



Little Stars
Just Outside
Your Window

Header Creation by Peter Frost

 slack - Join now!



Colin and Suzy Lewis
on the Guildford slopes

SPECIAL 2021 SUBSCRIPTION ANNOUNCED
By Kathy Butcher

Good news! If you fancy joining our friendly film making club there is a special reduced membership fee this year of **£5 for a single adult and £7.50 for a family membership** which consists of two members at the same address. This very special price is due to the club holding online meetings instead of renting our usual hall during Covid. For further information contact our club Secretary via email secretary@surreyborder.org.uk.

The club has produced many new films during lockdown and some of these were shown after the AGM during the January online meeting.

'**Italian Speciality**' by Brian O'Connell was the first film to be watched. This humorous 1 min. film starred Brian in several guises in a virtual Italian vineyard producing Parmesan cheese, yes really! It had the audience in stitches of laughter. A very short humorous French clip called '**Vaccin**' followed Brian's film.

New member Tim Stannard's film '**Bell Towers**' was based on restoration work at St Mary's church in Walton on Thames. One of the bells had developed a large crack and needed replacing together with the bell frame and fittings. Company and private donations together with grants and sponsored events eventually enabled the expensive restoration to take place. Tim filmed the dismantling, repairing and re-installing of the giant bells and the 1905 tower clock. The restoration work took many months to complete. The film was a fascinating and very interesting look behind the scenes.



'**Rip Van Wrinkly**' was produced by Jim Reed and using a diary theme covered the progressive ageing of a person during Covid. The software package using the artificial intelligence method of superimposing heads, bodies and voices. Both Tim and Jim's films were open to questions and answers by the audience after viewing.

Our Chairman Mike Sanders made a film about one of the ways used to light a film in days gone by. '**How to Operate a Carbon Arc**' was a real eye opener and showed the alarming method used to operate the huge lighting rig which was the fore-runner of the now much smaller HMI lamps used today, we certainly have progressed!



A 7min. film followed called '**How to film epic hand-held B Roll**'. This was of interest to all film makers and film Directors who know how important it is to shoot 'B Roll', usefully demonstrating ideas of how and what to film.

'**Painshill Park**' was a spur of the moment 2 min. film taken by Brian O'Connell on his iphone and a selfie stick when he and his wife decided to make an un-planned visit to the beautiful historic grounds in Cobham during lockdown.

Colin Lewis showed his film '**Verbier comes to Guildford**'. This was a lovely fun family film taken by Colin when the snow fell a few weeks ago, enabling tobogganing in the garden and on the South Downs. It shared his family bubble enjoying themselves in a very colourful and action-packed movie. Colin also showed his film '**WhatsApp**



Collection' which was a 14 min. collection of fun clips.

On Friday 12th February club member Dave Skertchly presented his first of four **Workshops on Animation**. This is an additional online meeting which will cover everything from how animation was created, how it works, how to make a story-board, to do basic drawing and movement and much more. The first meeting was attended by an audience of 47, the second meeting is on 12th March. If you are interested in joining please contact the club Secretary for further information.

The Comica Dual Lav D03

or How to 'lav up' your iPhone or Android Phone.



By Brian O'Connell



... with contributions from Lawrence and Lucienne Suter

We are delighted to have in our club an exciting range of members with different backgrounds and talents. For those of you that do not know Lawrence and Lucienne, they are a couple of professional musicians who have a specific interest in promoting Healthy Lifestyles.

In the longer term they are hoping to work on cruise ships with their exciting range of activities and inspirational presentations. In addition, they are working with Mr Motivator to launch his club.



Lawrence with Mr Motivator

Mr Motivator has been on National Television in the last few months for BBC breakfast and his video and zoom workouts have helped millions of people during lockdown. Have a look at his website. [HERE](#)

Lawrence and Lucienne are now featuring on his website and he has asked them to make additional videos lasting anything from 1-6 minutes. Although they submitted some test videos using their iPhone, Mr M has informed them that they needed to improve the quality of the sound. This would involve connecting two lav mikes to their iPhone in order to achieve a louder and clearer performance.

They contacted our club for advice. Various solutions were discussed including 'radio' mikes like the Rode Go, Synco G1 and Lark 150 but these were all quite expensive and in the three or four hundred pounds mark.



The options available.

