



New beginnings?



slack

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The December Competition

By *Kathy Butcher*

The 2020 Surrey Border Movie Makers Annual Club Competition had thirteen entries this year, just three less than last year. Under the circumstances surrounding the current Covid Pandemic this was outstanding. The competition was held online at the December club meeting and over 50 members attended. The films had to be a maximum of 6 mins. long and were judged by International Amateur Film Judges Jan and Dave Watterson who had viewed and judged them from home prior to the meeting.

Honorary Club Member Paul Vernon's film 'Jury of Six' was the first to be shown. This was a trailer for a longer film and was shot completely on an iPhone in Utah by actor Nick Fontaine and edited by Paul. It was awarded the Dick Hibberd Trophy for Best Camerawork.

Colin Lewis's film 'James Whitaker Wright' was a documentary about the American swindler and millionaire, who made his money in mining. He also developed the London Underground tunnels and used their design to install an underwater ballroom in the lake of his U.K house Lea Park which then became Witley Park. He took his own life, by swallowing a cyanide pill, as a result of being sentenced to 7 year of penal servitude. Colin produced a very interesting fact filled film which gained him a 'Highly Commended' award.

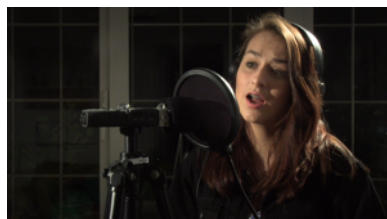
Gillian Gatland's holiday film 'Leaving New York' was filmed aboard a cruise ship leaving New York Harbour. Gillian captured some superb footage and received the 'Commended' award.



Jan and Dave Watterson



The December Competition



Tim Stannard a new Surrey Border member entered a music film

called 'I Don't Know How to Love Him'. Tim filmed his talented Daughter Elise singing the song from the 1970's Jesus Christ Superstar Show and it won the 'Arthur English Trophy' for Best Photography.



The Arthur English Memorial Trophy

'Memories of Madeira' a holiday film by Gillian Gatland was an enjoyable portrayal of life in Madeira. It showed cruise ships and fishing boats in the harbour, stormy seas and the Botanical Gardens and won Gillian the 'David Good Trophy' for Best Holiday Film.

A second film was entered by Tim Stannard called 'Cluedunnit'. This was a murder comedy cleverly based on the popular board game Cluedo. As a new member this won Tim the 'Jack Stribling Trophy' for Best First Time Winner.



Jack Stribling Cup

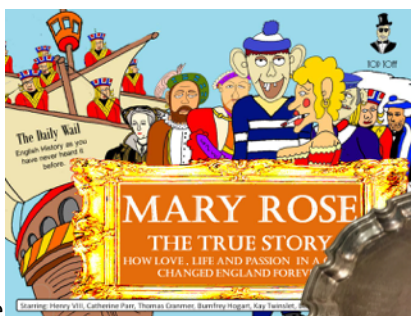


Sir Paul Holden

The next film was called 'Island of Dragon's' a documentary by Peter Stratford. Filmed in the Galapagos Islands it introduced the audience to the miniature Spiny Tailed Iguana with some informative and sometimes comical narration on its habits and lifestyle. It won Peter the Sir Paul Holden Trophy for 'Best Use of Commentary'.

Gordon Sutton entered a film called 'Live More – Fear Less'. Gordon managed to film some daredevil footage from a Bungy Jump site located on Lake Taupo New Zealand. He managed to capture the thrill and fear from the jump preparation to the moment when airborne. He also interviewed some of the people after they had jumped for their effusive reaction. Gordon said he kept his feet firmly on the ground throughout filming!

Club member Dave Skertchly loves animation films and his film 'Mary Rose the True Story' showed his skills to perfection. His film was a comedy take on the sinking of the



Mary Rose in the Solent. It was full of colour and skilfully animated drawings which were portrayed in an 'Oliver Postgate style'. Dave won the Pat Doherty Cup for 'Best use of Sound'. It also won the coveted 'Jackson Trophy' for Overall Winner.



The Jackson Trophy

The final Competition film shown was 'Marty Wilde featuring Kim Wilde'. This film was a nostalgic look back at the English singer/songwriter who had hit records in the 1960's. It was cleverly edited by club member Paul Vernon. Filmed during the Covid Lockdown by Marty's Daughter Kim, who was also a successful pop singer in the 1980's. It won the 'Clements Shield' for Best Creative Film.

The next film shown was 'The Eternal Battle'. It was made by Gillian Gatland and showed the relentless and comical attempts of a squirrel trying to overcome a squirrel proof bird feeder in her garden.

Colin Lewis produced a film entirely shot on his mobile called 'October on Mobile'. The footage was taken on Milford and Witley Common near Godalming, and showed the beautiful Autumnal colours of trees and fauna in the area, accompanied by a poem as narration.



