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

HAPPY NEW YEAR TO ALL!



Message from your Chairman *John Mills:*

Well I hope you all had a really great Christmas and are ready for some serious filming this year.

As we have not made a club film for a few years, it would be really great if we can develop an idea, create a script and shoot a film this year. The club has considerable resources in equipment and technical knowledge, so if you have an Idea please contact any committee member so that we can start the process of taking your film idea into production.

As always we all love to see your videos and if they are short, they can usually be fitted in at the beginning of an evening, so just give your SD Card or DVD to the projectionist to cue up for showing. I am looking forward to some buoyant and interesting critique.

I have made a start generating tests on equipment but its quite a slog, so if any other member would like to get involved with making shorts on your equipment for publication on the website, and for the benefit of all, please let me know. Many hands make light work as they say.

I have realised that I am in fact a complete gadget freak and love playing about and fiddling with my gadgets and cameras. Their seems to be so much to learn and experiment with on all these items that it is quite mind boggling. Albeit great fun.

I remember as a small boy laying on my back watching planes fly over and wondering what things would be like in the 21st Century. Technically it's staggering the equipment we have at our fingertips in our modern world, and here we are well into the 21st century with things galloping along at a massive rate. I do wonder where we will be in 25 years.



Catch Up with Kathy

Last month at the Club

by Kathy Butcher
Photos by members



The **2016 Club Members Competition** last month was judged by Tim Stannard, Vice Chairman of Staines Video Makers, his wife Martine and Geoff Rippingale, all active film makers. Tim gave their critique before the results which were as follows:

First Time Winners Trophy

Philip Morley for **'A Week in Langkawi'**. Picturesque resort hotel on an island off the north east coast of Malaysia, avoiding human clutter by concentrating on visually stunning environmental shots.



Philip Morley 'A Week in Langkawi'
First Time Winners Trophy

David Good Trophy for Best Holiday Film Gillian Gatland for **'Milford Sound New Zealand'**. Waterfalls viewed from a boat trip on the Sound with unfortunate weather masking the grandeur of the surrounding peaks but a tempting 'trailer' to make you want to visit.



Gillian Gatland 'Milford Sound'
Best Holiday Film - David Good Trophy

Penny Johnson Trophy for Best Editing Gillian Gatland for **'Thai Umbrellas'**. The making of beautiful Thai paper umbrellas concentrating on the dexterous locals and their artistic skills through to completion.



Gillian Gatland 'Tai Umbrellas'
Best Editing - Penny Johnson Trophy

Arthur English Trophy Best Photography Peter Ives for **'Changing of the Guard'**. The Tomb of the Unknown Soldier in Moscow and the goose stepping guards, which Tim Stannard referred to rather understandably as 'The Ministry of Silly Walks' - that is if you discount the incredible precision.



Peter Ives 'Changing of the Guard'
Best Photography - Arthur English Trophy

Morey Award for Best Documentary Gillian Gatland for **'Thai Umbrellas'**. The film ends with Gillian invited to have something of hers decorated, and we see in close up, the artistry as what at first looked like a flower design ends up as a butterfly in floral surround - a great souvenir!



Gillian Gatland 'Tai Umbrellas'
Best Documentary - Morey Award
Best Overall Film - Jackson Trophy

Jackson Trophy for Best Overall Film Her film also won Gillian this trophy.

continues on next pages >>>>

"Happy New Year's Filming!"

Catch Up with Kathy continued

Ron Clements Award for Creativity

Dave Skertchly for **'Who Do I Think I Am'**. A 6 min version of a family history going back to the Industrial Revolution. Dave has made a film that, in years to come, will be an interesting glimpse into the past for future family members - providing they can access the current software!

Pat Doherty Award Best use of Sound

Peter Ives for **'Coral Tribute'**. An underwater film tribute to Japanese composer Isao Tomita filmed in an aquarium with an underwater tunnel allowing Peter to capture some amazing shots as if he was in with the fish.

Dick Hibberd Trophy for Best Camerawork

Philip Morley for **'A Week in Langkawi'**, featuring a fabulous resort hotel. What a luxurious place to visit - perhaps they should be paying Philip for what could be a promotional film!

Jackson Trophy for Best Overall Film

Gillian Gatland for **'Thai Umbrellas'**. Gillian all but swept the board this year with her two entries, gaining four awards overall. Very impressive!