Turning to look at wired options, they did some great research and proceeded to home in on a solution to their dilemma.

Problem: How to input two lavalier microphones into a single iPhone with a lightning port.

They describe their decision below:

'We found that the Comica Dual Lav D03 would be the answer in the short term.

This is priced at about £72 from Amazon. Look [HERE](#)

One huge advantage of this system is that the lavs come with very long leads as Lucienne does lots of movement in her demonstrations. However they looked on eBay and managed to find a newish one for £40 so they snapped it up.

However, if you look at the specs carefully you will see that the item does not connect directly to the lightning port of the iPhone. As usual this was a moment to contact club technical guru and ever helpful Philip who did some tests in order to provide the answer. Here is his answer:

'I have now tested with 2 LAV's input by using a simple stereo splitter into the lightning connector (see below), the result is excellent. Much better than using the iPhone's microphones. There is no apparent auto audio level hunting problems. One word of warning, Take the plug out before playing back to avoid damaging the microphones.' Philip.



The essential iPhone connection

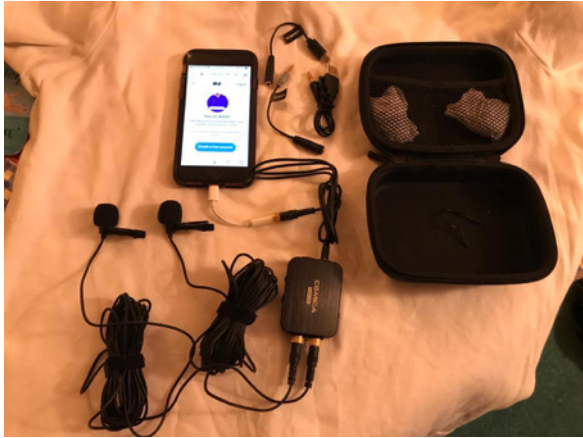
This is the photo that Philip sent to accompany his explanation and the cost of this Apple lightning adapter is about £10.

It is ESSENTIAL to use a genuine Apple one as initially Lawrence found that he had a fake, and the system did not work. If you need a mac converter click [HERE](#)

Positive news soon followed. They were pleased with the improved quality of the audio. In a message from Lawrence and Lucienne

The Comica Dual Lav D03

'The below unit arrived today and we tested it at once with the iPhone 7'.



How it connects

The Set UP

'With this unit I can now make a video and demonstrate Yoga moves. Lucienne can stand 2-3 metres away and add a commentary which we could not do before as we did not have two mics. The beauty is that we can connect two mics with no loss in volume.'

The cameras on iPhones and smartphones have come an incredibly long way and this may well be solution for club members who want to use two microphones at once in documentary and fictional work and appears to represent a great low budget and simple solution. A week later they kindly provided more detailed feedback demonstrating yet again the fantastic spirit of collaboration amongst club members.



Lucienne in Yoga position

Lav Microphones

1. The microphones are sensitive enough and being metres away from the iPhone 8 (long lead), the sound is the same as being as close as 1m away using the iPhone mic.
2. We have filmed with both mics about 5 m apart and we can hear both mics loud and clear.
3. The mics also have a wind shield for working outdoors

The Comica Unit

1. Volume control: only used at full vol at present.
2. Stereo/Mono switch: only used mono at present and works fine.
3. Belt clip: looks nice and strong
4. Mic 1 & 2: no difference, both work well
5. Ear phone/charging point: Not used at present. I will have to investigate.
6. Just an observation with respect to the case: it is a very handy little case, however it is not large enough to place all the leads inside if you are in a hurry. To get everything back in the box may take you some time.

General

1. We are very pleased with the unit so far, it is easy to use, not expensive and it seems to suit making simple videos together.
2. We can send you some of our videos and you can see the quality of the unit in action.

We wish them every success with their new purchase! We look forward to seeing some of their videos online and you can judge for yourself the good quality of the audio.

Mounting your LAV microphone

Mounting your Lav microphone to give the best effect requires a little bit of skill.

There are many ways of hiding the lav. mic which are shown in a movie created by Rode. The same concepts are useful in mounting any lav. microphone.

