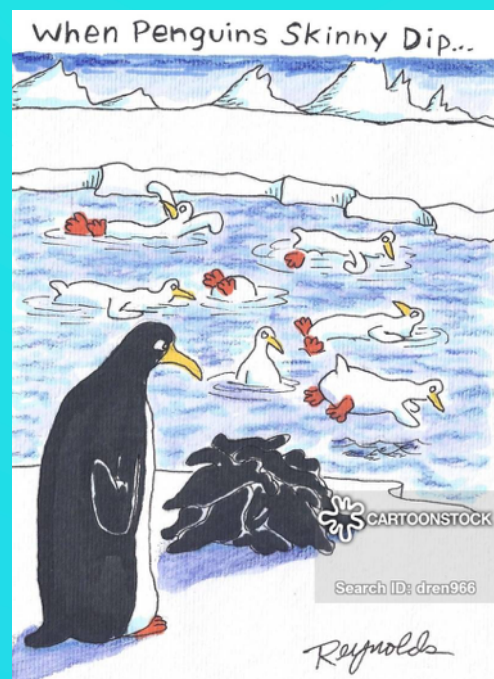
I recently read about a national appeal to people in Belgium, Netherlands and France to go out and buy frozen chips. Belgium and the Netherlands are the largest producers of commercial frozen chips in Europe

and due to restaurants and cafes being closed they have been heavily hit by the lack of demand and consequently sales all due to Covid-19. The appeal was for people to go out, buy and eat frozen chips (cooked first of course) to help the sales of these delicacies. I was interested to know what other National Days there were in July. I knew about Canada Day on the 1st

of July and also as mentioned, Bastille Day on 14th, but International Drop a Rock Day on 3rd July? Seriously? I approve of International Plastic Bag Free Day, also on 3rd July, and World Chocolate Day, yum, 7th July, then there is International Skinny Dip Day, 11th July, at least it is in summer. There is also World Emoji Day on 17th July. 😊 😐 😞

This National Day event is now a commercial enterprise however, you have to be a corporate organisation to be able to suggest a particular subject for a day to be named, and you can't request a day to be named after an individual, unless they are famous for something. There is a Nelson Mandela International Day, 18th July. I'm not sure who sponsored International Skinny Dip Day, probably not Victoria's Secret.

In August we can look forward to: International Child Free Day, 1st August. That will be difficult for parents in the middle of the summer holidays. This is followed by International Beer Day, first Friday in August. We do have a serious one, V-J Day (Victory over Japan) on 15th August, but the one at the end of August appeals to me, International Bacon Day which falls on the last Saturday of August. Full English for me on that day.



Using a 'proper' camera with Zoom !

by Jim Reed



Zoom's overnight success has made it the go-to standard for online meetings. But, not having a webcam, and being unable to find a cost effective method to connect my HDMI cameras outputs to a PC, put me at a disadvantage.

I struggled to justify buying a webcam, when I knew that it would be poorer quality than my existing cameras, but the alternative of using an HDMI capture card such as Elgato Cam Link 4k (£120) was expensive.

However, I did find an assortment of low cost (around £6) capture cards on eBay suitable for capturing either S-video or composite (CVBS)

One of my older cameras had an S-Video output so I took a chance on a cheap capture device. Despite all the poor reviews, this was the best £6 I've spent. It had both composite and s-video inputs, works well (and reliably to date) with both Zoom and OBS, and made an older camera useable again.



Image: Digital Converter USB 2.0 Video

However, I did still find it frustrating that I couldn't use my better quality HDMI cameras on my PC. Then I saw this HDMI capture card (1080p) at £14. (There were several others offered at lower prices, but lead times were longer because they shipped from China)



Image: HDMI to USB 2.0 Video Capture Card 1080P

It arrived within a few days (Yodel delivery) and its plug and play works perfectly with both OBS and Zoom on my Win10 PC. It has also supported all the other HDMI output sources I've tried with it – including my monitor and DVD player (Oops!!)

