

10 page issue!

**CRACKING
CHRISTMAS!
EDITION**

never again!

Dressing a Period Set

Written and photographed by Brian O'Connell

After searching for ten months without success to find a suitable location that could purport to be a WW2 drapery shop, the best we could do was to shoot the scene in the ironmongers shop at Milestones museum in Basingstoke. Since many of the items could not be moved we had to change the script and give the shop a dual function of both ironmongers and a drapery store with as much emphasis as possible on the drapery element.

Story background: Sarah (Lily Smith) is working in the Drapery Shop owned by Mrs Smith (Sallyann Fellowes), whose son, Billy was killed by Germans in the War. Sarah now has his illegitimate baby. Mrs Smith cannot believe 'her Billy' would have loved such a 'slut' as she believes Sarah to be. There's conflict, especially when she discovers that a German, Klaus (Simon Christian), has been to see Sarah in her shop. (Ed)

The script required a fitting venue for an argument between the acerbic Mrs Smith and Sarah and a context that was particularly feminine, of needles, pincushions, sharp scissors, and a working sewing machine with needle pumping etc. – a visual representation or parallel to the animosity and antagonism between the characters.

The dressing of this set was particularly complicated and as producer/director, I realise that this additional demand was somewhat overwhelming. Enter Gordon and Pamela Sutton. They kindly agreed to be entrusted with the task of providing a working sewing machine, working lamp, materials with other sewing equipment large scissors, imperial ruler etc. By coincidence Gordon's grandfather worked for Singers in Salisbury and in his loft he had a machine. The next task was



The original Ironmongery Shop interior

to get it working and what kind of lamp would provide a shadow image of the needle. What could it be projected onto?

On Wednesday 19th Oct I had a call from Gordon that the sewing machine was working. He had secured an old iron, a lamp, wooden cotton reels, knitting needles and had made a wooden leg conversion to transform a folding metal legged table into a wooden table for the machine. I went to see the items the following day and was delighted with what he had constructed and gathered together.



Gordon using the hand cranked Singer, surrounded by his formidable array of period props. More below but watch out he doesn't stitch you up!



Gordon's ingenious table leg conversion from steel to wood using slip on wooden 'tubes' made from bed slats. Of course his bed's not that comfortable, now! How we suffer for that man O'Connell!



Converting Iron to Fabric

Written and photographed by Peter Frost

For this project, I was producing signs and sourcing fabric to help make a convincing enough transformation as quickly as possible as we had from just 8.00 am to 5.30pm to complete set ups, the shoot and museum reinstatement. We had to bring in all our props, photograph and record all ironmongery items and their exact positions for reference, clear all hardware that we couldn't disguise with fabric and set up all our imported props. ready to start filming to plan at 10.00.

This meant up at 6.00 am for all. Brian had arranged entry into the museum at 8.00am but we had to wait for identification of what we could and could not move before we could start. This was to be by 9.30am but approval didn't happen until nearly 11.00am, putting the shoot seriously behind schedule.

Brian and I had sourced authentic period fabrics from contacts. Neil photo recorded positions before and after conversion and the job of dressing the set could finally commence.



The fiddly and sometimes very heavy ironmongery items, above. Below, the fabrics in place.





**Message from
your Chairman
John Mills:**

The year is coming to a close and Christmas is nearly upon us again (yippee!!!). Thinking about this year, sadly we have lost some good friends, but whose films and influence will always remind us of them. We have also made some new friends who have brought new talent and additional enthusiasm to the club.

This month we have had some good feedback on the website and will be having a purge on uploading club films to the Videos page. The downloads section is now available, and we will be adding competitions to the internal/external competitions pages.

If you are a Facebook user don't forget to like the club page. Get one of your children or grand children to locate it, mine took about 30 secs to find it.

Congratulations to Kathy Butcher for organising the trip to the Black Hangar Film Studio which was a resounding success. This took a year to organise and co-ordinate so a really big 'well done' Kathy for your determination and skills.

