



The story continues

Desperate for Work



Written, designed and photographed
by Peter Frost
with scenes from the shoot

As the driving force turning his own stage play 'Sarah's War' into a film story, Surrey Border Movie Makers member, Brian O'Connell, could take a less challenging route but, Shoot 8 is an extra sequence bringing in two new characters and showing the tough side of getting a job in the late 1940's, particularly for an unmarried mother like Sarah (Lily Smith).

Wanting to get a job to support her baby son while she is forced to live in a Refuge through lack of funds, Sarah wanders the streets calling into various shops in search of work, the Cycle Shop, Record Shop, Sweet Shop and even the local Garage, but she gets no offers. The shop owners are played brilliantly by Brian's Surrey Border Movie Makers crew, doubling up as actors (oh, the talent!).

With spirits flagging, she tries the local Pub. Here she is startled by a strange boy

with the puzzling name of Promise (Sam Stay) who has visions of fairies and seems mentally retarded. Concerned for her safety, Sarah calls for someone else, but suddenly, Promise hears the 'ogre' coming and hides behind the bar.

The Publican (Michael Brady), bursts in, sees Sarah and stops but finds Promise

continues inside



Photos: Top - Street scene; Left - Sarah wanders the street; Right - Neil Cryer - Bicycle repairer "On yer bike"; Eyoop, it's Alan Brown - Record shop owner; Peter Frost - Sweet shop bloke; Dick Grainger - Garage owner.



Message from your Chairman - *John Mills:*

OCTOBER already and autumn is really with us with the evenings drawing in and we have had the first frost on the grass. Lots of interesting filming opportunities for nature lovers, though.

WELCOME! A very warm welcome to the members from the clubs attending our annual inter club competition which looks to be a fun evening with a wide variety of films, thank you everybody for making the effort and producing your films.

THE CLUB When I was asked by colleagues what I did in my spare time, it struck me that we might talk about the club a little more to colleagues and friends. I explained about the film club and found that they were really interested and didn't seem to

know such clubs existed. I directed them to the website and hopefully they might take it further.

CONUNDRUM After a windy day out to Hearst Castle and trying to film yachts beating into the wind, I noticed the image quality deteriorating rapidly when reviewing some stills. After some investigation I saw that a light film had appeared on the lens where I had been facing into the wind. This is presumably sea spray, mist or dust but it was quite a challenge to clean off a lens that is protected with a leaflike automatic protection system. Every time I switched the camera off, the lens was covered and retracted and there appeared to be no option in any of the menus to keep this open for cleaning purposes. If anybody knows the answer to this conundrum please let me know and I will pass it on.

DEADLINE Don't forget that the deadline for entries into the December film club competition is 4 November, you must have your films in by that date so the films can be correlated and prepared for projection.

AMAZON BOOSTER Lastly if you're buying Christmas presents using Amazon do remember to use the club link on the front page of the website, just click on the link marked Amazon and this will take you straight through to Amazon and the club will earn a small commission this does not affect your purchase price. These funds then go to boost club funds.

Happy
Filming!

THE BLACK SCREEN OF *Death*



And a message from Peter Frost

There I was settling down to my list of urgencies, when an email arrived from Al Wheeler to say that his computer had folded and Windows 10 had hit him with the black screen of death - would I produce the October issue of Border Post?

Funny how when you are up to your eyeballs in things needing prompt attention, another one hits you. But I thought it would be a good opportunity to try out an idea I had had to make the front cover of Border Post, which is what is first seen on the website, look more varied and interesting.

I've thought that past issues all look too similar and with my experience of marketing, I know that if the wrapper looks enticing, a viewer will be tempted to peer inside! And that can help draw in new members and could also show that we are an active movie making club.

So as Brian O'Connell continues to battle with his epic *Sarah's War* and it is helped along by several club members, I've given it front page status this month.

To be honest, I believe that the front page should always look reasonably dynamic, whether it contains a current production, a new piece of kit or a little technical

information - as long as any of those are supported by some good photos, it will help make the magazine more enticing.

So John, your Chairman's Message and Kathy, your news of last month's meeting have both been moved to this page.

I do have the benefit of graphic design experience and quick skull drawing, so have been able to squeeze my original two full page *Sarah's War* article sufficiently so that it could be fitted to allow for the loss of space to the Border Post header.

And Al - get a Mac!

WHO DO YOU THINK YOU ARE?

By Kathy Butcher

At the recent club meeting of **Surrey Border Movie Makers** entries for a new club competition called 'Who Do You Think You Are?' were judged. The film had to be no more than 8 mins long and four superb entries were received.

The first film was by **Philip Morley** and told the story of Ben Portsmouth an avid Elvis Presley fan whose amazing voice has made him a very successful Elvis Impersonator. We saw Ben performing on stage and also being interviewed about his successful career and rise to fame.

