



Surrey Border
movie makers

Border Post

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Which ever way you squint at it, it's **BAFTA** time!

Header Creation: Peter Frost



SBMM Film Executives visit the Media Production Show

May 11th 2022 Olympia

By Brian O'Connell

Because this was an official visit, SBMM Chairman Mike Sanders brought his chauffeur Morley in his swish electric 4x4 to pick Colin Lewis and myself up from Ripley.



Morley shows his entry pass at the VIP car park



Checking the route...again!

Good driving staff are difficult to come by these days but Morley was impressively organised to already have the route and parking location conveniently booked.

Colin and I were able to enjoy the ride up, politely omitting to mention the fact that the ice bucket and morning champers were noticeably missing, reminded perhaps by the fact that the sumptuous armrest had two indentations for glass holders. The journey, despite traffic, took barely an hour, and the parking location was only a couple of hundred yards from Olympia. Somewhat disorientated at first within the busy metropolis, we eventually found a sign and interpreted the sign to mean 'Cross the road here'



Just like being back at School!



as part of the road barrier was missing.

We duly crossed the road and then ended up walking around the outskirts of Olympia railway station until we came to a dead end with a lady sitting on a pavement step eating some bread. Intuitively we realised that something was amiss, and although she had her mouth full she responded to the 'Media Production Show, Olympia?' question with an emphatic point behind us. We retreated back to the original sign and concluded that we had misinterpreted it.



Eventually we arrived at the entrance and were given some attractively hung pink badge labels and a pocket guide. Colin was particularly excited to demonstrate these and we made our way into the main show area.



That retired Ocuhealth look



When you go to one of these events you have to register by answering a number of compulsory questions such as Company Name, Budget etc. For 'Company Name' you could not move on in the booking process without inserting one. I was interested in see what others had put. Generally for this I put 'Bon H Productions' and I won't bore you with how I arrived at this name. Philip had a title of 'PF Films' and Mike Sanders as the only legit professional was called 'Video4 Business'.



Showing our credentials

Mike is also a Sales Agent for the EDIUS System. A few people in the club use it although some regard it as out-dated. I happened to be recently visiting the Roman Villa near Chichester and I could have easily looked up exactly who Edius was.



Mikes new uniform as Edius representative

I didn't think the Romans had anything to do with filmmaking, but it may explain why there have been so many great Italian Film directors. In those days of course entertainment was quite simple – all you needed was a couple of lions and one or two disagreeable people, but you can easily understand why the Romans were reluctant to develop film production, as it would have collapsed the Coliseum business overnight. Anyway what ever it was that Edius started it was pleasing to know that it had survived so long.

The inevitable consequence of the scanning of these badges is that you are then sent emails as a potential customer. Colin who was being really clever did not want to attract such annoying communications. He therefore entitled his Role/ Company as 'Retired OccuHealth', in the hope that an ailing and broken force branding would put off salespeople. Perhaps a Company Name of 'Media Show Time-waster' might be even more effective.



After 'Company Name' in the booking process came Budget and the lowest box was '0 to 25 K'. When the salesmen talk to you at an exhibition stand they often scan your badge, which means that they have all this information. It was heart warming to know that this information was not too detailed since most of us were rumbling nearer the nought end of this bracket, so the salesmen had to at least make a bit of an effort to sift the dud element of the attendees. I suspect there were quite a large number.

We then went around the exhibition to see some of the exciting kit. Colin has an unusual way of inspecting camera gear. Whilst most cinematographers would approach a camera and look at the various buttons Colin seems to study it from the other end.



Colin ponders on his new camera purchase. "Shall I have a white one or black one?"



"The salesman said it was an 8K camera... but it cost over £100,000!"

What Colin did not realise that this camera was effectively a livestream for a webinar as well as being broadcast on various monitors around the hall.

They are almost unique in this and on the basis of the quality of the presenters and their discussion I will be watching much more Channel 5 material.

We then went around to see more Camera gear. Here you see the Lumix Stand involving the Panasonic S1 H and GH6.



Colin takes his moment...



Can it make the tea?

Mike and Philip are very knowledgeable on technical matters and enjoyed a long discussion about the reputedly poor Panasonic autofocus.