David Skertchly 'Who Do I Think I Am?'
Best Creativity - Ron Clements Award



Peter Ives 'Coral Tribute'
Best Use of Sound - Pat Doherty Award



Philip Morley 'A Week in Langkawi'
Best Camera Work - Dick Hibberd Trophy

Other Competition Entries Written by Peter Frost Photos by members



A Fishy Tale



The Thrill of the Drive

Ask the Expert



John Ross Standalone

A Love Story

There were some interesting entries to the Club Competition that didn't win a gong but certainly had merit, so it's worth taking another look at them here.

Gordon Sutton had two entries: **'A Fishy Tale'**, which was shot with his GoPro camera above and below the water of his son in law's Koi pond. The shot of the fish looking at grandson, Elliot, was something of a role reversal - you could say a genuine fish eye lens shot!

His other film, **'The Thrill of the Drive'**, recorded his driving experience in which he managed to hit 140 km/hr (it's even more impressive than the mph equivalent - no, you work it out - Ed).

Colin Lewis took us into his animated fantasy world in **'Ask the Expert'**, a TV programme of domestic advice with a talking cat as host and professor dog responding. This was intercut with 3-D animated characters. **Full story on next pages.**

David Jackson produced a promotional film about canal boat decoration, **'John Ross Standalone'**, a colourful entry with live commentary to camera from the owner.

Philip Morley's **'A Love Story'** featured a camera shy couple, soon to be married, shot against romantic backgrounds.

Christmas Lunch at Borelli's

Photos by Kathy Butcher



Animation Made Simple!

Written and Illustrated
by Colin Lewis

I have great admiration for artists who are able to produce a series of pictures that when played sequentially give the appearance of movement. This is how Walt Disney started and it took considerable time. The latest animation films are so photorealistic and the camera angles are a dream!

I'm best described as a lazy animator with no artistic skills who simply wants results fast. I found a software program that could turn pictures of cartoons and animals into talking heads, complete with lip synch and appropriate facial expressions. Quite by chance I found a free version of Crazy Talk (v7.32 standard) on www.giveawayoftheday.com but you can download a free copy from:

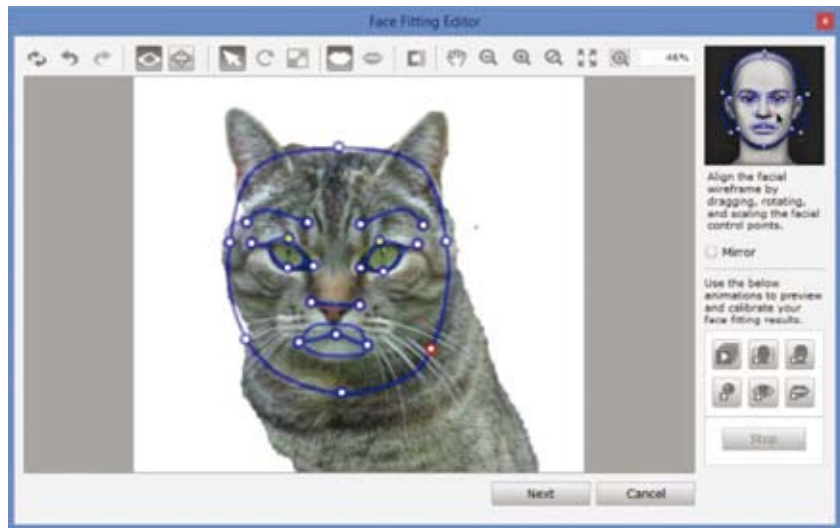
http://www.reallusion.com/event/CT7std/giveawayoftheday_ct7.aspx



Who Do You Think You Are?

At a recent club competition, I used the software to produce a singing cat, as a finale to **Who Do You Think You Are?** Having taken a fair amount of video footage of my cat, "Puddi", it was easy to take a "freeze frame" jpg of the cat looking straight ahead with a good expression.

I cropped the picture to show head and shoulders and then removed the background (magic extractor in Photoshop Elements), which takes a few attempts in order for the fur outline to look convincing. The picture of Puddi was stored as a .png file to



preserve the transparency of the background.