The second entry was from **Dave Skertchly**. Dave's family have a strong
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history of engineering going way back to the days of the long ships, the audience were taken through his Family Tree via some interesting and informative footage.

Martin Boyman a new member to SBMM produced an excellent film. He is an enthusiastic holiday filmmaker and started his footage with a superb introduction in which he explained why he enjoys his hobby. We saw many of the holiday destinations Martin has filmed which he incorporated with a 'Can you guess where it is?' theme.

During the coffee break the audience votes were counted, the results were



Colin Lewis is the winner for his Puddi Tat film

very close, but the winner was a film by **Colin Lewis** about the feline family history of his cat call Puddi. Colin incorporated some skilful animation in his film which also showed historical footage of Puddi's relative 'Arthur' the television cat.

'Desperate for Work' continued from page 1

crouching and roughly yanks him up, shouts at him and throws him to the floor. Sarah recoils at this brutish treatment.

The sequence brings to the film a burst of violent action and in his role as the publican, Michael manages to create just the right atmosphere of tension and threat with his sudden explosion of temper, reverting to the more controlled publican when explaining the job to Sarah.

Sam told me he enjoyed the challenge of his role as the pub imbecile, as it was so different from the run of the mill roles for an actor to portray. There were a good many takes and he said that he had learned how to fall on the softer body parts as some form of cushioning - but that floor was very unforgiving!

Lily's expressions of surprise, concern, shock and charm showed that she was really feeling the atmosphere of the scene which, from my observations, will be an excellent addition to the growing film.

There were different problems from previous shoots. The first was the ambitious amount to be covered in a five hour shooting period after an hour's drive to Basingstoke's Milestones Museum of Living History which was closed for the day, offering an ideal period set almost ready to use. Louise, Brian's contact at the Museum, was found to be very helpful in getting us sorted ready to start the shoot.

The Pub, the main location, while looking every bit the part, had limited space and a number of modern day items such as a coffee machine, till, an urn and many things plastic that all had to be moved and a large pile of unwanted equipment started to grow outside.

There were areas that had to be masked as they were inappropriate to the period. This is where the crew came into their own: Neil Cryer (who also did shot logging), Alan Brown on lighting and sharing the shifting and masking with Dick Grainger and me.

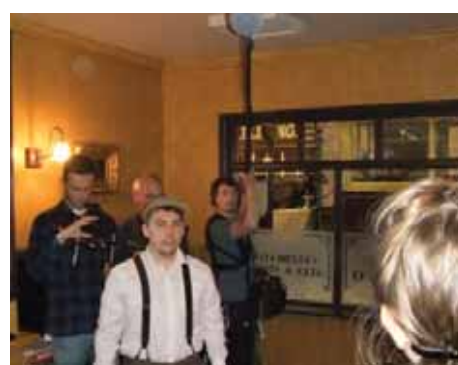
It so often happens, that just as we settled down to our first shot, noise in the form of a vacuum cleaner started up nearby. As this went out of range a sudden tannoy announcement broke the peace. Later, air conditioning automatically switched on in the pub ceiling bringing an extra sound challenge. Theo and Phil had removed their shoes to move around silently but that didn't happen as the floor boards had other ideas and creaked loudly.

Brian's directorial role was to keep it all going a pace while he became more and more frazzled as time was running out.

Theo Clark (DOP), who now has a great understanding of Brian's vision, used a shoulder rig for much of the shoot as there was too little space for a tripod and the action moved around the floor area, so camera and sound had to be very responsive, on top of the need for quick set ups to keep to the time schedule.

Phil Hutchins on sound used the boom microphone as Lav mics would pick up too much rustling from shirts.

The shoot ran into 30 minutes overtime but the script was completed, perhaps not as thoroughly as Brian would have liked but I'll bet no future audience would notice any shortcomings.



Photos: Left column
Promise surprises Sarah
Publican in the yard
Promise gets a roughing up
Publican eyeing up Sarah

Photos: Right column
Theo, Brian and Phil have technical discussion
Action as Promise sees a fairy
Promise thrown to the floor (again!)

Bottom
Sarah is offered a way to make extra money.



Are You 4K Ready?

An evening with Peter Matthews

Written and photographed by Brian O'Connell, edited by Peter Frost

A few highly innovate members from our club, Mike Sanders, John Mills and Peter Matthews, have taken the cinematic bull by the technological horns and grappled with the latest innovation to impact on the film making world - 4K. At the last club meeting Peter Matthews very kindly gave an invitation to club members to experience the benefits of a 4K demonstration, and to hear how some of the many problems are overcome.