I know that Zoom has resolution / frame rate limitations, but these devices are going to be very useful!

HDMI:
Sold by qifantrade
(price £13.99)
<https://tinyurl.com/yrcmf9et>

I didn't originally include them in the article because with eBay things can change quite quickly - vendors run out of stock, or drop/change the product, or change prices. But it would probably be useful to know that I had no problem with either of these two suppliers and both delivered on time.

With regards to the S-video version, a lot of user's reviews complained about poor software - and its true - I couldn't even load the disk. But it didn't matter, it worked fine with Zoom and OBS by just plugging it in and letting Windows sort out what drivers were

needed. And if ever I wanted to use it to capture older VHS/ Hi-8 / MiniDV stuff, I would simply use my video editor's access to the capture card.

Regarding the HDMI version, several vendors offered cheaper prices with longer lead-times (from China) but I didn't want to wait.

One other snippet I had read was a suggestion to ensure checking that 'HDMI' had the trade mark 'R' printed just after the 'I' - some apparently didn't and were said to be cheap copies - but who knows? Its common knowledge that China is a hotbed of knock-offs and clones, so perhaps they are all cheap copies.

Maybe I've been lucky, but I have bought quite a lot of low cost stuff made in China, some of it direct from China using Ali-Express, and I've yet to have a problem with either quality or life expectancy - touch wood of course!

One point worth making is that I did actually buy the Elgato 4k capture card at £120 (!) Although it is USB3 (because of the 4k) rather than USB2, its unlikely I'll need that for some time, and at just £14 for the HD 1080p version, that's a lot of spare cash in case of failure!

The Elgato does have built in HDCP copy protection (as expected) so that protected DVD's can't be captured to a PC but, as I noted in my text, the £14 one doesn't appear to bother with such niceties.

Finally, bear in mind **these are for Windows PC devices.** So if, like me, you've been struggling to get your kit such as video cameras connected your PC without breaking the bank, I'd recommend either (or both) of these two devices.

Post script to article - Some additional points from Jim

These are the eBay links for my purchases;

S-Video:

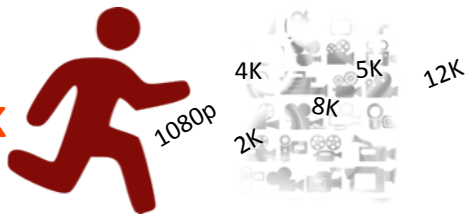
Sold by siete-online

(price now £6.99)

<https://tinyurl.com/yaatpajp>



Chasing the K



by Philip Morley

Even with everyone in lockdown, the world of cameras has not stopped turning.

No sooner had we become accustomed to coping with 4K movies and all the stresses and strains put on our computers, let alone the editing software, someone came out with an 8K camera. Whilst this is currently for the “professional” paid industry, one needs to keep an eye on it, as the prosumer market is surely gearing up to leave 4K in the dust.

8K is a higher resolution than 4K—and that's it. ... 4K screens double those numbers to 3,840 by 2,160 and quadruple the number of pixels. 8K doubles the numbers again, to a resolution of 7,680 by 4,320. That's four times the number of pixels as 4K, which means it's 16 times that of a 1080p TV which most of us watch on our TV's today.



Who Makes 8K cameras?

Several companies make 8K-capable still image cameras, including Canon and Nikon.

Canon Sharp, Sony, Ikegami, and Red are the major players in 8K video cameras. Red and Sony cameras are primarily used in cinema production, while Ikegami and Sharp cameras are primarily used in production where the content is, or eventually be used in streaming or TV broadcasts.



How much do you pay of 8K?

8K-capable still cameras are available for consumers if you have the cash (£2,500 to £5,000 or more when you include the camera and additional lenses), but 8K video cameras have until recently been reserved for professional use and are very expensive, priced at £45,000 or more. However, Samsung has just announced that its new Galaxy S20 phone can take 8K video providing you have the 1 Terabyte memory version that can cope with the massive data flow. The cost of that platform is just £1,250.

