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



2020 HAPPY NEW YEAR!

Hello Readers!

This month's edition is packed with useful information which we are sure will help you make better films.

A good New Year's Resolution: "A movie a month makes Members healthy, wiser and in less trouble than going to the pub".
Our thanks to Peter Frost for providing the seasonal header for this Edition.

This is our 4th edition and we are delighted to see the support we are getting from members in helping to keep the publication going and promoting our good works to other Clubs as well as our Members.

Happy New Year to you all!

Philip & Brian

AGM?

If you have any questions relating to the AGM being held on the 7th February 2020 please submit them to Rita before the 1st February.

THERE WILL BE NO QUESTIONS TAKEN ON THE NIGHT

Baby Shots

Scoops Four Awards!

The Pioneers Group "Film in an Evening 2018" entry scooped four awards at the 2019 Albany Inter Club Competition.

Peter Ives was there to witness the event. He commented that; "the audience rocked with laughter as the story unfolded". There was no doubt it was going to be a multiple winner.

The awards were:

- The Freddy Beard Cup for Runner up - Best Film.
- The Sid Mitchell Comedy Award.
- Overall second place in the Albany Competition.
- The Orpington Comedy Cup.

A clever plot, adapted and directed by Colin Lewis, plays on a misunderstanding of 2 situations where a wife, played by Vanessa Morley, is expecting a surrogate partner to call, but is confronted with a baby photographer, played by Max Hutchinson. The ensuing conversation, with each having a very different understanding of the objectives, builds to a hilarious conclusion as the photographer proffers his tripod to rest his Canon on!!!.

The slick planning of the film involved all the Pioneer Members, Paul Seban, Peter Ives, Colin Lewis, John Mills, David Jenkins, Geoff Bentley and Philip Morley. This included a 3 camera multi-cam set-up to make editing, by Philip Morley, possible in the very short time frame allowed. Equipment was



Vanessa Morley shows off the four awards won on the night



Max explains how to get the best results as Vanessa looks on, agog!

carefully positioned to minimise set-up time between scenes.

As well as playing the part of the baby photographers boss, John Mills produced a very funny "Film of the film" on his Ipad, which demonstrated just how much fun everyone had on the night.

Well done to the Pioneers!!

Click [Here](#) to see the Baby Shots Movie.

Yo Ho Ho! What a Party!



Everyone enjoying a great party



Peter Matthews wins the coveted award for a Member who has given the most to the Club in the year.

Chairmans Chat!

Our Christmas party, held at the Mercure Hotel in Farnham, turned out to be a great success. Having it on the 1st December extended the Christmas festivities! Congratulations to Peter Matthews on winning the award for giving most to the Club in 2019.

Now, it's time to wish you a Happy New Year, so Happy New Year and onwards to great film making in the second decade of the 21st century.

Well done to all those who entered the December members competition a total of 16 films which is a good number. Our guest judges Jan and Dave Watterson spent a considerable time watching films and making constructive comments for all the entrants, please do take them on board and go back and improve your films by taking their comments on board. Thanks Jan and Dave for the judging and producing the programmes we used on the night.

Now a word about the February AGM. Last year it went on far too long until 21:45 because I allowed too many questions from the floor. This will not be happening again, the AGM will finish before 21:00 in time for the tea break. The papers are issued well in advance and if you have any questions on the officer reports or the accounts they must be sent in in writing to the secretary Rita Wheeler in good time. Ad hoc questions will not be answered on the night. The job of the AGM is to receive reports and to re-elect the officers of the club for the following year.

Talking of which, we now need to think about replacing me as Chairman, as I am in my 3rd and final year (3 years is the limit for being chairman), so if there is anybody who would like to get nominated by stepping forward, please let the Secretary know. It is helpful to shadow the outgoing Chairman, so somebody stepping forward early is best: it's over to you. We also plan to update the club constitution at the AGM. The wording of which has now fallen behind where we currently are and how we currently operate, again any comments in writing to the Secretary if you feel the wording is still wrong in the revised document, as we will be calling for an adoption vote at the AGM.

In the Chairman's 3rd year we hold the SBMM BAFTA's which is a look back over the films that have been played at the club

over the last 3 years, and give awards to best actor, best film etc., and there are well over 100 films to watch through to judge. The last night for qualification to be in the BAFTA's is the January 2020 meeting to show your film.