Crazy Talk has a few sample cartoon heads but the most useful feature was that it allowed any 'head' to be imported. So I went with Puddi.png:

Anchor points are set on the eyes and lips and then the face-fitting wireframe is set over the rest of the face:

Fine tuning can be applied to the eyes, mouth, teeth, and the inside of the mouth can be coloured.

I imported a song, and the software went to work to coordinate the vocals with the cat's lips. It is not 100% perfect. You can also use a text to speech or record audio feature.

I imported a background of red curtains and then resized the singing cat to fit. The project was exported from Crazy Talk as a .mp4 file at full HD:

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Ask The Expert

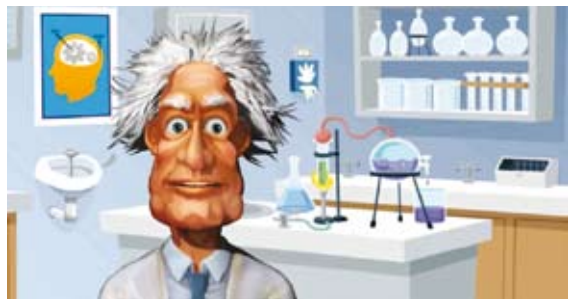
My animation entry for the December 2016 competition was a little more adventurous as it involved 10 speaking heads made up of cartoons and Puddi as separate .mp4s, strung together in my video editor program as a short story in **Ask the Expert**.

Most of the character voices were from me using pitch changing software to modify my recorded narration. For good measure there were also a couple of animated gifs

What I enjoy most about animation is that you are in charge of everything. No awkward actors, difficult film locations or the need for a lighting or sound crew. You just need time and patience.

For an excellent free introduction to animation, take a look at

<https://www.futurelearn.com/courses/explore-animation>



CLUB CLICKS

Club folk photos by Dave Rayers



December's casual shots, from the top left, clockwise:
Projector set up
Technical discussion
Social chat
Tea up!
Kit presentation
Examining her trophies



A NEW TOY..! 4K? Not Today!

Written and photographed by Alan Brown

I've had my Sony A1E for about 5 years and when Peter Matthews said he was selling his Sony NX-5 I thought I'd take a look at it and he very kindly lent it to me for a few days. The first thing I noticed was, being a much larger camera, the controls were much easier to use.

My Sony A1E is a great little camera and has all the necessary settings but they are somewhat buried in the scroll down touch screen, whereas on Peter's camera it was all available instantly on the side and top of the camera. It also had 3 large manual rings for focus, aperture and zoom. The NX-5 recorded in AVCHD whereas the A1E uses the now older HDV format, plus it is also tape based.

I was almost ready to buy the NX-5 from Peter when I noticed Sony had brought out a new camera, the HXR NX-100. This was about the same size as Peter's camera but was a more basic version, although it had all the necessary features but, more importantly, was capable of recording not only in AVCHD but also in the newer XAVC S format at 50Mbps which gives greater picture quality. It also retailed at about £1,400 (Peter was selling his NX-5 for £1,500). So I took the plunge and bought the NX 100.

I must say I'm very pleased with it. It has a 1" 20 megapixel sensor, approximately



the size of a 16mm film frame (14 megapixels effective when using XAVC S), the pictures are very clear and sharp, the colours good and it does low light at 1.7 lux with very little noise – much better than the Canon XF200 at around £2,000. It also has 3 built-in ND filters and two XLR connectors for external microphones. There is a 12x optical zoom with 48x available with the digital extender (this gives very acceptable quality due to the large sensor size). Basically it seems to be a larger version of Sony's much praised but dearer PXW-X70 but doesn't have the capability to up-grade to 4K as the PXW-X70 does (at a price!). This was not an issue for me as I'm unlikely to use 4K as I'd need to up-grade my editing suite at some vast cost! I'm also quite happy with HD quality at present.

It records onto SD cards with dual card slots meaning you can record on both cards simultaneously (to have an instant

back-up) or continue recording from one card to the other to give greater recording time. It is, however, necessary to use SDXC cards for recording in the XAVC S format. This caused a bit of a problem when I tried to transfer the footage to my computer – Edius wouldn't read it! I popped over to see Mike Sanders (he really is great if you have any editing issues – thanks Mike) and he was able to read it using his Edius system. It turns out you need a new breed of card reader – mine was a few years old so wouldn't accept the new format. A new card reader only cost me £20 – so not a fortune!