Peter Frost, Alan Brown, Dick Grainger and myself (Brian O'Connell) turned up one Monday evening in August. No subject was off limits and before long we were discussing the advantages of Solid State drives (SSD). One of the wonderful things about informal events at Peter's are the illuminating tangential discussions. Peter explained that a Samsung 1 Terrabyte drive can hold an entire days shoot reliably as there is nothing mechanical to fail as with a standard hard drive. Looks like it could be a good suggestion for Santa's shopping list if you've got deep pockets!



We also looked at some of his 4K cameras and learned that although they have fantastic resolution there are circumstances in which they were not so perfect for Peter's Apple system, for example when a large object like a bus or train moved across the screen there could be noticeable stuttering. However, Mike Sanders had an idea to cure this and Peter has worked on it and it's now satisfactory.

Although 4K cameras are getting much smaller the advantages of touch control on a larger camera cannot be over estimated. To have direct access to a function without

an intervening menu route allows for much more immediate and professional results. However this has to be offset by the extra bulk and Peter says he tends to use his smaller 4K camera for days out and holidays, but he is going through intensive training to gain experience with his posh camera.

We then went into Peter's incredibly impressive editing suite. He uses Final Cut X to import the Sony 4K footage, while Mike Sanders edits in Edius. Peter and Mike have had many 4K problems to solve with Apple, where Peter seems to have had to spend a fair proportion of his life! And it should be remembered that moving up to 4K will need a powerful computer to process the large increase in data and more storage space, so it doesn't stop at the camera.

One massive advantage of 4K is the fact that one can crop or 'Ken Burns' a small portion of the screen whilst maintaining at least HD quality. Peter wanted to use this feature for recording a school video production. The problem he has is that children are so unpredictable and during a one and half hour production it is impossible to say where the action is likely to be on stage. Indeed it often changes from rehearsal to performance. The school were delighted with his efforts and could clearly see an improvement from previous results. It was a highly successful first outing for his 4K capability.



While watching some footage on his 4K monitor, there were times when astonishingly it can almost be too clear. Although this is perfect for documentary Peter said that professionals often take the resolution down to 2K for fictional content allowing the imagination more opportunity for engagement with the narrative and cinema projection is currently 2K.

We finished off the evening with a blu ray showing of the opening section of 'Lord of the Rings' in 2K, projected onto Peter's superb home wide screen with a viewing angle of 50 deg. to achieve the 'Cinema Effect'. It was really impressive, and as you can see from the photo Peter Frost was aghast, and incredible as the experience was, we do recommend that he gets out more.

Photos:

Left column - The demonstration commences..

Samsung 1tb SSD Drive at just under £300

Right column: Sony AX338 4K at a basic cost of £800 plus £200 for a pro stereo mic and lanc control, etc.

Sony AX1 4K at basic cost of £3,500 plus £800 for Senheiser stereo XLR mic plus all the rest.

Bottom photos: The wow factor of Peter's home cinema with widescreen projection.

SOME MORE ON **WHO DO YOU THINK YOU ARE?**

WHO
DO YOU THINK
YOU ARE?



Written and Illustrated by Peter Frost

At the last meeting, club members saw the results of a new competition suggested by Dave Skertchly entitled “**Who Do You Think You Are?**”, a theme based on the TV programme of the same name in which celebrities traced their family line back over many generations.

Sadly, I could neither produce a film nor get along to the meeting, so I’ve not had the benefit of seeing the results but I do know that the films ranged from the

informative to the amusing and it was Colin Lewis’s film playfully tracing the line of his cat Puddi back to the fame of TV cat Arthur that won the event.

Although I don’t have a film, after both my parents had died, I did create a lovely photo book covering as much of both sides of my family line as I could glean from stacks of old photos and the few elderly members still alive, so I’ve already got the script. I wished I’d started it earlier when so much more could have been explained, more anecdotes included and people in those old black and white photos positively identified rather than making a reasoned guess. But I didn’t really have much interest in the past until well into my fifties, and then time just ran out.

So what a great idea to put down memories on video because one day children and grand children will want to know who these old people in pictures

were and what they did, even what they sounded like, which a book can’t do. And I’ll bet that, like me, so many have stacks of photos and cine film in various forms in boxes in the loft, just fading away.

I’ve not given up on this idea and one day will turn the book into a video record to add the extra depth and detail and so that I can ‘talk’ to the future - er, as long as the ever changing formats don’t wreck it!



Written and Illustrated by Dave Skertchly

Hands up who remembers Tony Rose and *Movie Maker* magazine? At a price of just half a crown (12.5 pence to young whipper snappers) it was **THE** magazine for amateur film enthusiasts. It is strange to think that there is no such thing now.