I have set aside the evening of Tuesday 14th January 19:30 (weather permitting) at my house to go over using Grass Valley Edius 9 for any users that are interested, we have 5 members using various versions of Edius, Jack Visser, Alan Brown, Peter Stratford, Gillian Gatland and myself. Rather like the Apple Mac group having its niche purpose, this is specifically aimed at Microsoft Windows users, but if there are any curious members that would like to come along as well please let me know. Edius is a onetime investment Editing package, apart from major upgrades from say 9 to 10 where a cross grade price option will be available. We will cover any items that you would like to know about, I will also cover organising your project source material, the Mask Tool and motion tracker, multitrack audio, multi-cam, audio tools such as compression and voice over, the Primary Colour Corrector, and High Dynamic Range video (HDR). May I be first to wish you a Happy Easter, Easter Eggs now in the shops!

Mike Sanders





New Members Welcome Evening

By: Rita Wheeler

On the 23rd October 2019 members of the Club Committee ; Philip Morley, Kathy Butcher, Alan Butcher, Alan Wheeler, Rita Wheeler, welcomed the following new members to the Club:

Jack Visser saw an ad in one of the free magazines, possibly Vantage Point? He has worked in a studio more on the technical side and now he would like to do more on the creative side.

Nigel Davey worked for a charity in Asia. He has been self-employed which was feast and famine. He now works for a local production company. He has done documentaries and would like to get involved in drama.

Tony Goodearl – came via the Refreshers Festival. He admits to knowing little. He was thrown in at the deep end with Film-in-an-Evening which he enjoyed. He was in the Weyfarers group. He is interested in script writing and filming.

Nigel Mee – came via the Refreshers Festival. He had a VHS recorder in the 90's. Filmed his son on skateboards, also used to film local bands. Has become involved in Surrey Nature. In 2007-2011 filmed the effects that the Hindhead tunnel had on the community. He used a Sony camcorder and has 14 hours of tape which he has had digitalised but has not watched. 2013 became involved with badger watching. Uses trap cameras to capture sighting of badgers. The Browning Trail cameras are really good with excellent quality. He has made 4 – 5 minute videos of badgers which the National Trust play in their cafés on a loop. National Trust have donated 3 Browning Trail cameras for filming wild life. He is interested in doing something with the Hindhead tunnel footage in an historic way.

Paul Gooding – he came to the club via the website and really appreciated the time that Mike Sanders has given him. He was an actor in his youth and went to drama school. He had a few jobs but life needed monetary support, wife and family, so became a gardener. When he reached his 40's he wanted to fulfil himself. He helped a friend in



Farnham with a film project, met a producer who wanted to make a gangster film and asked Paul to write it. It was about a diamond dealer and Paul wanted to make it not typical, he wanted the women to be respected and not just gangsters' molls. It was filmed in the South of France, 10 days in a villa. The producer employed a director and a photographer. The director had rows – he shot most of the film and was going to edit it but fell out with the Producer. Paul offered to edit it so the Producer gave him all the footage. He only had a cheap computer and couldn't do it. He thought of Farnham College then he found Mike. He wants to learn how to edit and to make films. The first cut of the feature film was 45 minutes. Philip Morley has since done a second cut and has colour corrected it. Paul wants to edit the film as a tribute to the people who were involved in it.

Garry Green – came via the Refreshers Festival. He was also involved in Film-in-an-Evening with the Weyfarers. He has worked for the BBC, on radio and local radio drama, BBC4 radio plays. He has done acting and Voice Over and some editing on the audio side. Wants to get involved in

filmmaking. He has many ideas and writes them down and wants to get some of his ideas made.

Nigel Davey mentioned that an excellent editing package is DaVinci Resolve which, since being bought by Black Magic, is free. It gives a good cinematic look but a powerful computer is needed.

Rita mentioned it is possible to get a refreshed desk top PC computer for under £200 with a fast i5 processor. Philip mentioned that Linda.com is very good for training videos. Nigel Davey suggested we could have a closed group on Facebook for a specific project. There are two types of closed groups, one is very secure.



Nice to meet you all!