Check out the secrets by clicking

[HERE](#)



60 Seconds on Set: Lavalier Mounting Basics

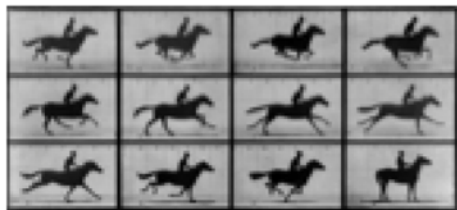
ANIMATION ORIGNATION

★ **Pioneers whose early work made significant steps in development.**
 Researched, Written and Illustrated by Peter Frost

In his excellent Animation Workshop last month, Dave Skertchly covered a wide range of animation styles and some early animated slides.

Here's an historical round up of years past during which the fascination with animation was developed by some of its early pioneers. All animation (and film) is based on the 'persistence of vision' where the eye retains an image fractionally as it is replaced by the next movement progressions.

1893 Eadward MUYBRIDGE: WALTZING COUPLE
 English photographer Muybridge's studies of animals in motion are some of the earliest visual experiments with moving images. A series of plate cameras were set up in a line, these being triggered by threads as a horse galloped past.



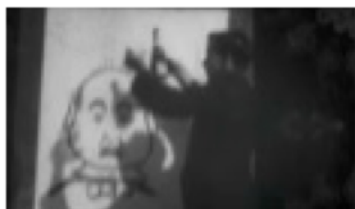
In 1893 he extended his studies with the use of the *phenakistoscope*, an early animation device using the persistence of vision with the Waltzing Couple.



Click [HERE](#) to see

- EARLIEST ANALYSIS OF MOVEMENT
- EARLIEST STOP-MOTION STORY TELLING
- FIRST USE OF SPECIAL EFFECTS

1900 J. Stuart BLACKTON: THE ENCHANTED DRAWING
 Blackton, a British film maker, credited with the first animation in America, was one of the first in the world to use stop-motion as a storytelling technique. Blackton became infatuated with the technology, founding the American Vitagraph Company to produce films, culminating in *The Enchanted Drawing*, for which Blackton sketched a face, cigars and a bottle of wine, 'removing' these drawings and they become real objects, to which the drawn face reacts.



Click [HERE](#) to see

Not strictly 'true animation' it offered an early insight into how animation could be developed.

1902 Georges MÉLIÈS: THE PROLIFIC EGG
 Georges Méliès, a French film maker, is recognised as the first and earliest film maker to use special effects in cinema. He directed an incredible 531 films which ran for one to forty minutes long. Most of these used in-camera effects throughout.

It was in 1902 that he appeared in one of his own films, 'l'oeuf du sorcier' (The Prolific Egg), a sort of magic act using an egg which grows in size, transforms into a human face which then multiplies into three faces, changes to another face and shrinks back to an egg which he picks off the screen and tosses in the air. It sealed his reputation as a 'cinemagician', the true father of special effects in film.



Click [HERE](#) to see

FIRST FULLY ANIMATED FILM
EARLIEST HIGH STANDARD OF ANIMATION

1908 Émile COHL: FANTASMAGORIE
 Émile Cohl, a French cartoonist and animator was known as 'the father of the animated cartoon.' One day in 1907, Cohl walking along a street when he saw a film poster using a drawing from one of his comic strips. He furiously confronted the studio manager and as luck would have it was hired immediately as a scenarist to generate one page story ideas for movies.

In 1908, Cohl created what was considered the first fully animated film ever made - *Fantasmagorie*. This involved him creating 700 drawings using a back lit glass plate over which he placed the first drawing, placed another piece of paper over it and traced it in a slightly different position to achieve movement. He filmed the black lined drawings and printed them in negative, creating what appeared to be chalk drawings, a popular attraction at vaudeville at the time.



The film depicted someone watching a show when a woman with a huge feather hat sits in front of him, completely obscuring his view. Click [HERE](#) to see

1911 Winsor MCCAY: LITTLE NEMO
 Winsor McCay was a famous cartoonist and artist working at the New York Herald and is often considered to be one of the fathers of 'true' animation.

McCay's character, Little Nemo's dream adventures were well known from his comic strips. In the two minute animated sequence in McCay's first film catchily titled '*Winsor McCay, the Famous Cartoonist of the N.Y. Herald and His Moving Comics*' McCay demonstrated his amazing ability to create the impression of perspective, with his characters revolving and tumbling through three dimensional movement and setting a very high standard of animation.