In addition there were a number of interesting seminars and talks around the room. We went to a talk entitled 'The power of telling impactful stories with limited resources' at a place called MojoFest. The word 'limited' sounded as if it was right up our street. It was highly popular but strangely a lot of the presentation seemed to involve mobile phones. This seemed a bit odd given that there were so many large cameras about. I think we were the only four people in the room who didn't realise that the MOJO stood for Mobile Journalism.

I thanked my lucky stars that I had not asked the question in public at the end.

Another interesting talk was entitled 'Drama: Low Cost – High Impact' and involved Seb Cardwell the Film Commissioner for Channel 5, Mike Benson a Channel 5 film maker, and a well known straight talking northern actress called Sally Lindsay. She has written, produced and had a



starred role in episodes of Madame Blanc mysteries.

Seb explained how their priority was to make films that people actually wanted to watch, which is quite a



revolutionary concept today, rather than films made by committee with a common theme involving a strident political agenda.



There were loads of other interesting displays involving audio, tripods, lighting etc. The salesmen routinely scrutinise your badge to ascertain the type of filmmaker you are and sometimes vocalise the information there and then.

It does not help when these little label badges are misread. It wasn't the first time that my "BonH Productions" badge was mispronounced as 'Bone' Productions with a silent H. The mistake was compounded by the fact that he also read Philip's badge of 'PF Films' to sound like PooF Films. It is annoying when these salesmen can't seem to read plain English or identify spaces between letters. The audible snigger from his rather effeminate male sales assistant in the background seemed to suggest a connection with a rather unsavoury genre. If we were representing Disney Corporation we might well have smarted and taken our million pound budgets elsewhere. Anyway it was time to get back to listen to a few more interesting talks before our departure.

On the way home Morley drew upon his long years as a London Chauffeur to advise against going down the A3 as suggested by Google Maps, instead choosing the longer route of M4 and M25. Any hope of a big fat tip clearly evaporated out on to the hard shoulder when an accident on the M25 caused a much longer delay.



The final event of the day was a meal in a gastro pub. Morley was naturally expected to eat in the staff kitchens, but unfortunately on this occasion the staff timetable of 'The Onslow' meant that this facility was not available. There was no alternative but to allow him to be seated in the guest area.

Mike the chairman, in an unusual display of cavalier largesse, possibly inaugurated by alcohol on an empty stomach, allowed Morley to sit with us.

The local ale called 'Shere Drop, (brewed in the Surrey village of Shere I believe)' seemed to evoke in Mike the premonition that the waiter would spill the next drink, and the spooky part of the evening was that he actually did. (Ask Mike if you don't believe this!).



Having fun on the way home

Our food finally arrived and the combination of 'Shere Drop' and Steak and Ale pie is a match made in Heaven. Other specials included tasty fish. Undefeated all four of us faced some gorgeous desserts.

We all had a great day out and here is a link to find out more about the Media Production Show event can be found [HERE](#).

Philip Morley deserves a special thank you for driving us, and for being a good sport to participate in a certain amount of 'chauffeur posing' to create this somewhat ticklish account of our adventures for Border Post.



THE ART OF EFFECTIVE SUBTITLING

By Mike Sanders

The position of subtitles is all important on the screen, as is also the legibility.

Not creating word orphans is critical to readability.

Let me explain. For example the narrator says:

"The trees are greening up nicely now Spring is well under way, excepting those ash die back victims which will become more obvious, as the other trees gain their foliage".

Each line phrase can be read on its own

Good presentation

The Trees are greening up nicely, now Spring is underway, excepting those ash die back victims which will become more obvious, as the other trees gain their foliage.

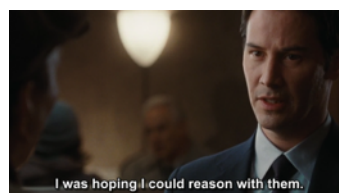
Bad presentation

The Trees are greening up nicely, now Spring is underway, excepting those ash die back victims which will become more obvious, as the other trees gain their foliage.

Each phrase line doesn't mean much on its own and the second line leaves a word orphan of "is" at the end of the line.