The likes of Ari and RED lead the market for Professional 8K video cameras. Looking rather like a space station you just get the body and everything else is extra!!

The MONSTRO, the Red flagship has an 8K full-frame sensor boasting up to 17 stops of dynamic range and can record the full image circle

of full-frame 35mm lenses. It is yours for a mere £56,000.

Will it be long before these can be purchased on E-Bay for a few thousand? Well it might be sooner than you think!

Yes, all this is just history. Enter the 12K camera! It's made by Blackmagic.



BLACKMAGIC URSA MINI PRO 12K

INTRODUCING THE WORLD'S MOST ADVANCED DIGITAL FILM CAMERA!

Blackmagic URSA Mini Pro 12K is a revolution in digital film with a 12,288 x 6480 12K Super 35 sensor and 14 stops of dynamic range, built into the award winning URSA Mini body. The combination of 80 megapixels per frame, new color science and the flexibility of Blackmagic RAW makes working with 12K a reality. Oversampling from 12K gives you the best 8K and 4K images with the subtle skin tones and extraordinary detail of

high end still cameras. You can shoot at 60 fps in 12K, 110 fps in 8K and up to 220 fps in 4K Super 16. URSA Mini Pro 12K features an interchangeable PL mount, as well as built in ND filters, dual CFast and UHS-II SD card recorders, a SuperSpeed USB-C expansion port and more. DaVinci Resolve Studio is included for creative control through post from editing to color, VFX and more!

If you're worried about leaving your 4K behind you, the camera has the option to film in 4,8, and 12 K . But to make it work, you need these bits.... and a set of Prime lenses to go with the matching case.



This set will set you back about £12,000 but you also need to add lenses and that could cost another £20,000. I suspect there will be a market for these. I would rather stick to my Osmo Pocket for now!.



Canon release the R5 which films in 8K Costing £4,000. The lens will be extra. (but beware! there are lots of problems with overheating being reported!!)



Choosing the club speakers

by Mike Sanders

The speakers were specc'd up as the lightest speaker (they have to be carried in and out a lot), which gave a full range bass response down to 42Hz and up to 30KHz which amazingly counted most units out, it was the response below 60Hz that was difficult to find.

To do that it needs a bass reflex cabinet i.e. one with an air hole port on the cabinet.



The club ones are Monitor Audio Bronze2
The other requirement was that they did not sound like loudspeakers, i.e. produce "coloured sound" and they certainly sound very natural.

Improving my own loudspeakers

On the bass port, just for info I have a pair of SONAB OA5 speakers which have the main drive unit dual range speaker facing upwards and the tweeters pointing at a reflective post in the middle to give indirect sound. They are a very unusual design, trust the good old Swede's to come up with something wacky.



The clarity was good but the bass was very poor and they did a model with a bass amplifier (we would now call it a subwoofer) in the bottom of the cabinet. So as I worked at a Hi Fi custom electronics shop at the time, I took 2 off 50 watt amplifiers home and fitted a transformer in one cabinet and ran a dc power cable round to the other speaker. A volume control pokes out the wood base extension I added to house the speaker and amplifier. I fitted the longest throw rubber surround 8 inch speaker in the bottom of the cabinet I could find, and built up a barrier of screwed up newspaper about 1/3 down inside the cabinet to take the bass air pressure off the top unit.

I added a bass cut to the top unit (series capacitor) and low pass filter to the bottom speaker amplifier. It was better but still didn't have that magic.

That came when I added a plastic bass reflex port in the rear of the cabinet about half way up. What a difference!

<https://www.amazon.co.uk/uxcell-Speaker-Subwoofer-Reflex-Woofer/dp/B07WC83K91>

Now the bass can be felt physically and it vibrates my cheap internal doors when placing my hand on them. It is surprising how much low string bass you miss on music without the ported cabinet.