Click [HERE](#) to see

ONE MONTH WITH MY IPHONE 12

By Philip Morley

In this world of disinformation and hype, it is easy to be guided by skilful marketing to the point of taking the plunge and upgrading your iPhone, or android for that matter.

Remembering the hours it took me to make my decision to buy the iPhone 10, which has been a trusted companion for almost 3 years, it was no different this time, except for the camera.....

I managed to ignore the speed jumps and squared off body and concentrated on what the iPhone 12 was capable of when taking pictures and films.

Lockdown made it impossible to make my usual journey to the Mac shop to have a look for myself, so it had to be done online. Now I have had mine for a month, I can honestly say it's a complete revelation. The camera really does compete with any DSLR and also some of the high-end camcorders. Clearly Apple had to replace the removable lenses with a digital solution and have done so with the utmost skill.

But first, what of the transition? My iPhone 10 was almost full at sixty two gigs and the thought of transferring all the apps and documents and my preferences (specifically in Filmic Pro) was pretty daunting. Not so, Apple have made the transition seamless. All you need to allow is time. That's not easy when you have a brand-new phone in your hand that you are desperate to try out. Just by setting the new phone side by side with the old, the process begins automatically. Touch one screen then the next guides you to the point where the old phone starts to copy everything, and I mean everything to your new one.

62 gigs took about 2 hours using my home wifi network, so I just watched a good film and it was done. (A TIP, make sure both phones are fully up to date with their operating system, or the process will fail)

Although everything looks the same after the transfer there are many Apps that need you to re-register which will take some time if you are like me and have hundreds of them.

So what's the difference? I finally went for a 12 Pro Max with 256 gigs of storage (you can pay another £100 and double that). This was because it is only this model that has the Dolby Vision HDR capability. This is where the memory requirement kicks in. My first test clips showed it was eating close to 1gig for every minute of filming. The result was stunning.

I thought I would be limited to using the Apple video App when filming in Dolby Vision. Although there is now a brightness and aperture setting, it lacks a lot of functionality you find in the 'go to' app Filmic Pro. Most specifically filming at 50p. To my delight I see that Filmic Pro has updated the app to offer Dolby Vision, a High Efficiency Codec (HEVC) when filming in 4K 8-bit and also has added 10-bit recoding which offers greater shadow details, superior colour representation and natural gradients. This setting performs best in conjunction with Filmic pro's LogV3.



So that's the camera sorted, what about sound? With front and back microphones built in the resulting stereo sound is not that bad. It certainly provides adequate quality to sync with other sources of sound like a Lav mic or any other Mics that fit to the Lightning port. You will see from the article on page 2 and 3 that it is possible to connect 2 microphones and be able to monitor the sound over headphones using a splitter and the apple converter plug to a lightning connection.

Armed with my DJI gimble and Rode Go wireless recording kit and a small Manfrotto tripod all of which fits in a small backpack (including a snack and can of Coke for breaktime) I am ready to go out and shoot some footage.

What format to choose? The first consideration is storage. My trial produced the following memory requirements for a 1-minute clip.

1080p 8bit 25fps	242 megs
4K 8bit 25fps	346 megs
4K 10bit 25fps	642 megs
4K Dolby Vision HDR 25fps	749 megs

Now you know why they offer this phone with a 256 gig hard drive and a 512 version for another £100. With nothing else on your phone, you have a capacity of about 4 hrs DV HDR.

This is not bad and will be plenty for a good days shoot. The ability to transfer footage by Bluetooth or Wifi to a laptop or computer makes clearing the memory on your iPhone a breeze.

The three lenses make a massive difference and allow the whole spectrum of wide (13mm), medium (26mm) and close up (65mm) all available.

Editing Dolby Visual in Final Cut Pro required a bit of a learning curve (this will be covered in a future article) but, once mastered, it seems that FCPX copes better with this in real time than 4K 8 or 10bit. That's on an iMac Pro.

The iPhone 12 is not just a camera and its additional computing power makes everything else much snappier with lag being a thing of the past.

Oh! And it also makes and takes telephone calls!!

As always one is left with a feeling of awe for the team at Apple wondering how they could cram so much into such a small space. However, the real thrill is thinking of what will be in the iPhone 13 later this year.