Paul Vernon has given me the details of the showing of his film VERMIJO which will be at Thorndean cinema Chandlers Ford and tickets are £10.00 <https://thorndenhall.ticketssolve.com/#/shows/873566400> I'm going as I think it will be a good evening.

This year has been an exciting one for the club, with different events and plans coming to fruition. Hopefully next year we will make a club film while continuing to support those members who are busy working on their projects.

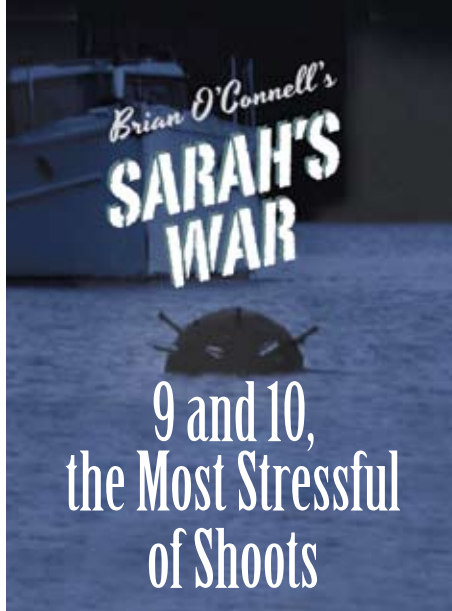
Thank you to the committee who have all worked brilliantly to deliver the programme, with special thanks to Rita who as club Secretary works tirelessly to keep things on the rails.

I hope you all have a wonderful Christmas and the New year brings you everything you could possibly wish for.

Warmest wishes,

John

*"Happy Christmas
Filming!"*



Written and photographed by Peter Frost

These two shoots tested Brian O'Connell's tenacity to the limit. Just about everything to do with it became a hurdle. I know how complicated it can become with locations, props, cast and crew to coordinate, and he's effectively dealing with a 'new' movie every month.

The location hunt went on for months without success, so he eventually returned to the Milestones Museum in Basingstoke where Shoot 8 had taken place. As Brian's previous DOP, Theo Clark, was away travelling he needed a replacement. He also had to find an actor to play the acidic Mrs Smith.

The role of Mrs Smith needed a spiteful edge as she has 'charitably' employed Sarah in her Drapery Shop, but despises the girl who is the mother of her illegitimate grandson, which she tends to deny on the grounds that her son Billy, its father who was killed in the War, would never dally with the likes of Sarah.

He advertised through Casting Call Pro and received 43 applications, many completely unsuitable but some looked interesting and amongst them he found **Sallyann Fellowes**. He asked me to see what I thought and we went through all profiles again, eventually agreeing that Sallyann had the 'look' and experience and was the first choice of three shortlisted.

Brian spoke to her on Skype and met up with her, confirming her as the right choice. She came to rehearsals and showed just the potential needed to portray the part. There had to be two separate rehearsals as Simon and Lily were not available on the same day or time. Rehearsal deals with blocking from layouts previously drawn up and establishes positioning of furniture, props, camera and actors in relation to one another. It's vital to prevent delays during the shoot.

Clandon Hall Rehearsal



Brian explains his vision to Sallyann. Notice how it's daylight outside and below it's dark! The rehearsal started at 10.00am and finished after 6.00pm.



Sarah gets a taste of Mrs Smith's vitriolic tongue while Sarah becomes increasingly annoyed with her



Klaus enquires after Sarah and stirs up bad memories



Brian in a very typically thoughtful pose while Sarah (Lily Smith) performs at the sewing machine



Simon Christian (Klaus) demonstrating the problem of any rehearsal or shoot - just waiting and waiting

Continues over the page 'Professionals' >>

Sarah's War - Professional Problems!

Written and photographed by Peter Frost

This was going to be the most complex and costly couple of shoots. Firstly the venue was expensive to hire (at an amateur level) and difficult to communicate with when making arrangements. There were three actors involved and two professional crew members, not to mention Brian's intrepid SBMM helpers, Gordon, Dick, Neil, Alan and me. A coordination conundrum.