My husband purchased a world map and gave me a dart and said "Throw this and wherever it lands I'm taking you on a holiday when this pandemic is over." Turns out we're spending two weeks behind the fridge.



Les Amuse Bouche - A lockdown project for Actors

By Brian O'Connell

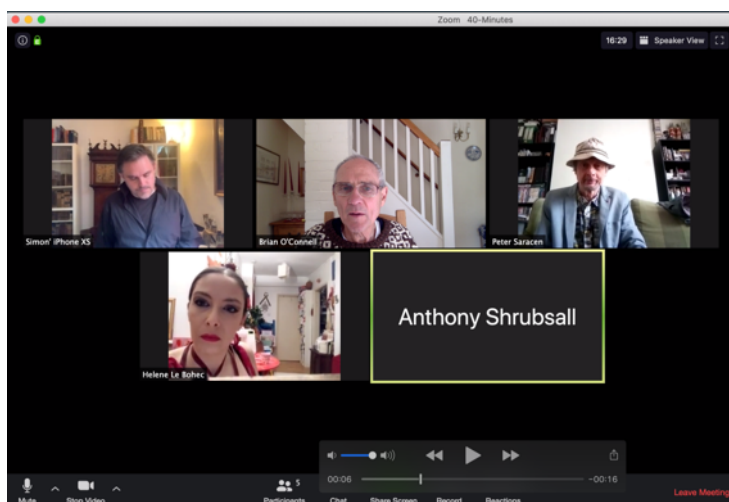


Ten years ago I started my creative journey in writing with an organisation in London called the Actors and Writers Group. It is a place where professional actors would meet with aspiring writers to give live readings of new work.

<https://www.actorsandwriters.london>

I have remained a member (if somewhat inactive) ever since, but a couple of months ago I was contacted by another member - Paddy Gormley who knew of my film making background and asked me if I would help with a possible project in lockdown. It goes without saying that the last few months have been an extremely challenging time for anyone in the entertainment industry. Paddy, a very talented writer, teacher and presenter had adapted an historical work of Moliere and had already staged part of it in a full theatre production. He was going to use a 20 minute excerpt of his work for the project.

The proposal involved the director Anthony Shrubbsall directing a group of four actors with rehearsals occurring using Zoom.



Les Amuse Bouche
 A Morsel of Molière
 from Paddy Gormley's adaptation of
 Le Bourgeois gentilhomme:
The Social Climber

When Anthony felt their performances were ready the four actors would film themselves in lockdown and send me the footage to edit into a film. This all sounded fine but we were dealing with people who had extremely limited technical experience and who had very little in the way of film making kit.

My first objective was to send a technical questionnaire and to obtain some test footage from each actor. (See below) Where would they be doing the filming? Photos sometimes revealed limitations in terms of angles and lighting.



Tech equipment from Actors:

<p>Name: <u>Hélène Le Bohec</u></p> <p>Details of any computer equipment: Apple Mac Book Pro, purchased in 2013 And Google Phone.</p> <p>Details of the camera: the ones from the laptop, but my computer is in great need of fixing as it switches off unexpectedly and refuses to switch back on for long periods of time. It started collapsing as we entered into the lockdown... I had just managed to get it switched back on by Apple shop just before they completely closed, but I am still facing the same issues as I think it needs a new battery... which I ordered online, but am still waiting to get.</p> <p>Details of any lighting: I live in a basement flat and I only have a foot lamp as the ceiling lamps have all broken down and were never fixed by my landlady, so it is not great...</p> <p>My possible Locations of filming: Just my basement flat as in London with no garden. In total isolation because of my daughter's vulnerability.</p> <p>Details of any audio equipment: Just the microphones on the laptop and on the phone.</p> <p>First Test transfer completed</p>	<p>MARY DRAKE</p> <p>Details of any computer equipment Acer ES 15 (pretty basic PC) Tesco Hudl tablet</p> <p>Details of the camera I use my android mobile. Don't have a stand-alone camera for the job. I have a tripod.</p> <p>Details of any lighting. No professional lighting. Ceiling light, table lamp and 'car headlight'-style table lamp which is LED and of good brightness.</p> <p>My possible Locations of filming Indoors only. Best is my hall which is room-size and already set up with a table. It has a good light source and table is under it.</p> <p>Details of any audio equipment. Apart from the mobile's mic, I have a Lavalier clip-on. I would not be able to wear this on my entrance though.</p>	<p>Peter Saracen</p> <p>I will be using my Huawei smartphone camera as have a mike problem with the tablet/</p> <p>Natural lighting and torch on old smartphone</p> <p>Locations: lounge & monologue, kitchen, small garden/bedroom</p> <p>No audio except on smartphone/</p> <p>Tripod arriving on Thursday rec by Simon. That's it.</p> <p>First test transfer completed</p>	<p>Name Simon Brandon</p> <p>Details of any computer equipment Apple Mac c.2013 with Final Cut Pro X, Iphone 10X</p> <p>Details of the camera that you can use</p> <p>I use the built in Camera on the iPhone. I also have an Olloclip Telephoto Lens. I have a frame that the mobile sits in which goes on top of a tripod.</p> <p>Details of any lighting. Natural daylight and two small LED lights that can clip on top of the mobile on a frame. I also have a few table lamps that can be used at the back of the shot.</p> <p>My possible Locations of filming Garden, Dining Room, Staircase, Lounge.</p> <p>Details of any audio equipment. I have a Rode microphone that plugs into the mobile phone, however has a short curly wired lead, so can't be used at any great distance.</p>
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After a few emails and some coaching, the actors became proficient in the use of WeTransfer to send over their footage. One actor had a Canon DSLR but the others were to use their mobile phones and so '30 frames per sec in HD' became the best choice, which is the default video setting for most mobile phones. One recurring problem was that mobile phone cameras are not good in low light but we had to do our best.

It was clear from the footage that the individual backgrounds would not be visually compatible. My recommendation was to go for a black background but how could this be achieved? The solution had to be affordable and practical. The answer was provided by the building supplier Wickes, in black surface protection material.

Each actor obtained or was provided with one of the sheets. The next thing was to liaise with each to try to achieve something that utilised any lighting they had to achieve 'Three point lighting'. I sent over advice eg a utube video on this

<https://www.youtube.com/watch?v=G6W5wbPqzPw>

and gave feed back on shot composition, audio etc to obtain the best footage possible for our actors.

The next stage was the edit, and of course there was quite a large volume of undocumented data produced over several weeks which had to be viewed and organised. In total there were sixteen WeTransfers including 67 individual clips sent over.

The great thing was that many of the actors found the learning journey very useful and 'self tape' auditions will be more and more a part of the selection process for professional works, so these new skills will stand them in good stead.