Next month we will look at the edit and output of the Dolby codec. What is clear is that really appreciating what Dolby provides requires a modern high end TV set capable of displaying the breath-taking dynamic range achieved on this phone.

The making of an Italian Speciality



.....by Brian O'Connell

Okay everyone...not a very pleasant subject but I hope you enjoyed the cheesy humour! (I can hear the groans now). You won't understand this article if you haven't seen the video so the link is [HERE](#)

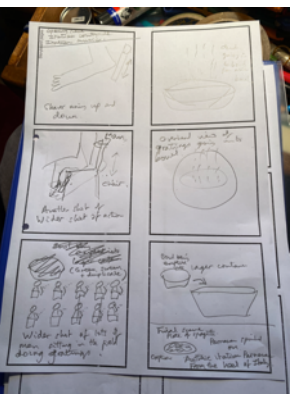
It is always good to start a project with a storyboard as a rough plan. The opening was to have Italian summer music as well as a few beautiful views of rural Italy.

These storyboard templates of boxes are freely available on the internet or it is quite easy to make your own one in Word or whatever.



Then we cut to the ghastly close up image of an old foot with shavings of hardened skin, followed by a full body shot of the action. Then the plan was to cut to several other people repeating the activity as if it was a collective of workers.

Finally the film was to finish with a tasty picture of spaghetti with parmesan. It sounds quite simple doesn't it?



Background

Initially I approached Peter Frost for help. I have collaborated and cajoled Frosty into many infantile and schoolboy film sketches before, but in a rare 'change of spots' he refused to be involved. I think the word 'disgusting' might have been mentioned. Undoubtedly the club has a rich 'vein' of old men with cheesy feet and prior to Peter's refusal I had considered the 'feasibility' of involving the usual suspects of Sanders, Morley, Alan Brown, Gordon Sutton, Al Wheeler, Alan Butcher, (consider yourself lucky if you are not in the list) all rolling up their trouser legs to shoot this. The fact that Frosty was a non starter catapulted the deflating realisation that more club involvement might not be possible.

I could imagine the scenario when a few days before the shoot there is a scary phone call from the club chairman Mike in which he quotes a

feeling that members have felt 'not being sure' about becoming involved, followed by some references to his own hesitations regarding club repute etc, and ever wishing to support new ideas nimbly and diplomatically avoids unaffirmative expressions like 'distasteful and sick'. Despite my protestations I expect he would end with 'Sorry mate, but I've got to put my foot down on this'.

However these days my antennae is more attuned into gauging acceptability. Faint vocal inflections to phrases like 'let's give it some thought' or 'in some circumstances it could be a good idea' may indicate a mind that is racing to have every excuse not to be involved. This comes with the realisation that there is a parallel universe out there in which people are not prepared to be stupid or silly.

I remember as a boy I said to my Dad 'When I grow up I would like to be a teacher'. His reply was 'Well you can't do both son'. So I chose the Teacher route and perhaps therein lies the problem. The fact is that a number of club members have had grown up jobs and if you ask former company directors and serious professionals to roll up trouser legs and pretend to be grating ankles it may not end well. Personally I think that maturity is a much overrated and self limiting condition.

Maturity or the lack of it seems to create friction in other parts of life. Sometimes when sitting at the computer, I am interrupted by my wife and I politely say 'Do you mind not disturbing me while I am working' she often responds with the unnecessary barb of 'You're not working, you're playing' which roughly translated means 'get up and do something useful'. I don't know if other sensitive creatives in our club recognise this particular lash but suffering for the sake of art is a not unfamiliar experience for many of us.

Despite the fact there are lots of vineyards in Surrey the project never looked like a runner, and it was difficult to see that the 'footage' would align well with their own branding portfolio. In addition considering the amount of sandwiches, parking and toilet facilities required for this 45 second film it became obvious that green screen was the only option.



Green screen

So on the technical side this involved setting up a green screen but you always need a lot more area than you think. The location of a bedroom was not ideal but this was a room with a lot of natural light. This picture does not show the battery LED panel that I hung from the back of the chair on to the green screen once the filming had started.



It is so important to maximise the illumination and here you see several lights to illuminate the green screen as well as the subject. In theory you should have the subject at least four feet away from the green screen but sometimes it is a case of just doing your best.



The green screen behind was flip out and in general these are always preferable because they stretch out the fabric to remove creases, which always cause shadows.