The biggest problem of all has always been lack of prompt response to emails, meaning that follow ups are needed and uncertainty prevails for all the other people and elements that have to be fitted into place. And so it was with this shoot.

Neither of Brian's previous sound recordists could make the first shoot, and of course, he had to find a new DOP to replace the holidaying Theo! Luckily, he found a DOP but on further discussion found that she didn't have a matching camera and would have to hire in - upping the budget by over £100 each shoot plus the question over her lack of familiarity with the camera under the fast shooting needed due to time restrictions, so Brian had to let her go.

7 Days before the Shoot (Mon 31 Oct):

So it started again. One week before **Shoot 9**, Brian had sourced a new sound guy and another DOP and met up with him. He suggested that his Japanese girl friend could provide the food - Brian does provide some food for his cast and crew when possible but was pleased to free himself of this role for what he knew would be very pressured shoots.

6 Days before the Shoot (Tue 1 Nov):

Brian sent a courteous email to the DOP thanking him for joining the project. There was no response.

5 Days before the Shoot (Wed 2 Nov):

Brian sent an email to the DOP politely asking if it might be possible for him to attend the rehearsal, not necessarily expecting it but there was no response.

4 Days before the Shoot (Thu 3 Nov):

He tried to discuss food with the Japanese and had a curt one line response. At this point, Brian was becoming worried. He eventually managed to speak to the DOP who told him that he had decided that 'there was nothing in it for him' and he wasn't interested, which also meant that food went with him!

Even though Brian's budget is small by professional standards, this was a remarkably unprofessional if not unethical way for anyone calling himself

'a professional' to act, leaving it so very late with no prior indication. He could have crashed the whole shoot and inconvenienced the rest of the cast and crew, not to mention the financial cost.

For this reason we name and shame:
NIGEL ROGERS of Horsham

3 Days before the Shoot (Fri 4 Nov):

Brian found that the sound recordist had not ordered two wireless lav mics required and said they'd add another £24 to his costs but that he could book them.

Brian had looked back through his few DOP applicants and found **Zsolt Magyari** who he contacted. Zsolt said he'd think about it and get back to Brian on Saturday.

2 Days before the Shoot (Sat 5 Nov)

By eleven on Saturday, Zsolt had agreed to join the project but had to come by train from Canterbury. On the same morning, the sound guy advised Brian that he couldn't get the lavs at the same price and instead of £12 each they'd be £30 each. At this point Brian decided that we'd handle sound ourselves. He set up a meeting with Gordon and Alan for Sunday.

1 Day before the Shoot (Sun 6 Nov):

Brian was going over the operation of his own recording equipment with Gordon and Alan in preparation for the next day.

The Day of the Shoot (Mon 7 Nov):

We arrived in a staggered fashion (and left staggering after an intensive shoot!), the SBMM crew with a mountain of equipment and props to off load, take down two floors and set up which, as reported earlier, was delayed to await permissions.

It is rather a shame that literally across the road from the Ironmonger's Shop, Milestones has a Drapery Shop, but it's more of a false fascia than a room we could film in, so we had to dress the set, record everything, take it all down and redo the whole exercise in a week's time!



Milestone's Drapery Shop ... if only it had been okay

Meanwhile, Dick was collecting people from the station, twice. Actors were now making up and our new DOP, Zsolt, was being briefed by Brian. For the moody shoot, we were using the two ceiling lights of around 100 watts and a 60 watt desk lamp. 'Daylight' from the front door was a 600 watt lamp with a blue gel.



Gordon familiarising himself with Brian's Zoom H6 set up. Neil readying for shot logging. Alan has set up lighting outside the shop

PAGE 3 SHOCK REVELATION!

Caught in the Act!

by your really honest Reporter, Peter Frost

BORDER POST discovers members' violating young ladies under the pretext of enthusiastic mic cable threading, but we know otherwise - watch it, you two, they are looking rather nervous!