Club Competition December 2019

The Club's annual competition was a hotly contested event this year with 16 movies competing for 10 trophies. One could not help be impressed by the diversity and skill shown in the making of all the movies. It's clear that the ethos our Club - to promote a forum for all Members to be welcome and for everyone to be open to constructive criticism in search of a better film next time, really works. We were delighted to welcome the Judges, Jan and Dave Watterson, who pre-judged all 16 films before traveling from Bath to present the evening.

They were kind enough to provide each entrant with a written critique of their entry as well as proffering some expert advice on the night.



Dave explained that the art of a good voice over is to leave time for the viewer to absorb what has been said before moving on to the next point. Expressed very succinctly, he advised us that a "Full Stop" means just what it says "Stop talking" and avoid overpowering the film with continuous dialogue.



Jan, on the other hand, advised us to be frugal with the music and only include it to emphasise a point rather than flood the timeline with background sound until it becomes a mush that detracts the viewer from the real meaning of the film.

The evening progressed at great speed in order for all 16 films to be shown and for Jan and Dave to summarise their views on each one. Even the tea break was cut short to ensure every film had its moment. The evening was much enjoyed by everyone.

Our sincere thanks to Jan and Dave for giving up their time to make our 2019 Competition very special.



The Winners



Faith & Photography

by Nigel Davey winner of the best photography award and best film overall

I heard Paul's testimony several years ago and was moved by his openness regarding his ongoing struggle with depression. I also discovered Paul is meticulous in the way he researches and plans the precise conditions under which to take his photos. I adopted a similar approach in making this video about him. Consequently I visited Cuckmere Valley 4-5 times over the course of a year to capture the various components I needed to tell his story.

The main challenge was I wanted to hide Paul's identity until the very end of the video, so it wouldn't distract and he could be anyone of us. But it's very challenging to do this for over 4 minutes, because you always need something relevant on the screen. In fact you need more than that, the imagery has to be some sort of visual metaphor that emotively underpins the monologue.

So a fair bit of lateral thinking went on regarding available metaphors at both locations as well as the different types of weather and lighting that would play into them. There was also a deliberate evolution of the colour grading throughout the story to signify a change in Paul's perspective from hopelessness to faith.



Paul Sanders - starting again

At times, I thought my intentions would never work out. But I also believe I had help from above. There were a lot of 'being in the right place at the right time' moments, more than I'd put down to coincidence



Nigel receives the Jackson Trophy for best overall film



Nigel receives the Arthur English Trophy for best Photography



The location where Paul went to end his life but was saved by a divine intervention in the shape of a stranger.



Examples of Nigel's clever use of colour to amplify the movement from Paul's deep depression to finding a new life.

Winner

Coming Shortly

by Peter Frost
Best Use of Sound

With little time available, I had the idea of doing something with some trailers I'd made and it occurred to me that I could put some together in the manner of those cinema coming shortly trailers. When I got into it, I felt it needed some commercials as well so created a couple of dubious looking ones.

My trailers, as any Mac user will know, are part of the iMovie package but I felt that the rather uneventful video footage set into the dramatic trailer format made a humorous contrast. I re-edited some shots and even converted a couple to 'movies' which gave greater latitude for captions and humorous twists. Some linking footage was created to tie it all together.

It was intended as a bit of fun rather than a serious entry and I was very surprised that it was awarded the Best Use of Sound Trophy



Peter Picks up the Pat Doherty Cup for best use of sound

Advert - The house on the right was photographed this year on the Norfolk Broads and is sinking!



CONAR TIST
ESTATE AGENTS

GREAT OPPORTUNITIES
TO BUY YOUR OWN HOME.
JUST A LITTLE
UPDATING REQUIRED.



Werewolf - A bit of fun with Brian O'Connell on the camera



Jim receives one of his 3 awards.

Oh! Cockle.

by Jim Reed winner of the Best Documentary award

This documentary was inspired by Moira's sister, Ann, who lived in nearby Westcliff and thought the cocklesheds would make an interesting story for a video. It was quite an education. I discovered a great deal about Leigh-on-sea's history and the process of cockling. Leigh was originally a fishing hamlet, then became a major port and navel base, and then returned to fishing again. The people there were incredibly helpful, and I would like to have interviewed them properly. Unfortunately the only one who was happy to be recorded was a fisherman.