You will see that the flooring was just folded fabric with lots of creases which would normally be a problem, but because the subject was to be reduced in size this would not show up as much.



Using the keyer in Final Cut X as well as cropping out the edge it was possible to put any background behind the images. These could be 'transformed' to place them anywhere on the screen and any size. It was then a case of layering them in line to give a sense of perspective.

Setting up of the greenscreen took a while and the project took about three days to complete. The recording for each change of clothes just took a few minutes each but the editing always takes multiples of the shooting time.

One problem was that the music started nicely but it was a difficult to make the end of the music track join with the beginning because it introduced a startling change of tempo.



By laying on a small section of narration at this point the music change became less noticeable.

Although green screen can be viewed as the final resting place for the no budget, no mates type of film maker, hopefully the film will have brought a chuckle especially in these lock down times.

APPLE has finally listened to Border Post.

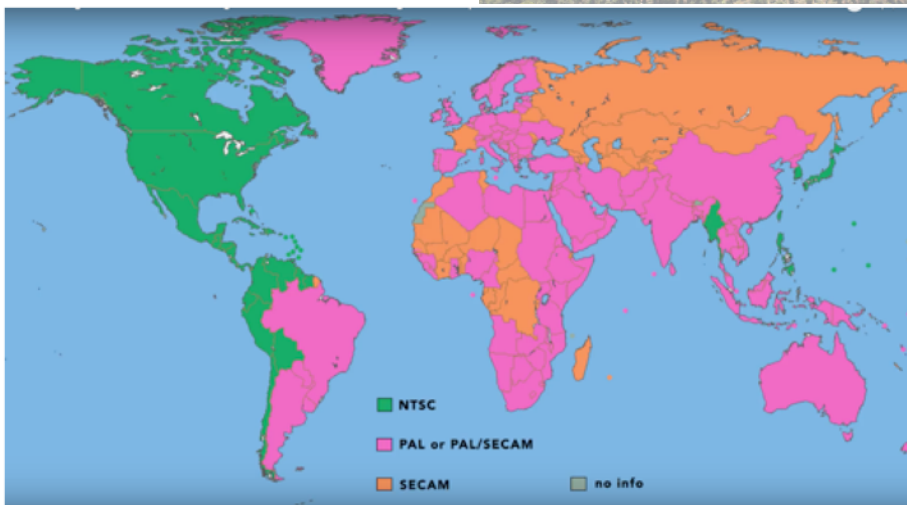
by Brian O'Connell

Hey Siri!

Remind me to let those guys at Surrey Border Movie Makers have the 25p frame rate they keep asking for.!!



Do you remember the Article in an edition of BP complaining about the lack of PAL frame rates in iPhones? When you look at this map you see the problem.



By the way Apple, if you are reading this, the Editors contact details are on the last page of the magazine..... And I'm sure if you send on some post dated flight tickets I think I can persuade Philip to be moved to forgiveness.

[HERE](#) is video on how to get 25 fps on your iPhone

Did you know?



What is a gaffer?

A gaffer is the chief electrician on a set working as the controller of the electrical department on film or television sets. The term "gaffer" is derived from the English slang word for a production tool that was used in the theatre in years gone by. The tool was a hooked metal pole which was used to adjust the stage's lights. It was nicknamed a "gaff" which eventually became the term used to describe a gaffer. The name is fitting because it's a gaffer's job to manage and ensure the desired lighting is achieved.

Gaffers work directly with the director of photography during every step of the project. By working closely with the cinematographer, the gaffer ensures the electrical department delivers the exact lighting arrangement the cinematographer wants for the production.

Can you imagine that the world wide monolith and international corporation that is APPLE has finally knuckled under because of sustained pressure from the Editors of Border Post? Surely this must be true because in the recent IOS update, PAL frame rates have at last appeared, all be it buried in the camera system preferences.

It is clear from this that our SBMM magazine has gained increasing international traction, because when that scathing article appeared in Border Post concerning the lack of a PAL frame rate option of 25 fps on iPhones, coupled with an individual telephone complaint to Apple by Editor Philip Morley, AS WELL AS a written complaint to Apple from Sub Editor Brian, the pressure on Apple executives became too great. We can all now be delighted that we can use our iPhone footage easily in our projects.