Philip Morley's film 'The Unsung Hero' was a powerful documentary about a war hero who's bravery saved the lives of 523 shipmates from HMS Fiji when it was sunk close to Crete in 1941 during WW2. Narrated beautifully by Vanessa Morley, It wasn't until the end of the film that Philip let the viewers know that the hero that saved the 523 lives was in fact his Grandfather Fred Morley. This film won Philip the well-deserved 'Morey Trophy' for Best Documentary.



Ron Clements Shield

The December Competition

Summary of Results

Surrey Border Movie Makers: Member's Annual 6-Minute Competition **AWARDS in 2020**

Commended:

Leaving New York (Gillian Gatland)

Highly Commended:

James Whitaker Wright (Colin Lewis)

Best Holiday, (David Good Trophy)

Memories of Madeira (Gillian Gatland)

Best Photography, (Arthur English Trophy)

Don't Know How to Love Him (Tim Stannard)

Best Creative Film, (Clements Shield)

Marty Wilde 60s (Paul Vernon)

Best Use of Sound, (Pat Doherty Cup)

Mary Rose the True Story (Dave Skertchly)

Best Documentary, (Morey Documentary Trophy)

The Unsung Hero (Philip Morley)

Best First Time Winner, (Jack Stribbling Trophy)

Cluedunnit (Tim Stannard)

Best Editing, (Penny Johnson Trophy)

Island of Dragons (Peter Stratford)

Best Camerawork (Dick Hibberd Trophy)

Jury of Six (Paul Vernon)

Best Use of Commentary (Sir Paul Holden trophy)

Island of Dragons (Peter Stratford)

BEST OVERALL, (Jackson Trophy)

Mary Rose the True Story (Dave Skertchly)



The Jackson Trophy



*Ron Clements
Shield*



Pat Doherty Cup



Jack Sibling Cup



*The Arthur English
Memorial Trophy*



*Sir Paul Holden
Cup*



Penny Johnson

Heads Up for Headers!

written and illustrated by Peter Frost

In the May 2020 issue of Border Post I wrote an article about the Headers that I create for each issue. Time to complete the year's offerings with a bit of background information for June onwards.

The challenge I set myself is to try to make each Header (a) relevant to the month concerned, (b) encouraging as far as film making goes and (c) with a bit of humour or a gruesome pun in the captions.

There are many headers that have needed detailed, precise work to get them as I want them. For several of the months I have created alternative designs and I have quite a library of those that were reject either by me or those two Editors (!)

So often, after ages trawling through photographs, I find the ideal one that I can see working well with adaptation. This often means combining part of another photo or photos with it, or extending it to fit the width of the page, or moving a key part so that it doesn't clash with the regular heading information.

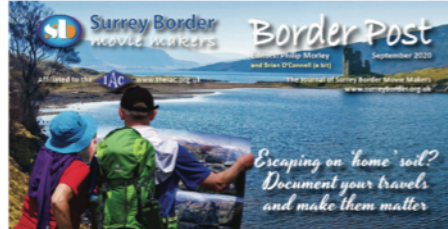
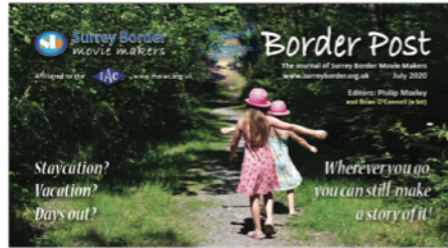
June's Watersplash, which had an article to accompany it about virtual roller coaster rides, needed a lot of extension in Photoshop and in this case I decided to stretch the splash upward and outward to fill in.

July's Two Girls heading for the beach were originally setting off down a woodland path, the end of which was removed and a suitable beach scene found and blended in. The beach is distant symbolising the problem of getting away at the time.

August's Wreck, found after a lot of head scratching for what to do, only needed an appropriate caption (awful pun!) which fitted around the figure on shore.

Some of us did manage to take a break, even if a day out. For **September's Hikers** I first found the couple with the map overlooking Swiss mountains and as distant holiday was in question at the time, moved them closer to home, setting them by a Scottish loch. Did you notice that their map shows a very mountainous scene? I ran out of time, so left it unchanged.

We'd had no holiday apart from odd days away, so for **October's Virtual Holiday** I found the boy and had to rebuild part



of his body, originally covered by a piece of furniture. He was in a room with a venetian blind, hence the pattern on his shirt! The room was boring, so I cut him out, found a sea scene and then another photo with a trawler that I cut out and the blended whole lot together, representing the boy's virtual scene behind him and adding another pun caption!

November was originally created for October but on a dog walk I noticed that the leaves were still very firmly glued to the trees! It's a great **November Leaves** shot but was way too small. I found another appropriate photo of leaves which was also small and the leaves were too colourful. I had to patch this photo in several times to extend the overall shot having adjusted the colour to match. I challenge anyone to see the many joins as I spent ages disguising them.

I wanted a great header for December, but what? Holly, decorations or candles, maybe? No! I spent a great deal of time running through hundreds of photos for inspiration. But when I saw **Santa on the Beach**, it clicked. I could make a real statement about this year's Covid lead Christmas in a humorous way.