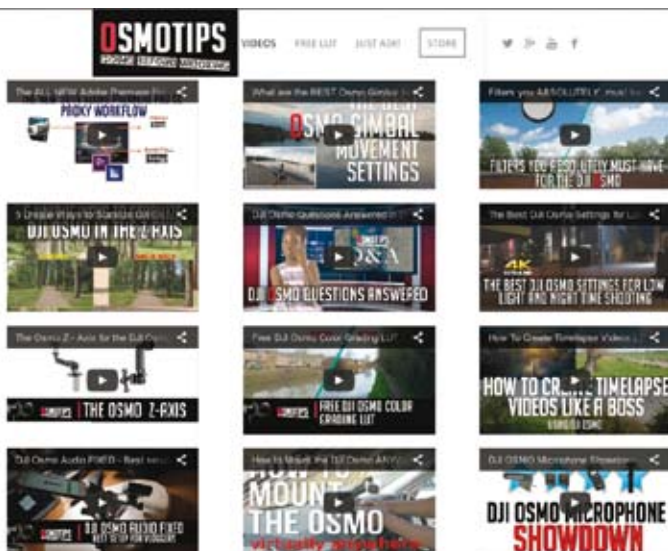
Of course, there is a downside to a bigger camera. It's not so unobtrusive when you want to film unnoticed and it's a bit heavier. But the ease of operation with the larger controls more than makes up for it in my opinion.

All in all, I think it's a great camera. It accepts most of my existing accessories (matte box, jib etc.) so if you want a camera that has all you'll probably ever need for movie making in HD at a very reasonable price, I'd thoroughly recommend it.



DJI Osmo - help site

The recent interest in his Osmo cameras has prompted Philip Morley to highlight this site: www.osmotips.com



MATTHEWS MANUFACTURING INC.

The sprung foot unit screwed into the leg of Peter's monopod



You can count on Peter Matthews to find a problem and solve it. This ingenious little sprung foot solves a problem of filming on a train when it 'bumps' over a rail joint or points.

Using it on his monopod with iPhone as a camera, Peter made the unit to 'give' and so to keep stabilisation smooth for his many railway films. Good idea!

Whatever will be next little gadget to emerge from the club inventor's workshop machine hut?





AN EVENING WITH

PAUL WESTON

STUNTMAN, STUNT CO-ORDINATOR, 2nd UNIT DIRECTOR

Written by Peter Frost, Illustrations from Paul Weston*

Thanks Rita! A few of the Guildford arm of Surrey Border Movie Makers took up your e-News of 30th November and met up at Guildford's *Electric Theatre* for what was a great evening of tips, tricks and clips from master British stuntman, **Paul Weston**.

Paul never intended to become a stuntman, but somewhat bored in an early job in engineering, bought a paper, opened it at the Jobs section, shut his eyes, and dropped his finger promising himself that he'd take up whatever it fell on, and applied for a job as a photographic model! But a detour came when his agent sent him to be understudy to Roger Moore for TV's *The Saint* series. He did it so well that he was asked if he could understudy for someone else.

He had not done stunts before but as an active, physical person, he thought he'd give it a go. In the '60s he was very lucky to work for the major TV series, *The Avengers* and his stunting career set off. In 1967 he did his first movie, no less than the James Bond film *You Only Live Twice*.

You are guaranteed to have seen Paul without ever knowing it. He has appeared in at least fourteen Bond movies with six different Bonds, in *Star Wars*, *Raiders of the Lost Ark* and many, many more. He sang with the Beatles in *Help*, has been directed by Charlie Chaplin in *The Countess from Hong Kong* and actually danced with Chaplin. He has been a flying double for Christopher Reeve in *Superman* and stunt co-ordinator in both *Superman II* and *III*.

Paul recounted his life of danger in a matter of fact manner with an engaging sense of humour. For many stunts, he had no safety lines or CGI to help, what you see was done live. He has spent over half a century taking hair raising risks in many of the major Hollywood blockbusters and TV series.

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This stunt nearly cost Paul his life. He climbed out of the hatch and realised that he was closer than expected to the bridge. A quick reaction saved him as he fell to the roof with no time to spare.



Header: Stunt driving through an inferno

Central Column: A selection of film posters from Paul's extensive career.

Right above: Train stunts from *Octopussy*, doubling for Roger Moore.