Catch Up with Kathy

HIGHLAND WESTERN FLING

by Kathy Butcher
Photos: Paul Vernon

Paul Vernon is a keen photographer who has over recent years progressed to film making where his camera skills are very evident. He is a member of Southampton Video and Camera Club and was invited back to Surrey Border Movie Makers meeting in November to show his Scottish Western which he made for fun.

Filmed on location between Aberdeen and Inverness *'Trail to Tranquillity'* lets the audience imagine they are in Wild West America. Using talented local actors, the film was mainly shot in a mock up western town and a picturesque woodland where some very authentic fight scenes took place in a nearby river.

The film was made over a weekend and the result was very professional and raised a lot of questions about its making from the audience. Paul is currently putting the final touches to *'Vengeance is the Lord's'* the follow up to his award winning film *'Strong Arm of the Law'* and also *'Vermijo'* a serious western with a great cast of young actors.

Surrey Border members were privileged to see the trailers for these two exciting films which should be ready for release by the end of 2016. Paul is an excellent speaker and has been invited to return to Surrey Border in 2017 to show and discuss the making of his new films.

Scenes and production stills from *Trail to Tranquillity*
Below, Paul giving us an insight into the making of his film



NO GO PRO!

Our Chairman John Mills has recently purchased a tiny 4K camcorder from the internet for under £35 and took the opportunity of bringing it along to the meeting together with some impressive sample footage including underwater filming which he had taken. The camera came with an array of extras included in the price. Movie making can now be achieved on a very low budget.



The camera is currently £35 on eBay on this link:

<http://r.ebay.com/iFZAvZ>

The Lens Correction Effect link is:

<http://alex4d.com/7-alex4d-wide-angle-fix-effect>

It is a free Final Cut Pro X effect that fixes footage shot on cameras with fisheye lenses. This free plugin is for Final Cut Pro X 10.0.6 and newer (if your version is older, visit this post at blog.alex4d.com).



HO, HO OSMO!



Surrey Border's member Philip Morley gave a demonstration of his new 4K DJI Osmo camera which can be operated via a mobile phone. Its inbuilt stabilization system, versatility, picture quality and size make it a very desirable camera and attracted a lot of interest from the audience.

Christmas list contender? If so, remember to order via the club through Amazon or Wex Photographic.



BLACK HANGAR STUDIOS TOUR and PRESENTATIONS

Arranged by Kathy Butcher



Jason Rayment

Miles Bennet

Jason Ford

Our Black Hangar Hosts



Fully fitted Boeing 737 craned into the water tank for 'Miracle Landing on the Hudson'

Written and Photographed by Peter Frost
Additional photos by Brian O'Connell



THE GATHERING

Kathy had arranged for us all to meet at The Royal Oak pub in Lasham village, which was a very good idea as Black Hangar Studios is somewhat hidden, down a twisting country road. Arriving at the entrance, there was something of a car queue with white van man caught in it.



Once through the gate, the track lead past a holiday park with cabins and static caravans. As we pulled into the parking area, a 737 used as a prop was parked up at the side, an eerie sight in the mist.

THE WELCOME

We were ushered into the warmth and upstairs to the bar seating area. Jason F welcomed us and introduced Jason R and Miles, who would be accompanying us on the tour. He described his role, the studio's facilities and explained about the tour.



Around the walls were posters and photos of films in which the company had been involved. Recent projects were a coproduction, 'Born to be Blue', and their own production, 'Breaking the Bank'.

Photos - columns above:

Top - Pub gathering and queue on arrival.

Middle - Warm up in the Studio Coffee Bar area.

Lower - 'Breaking the Bank' framed publicity and director's chair signed by the cast.

THE TOUR

We were taken downstairs to the main studio, which is a former hangar, and absolutely vast.



Photos left: Posters of some of the other films that Black Hangar Studios have worked on for green screen, special effects, the water tank and other post production work.

Below: Part of the vast space they have available.



Black material hung around the sides and half of one wall was set for green screen. It was explained that the base of the green wall was curved - an infinity curve - and the floor would have also been green but the shoot recently completed for Disney had needed to flood the floor and the paint had washed off. They did have a huge exterior tank but this was broken down to make extra parking space for the Disney crew.