In those days film making was expensive, rolls of film cost £1.50 (equivalent to about £20.00 now) for just 4 minutes, and to cash strapped post war families the 4 rolls of film for the 200ft 16 minute epic was a big investment. To justify such costs it was usually invested in recording that other big family luxury the annual holiday. The “experts” (easily spotted by their 16mm camera or anamorphic lenses) have always looked down upon these important family films but Tony Rose knew his market. Every year there would be articles on making family films, such as weddings, christenings, parties and yes, you guessed it, holidays.

To this day, usually at Christmas my family gather round to see themselves

as they were in the latest family album and reminisce about those loved ones no longer with us captured for ever on film or video over more than 50 years.

WYTYR was introduced into the club calendar to blatantly rehabilitate the family film. The BBC series of the same name shows how our fascination with other people and their story, that is being nosy, makes compelling viewing, so why not us? Providing a format and focus I hope has given Surrey Borders Members a framework to hang their family videos on which will not offend the experts.

The process of making my film “**Who do I think I am**” was a blatant pinch from the BBC series including tiles and music. I started with the story which was to be about my frustration and pride in my engineering career, which has included the spacecraft which are featured in the opening sequence.

Next with help from relatives, I collated the family history and searched family archives and the web for photos, pictures and video. I was left with a huge directory full of stuff which I sorted and catalogued.

The script was a straight pinch from the BBC format which has evolved over the years. It is a series of 6 one minute videos linked with a common theme, in fact it was edited as six 1 minute videos, each

of which was linked in the final cut. The narration was recorded several times and cut severely to get it to fit the 8 mins allowed by the competition rules! A twist evolved that I am descended from Vikings and I blatantly copied the BBC format by including a clue in the opening tiles, in my case a Viking Long ship. I added myself to the title using a little bit of green screening of me gurning at the camera.

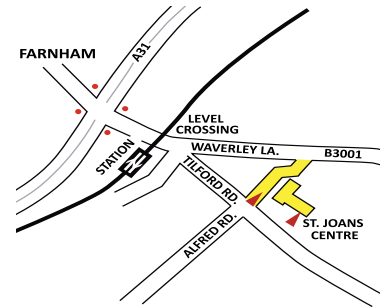
Making **Who Do I Think I Am** has left me with a whole list of further family videos to be made such as tracing the female line, telling the story of my poor relatives in South London and yet more on the story of my family, computers and cars - oh well, better get on with it then!



Photos: *Movie Maker* magazine
Mechanical computers of the 1960's that Dave's Dad worked on
Family Tree - an important part of WDYTYA

Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ on the 1st Friday of each month at 7.30pm for 7.45pm. Meetings close around 10.15pm. New members are very welcome, please email: secretary@surreyborder.org.uk or turn up at the door!

St Joan's Centre is 200 yards south of Farnham station and is in the grounds of St Joan's Church. The entrance to the church is by a narrow road opposite the junction with Alfred Road, and St Joan's Centre is to the right of the church. There is ample parking.



Coming up next!

At our next meeting on Friday 7th October we will be holding the annual **Inter Club Competition** and will be hosts to members of the following Video Clubs: **Circle 8** (Guildford), **Southampton**, **Staines** and **Orpington**. Southampton Video Club will be defending their title as last year's winners.

Interested in any Aspect of Film Production?

Why not come along and see what others movie makers are getting up to and you may get some inspiration for your own projects. We always welcome new members. You can find out more about us by visiting our website www.surreyborder.org.uk or email the secretary: secretary@surreyborder.org.uk

We are also on Facebook:

<https://www.facebook.com/SurreyBorderMovieMakers/timeline>

Your first visit is free!

Dates for your Diary

Friday 7th October 2016

INTER CLUB COMPETITION hosted by Surrey Border Movie Makers

Fri 7th - Sun 9th October 2016

The 48 Hour Film Challenge, London. See opposite

Friday 4th November 2016

Paul Vernon will be returning and wowing us with his Scottish Western.

Friday 2nd December 2016

Club Competition. No film longer than 6 mins.

Sunday 4th December 2016

Christmas Lunch at Borelli's in Farnham. Email Rita to let her know if you want to come - spouses welcome and more details soon

Competition Reminders!!!!

4th November 2016 - Deadline for the Club Competition - *let's have your entries of up to 6 minutes.*

The BAFTAs - 2017

Surrey Border's 'Night at the BAFTAs. Some film making fun as we push up Hollywood style. Further information coming soon.

48 Hour Film Challenge!

Fri 7th to Sun 9th October - The international event in which a film is made from scratch in the two day weekend and shown at a central London cinema on Sunday on the really big screen. Brian O'Connell has done it twice and is offering to support anyone wanting to take part. Register by the 7th: <http://www.48hourfilm.com/london-gb>