First job was to position Santa so that his head didn't mask any heading text. That meant rebuilding the beach behind and below him. Originally there was a high platform on the rocks which I removed and both sides of the photo were very dark, so I lightened them considerably.

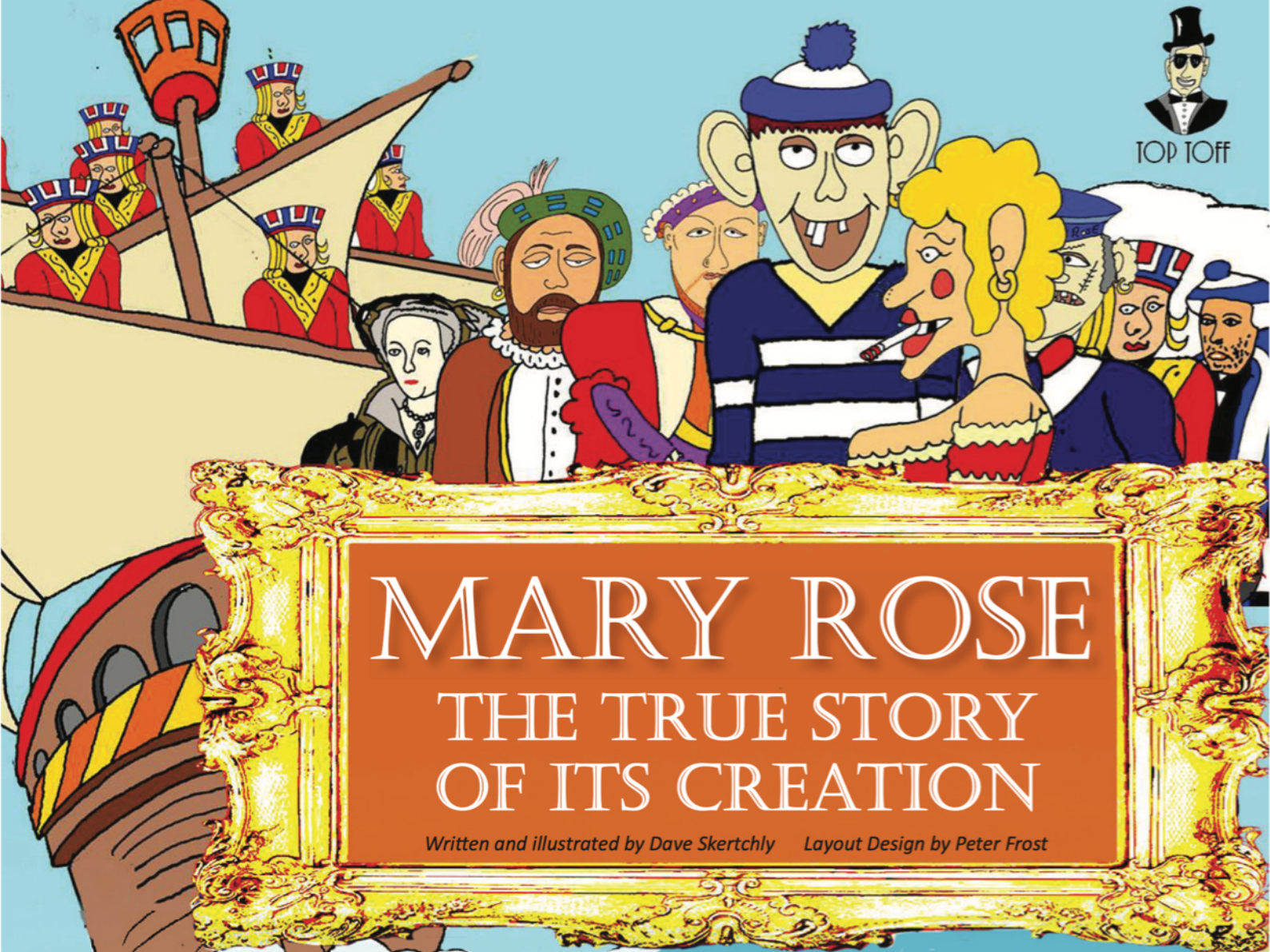
I found a photo of a sign, cleaned the text off it, dirtied it up round the edges and added some grooves and set dusty text on the board, found a post which had a disposable mask hanging from it which I cut out, painted out some dirt on the original, created a missing strap and placed it at the foot of the post.

I had to give Santa a reason for beach bathing and in another search I had found a suitable version of that smiling logo, coloured it to match the text and added shadows under the whole sign.

I've explained this Header in some detail as it is the most complex and the one I feel particularly pleased with. I hope you found it amusing but it goes much deeper than that, summarising much of 2020!

Santa is unemployed as are so many people who have lost their jobs and businesses in 2020. The massive rise in online buying has contributed to this and given even more power to the huge conglomerates such as the one shown; no wonder they're smiling! The items strewn on the beach will be washed into the sea, choking up the oceans with our waste, particularly plastic and the discarded disposable face mask is typically made from polypropylene, which will take hundreds of years to decompose. Waves of them are washing up onto beaches around the world.

That puts a more serious slant on it, wouldn't you say?