Above: Some of Paul's many well known friends in the industry

Left Bottom: Doubling for *Jaws* in *Moonraker*, he had to leap between cable cars, which was achieved with a small trampoline to bounce off but he still had to clear 15 feet of space. Cameraman can be seen on the left car top.



Another leap followed by a dangle as the plane gained height.

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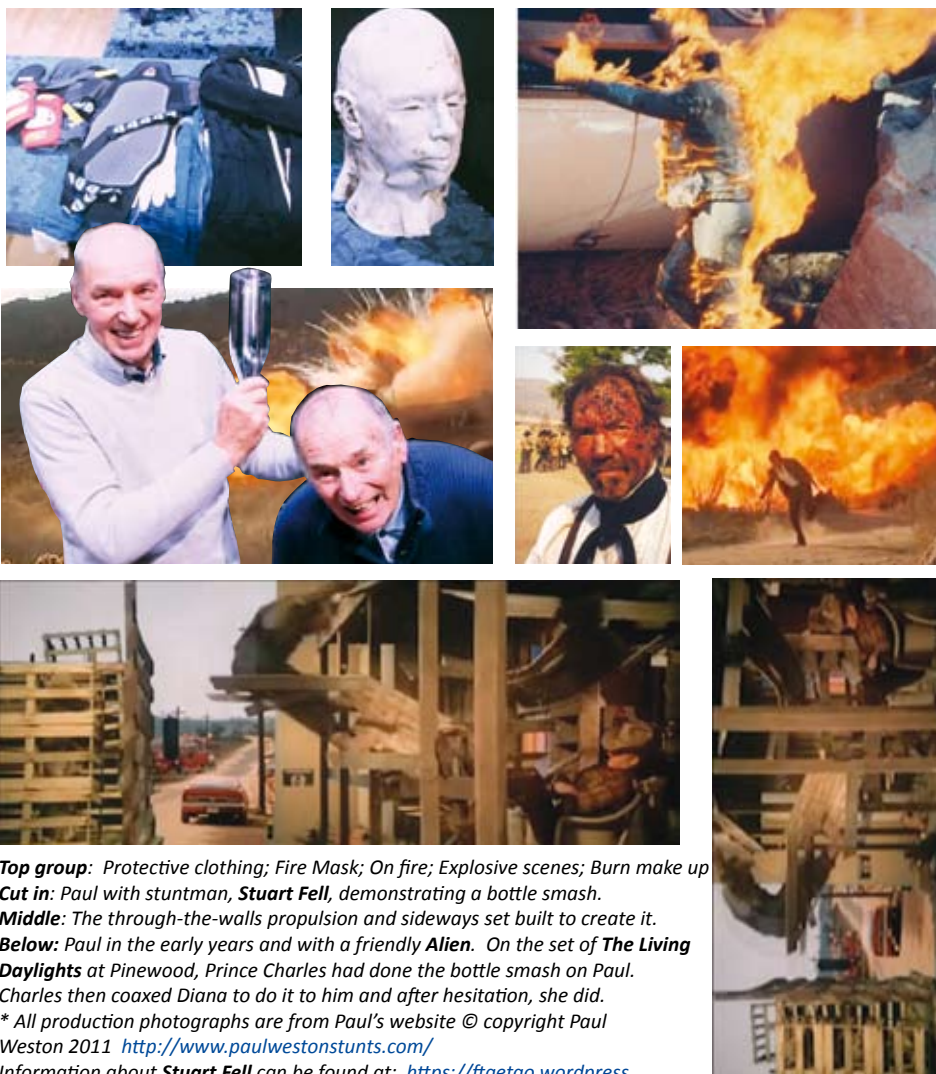
After the break, Paul demonstrated some of the equipment needed to stay 'safe' when doing fire stunts. Under the protective suit goes an asbestos layer (!). The eyes are protected and a mask covers the face. Inside all this is a bottle of oxygen for him to breathe, as the 'clothing' must be air tight to prevent smoke and gas entering BUT it only has 1.5 minutes of oxygen! Flammable gel is applied and set alight - his oxygen time is ticking, but there's not always the same urgency with directors! And the cameraman might delay to make an adjustment. Tricky!

Another revelation was how to achieve a the appearance of being propelled through walls backwards. In the scene shown, the whole set is built on its side, non-moving actors are secured into place (the cowboy on the right is wired into his seat) and the stuntman drops through the scene making it look as though he's propelled sideways.