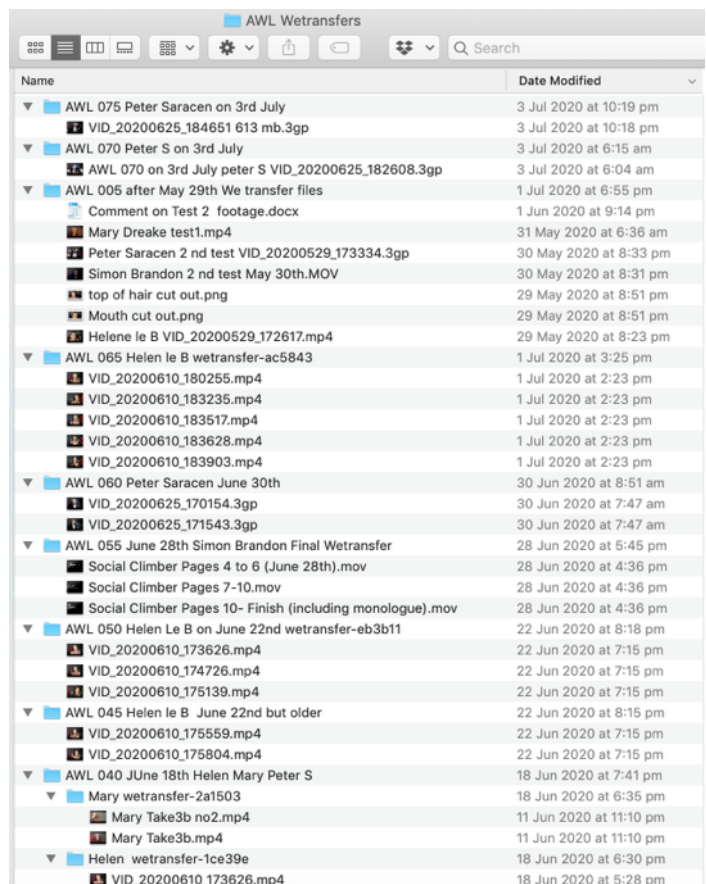
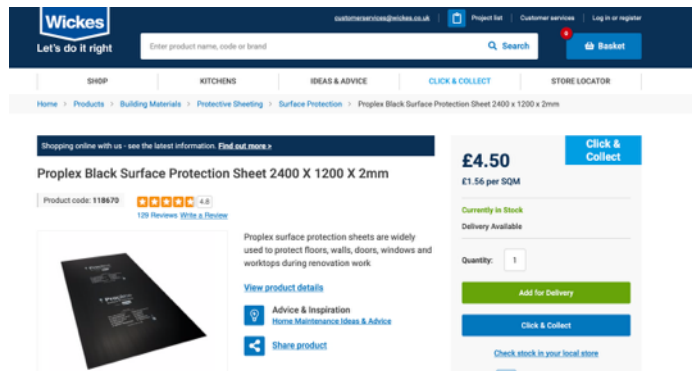
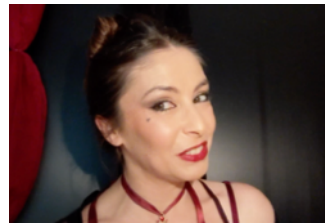
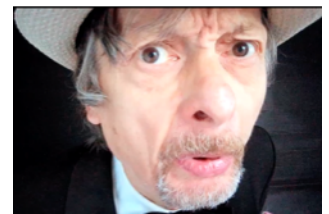
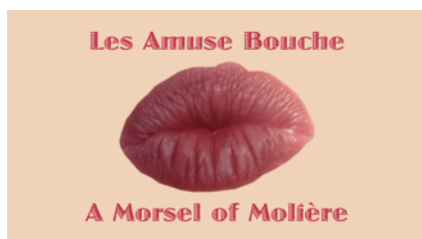
The writer Paddy had already organised some slides for the opening of the piece and the text content for the credits.

I sent the director a first cut including sound effects and music and then the usual iterative process began, to try to achieve his vision.

Anthony was a joy to work with and again zoom provides a good platform for discussions. Although more complicated than I imagined, this was a creative project about *doing what is practically possible* despite extremely difficult circumstances, and we were all pleased with the results.

The full project can be viewed on utube but a slightly shorter version will be shown at a future club evening.

<https://www.youtube.com/watch?v=FGjvYvkSwmQ&feature=youtu.be>



September Club Night

by Rita Wheeler



Will the September club night be a success? That will depend on you.

This is the evening when you have the opportunity of showing us what you have been working on during the last few months. This evening is specifically for documentaries. They can be any length but no longer than 20 minutes. If we have too many the overflows will be shown at the November club night.

Do remember though, if your film is 6 minutes or less, you may want to save it and enter it in to the December club competition. For the December club competition films should not have been shown to the club before.