MARY ROSE

THE TRUE STORY OF ITS CREATION

Written and illustrated by Dave Skertchly Layout Design by Peter Frost

Dave Skertchly tells the story of his latest cartoon which was some 8 years in production



I last wrote about my latest animation in 2016. At that stage there were some drawings, some of the opening sequence and a lot of ideas. Since then things have moved on and the completed film was premiered at the 2020 Annual Competition. It went by the working title of *Mary Rose with the Hairy Nose* which survived into the film, the nose not the title! So now it is finished here is a peep behind the scenes of the last four years and as they say it is best to start at the beginning.

I had always wanted to make a film of *"The Knight Whose Armour Didn't Squeak"*, a poem by A.A.Milne, the author of Winnie the Pooh. It comes from one of his books of children's poems entitled "Now we are Six". Milne however was editor of *Punch*, the Edwardian version of *Private Eye*, so his children's poems certainly have charm but also have a biting observational, even satirical, humour which directly appeals to the adult who may be reading to a sleepy child, in my case this child was Duncan, my special son.

Story Basis

Alas Milne's work is owned by Walt Disney Productions, the people who turned Winnie the Pooh from a confused, kind hearted, English "bear of little brain", into an American daft, cuddly Teddy bear to sell in its millions. Furthermore there was no way that my production skills could do credit to Ernest Shepherd's amazing drawings. I decided instead to write and illustrate my own version and being born near Chatham a Naval theme would be appropriate.

The opening line from *The Knight* is; "Of all the Knights in Appledor the wisest was Sir Thomas Tom" In my film it is "Of all the Sailors we can suppose who sailed upon the *Mary Rose* most famous was our *Jolly Jack*". Quite soon we discover that this is not the story of the

My inspiration: Sir Thomas Tom by Ernest Shepherd



Henry VIII's warship at all but of *Mary Rose*, a Pompey Barmaid, although their story is naturally intertwined.



The opening shots are designed as a trap to lull the viewer into thinking that the film is a potentially boring documentary and the story rapidly goes downhill from there!

The final stanza too owes its origin to *The Knight*: "So ever after more and more the Men of Kent would proudly speak of Thomas Tom of Appledor the Knight whose armour didn't squeak", whereas in *Mary* we get "So ever after more and more the brave Jack Tars of Pompey's shore of *Jolly Jack* would sit and think the sailor boy who didn't sink" finally the punch line in the *Knight* "While Sir Hugh the Knight who gave him best squeaks just as badly as the rest" and in *Mary* "While the hefty Bosun who gave him best shared his fate with all the rest".

Story Board and Pencil Test

A rough version of the poem was typed up and tabulated. A Storyboard was produced in *Power Point* which was then cut into a complete pencil test to which sound and narration could be added. This method meant that I could quickly envisage the finished film. As each animated section was completed it was cut into the pencil test to confirm its fit.

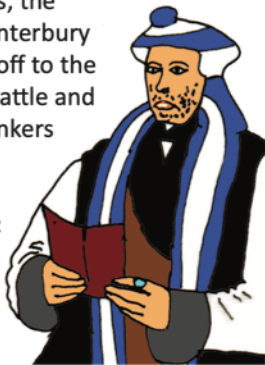
Music

A bit of luck was finding the music; *The Whery Boat Song* and the *Three Hornpipes* by *Straight Furrow* worked really well.

Script Modifications

The script underwent many modifications throughout production and I am grateful to so many friends who also contributed, especially Peter Jackson.

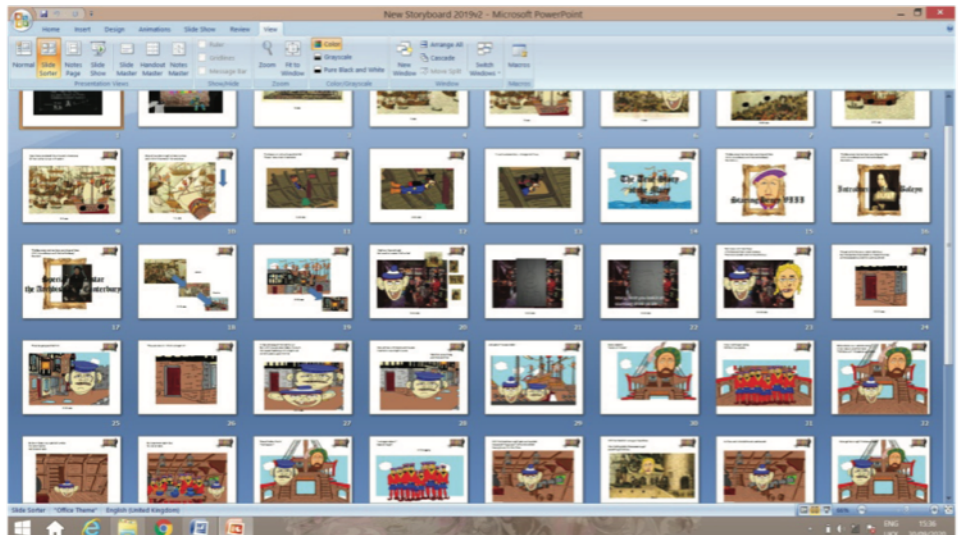
I simplified many of the whacky gags and the impractical over ambitious aspects of the story and likewise improved the historical accuracy. Despite the simplifications look out for the give-away gags such as, the Archbishop of Canterbury in Pompey Strip, off to the match after the battle and the packet of Wankers crisps behind the Bar in the Crown and Septic Inn.