Obviously because of Covid, Apple are unable to invite Philip and Brian out to Silicon Valley to personally apologise for the PAL 25 frames per second omission. A recent quote from chief Editor Philip - ' Even if they offered us executive roles working out in Los Angeles it would not be enough to persuade me to leave my role working for Border Post. There are more important things in life than a million dollar salary, a fast car, and a pad on the beach overlooking the Pacific.'



Hello Members! I need your help to compile the 10 minutes of clips. I am therefore asking you all to send me a few minutes worth of clips which might be interesting to include.

10 to 3 Competition



All entrants will be provided with the same 10 minutes of clips from which you must construct a film lasting no more than three minutes.

The genre and subject of your film is entirely up to you. You may add titles and audio (as well as use audio from the film) and may use any editing tools you like on the footage (including chopping it up, keying and rotoscoping). You may also add simple graphical elements such as borders, drop shadows and lines, but you may not add any footage.

Background

I understand the club has had similar competitions in the past, but there has been around an hour's worth of source material. Limiting this to 10 minutes means identical clips will appear in several films and the audience will (hopefully) see the variety of ways in which they have been used.

Suggestions/Comments

You don't have to be an editor to enter. Similarly people with technical prowess as editor might struggle for ideas of what to do with the footage. Collaborate!

There is a danger that everyone ends up making a travelogue of some sort. Try to avoid this!

Whilst the resulting film needs to be cohesive, it doesn't necessarily have to be a story. I remember one entrant at Staines created a quiz, the idea being the audience shouted out or wrote down the answers depending on how interactive and noisy the evening was intended to be. Whilst the competition lends itself to spoof documentaries, one member made a perfectly acceptable genuine documentary from the footage one year.

Don't forget you can repeat the clip, so if you really need a longer shot of a subject, add a cutaway, then repeat. You can

also slow it down, extract a still, zoom in to produce a different shot and flip the footage.

Be creative with titles. Perhaps use images within text. Create a "word cloud" or a lyric video.

Be imaginative with sound FX – use audio which really emphasises or enhances the images, or, for a twist, use audio which contradicts what we see (think how effectively silence or near silence is sometimes used to accompany scenes of mass destruction/violence). This year's Editing Exercise will be a "10 to 3" competition. Entrants will be provided with the same 10 minutes of random clips from which they are challenged with making a film lasting no more than three minutes. See attached for more details.

I need your help to compile the 10 minutes of clips. I am therefore asking you all to send me a few minutes worth of clips which might be interesting to include.

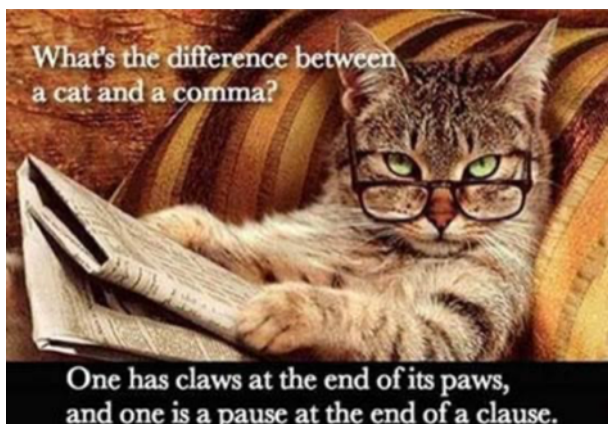
Any clips will be considered but from previous experience clips of people (particularly several clips of the same people in different situations), transport, interesting objects, buildings (especially easily identifiable types of buildings like hospitals, police stations etc) work better than wide vistas and landscapes although one or two of those are still useful.

You can send as many clips as you like.

We need the clips WITHIN THE NEXT FEW DAYS so we have time to compile the 10 minutes before the next meeting, so please get them to me as soon as possible

Please send clips via [WeTransfer.com](https://www.wetransfer.com) to tim.stannard@live.co.uk Clips should be no longer than 30 seconds (we will trim them when compiling, where necessary)

1080P (progressive) 25 or 50 fps only please (4K will be downsized)



The Jabliners bring hope to one and all

By Philip Morley



With all around us in gloom and lockdown, Brian O'Connell has managed to create a brilliant little movie showing off his many talents by fashioning his own musical group of himself.