Next came a 'bottle smash' and a young lady from the audience was invited to smash a bottle over Paul's head. We were then shown how fight sequences are created, ending with a surprise live demonstration with Paul and **Stuart Fell**, fellow stuntman and a friend for years.

A thoroughly enjoyable and revealing evening and in all those years of crazy stunts, only one broken leg!

Footnote: Stuart Fell is an accomplished stuntman and actor. He's done a lot of alien acting and stunt work in the *Dr. Who* TV series, which really launched his career; *Last of the Summer Wine* doubling for Bill Owen's Compo, *Ronnie Barker's* two series and *The Kenny Everett Show* among many others. He's also been in major feature films but prefers TV.



Top group: Protective clothing; Fire Mask; On fire; Explosive scenes; Burn make up
Cut in: Paul with stuntman, **Stuart Fell**, demonstrating a bottle smash.
Middle: The through-the-walls propulsion and sideways set built to create it.
Below: Paul in the early years and with a friendly **Alien**. On the set of *The Living Daylights* at Pinewood, Prince Charles had done the bottle smash on Paul. Charles then coaxed Diana to do it to him and after hesitation, she did.
* All production photographs are from Paul's website © copyright Paul Weston 2011 <http://www.paulwestonstunts.com/>
Information about **Stuart Fell** can be found at: <https://ftgetgo.wordpress.com/2014/01/31/exclusive-an-interview-with-stuart-fell/>

Paul, with bottle in hand, declines to smash it over my head (photo Brian O'Connell)



Small World: Last month I reported on our visit to Black Hangar Studios which had been in use for two months of special effects for *Star Wars*, *Rogue One*. Paul Weston has also been working on this new feature - maybe at Black Hangar???

Another Message from Guest Editing Frost

Thanks to all those who have helped me with the last four issues of Border Post by submitting articles and photographs. When there's plenty to work with, it makes producing it a pleasure, albeit it a time consuming one. But my tenure is up next month, so please continue to send in your stories and pictures to AI, who will be taking over the reins again, Black Screen of Death permitting!

I've been able to call on my graphics experience to push the presentation but the main thing is the content, so I hope members will send in their information to keep it flowing.

Please continue to give your support - I will.

The Drapery Shop

Part 2

A Milestone at Milestones!

Written by Peter Frost

Photos: Peter Frost, Brian O'Connell,
Alan Brown

If Shoot 9 was a challenge, then Shoot 10 was even more pressured. In Shoot 9 only 1/3rd of the Drapery Shop footage had been covered due to delays, set dressing for the first time and staggered arrivals of crew.

Shoot 10 was easier to set up as we now knew what we could move and we had already sorted what goes where in the case of our props, so just had to follow reference photos. But there was a great deal to cover.

It was up at 6.00am and arrival in Basingstoke by 7.30 for a McDonald's coffee and bacon and egg McMuffin with a slice of bright yellow 'cheese' (Ah! The glamour of the movies, O'Connell style) and in to the Museum at 8.00am.

Our pile of equipment was lugged in and across to the lift in a good few trips, down two floors to set up our 'encampment' again in the street. The shop was open as they were working in it, so it was straight in and start set up, hoping to start shooting by 9.30am.

The actors' clothing and make up had to be tackled and **Lily Smith** (Sarah) has become rather adept at her hairstyle, with upward turned curls on either side. I've never understood how girls can do it for themselves but she also used her expertise on **Sallyann Fellowes** (Mrs Smith). **Phil Hutchins** (Sound) was setting up his

equipment and checking levels and **Zsolt Magyari** (DOP) was running over shot set ups with Brian. It was full on and all takes time, so we were not ready until 10.30am for the first shoot of the day.

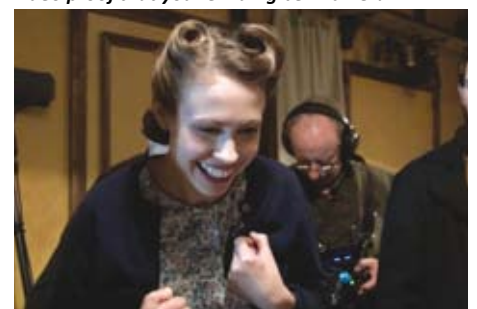
The shop location was rather full up when everyone was on set, so Neil, who was marking and shot logging, would clap the board and run away outside. Alan and I were repositioning the outside light (daylight) while Dick and Gordon were holding reflectors and assisting with set ups in general.