The last time news on this film was reported in *Border Post* was in 2016



Portsmouth Dockyard at night



The storyboard was compiled in power point and drawings and animations substituted as they were completed

Animation Process

Technically this is "*limited animation*" based on the early TV style developed by Oliver Postgate and Peter Firmin. Do you remember *Noggin the Nogg* and *Ivor the Engine*? This is really a slightly animated cartoon strip. My drawing style is inspired by Peter Firmin, indeed the film is dedicated to him, but as you all know I have learnt to draw only recently.

I could bore for hours on the technicalities but here are just a few hints:

- The drawings are drawn A5 size using a fine-line marker and scanned as **.png** at 300dpi since **portable network graphics** support transparency.
- The drawings are completed and coloured using **paint.net**. Care is taken to maintain the consistency of the palette.
- Stills, backgrounds and foregrounds are individually composited in **MS Power Point** at A3 size.
- Foregrounds are either in .png format with a transparent background or **green screen** for **chroma key**, the green being just a layer in the **Power Point** paste up.
- Finally the layers are controlled to achieve the effect of a multi-plane camera using **Pinnacle 18** editing software, I used as many as 6 animated layers in one shot.
- The animations are made by drawing, scanning and colouring the individual parts, such as arms and legs which are then imported into **Tupi Tube**.
- They are mostly animated against the correct background which is then deleted and replaced with a green chroma-key background for rendering and exporting.



Jack's eyes pop out as he falls for Mary Rose, the barmaid at the 'Crown and Septic'



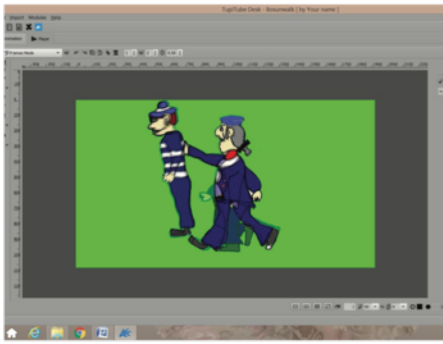
Compositing a background for the docks in Portsmouth using Power Point



Press gang lead by the Boatswain approaches Jack



They jump him but Mary kicks the Boatswain



An animation in Tupi Tube against a chroma key background

I found it was more effective in Tupi to limit the number of layers, the data base seems to get confused with more than 3 layers. Most animations are simple cycles of 5 to 20 frames which are animated in a loop at between 3 and 12 frames per second, much slower than you might expect. All this was done on my laptop.

Lip-Sync

So what about lip-sync? It was Walt Disney who in my opinion ruined animation with his objective to get us to forget that his cartoons were drawn and believe that they are real. Indeed the definitive book on Disney is entitled "The Illusion of Life" and a weighty tome it is too. So why do we need to feel that they are real? Many in the industry feel this way too.

Accordingly my video was designed for lip-sync and you can spot the planned lip-sync shots which are face on to the camera. I had intended to use actors and a narrator (Peter Jackson) with a Yorkshire accent who sounded like Peter Salis. However, getting the cast in front of a microphone during the Covid pandemic proved difficult and without direction the results submitted by them were wooden and uninteresting.

Also difficult was recruiting a rough sounding Pompey Barmaid, none of the ladies I am sure wanted to admit to sounding like that!

Eventually I revisited Oliver Postgate's films and realised that they had neither



The Mary Rose sails into battle with the French Fleet. The background is the authentic Cowdray engraving

lip-sync nor actors, furthermore John Ryan's attempted lip-sync in *Captain Pugwash* was crude to the extent that it even spoiled the story. In my opinion the narrator is the story teller who might change his styles of narration to improve characterisation, but there are no actors and hence no lip-sync. I think my film is all the better without it too.

Background Extras

Another breakthrough was to find a high quality coloured copy of the Cowdray Engraving which describes the sinking of the Mary Rose. I used this as a background and the results are pleasing especially the way they contrast with the modern animation.

I am sure you will have noticed the star struck extras. These include an obsessive bloke waving his flag of St George, a dig at nationalists both then and now. A number of figures from the engraving were blown up on the copier and then re-drawn at A5 size. Like all extras they are loafing around all hoping to be discovered. Should you happen to need some medieval atmosphere for one of your films I can put you touch with their agent.



History Henry VIII Catherine Parr

The historical checks I carried out were well worthwhile; the original script assumed that it was set in the time of Queen Anne Boleyn but this is wrong, the Queen in question was Catherine Parr, the wife who survived.