THE PRESENTATION

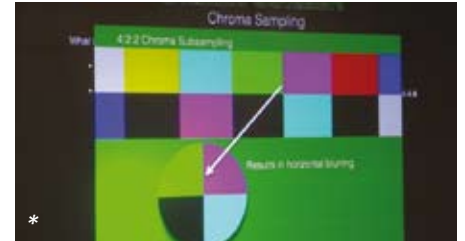
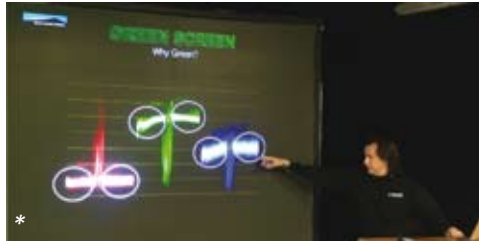
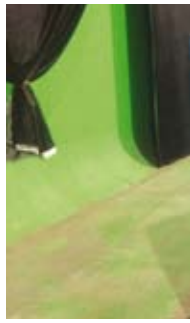
We were next lead to a room for a presentation of the requirements of Green Screen, in which Jason R talked us through the bullet points and animated slides. Questions were invited, asked and answered, as the processes displayed became more involved than would be needed for our humble productions, but never the less, there's always more you can learn to improve your own understanding of best techniques.

THE SHOW REEL

After a brief break, we made our way to their rushes cinema which used a projector from a closing cinema. Jason F showed us a thirty five millimetre film can, five of which would have been needed for a feature film. Then he compared this with ever decreasing sizes of storage now used, from a case the size of an old VHS cassette, to one the size of a current smart phone and then right down to storage the size of a flash drive, each of which would hold a film.

Then we viewed their Show Reel which demonstrated, rather rapidly, their method of shooting greenscreen and compositing.

Then a welcome buffet lunch and a chance to grill the team even further, with visits to their editing suites, hair and makeup, green room, workshops and cafeteria. A thorough job - well done Kathy!



Above: Top Row - Infinity curve green screen; Jason R's Green Screen presentation. **Bottom Row** - The finer points about greenscreen techniques. There are twice as many green pixels in an RGB image as there are red or blue and the human eye is most sensitive to green making it the best choice of the three for the process.



Above: 'Miracle Landing on the Hudson' had a purpose built green screen and water tank with underwater view ports.

Right: The finished film composite where the horizon is dropped into green screened backdrop, the foreground is the huge tank with Boeing 737 craned into it. Scene colour corrected and balanced. Swimmers had to stand cold water for a long time - what it is to be an actor.



Above: 'Born to be Blue', an international coproduction starring Ethen Hawke and Carmen Ejogo was graded by Black Hanger to give it a period look.



Above: 'Breaking the Bank'
Right - Studio green screen shooting with Kelsey Grammer walking along an embankment wall
Left - The composited shot with background in place Another use of green screen to create the appearance of hanging from a light fitting - shoot and final scene.
Bottom - Kelsey Grammer, Mathew Horne and Tamsin Greig 'watching' the stunt.

Left top: Edit suite 1; **Bottom:** Some of Black Hanger's client organisations

* Photos © Jason Rayment's presentation

**Photos © Black Hanger's Showreel or Website



Peter Ives, the club's answer to Michael Portillo and his 'Great Continental Railway Journeys', takes the train to Transylvania in search of Dracula.

This is part of a much bigger story that I set out to shoot as a video project, when finished, a rail trek across Europe.

Unfortunately, I lost my iPhone in Paris at the beginning of the trek and with it the initial part of the story. As a consequence I'm having to consider either a slightly different approach to the start of the film and/or shooting some of the original beginning sequences again. I'm working on the latter approach at the moment but this might take a bit more time to complete; particularly as I may not be able to redo some of the Paris stuff until late this year at the earliest.