A Fishy Tale.

by Jim Reed, winner of the Best Use of Commentary award.

I was rather stuck for an idea for a video, and someone suggested making a holiday video. Unfortunately, holiday videos always remind me of my youth when neighbours used to invite us round to see their latest holiday photographs. I clearly remember watching a whole 35mm slide carousel, and silently cheering when it got to the end, only to discover they had yet more loaded carousels ready to go!

I decided a spoof holiday story might be a good idea, and used footage I'd taken over the past couple of years – most of which hadn't been used before. The idea for the story came from simply watching the clips, and then creating a voice to send them up!



Jim's winning Hat-trick

Where Witches Exist.

by Jim Reed winner of the Best Creative Film award.

We were told that Canewdon Church is the most haunted church in the country, and it's said that at Halloween police have to block access to the area to stop people running around the churchyard. So we went along during the day to take some video footage.

We weren't totally convinced about the



haunting, so there was a bit of creative licence, and we mixed several local stories together. We weaved them into a poem we wrote, and Moira spoke the words. Electronic processing created the sound of a rather spooky little girl's voice. To give the video a bit of a chill, we credited Rose Tyno (totally fictitious) as both the author and narrator from 1764.

The Old Rugged Cross *Best First Time Winner*

by Jack Visser

Last year my son, Timothy, decided he wanted to record his own version of a favourite song. As it was written in 1912, there were no copyright issues.

Knowing my interest in making films, he invited me to the small, privately owned, purpose built studio, which had originally undertaken sound post production work for videos as well as group recordings.

Despite boosting the ISO on my camera, the very low lighting of the venue impacted on the quality of my movie.

I am sure my interest in making more music videos in the future, will improve when I am more attentive to pre planning my projects.



Jack in action



Jack receives the Jack Stribling Trophy for first time winner.



"Thats a wrap" Timothy is happy with the take.



At Sea

Little Red Ship

by Peter Stratford
winner of the Best Holiday Movie award

My movie entry was motivated by a desire to share with a wider audience the prescient conversation I had had with the first officer of the MV Explorer in a trip to the Antarctic Peninsula in 2007 - eleven months before the same ship sunk in the Bransfield Strait in a nautical disaster that made international headline news. I had made a 90 minute "Antarctica" movie of the expedition voyage which I had shared with a group of fellow travellers on the trip. I pondered at the time of the disaster whether I should offer the footage I had recorded 11 months earlier to a wider audience but, back then, social media was still in its infancy and I got no reply when I attempted to contact the adventure tourism company that owned the ship and organised both my trip and the one that subsequently ended in the disaster.

I knew that the footage wouldn't win any prizes for technical quality – it was all based on dated 4:3 standard definition video material and the crucial interview on the bridge with the First Officer was shot on a cheap palmcorder with a wide angle lens attachment. But hey – if I had showed up on the bridge with a big "in-your-face" shoulder mounted camera there is no



Peter reports from the deck



The Officer warns about the Ice

The Wedding Reception.

by Philip Morley and John Mills winner of the Best Edit award.

A rare opportunity to set a wonderful wedding reception to music. The edit succeeded in portraying the joy and exaltation of the day. Even more so, when the Farther and Mother of the bride are Club Members! The entire wedding was filmed by Philip and John on one of the hottest days of the year. It presented then with some

interesting technical challenges, which, thankfully, were over come with the help of Final Cut Pro X!! Having selected the music the challenge was to make the footage fit. Careful retiming of sequences made a guitarist playing a rock song look like he was playing the music.



Philip receives the Penny Johnson Trophy for Best Edit. Unfortunately John was unable to attend.



John captures the "the moment" during the first dance while Philip concentrates on capturing the guests reactions. Being filmed in 4K made the edit more flexible.



Peter receives the David Good Trophy for Best Holiday movie.

way I would have got such a natural, honest conversation with the him about the risk of icebergs – and, of course, I was on holiday and did not carry any "release forms" for his agreement to publish the interview. To this day, I don't know if he was on the ship when it sunk. All the passengers and crew were rescued.



A "gung Ho" new Captain ignores advice and sinks the ship!. Amazingly everyone on board survived.