To the tune of 'Mountain Dew' a popular Irish song, he changed the lyrics to suit a Covid theme, and with the use of green screen managed to produce this 'Thank you' to our wonderful NHS. The result is a catchy little tune that is destined to "Go Viral". With over 700 hits in a very short time, it could well become the Covid Anthem for 2021.

I am sure every pub in the land will appreciate the lyrics as they look to that day when the Jabliners prediction becomes a reality.

Click [HERE](#) to see the movie.

Quite a few who have seen it have not recognised that all the band are Brian. One young viewer exclaimed that "their Mummy must have had a noisy time looking after them all as they grew up!!"

Brian tells me it took many hours of careful planning to make sure each of his characters both looked different but acted as one would expect a band to look. The skill becomes apparent when you watch it a second and third time. The only problem then is that the Tune has become embedded in the mind. I am still humming it!!



The Sony FX3 ILME-FX3 By Philip Morley



Sony have at last delivered the promised FX3 Cinema Camera. At over £4,000 (including VAT) for the body only, it is more for those wanting to upgrade their camera collection or those who have just won the Lottery! However you will see below that it packs a huge big punch for such a small form factor.

The Sony FX3 ILME-FX3 is a Full-Frame Cinema Line Camera comes with Real-time Eye AF and touch tracking, S-Cinetone, In-body image stabilisation with Active mode, 4K@120, 409,600 ISO, and an XLR top handle.

It is the most compact Cinema Line camera out there at the moment. It has been specifically designed for solo-shooting. With the internal cooling system the FX3, it can extend the shooting time and will be able to cover a wider range of filming situations. It records outstanding 4K full frame quality at **up to 120p** with minimal rolling shutter, excellent low light capabilities (up to **409,800 ISO**) and a wide dynamic range thanks to its **10.2 MP** Exmor R CMOS sensor and new Bionz XR processor. It allows for more shooting expressions with the inclusion of S-LOG3 and S-CINETONE picture profiles defining a new era of Cinema line cameras from Sony. Its very small form factor also provides more freedom for shooting videos with a fast and accurate Autofocus technology including Real-time Eye Autofocus, Real-time touch tracking and customisable autofocus tracking sensitivity. It also includes a 5axis inbody stabilisation with Active Mode, which makes it ideal for handheld.

You will find more details of its capabilities [HERE](#)



Editor's Note



Contributors!

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

Another Anniversary Beckons!

Just a year ago on March 23rd 2020 lockdown began. It feels like quite a long time since we could have film club meetings and get out and about with friends. The good news is of course that there appears to be a light at the end of the tunnel and with the vaccine we will soon be able to resume some normality. On the positive side we have all discovered Zoom and this may yet prove to be an especially useful tool when planning and undertaking our group film projects. The wonderful header provided by Peter Frost is suggestive of all that is good about Spring and now perhaps more than ever before we might rejoice in this season.

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

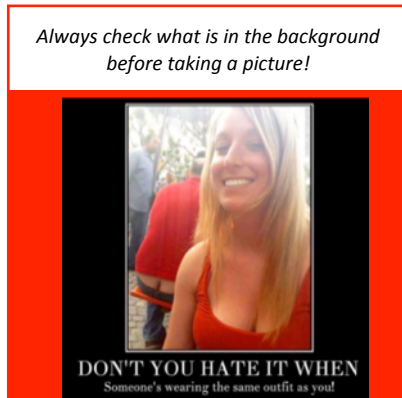
Happy Springtime!

Philip and Brian



Friday 5th March -

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

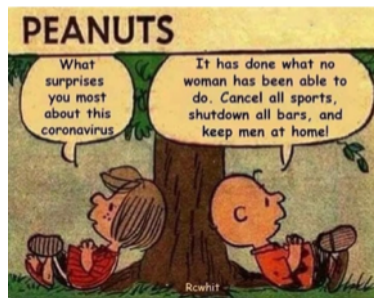
Pre-Corona Virus, meetings were held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, however until further notice meetings will be held on-line on the first Friday of the month, starting at 8.00 pm and finishing at 10.00 pm. If you are interested then email: secretary@surreyborder.org.uk

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

- 12th March - Animation Workshop 2 run by Dave Skertchly.
- 9th April - Edit Exercise - 10 - 3 (from 10 down to 3) challenge.
- 16th April - Animation Workshop 3 run by Dave Skertchly



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	Tim Stannard	
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