The sinking of the Mary Rose occurred at the end of Henry VIII's reign just 18 months before his death. The gun-ports left open allowing the sea to flow in during a turn are generally accepted as the way the Mary Rose capsized, however the reason for them being open remains a mystery. Some may claim it is the fault of the incompetent "Crew of Knaves" as described in Captain Carew's last recorded words, but Surrey Border members now know better, to quote the film "We now know the reason and so might you... it was true love's story... strange but true".

To discover the story for yourself you can find "Mary Rose the True Story" on my YouTube Channel:
<https://www.youtube.com/watch?v=g47nl4XeEzM>



Mary Rose, with a hair and nose makeover, now a mother of many and Jolly Jack looking happily stunned

Making Zoom more efficient.

by Philip Morley

The concept of making a 'Video call' was first illustrated in the early 1900's by an American inventor who predicted that the science for such would be available in the year 2000. He was correct and now it has become an every day event.

In the early days when the technology was evolving the very thought of conducting a conversation on the internet with multiple guests, from around the world, was a figment of the imagination in most peoples minds. All but the big corporate's had to make do with the glitchy Apps like Skype and similar.

A number of systems like Cisco have been developed to cope with the requirements of industry, but these require an investment in both hardware and software with a price tag greater than the more casual user was prepared to pay.

It took a breakaway executive from Cisco (Eric Yuan) to realise the power and profits available from allowing a sophisticated system to be available FREE to everyone. He used a brilliant Marketing strategy proven time and time again. This was to entice users in to see how good and easy it was but limit the usage time to 40mins if there was more than 2 people using this system for a meeting. Then when the users were hooked introduce a small charge per month for unlimited usage.

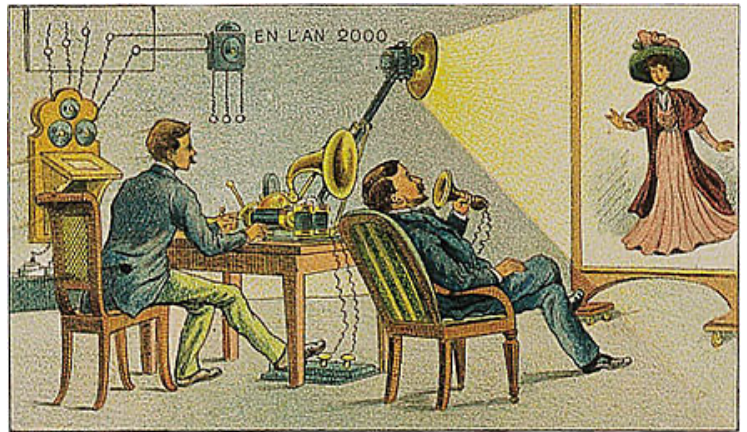
The package is now attractive to both business and family use and continues to develop ways of enhancing the ease of use and attraction to both sectors.

Covid 19 has changed the world we live in in a way no one could ever have predicted. This has catapulted Zoom into the ether with annual profits running into the billions.

As a Club, we turned to this media in order to maintain our relationship with other members during the various lockdowns required to curtail the spread of the deadly virus. Mike Sanders and I spent many hours on the phone exploring the various options. Fortunately this gave us the full spectrum of computer software and hardware to look at as he used a PC platform and I used a Mac.

The challenge was to find a way of running Club meetings on line. This would normally need expensive studios switching equipment to enable films to be shown and, if possible, presentations to be made. One of the big benefits of such a system is the use of multiple cameras and the interface with devices that can run presentation software utilising the interest maintaining elements that bring a Power Point presentation to life.

In the PC world all this is possible using vMix. Although there is a free version limited to you anything from £240 to £850 and it also needs hardware to run it on. In the Mac world there is a free piece of software called Camtwist.



Whilst there is a learning curve to using either the Mac or PC version, it is, on the whole, quite easy. I have prepared a demonstration video of how to set up and use Camtwist on a Mac. Click the link below. I hope you find it of interest.

[HERE](#)

FOR SALE Zhiyun Crane Plus

Having recently purchased an iPhone 11, John Ivil doesn't have a need for the highly rated, 3-axis gimbal he currently owns. If any SBMM member is interested, he would be prepared to accept an offer over £150. The equipment is brand new, never been used and includes original sturdy carrying case, two additional batteries (£25), and table-top tripod. Manufacturer's RRP is £287. If you are interested please let Philip or Brian know.



SOLED

FOR SALE Sony AX1 4K Professional



Peter Mathews has owned this from new. This camera and rig has been used for SBMM club filming and school plays. Only 87 hours showing on the camera. Ideal for professional or starting your own business (loads of "set cred"!). It comes in a unique hand made box enabling transport without dismantling the Rig. Complete kit and ready to go for a shoot!

JUST LOOK AT WHAT IS INCLUDED!!

Sony 4k FDR – AX1 (Handycam XAVS- S) mounted on 15 mm rails. Follow focus wheel, Wide angle lens, Telephoto lens HD 1.6x Teleconverter Sony Z7 / Z5, Stereo Audio Technica AT 835 ST on camera microphone, Lilliput Monitor with sun visor, Small rig light, 5 of XQD cards - 2 x 128 Gb, 3 x 36 Gb, About 5 batteries, Bespoke box takes the assembled camera lenses. (other items available for purchase if required). Contact Brian O'Connel for more info.