But it was about this time last year I ended up fulfilling one of my longstanding ambitions, that is travelling from London to Istanbul via one of the routes of the infamous Orient Express (https://en.wikipedia.org/wiki/Orient_Express). The most attractive aspect of the route I chose was that it would take me through Romania and, more importantly, via Transylvania!

In planning this leg of my journey, I had originally opted to travel on an overnight train from Budapest to Bucharest. Unfortunately, my research had put me off spending too much time in Bucharest owing to the fact that Nicolae Ceaușescu had essentially decimated much of the old historical city leaving a rather drab replacement that is typical of the European communist era. Fortunately, my favourite world-wide train travel website, **Man-in-seat-61** (<http://www.seat61.com/Turkey.htm>), suggested a couple of intriguing stop-offs, Sighisoara and Brasov; both of which are only a few hours from Bucharest.

It looked like these would help to offset the potential drabness of Bucharest city. I must confess that at the time, I was particularly intrigued to the fact that both suggestions are connected in some way to the infamous Vlad Dracul, aka Vlad the Impaler; supposedly the role model for Bram Stoker's 'Count Dracula'.



The infamous Vlad the Impaler

What do **Dracula** and *Queen Victoria's Granddaughter* have in Common?

Written and Illustrated by Peter Ives

The first stop was Sighisoara, an ancient walled city that dates from early medieval times and said to be Vlad's actual birthplace.



Picturesque Sighisoara. The yellow building on the left is said to be Vlad's actual birthplace

Travelling a short distance back up the local branch line, I was easily able to reach Brasov my second Transylvanian stop-off.

Staying in a very nice 'B&B', I was able to book a day-long excursion to some of the sites around the town that including Vlad Dracul's or Bran Castle.



Vlad Dracul's (Bran) Castle, Transylvania Romania

Surprisingly, the castle was once owned by Queen Victoria's Granddaughter, Princess Marie of Edinburgh. She married King Ferdinand I of Romania and hence became Queen Consort. It is said that she was much loved by the Romanian people and even became a nurse in the First World War. The castle became Marie's favourite retreat and was given to her as a gift in gratitude for the many kindnesses she had shown to the Romanian people. It was later inherited by Marie's daughter, Princess Ileana, before finally being seized by the communist regime in 1948 when the royal family were expelled from Romania.

It is unlikely that Stoker ever visited the castle itself. However, Vlad Dracul and the castle are still said to be the inspiration for his novel 'Dracula'.

Furthermore, according to my tour guide, its only since the fall of communism that the Romanian people have become aware of Stoker's novel and hence its connection with Transylvania. However, today, the

commercial exploitation of the connection crops up all over the place, even in the selling of a brand of coffee beans that come complete with mock blood on the bag.



Cafeaua Vampirului (Vampire's Coffee)

Thank You and a Merry Christmas!

Time to say "THANK YOU" to our Committee and Club Members who make this club tick by heaving our heavy projection equipment back and forth; setting out chairs; organising programmes; introducing the evening's events; sorting out competitions and training; sending out our club news to local press; putting Border Post together every month; keeping the web site up to date; sorting out the finances and club archive; running film shows; helping others with techy stuff; showing us their equipment and anything new and upcoming; and of course making tea and coffee and tasty buffets on special occasions! **Thank you all!**

ORDERING FOR XMAS ?

amazon

wex
photographic

iflorist

Electrical Discount

Remember that you can help boost club funds without paying a penny more by ordering via the club web site for goods purchased from Amazon, Wex Photographic, iFlorist and Electrical Discount UK.

So that's a new camera and tripod for you (Amazon) and a new editing suite (Wix) and some flowers for your partner (iFlorist) and a new iron for her (Electrical Discount UK). See how well it works. Perfectmaybe?

GUEST EDITOR'S APPEAL!

The January edition of Border Post will again be thrown together by me as AI is still wading through various screens of death. But he will return and has already said that I've made it a 'hard act to follow'.