By Dave Skertchly



Dave Skertchly receives the Dick Hibbert Trophy for Best Camera work



The action shots were filmed using Dave's special narrow gauge camera crane

Winner

of the Best Camerawork award

Dave Skertchly claims that his video is a serious documentary about the effects of the 1929 Wall Street Crash on the Welsh slate industry, but we all know now not to believe a word Dave says about his films. This is a fun romp on Daves narrow gauge garden railway which he claims is "in Wales not far from Aldershot" It runs from Llatireggub to Llangoblin via Cwm Agen. The story tells of how Dave undertook Time Travel in a 1929 Railbus to find out why the Iconic tourist railways in North Wales could not be saved from closure. The story of the Bodgit and Run type 157 Railbus was published in Garden Rail Magazine and he uses the photos from this along with extra film to re-tell the story.



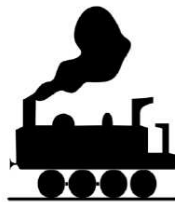
Explaining the construction of the Railbus.



The railbus on test



The railbus parts ready for assembly



Time travel in a 1929

Railbus



Dave travelled back in time to build an original 1929 style railbus.

Minding my Ps and Ts

By Dave Skertchly

I had a problem with my Ps and Ts, they were making popping noises on my narrations. This is effectively short-term wind noise as I pronounced my Ps in particular. To overcome this problem I made a microphone shield which works well placed between me and my Zoom microphone. It was made with a cheap embroidery frame and one of Pauline's old stockings stretched over it.



Kit Corner - Getting a firm grip

by Philip Morley

FOGRIP

***Quick-release plates supported.**

***Access to battery door without removing grip.**

***Tough but light aerospace-level aluminium alloy weighs only 75g.**

***One-hand fold / unfold the grip is so easy to use.**

***L-Bracket supported.**



Forgrip for Sony DSLR's

For those who suffer hand strain holding a heavy Sony mirrorless camera in just 3 fingers, a little known company called STC Optical and Chemical have just released the solution.



Recognising the difficulties owners of these small cameras have, often supporting a large lens, the makers designed a plate for the bottom of the camera that contains a foldout holder so you have a full five finger connection with the camera.

This clever device has the following features:

- FOGrip for Sony α9 / α7II / α7III / α7SII / α7RII / α7RIII
- An increase of 25% hand-held endurance.
- One-hand fold/unfold the grip is so easy to use.
- Tough but light aerospace-level aluminum alloy weighs just 75g.
- Unique foldable design allows the camera to lay flat.
- Access to battery door without removing grip.
- Quick-release plates supported.
- L-Bracket supported.

There are some clever little additions including holes at the bottom of the rig in order that the camera is facing down when not in use.

William Wu, CEO and Lead Design Engineer, STC, said: "It is our drive for innovation that has led to the development of this new Fogrip solution for Sony full-frame mirrorless camera users. We believe we have produced the perfect grip, delivering huge benefits in practicality as the grip has been designed specifically for the Sony range. It is light, strong and yet, due to our meticulous research and development process, offers incredible compatibility and access for photographers and filmmakers."

I understand that a model for an Olympus camera is on the way.

Currently on sale for US\$100.

Click [HERE](#) to meet Mr Wu and hear about his clever invention. I think his presentation could do with some help for SBMM to make it snappier!!



The Magnetic Touch

RigMount Sport



If you are looking for real grip to a steel surface, look no further than a RigMount. I purchased mine for the same US\$49 as they are today but 10 years ago!! Its grip is the same now as it was when new. I am able to mount my Sony NX30, in its low profile state, to any part of my car to get stunning angled shots on the move. Once attached it takes a huge tug to get it off*. There are bigger version for bigger cameras. Check it out [click HERE](#) to visit their website.

** It's always best to tether your camera just in case the worst happens.*



The strap loops at the bottom of the rig to enable the camera to hang down, keeping the lens safe.

Interlaced V Progressive Made Easy

by Jim Reed



My recent article about frame rates caused quite a lot of interest and feedback, and so I thought I'd add a brief note about interlaced vs progressive camera settings.

Progressive was discussed in the previous article, and it does exactly what it says on the tin.

For example 25p means 25 full images every second, 30p means 30 full images every second, 50p means 50 full images every second, and so on.