With there being no Christmas lunch

this year, the club built on its innovational success by holding an online Mince Pie and Wine evening for members. This took place on 11th December and as can be seen from the pictures, members entered into the Christmas spirit and there was much jolite and laughter.

THIS IS YOUR LIFE

An introduction to project IWAAGOB

(I Wasn't Always A Grumpy Old Bastard...)

By Brian O'Connell

Don't you think it's time you did a Biography video? Something to share and to pass down to your family?



Mike Sanders phoned me a few weeks ago to say that it would be a fantastic idea to do some film recordings with club members about their lives. In an article in last months Border Post he was particularly struck by some of the amazing things that Peter Matthews did in his professional life.

Mike mentioned that there are a good number of people who have had some interesting and amazing experiences like Alan and Rita Wheeler, Jim Reed, Alan Hussey (a BBC Camera man), Philip Morley, Alan Brown, Peter Frost, Dr Colin Lewis, etc in fact our club just seems to attract this kind of person.



The objective of Project

IWAAGOB is to create a short biographical video of about 15 mins duration. It must be interesting, entertaining, well illustrated and well constructed.

The first stage is get a few volunteers to offer themselves up as subjects, but in order to do so we need to know that you are serious. You can only be considered for this 'opportunity of a lifetime' – excuse the pun, if the Enquiry Template is completed with additional attached media. (see page 10) This may take a few weeks. We will then know that there is a visual storyboard aspect and we will do all we can to connect you with the full



and powerful range of club film making resources, talent, experts, that our club has to offer.



As a starting point we are going to be doing a 'trial' video on the life of Philip Morley (which also deals with his conviction and release...- (only joking)



So look out for this in the New Year as it might be a project that inspires you to be creative and may indeed challenge assumptions or reputation as being a Boring Old

...Family member.



"It wasn't like this in my day"



None of us are getting any younger so let's hope there might be a few guinea pigs coming forward for the project.



Have a look at the IWAAGOB TEMPLATE to see if you can gather background information and get in touch if you would like to put yourself forward, or volunteer to help others with there biography.

IWAAGOB Enquiry Template *(Structure of video)*

Early years / Baby photos / Childhood / Teenager

Parents

When and Where did you grow up?

Brothers and Sisters

Friends

Other

Media list: eg Photos / videos / documents

Education

Primary

Secondary

College / University

Media list: eg Photos / videos / documents

Interests / Hobbies / Sporting

035 amazing lives

Other

Media list: eg Photos / videos / documents

Career stages. - *Add the number of jobs required*

Apprenticeship / Jobs

Media list: eg Photos / videos / documents / work projects

Domestic life stages

Marriage

Children

Grand children

Media list: eg Photos / videos / documents

Other Requirements

The subject or the subject friend/partner has to provide the information for the above enquiry template which will be the basis for the interview and the video:

A CV is very useful. The last CV

Photos corresponding to the CV

Videos corresponding to the CV

Optional

Supporting interviewees

List of three friends/ work colleagues or family members who can talk about their professional or personal life. It is important to specify their role or relationship to the subject.