Well, yes, graphic design skills aren't everybody's background but I know he will make a valiant effort and I will continue to contribute. But I am aware that you could be reading rather a lot of my waffle when you could be waffling about your own productions, be they family occasions or more adventurous productions. All experiences shared can be helpful to others, so do send in your notes or story with some decent sized pictures.

Border Post is read by other clubs and who knows who on our web site, so it is a very good window into what we do and can encourage others to come and take a look for themselves. All clubs need new members to stay healthy and we tend to have plenty going on most of the time, thanks to our Committee's efforts.

Have a great Christmas and see you in the New Year.

EDIT EXERCISE!

You are invited to create a story, max 10 mins, using found footage from the National Archives site:

<http://apps.nationalarchives.gov.uk/education/focuson/film/film-archive/>

The results will be shown at the March 2017 club night

Written by Peter Frost

The National Archive has a wealth of intriguing footage that can be downloaded for nothing and re-edited to suit your imagination. I've had a go at this in a small way already with reasonable creative success, but want to improve on my efforts to date.

It's well worth taking a look at 'Focus on Film' where there's a choice of old and not so old material from which to choose. With a bit of lateral thinking, you can make your own version of the selected material without ever having to touch a camera.

Just what you need to while away the long winter evenings - go on, have a go!

Page 8



The screenshot shows a web browser displaying the 'Focus on Film' page on the National Archives website. The page has a dark blue header with the 'FOCUS ON FILM' logo and a search bar. Below the header, there are navigation tabs: Home, Introduction, Activities, Film Archive, Editor's Room, and Help. The main content area is titled 'Film Archive' and contains a paragraph explaining that the section contains a range of archive clips with background information, which can be played directly or downloaded for use in video-editing software. Below this, there are three columns of film categories: 'Pre-20th Century', '1900 - 1945', and 'Post-war - Present day'. Each column has a small thumbnail image and a list of film titles. The 'Pre-20th Century' list includes Domesday, Tudors, and Stuarts. The '1900 - 1945' list includes Early 20th Century Actuality Films, Women's Suffrage, The Great War, Ireland, British Empire and Commonwealth, Inter-war Years, and World War Two. The 'Post-war - Present day' list includes Britain since 1945, British Empire and Commonwealth, and Cold War.



The Drapery Shop

Written by Peter Frost

Photos by Brian O'Connell and Peter Frost

Set up continued! Gordon's converted metal to wooden table was positioned at the end of the shop and the sewing machine and all the additional items were put in place. Meanwhile, a pull down blind was being cut to size and added to the front door. Then it was a sound check with Alan and Gordon testing Brian's H6.

Set up completed, actors made up and dressed in their period clothing, **Zsolt Magyari**, our new Hungarian DOP, now arrived having taken the wrong train and finding himself speeding past Basingstoke on the way to Southampton (oops!) and the shoot can finally commence, 1.5 hours later than planned, mainly due to the very late clarification of what could and could not be moved.

In this part of the Drapery Shop sequence, Mrs Smith (**Sallyann Fellowes**) gives Sarah (**Lily Smith**) some of her spiteful tongue. Sallyann's role is certainly one that she could get her teeth into and with Brian's direction, she showed her mettle.

Lily delivered a slightly cowering, frowning reaction which builds into frustrated annoyance at the unfair accusations and nasty jibes delivered by the lady who is actually her baby son's grandmother. The next shoot really hots up the tension.

Zsolt proved his worth, coming up with some excellently moody shots in very low light conditions and many good suggestions. Just the two overhead period style lights and a desk lamp were the main interior lighting, helping to support the tense situation by creating very subdued backgrounds and coincidentally, darkening the 'fixed' ironmongery items that we were not allowed to move.

Klaus (**Simon Christian**) had a long wait before he came into the shop. He has tracked Sarah down and calls to see her, unexpectedly. Sarah's reaction is one of a mixture of shock and surprise as his appearance which brings back memories. Mrs Smith is hardly very welcoming.