The Drapery Shop sequence is undoubtedly dominated by Sallyann's performance of Mrs Smith. Her portrayal of the spiteful woman's attitude to Sarah and Klaus (**Simon Christian**) is the meat of this whole shoot. She gradually goes downhill with drink, loathing and the loss of her son Billy, killed by Germans in the war.

With Brian's direction, she was able to bring the character to life with a strong performance. Lily also had a chance to fight back at the jibes with growing anger and did her character proud as well.



Header: Mrs Smith on the drink and Klaus visiting. Above and left: Production shots. Below: Something has tickled Lily - Yoo-hoo! Alan - I have video proof that you're hiding behind her!





Simon Christian (Klaus) had a long wait before he was due to perform and although, as a visitor to the shop seeking out Sarah, his role was more submissive, receiving an unexpected blast of hate for being German, his supporting performance and subtle facial expressions gave weight to Mrs. Smith's anger and frustration which was completely essential to the story.

Zsolt brought good ideas to the shoot which undoubtedly lifted the resulting footage in a very moody manner, helped by low lighting from the two ceiling lights of about 100 watts each, the desk lamp by the sewing machine and a 600 watt studio lamp which was used externally with a blue filter for 'daylight' or with barn doors inside for spot lighting - it was either or.

It is a shame that the pressure to achieve the remaining 2/3rds of the scripted material and the 5.30pm wrap and clear



and out of the museum, with everything back as it was on arrival, meant that Brian could not allow the set up time, albeit a matter of 10 minutes or so, to take up some of his suggestions.

His SBMM crew worked their socks off to enable Brian to win that Oscar but we all enjoy the experience and he does all the really hard work, anyway!

A kitchen and final sitting room sequences, were in a different location within the museum. Equipment was rushed across but we found that the local power sockets were dead, meaning that we'd have to bring cables from a great distance. Brian's museum contact, Louise, was called and she managed to resolve the power issue and the last two shots were taken in a rush to finish on time.

Brian is delighted that the Drapery Shoots are 'in the can' as this marks completion of half the epic - a true milestone at Milestones! He said he felt a great relief of pressure as he drove home.



Left Column:
Mrs Smith's tongue lets fly with a few swigs of gin to fuel it - Sarah and Klaus get a blasting. Neil marking the shots.
Top: Group shot of cast and crew outside the location.
Centre top: Zsolt, Brian and Phil.

Centre bottom: Sarah looks after the baby in the shop's kitchen. Klaus in a scene of domestic bliss at the end of the film. Of course, Sarah is cooking, washing and ironing in the kitchen - Ah, those were the days, boys! (Wot a chauvinist! I know - Ed)
Right top: Zsolt and Brian discuss a shot.
Inset: Brian, elated at having completed the Drapery sequence and looking rather suspect for the drive home ("Bejagers! Pass us the bottle, O'Brian")

More photos over the page >>>>

Dick's Pics! *Sarah's War Shoot 10. Photos by Dick Grainger*

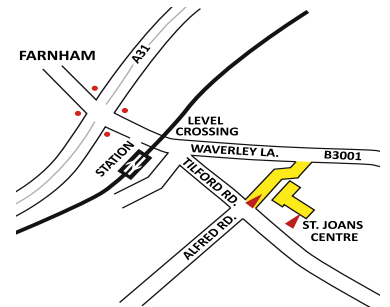


These photos show the TRUTH about filming with Brian. From left: Alan, nerves shot to pieces; Dick showing off his selfie skills; Peter comatose; Gordon ashamed to be associated with the shoot; The real GLAMOUR of working with Brian - as a cart horse.



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 MEETING!

Christmas is unwrapped, the New Year celebrated and here we go with 2017! The Committee set us a challenge for the Christmas holiday to make a one minute film or a 30 second Advert. Not a too extravagant amount of footage, so at this meeting we will see the results!

We will also view films selected from other sources and discuss the GOOD and the not so GOOD.

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 2017 DIARY

Friday 6th January Members' 1 min epics and 30 second ads + selection of films.

Friday 3rd February AGM + 2nd half, hints and tips on equipment.

28 February - 2 March BVE at the Excel, London

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

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