So, the deadline is Monday 31st August when you will need to get your footage to Mike. In the meantime you've still got plenty of time to review your old footage and make a great little movie from it, documentary style for the Friday 4th September club night which will be virtual and films will be judged by you, the audience and the results given during the following week.

Get editing! specifically for documentaries.

Tips making a documentary

Tell a story you care about

Start with a subject that excites you. If you're lukewarm about the subject matter, chances are, the final movie will be too. Make a documentary you're passionate about and makes sense to YOU. There will be plenty of people who don't "get" your idea. But if YOU get it, that's what counts.

Research

Learn everything you can about your documentary subject. Sometimes the story lines are obvious, sometimes not. Do a lot of digging and follow leads. This is where you put on your reporter hat. Gather facts and search for leads on interesting characters and story lines. The gems of your story are sometimes buried deep out of sight.

Create a Shot List

This is a list of the footage and interviews you'll need to make your movie. Think of it as your list of "ingredients". Depending on the complexity of your project, you may or may not need to create a budget.

Start Shooting

Are you making documentaries for the Club? Keep in mind HOW your movie will be viewed because that can dictate your shooting and storytelling style. Make sure when you're shooting an event to capture a variety of angles including close-ups, medium shots and wide shots.

Write a Script

Once all of the footage is shot and you've gathered the various production elements, time to start organizing it into a script. Pinpoint the most compelling elements of your story and start crafting "mini-scenes" around those events. Remember, a script isn't necessarily what's spoken or a voice-over. A script describes what the audience is seeing AND hearing.

Editing

This is actually one of my favorite parts of the process. It's like putting together a great big puzzle! Once you're all set with equipment, you'll start putting down your clips of footage one right after the other in a sequence. The art with editing is to create a "roller coaster" ride of emotion, some parts fast, some part slow to create a dynamic viewing experience.

Editors Note



Time seems to fly during lockdown with everyone seeming content to stay at home and communicate by Zoom. Perhaps we could have a Zoom coffee shop on Friday lunchtime where members could just drop in for a chat? What do you think? Be safe and please remember to use the Club 'Click-through to Amazon' link below when shopping on line.

https://www.amazon.co.uk/?_encoding=UTF8&camp=1634&creative=6738&linkCode=ur2&ag=surre-21

STAYING UP-TO-DATE



If you come across any little gismo or invention in the movie making world that you think our members may be interested to know about, just let us have the link and we'll include it in "Kit Corner".

Thanks Eds!

Contributors!

Thanks to all members who helped us by contributing to this issue: Peter Frost, Brian O'Connell, Philip Morley, Kathy Butcher, Rita Wheeler, Jim Reed, Mike Saunders

COPY DEADLINE! September 2020 issue will be 14th of August so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation - Eds!

Come and see what we do!

See what other movie makers are up to and you may get 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:

www.facebook.com/SurreyBorderMovieMakers/timeline

Pre-Corona Virus, meetings were held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, however until further notice meetings will be held on-line on the first Friday of the month, starting at 8.00 pm and finishing at 10.00 pm. If you are interested then email: secretary@surreyborder.org.uk

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

Email:

chairman@surreyborder.org.uk

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Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to The Editor Border Post for the next issue: editor@surreyborder.org.uk



Next Meeting

Friday 4th September

Another completely virus free, on line meeting. See the instructions from Rita so you can attend from your fireside with a warming glass of something



More Dates

DON'T FOGET!!!

Documentary competition in September 2020. ENTRIES NEEDED. 2nd October - Inter Club Competition.

Your Club Contacts Name:

Chairman	Mike Sanders
Vice Chairman	Philip Morley
Hon. Secretary	Rita Wheeler
Hon. Treasurer	Gillian Gatland
Webmaster	Dave Rayers
Competition Officer	Peter Ives
Training Officer	Vacant
Public Relations Officer	Kathy Butcher
Editor - Border Post	Philip Morley & Brian O'Connell
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Border Post