Although relatively brief, his appearance is vital to the story at this point and he produced good reactions. Simon's time

will come in a later shoot when Klaus commandeers Sarah and her Grandfather's boat in the Hamble Estuary to escape back to his submarine from a failed onshore mission and holds them at gunpoint. It's a dramatic sequence with excellent acting opportunities.

Brian's eye was always on the time as he had a very specific window in which to accomplish as much of the sequence as possible. This pressure inevitably meant a few short cuts had to be taken and less shot options for editing than he would have liked.

This is the problem with a single camera shoot. All shots and reverses have new set ups which mean more time. The set was fairly confined, so some filming acrobatics were needed and those of us SBMM crew who'd done our stuff setting up had to lurk outside. We lurk rather well.

Zsolt was a little frustrated that some good ideas that he offered met with the often comment: "Yes, but we don't have time!" Nevertheless, the stills below show some excellent and nicely angled, moody shots, remembering that he was in at the deep end with no chance to attend a prior rehearsal. He got used to Brian's pace and they worked together very well.

We stopped for a 20 minute lunch break at about 1.30pm and then resumed at an even greater pace as the realisation dawned that there were literally only two hours of shooting time left before we had to clear the whole lot away and return the museum to normal - only 1/3rd of the script completed!

Continues next month



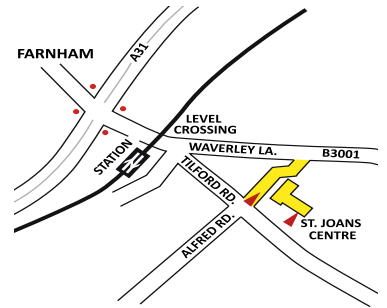
Photo above - the street outside the shop with our encampment. In the background is the pub used for shoot 8

Photos from the top right - Ironmonger's exterior; Marking up the door blind for cutting to fit; Sound check done; Brian directs Zsolt and Lily. Lower three are selected from the shoot itself



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!

Before the next meeting we will have visited Black Hangar Film Studio in Lasham, and with a bit of luck a report will have been included in this edition of Border Post.

At December's meeting we will be showing and judging Surrey Border Movie Makers Club Competition. Films are a maximum of 6 mins on any subject at all, so a varied group is expected.

BORELLI'S Christmas Lunch Menu (minimum of 30 guests required)

3 courses £25.25 includes tip.

FIRST COURSE: Choice of - Tomato Soup or Ardennes Pâté or Fish Cake or Breaded Brie Wedges

MAIN COURSE: Choice of - Roast Turkey or Rump Steak or Roast Cod Fillet or Goats Cheese, Onion, Spinach Tart

DESSERT/CHEESEBOARD: Choice of - Christmas Pudding or Chocolate Fudge Cake or Meringue Tower or Cheese Board

INTERESTED IN ANY ASPECT OF FILM PRODUCTION?

Why not come along and see what other movie makers are 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 web site

www.surreyborder.org.uk

or email the secretary: secretary@surreyborder.org.uk

We are also on Facebook:

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

Your first visit is free!

Dates for your Diary

Friday 2nd December 2016

Club Competition entries to be shown and more (but I don't know what 'cos no one told me!)

Sunday 4th December 2016

Christmas Lunch at Borelli's in Farnham. Email Rita to let her know if you want to come - spouses welcome. The menu is opposite.

Friday 6th January 2017

Members' 1 min epics and 30 second ads + selection of films.

Friday 3rd February

AGM + 2nd half, hints and tips on equipment.

Friday 3rd March

Edit exercise. Films made, 10 mins max, with found footage from: <http://apps.nationalarchives.gov.uk/education/focuson/film/film-archive/>

Friday 7th April

John Anscombe will show and discuss his animation films.

Our members range from beginners to ex professionals, shooting video with DSLR Cameras, Camcorders and Phones, editing on both Mac and PC platforms. But that's not all, we welcome those who want to learn or participate in all aspects of film making, including script writing, storyboarding, producing, directing, lighting, editing, acting, helping out as crew or simply improving your family and holiday films. Whatever you are interested in, you are welcome to take a look at us as detailed above.

Border Post