Person 1

Person 2

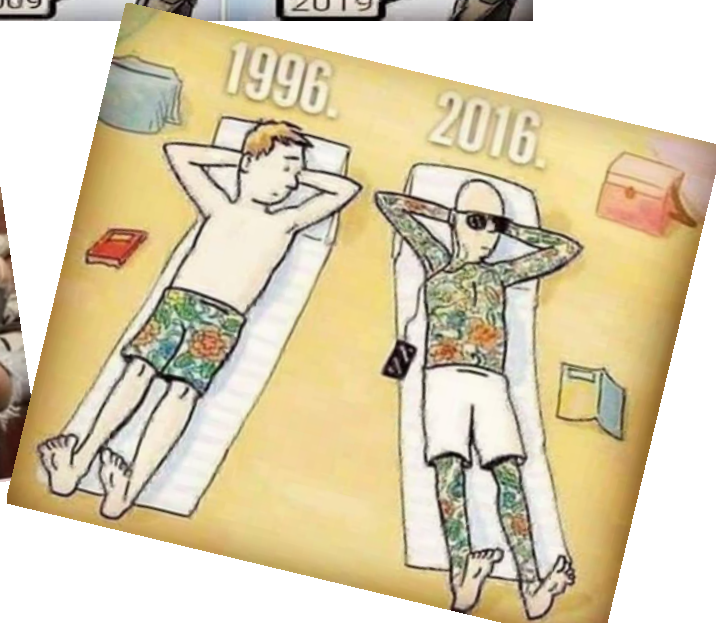
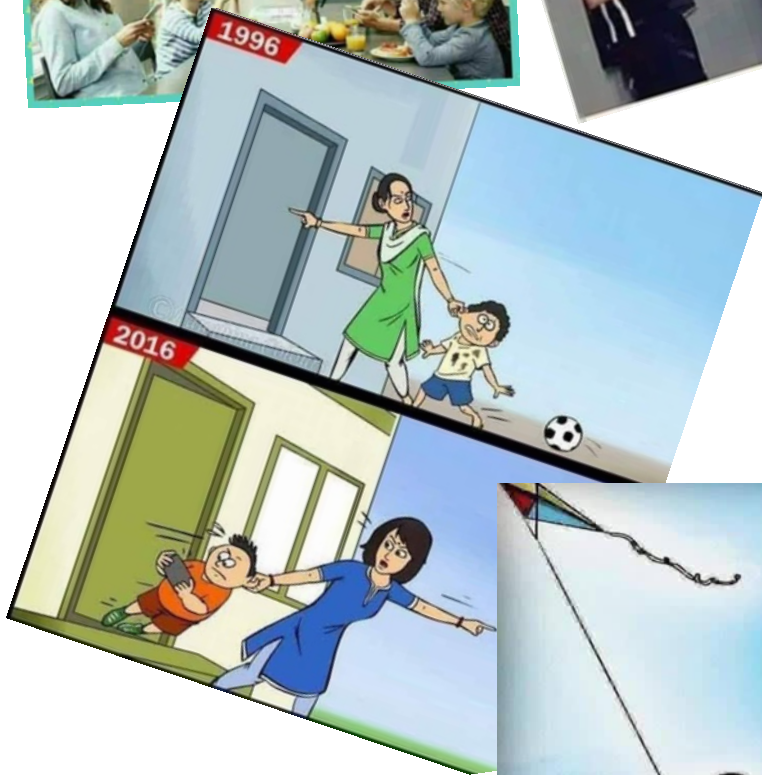
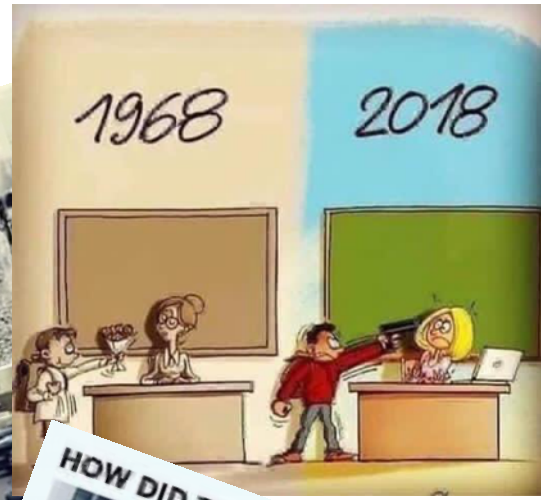
Person 3

Aside material.



Snapshots of how our world has changed

by Rita Wheeler

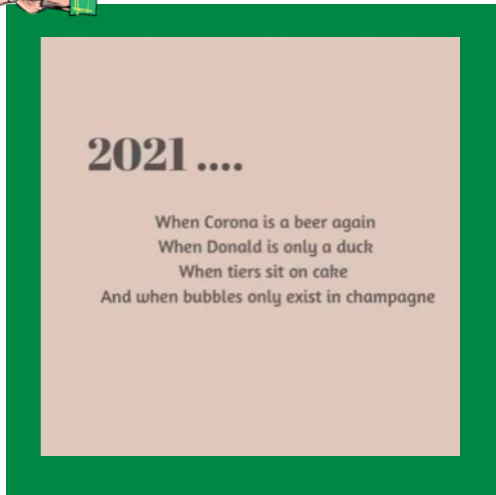


Editor's Note



"That was the year that was'nt, it's over so let it go". Some apt words from a well known comedy program depicts our feeling about last year. Hopefully the onset of a New Year with, "Vaccination" being the operative word, we will get us back to normality and allow the pent up energy of our film makers loose on the world again. Start working on your films for our Post Covid celebrations and chats which will hopefully be in the Spring.

Wishing you all a Happy New Year!
Philip and Brian



Contributors!

Thanks to all members who helped us by contributing to this issue: Peter Frost, Brian O'Connell, Philip Morley, Kathy Butcher, Rita Wheeler, Dave Skertchly.

COPY DEADLINE! February 2021 issue will be 14th of January so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation -
Eds!



Next Meeting

Friday 8th January -

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



Come and see what we do!

See what other movie makers are up to and you may get inspiration for your own projects. We always welcome new members and you can sound us out for free, too. You can find out more about us by visiting our web site www.surreyborder.org.uk

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

We are also on Facebook:

www.facebook.com/SurreyBorderMovieMakers/timeline

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

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

Remember your first visit is free

More Dates

Friday 5th February 2021 – AGM followed by an evening of films.

Friday 5th March 2021 – TBC but it will be fun!

April and we'll be having an Edit Exercise challenge.



Your Club Contacts

Name:

Email:

Chairman	Mike Sanders	chairman@surreyborder.org.uk
Vice Chairman	Philip Morley	
Hon. Secretary	Rita Wheeler	secretary@surreyborder.org.uk
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	
Social Events	Committee	

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

Border Post