The old method of adding a border to the text seems to have been deemed old fashioned, and plain white text doesn't show up well over video so a black backdrop at 50% opacity is generally very helpful in improving legibility.

Certainly for online videos 85% are watched without the sound on, so for the audience to get what's going on the subtitles are needed.



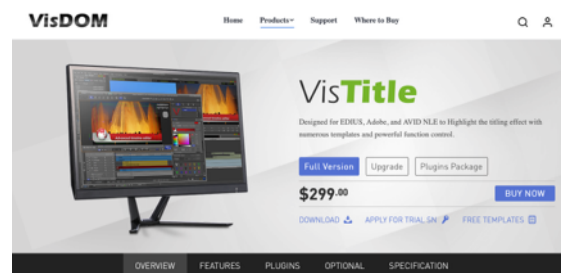
For some useful bed time reading on subtitles the BBC Subtitles information [CLICK HERE](#)

This includes some useful instructions on how to identify characters speaking in dramas, and the layout of the subtitles.

Another tip when making a transcript is to copy your subtitle text into a Word file to check for spelling/typo errors, as there is no spell checker/grammar correction in the subtitle programme. I use VisTitle subtitle templates (you can make your own) [Click HERE to review their web site.](#)

I only do the Windows version as a standalone app, which also works in Edius in my shop.

For other versions go here: [HERE](#). It is Windows only.



I make a Subtitle template up with a 50% opacity black background and the plugin automatically resizes the black background to be just larger than the text, so that is all done for you.

These are commercial recommendations but most editing packages also supply a number of exciting options for Subtitles. Good luck with yours!





MONTAGE EDITING EXERCISE

By Kathy Butcher

The Surrey Border Movie Makers April meeting was certainly a showcase for the diverse variety of subjects that members of the club enjoy. Thirteen films were entered into the Montage Editing Exercise which evolved via the clubs Competition Officer Tim Stannard. Interestingly, by pure coincidence many of the films produced had musical themes which were used for content or to replace or enhance narration.

Alan Butchers film 'The Beat Goes On' was the first to be shown and started with a trip back to the 1960's when he played drums in a local Guildford band called the Phantom Four.



Moving on into the 1970's he became the drummer for a funky jazz band called Poppa Ben Hook. In 2003 four local bands with most of the original members, Razzle Dazzle, the Phantom Four, the Switch and Phillip Goodhand Tait's Stormville Shakers, who all regularly played at the Guildford Civic Hall in the 1960's, performed a reunion gig before the hall was eventually demolished to be replaced by the new modern G Live venue. Alan's film was a nostalgic look back at his drumming career and he still plays drums to live audiences today.

The next film to be shown was 'Requiem for Concorde' made by Gillian Gatland. The film showed the final flight of Concorde. The closeup filming, editing and the good choice of music without any narration, made this a very magical film to watch.

Film number three was made by Colin Lewis and was a great montage called 'Learning to Dance'. It covered every aspect of dancing and illustrated how it can become a form of keep fit, socialising, fun and romance.

This was followed by 'Take a Bow' which was a powerful montage covering the war in Iraq. The film's creator Jim Reed, set the film to the music of Muse, and this complimented the storyline and editing very well.

'All the Fun of the Fair' was a short film also made by Gillian Gatland when she visited Carters Steam Fair. She took some superb shots and captured the colourful and exciting atmosphere of the fairground really well.



Film number six was another by Jim Reed called 'Playing Dumb'. This film had a more serious side to it and covered the subject of child sex abuse investigations. Jim used a Tom Petty song to accompany this film.

Film number seven was called 'Our Love is Changing'. Gordon Sutton made the original film of his son's wedding in 2014 and decided to make a much shorter montage version showing clips of musician Sam Semple who wrote and performed a song especially for the newly married couple. Gordon captured the special musical performance perfectly.

'Vegas Montage' filmed by Gillian Gatland was put together with found footage and film she had taken herself whilst on holiday. Gillian shoots a lot of excellent holiday films, which are always enjoyed by the club.