Since virtually every system aside from broadcast TV uses progressive, it is definitely the format to now use for all video recordings.

Interlaced is a legacy standard inherited from broadcast TV, and is only widely used within TV.

It was devised as a very creative means to enable smooth motion on TV broadcasts without having to use greater bandwidth, which would have resulted in massively more expensive transmission equipment.

It works like this:

Effectively every image is created in two halves - and each half image is called a 'field'.

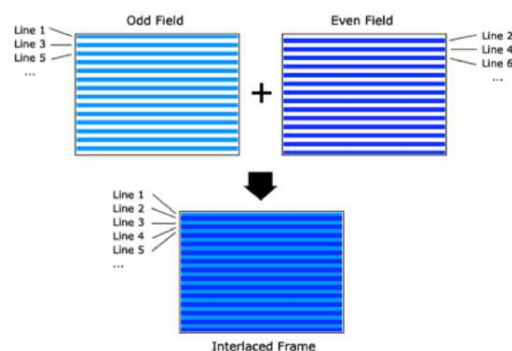


Figure 1

The first field comprised all the odd lines, and the second field all the even lines and, as can be seen, overlaying two of these will create a complete image.

SD systems have a total of 576 horizontal lines, so each field is exactly half, ie. 288 lines. HD has 1080 lines, so an HD interlaced image is made up of 2 fields each 540 lines high.

In the UK, 50 fields are created every second, so for all work outside of broadcast TV, this results in 25 full images (frames) every second.

The convention for denoting this used to be 25i, which was pretty straightforward. 25i was directly comparable with 25p, in that it was clear from the 'i' or 'p' that both were different systems - one interlaced and the other progressive - but both resulted in a finished output of 25 frames per second.

However, and somewhat confusingly, more recently 25i has been replaced and re-named as 50i, which denotes the number of **FIELDS** rather than **FRAMES**. It's still the same 25 frames every second and absolutely nothing has changed.

So, for example, my Sony Camera defaults to recording at 50p (50 progressive frames each second) which is just fine for me, but I also have the option to record in 50i (interlaced). Which might seem impressive until it's realised that it's actually only really 25i frames each second and nowhere near as good as 50p.

Anyway, the naming convention is a bit of a distraction from the real issue with mixing interlaced and progressive in the modern world of electronics, which is this:

Video Editors can only work in either Progressive or Interlaced mode, but not both at once.

When working in progressive, the editors treat each frame (image) separately, which is fine for progressive video, but for interlaced video it has to combine two fields to create a single frame (image).

Since each frame now comprises two fields which were recorded 1/50 second apart, it means that when examining a single interlaced frame, any rapid movement may appear a little odd, having the effect of tearing or combing, like that shown in Fig 2.

The editing software has to de-interlace the footage, but unfortunately, all of the methods to

do this will result in some degradation. There are two basic techniques;

One is simply blend two fields together. For static images this is fine but any movement will still produce a ghosting, since all it's really doing is smoothing the tearing effect shown in Fig 3.

The other method (interpolate fig 4) is probably the best easy fix. It takes a single field (ie with HD1080 that's 540 horizontal lines high) and uses a line doubling algorithm so the height is corrected. In some cases it's even possible to convert all 50 fields to 50 frames, but some sharpness is lost in the process, shown in Fig 4.

However, the general rule is try to avoid mixing Interlaced and Progressive footage together on the same timeline. Just as with mixing frame rates, editing software can be used to manage the issue as best as possible, but all will result in some kind of compromise.

My advice is to shoot in progressive as standard and, ideally, at 50 frames per second (50p).



Figure 2



Figure 3



Figure 4



Skertchley Snippets - A couple of Dave's entries to the club competition

Another Perfect Day By Dave Skertchly

I love nostalgia and this film is just pure indulgence. If this film was made professionally the producers would use archive materials, so why shouldn't I? I will of course respect the copyright so there will be no showings in public, unless I can afford the fees. The commercial stuff has been carefully edited to fit the story, the sound track re positioned but still the picture quality is not the best but it is a good way to set the scene.

You may not have noticed but the key point of this movie is to match the music to the visuals, I hope you didn't notice. It is not the usual cut-cut-cut to rhythm, but a subtle cutting and dissolving to match the expression of the lyrics. There is a metallic "boing" on the beat which helps out when there is no obvious lyrical transition, but I hope it is far more subtle than that. Hope you enjoyed it.