Peter Stratford put a very interesting montage documentary together called 'Does History Repeat itself?' based on world invasions past and present allowing an interesting insight to unfold as the audience watched the film.



The next film was another short by Gillian Gatland called 'A Day at the Races' filmed at Sandown.

Gillian captured the excitement of the races and all of the associated glamour and enjoyment of the day out.

The eleventh submission was a technical film was by Philip Morley and Brian O'Connell entitled 'An Introduction to the Anamorphic Lens'.



This was a brief introduction to a special type of lens which is used to capture a wider image in filmmaking. They are not a new invention as they were used in WW1 & WW2 tank periscopes to produce a wider view of the outside world whilst on the battlefield.

Jim Reed produced another montage film called 'Anthem', involving singer Leonard Cohen. His poignant song called Anthem is based on traumatic, historical events including wars. Jim included some great footage to accompany the music in his film.

Philip Morley's film 'OHMSS' or 'On Her Majesty's Secret Service', concluded the April meeting and was based on a true story related to the Argentine & Falklands war. As Philip's intriguing story unfolds about the strategy adopted by M16, he discovers that a friend, who he has lost touch with, played a pivotal part in the story. Philip's friend was being asked by MI6 to ignore an arms embargo and arrange the supply of the missing Rolls Royce engine parts to the Argentine Navy. Philips research revealed his friend had sadly died shortly before the film was made.



Clive Russell
MI6 agent

HISTORICAL SNAPSHOTS OF LIFE

by Rita Wheeler

I hope you enjoy this selection of observations on life and how it has changed over the years.



I'M AT THAT DELUSIONAL AGE WHERE I THINK EVERYONE MY AGE LOOKS WAY OLDER THAN I DO

Kids exploring ancient ruins



SOME PEOPLE WON'T ADMIT THEIR FAULTS. I WOULD, IF I HAD ANY.

I MIGHT WAKE UP EARLY AND GO RUNNING. I ALSO MIGHT WAKE UP AND WIN THE LOTTERY. THE ODDS ARE ABOUT THE SAME.

Finally making realistic mannequins in the men's department.



Finally I understand why cars have these things...



They say you can't fix **STUPID** **★ TURNS OUT ★** You Can't **QUARANTINE** **★★ IT EITHER ★★**

Apparently one of the symptoms of covid-19 is having no taste? Looking back on my exes i think i've been infected for years..

I just got pulled over by the cops. He said " I can smell alcohol " I told him that's because your not respecting social distancing.

THE STAFF AT BORDER POST ARE TAKING A HOLIDAY IN JULY SO THE NEXT EDITION WILL BE IN AUGUST



Editor's Note



May has been quite a month. With life slowly returning to normal as Covid slips out of the limelight to be replaced by the invasion of the Ukraine and the escapades of our Prime Minister during lock down. Sadly, these all reveal a depressing picture of what is deemed as important in life so cleverly enhanced and promoted by the media of today. To us, it only highlights the need to look on the brighter side of life and recognise the beauty of a moment or serenity of a scene. All of these need capturing, using our video making skills, and moulding into movies to show to our members. Everyone welcomed the opportunity at the May meeting to talk about and plan the making of a movie rather than just watching them. So there may well be light at the end of the tunnel!!
Philip and Brian



Friday 17th June - The BAFTA's
Another live meeting at St Joan's featuring the awards for films made in the last 3 years .

More Dates

- | | |
|---------------|----------------------------------|
| 1st July | - Film in an evening |
| 3rd July | - The Club social event |
| 5th August. | - Selection of films from Seriac |
| 2nd September | - Documentary Competition |



ATTENTION!!

Your Club needs you to shop on Amazon by clicking on the link below. This will enable us to benefit from a small donation to our Club. Be assured it will not cost you anything. Click Here [HERE](#) to shop on Amazon through our website .

First thoughts of a SBMM baby!



Contributors!

Thanks to all members and guests who helped us by contributing to this issue: Peter Frost, Brian O'Connell, Philip Morley, Rita Wheeler, Kathy Butcher and Mike Sanders

COPY DEADLINE! August 2022 issue will be 5th of August 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 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 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

Your Club Contacts

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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 next issue:

Border Post