Hilltop and Beatrix Potter are subjects covered by talents so much greater than mine but I was inspired to make my own nostalgic statement.



I used some commercial materials, the professionals do it so why not me?



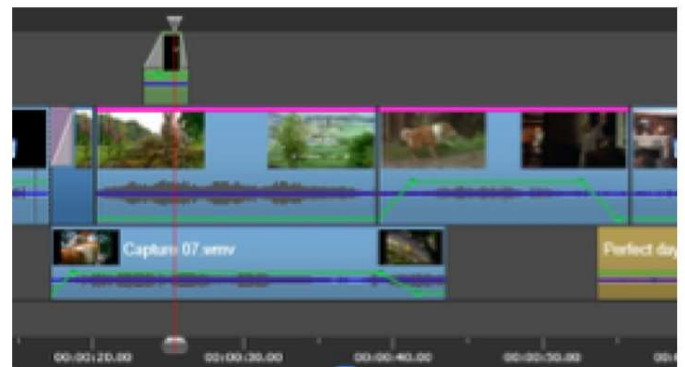
The clock tick-tock was post dubbed to match the pendulum swings.



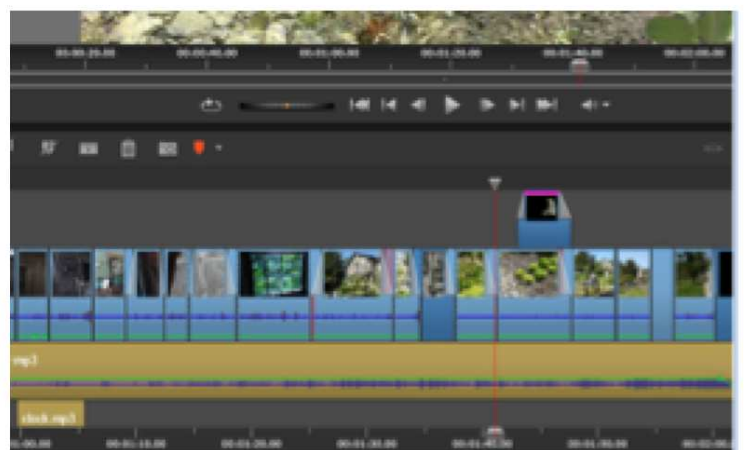
This professional scene which starts the transfer to my own shots.



I love drawings and this to me is what our day out was all about.



From this timeline shot you can see the amount of editing of the commercial material including editing and relaying the sound track in sync.



Look carefully at the sound track on this timeline shot and you can see the "metallic boings" which set the rhythm, but these were just a guide and the actual cuts matched to the lyrics.

Editors Note

We hope you have all enjoyed a great Christmas and have not suffered too much from the excesses of the Festive Season and watching all the movies you have made last year, not too mention endless Netflix encounters!. This edition is the first of 2020 and has a bumper 11 pages. Enjoy!

Philip & Brian



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!

All members who helped us by contributing to this issue: Mike Sanders, Rita Wheeler, Kathy Butcher, Jim Reed, Dave Skertchly and Peter Frost, Nigel Davey, Jack Vesser

COPY DEADLINE! February 2020 issue will be 20th of January 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 some inspiration for your own projects. We always welcome new members and you can sound us out for free, too. You can find out more about us by visiting our web site www.surreyborder.org.uk

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

We are also on Facebook:

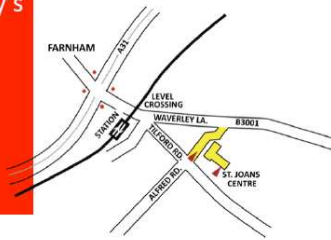
www.facebook.com/SurreyBorderMovieMakers/timeline

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

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

Remember your first visit is free

FUN SPOT



Next Meeting

Friday 10th January

Remember this is the second Friday and it's your last chance to be in the 2020 BFTA's. You need to show your movie at this meeting. Please contact Rita if you wish to show a film.

More Dates

14th January - 7pm Mac Meeting at Philip Morley's
7th February - AGM followed by training films & equipment discussion
6th March - Go Pro evening with Dave Rayers

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