



A Time of Colour to Celebrate on Video!



Header Creation: Peter Frost

BACK TO NORMAL.... ALMOST

by Rita Wheeler

Great news! We shall be back in the St Joan's Centre on 5th November for our first physical club night for 2021. A generous donor, my son, has given the club more than enough Face Shields for all members of the club. These cover the face and still give you the freedom to breathe easily, without fogging up your glasses! You may still want to wear your face mask but this will give you extra protection.

These are for you to keep. I do not want them back at the end of the evening. Take them home, use them but remember to bring them back for the next club night. These will be on the desk along with name badges.



We have received a number of comments that this newsletter is biased towards Apple Mac users. Whilst it is fair to say it is a more sophisticated platform for budding Videographers, we have responded to this on page 5 with a strictly Windows article. Enjoy!!

SEPTEMBER MEETING

by Philip Morley

More than 30 members and guests attended another great on-line Zoom meeting. Looking around it was clear that over the past months participants have continued to enjoy the slick presentation of movies, thanks mainly to Mike's ongoing quest to improve the quality of the movies shown and place everyone at ease. This is especially important to members who prefer not to keep switching in and out of Zoom to watch the movies.

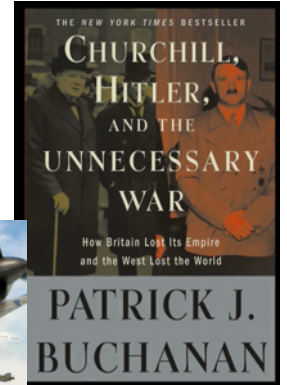
This meeting started with a training film describing the advantages of "Blocking" both from an actors, and camera and sound placement point of view.

We then viewed a tribute to the late Paul Vernon which really showed his amazing diversity and skill in the art of making movies. It highlighted the point 'that you don't need a massive budget to make a good movie'. Then it was on to the main event of the evening.

It was good to see that, despite the effect of the Covid lock down, members had been able to submit some great entries.



Alan Hussey entered a charming film about the transformation of Farnham caused by a short lived snow storm. His selection of music was particularly good as it helped create the “Winter Wonderland “ effect of the snow as well as the sharp contrast of the following day when all was back to normal. A very well balanced film showing the effect of sudden snow on the people and traffic around Farnham.



The next film was entered by Dave Skerchly. A fascinating insight into an alternative view of the historical importance of the Battle of Britain. A thought provoking expose of views expressed in Patrick Buchanan’s best selling book “Churchill, Hitler and the unnecessary war”. More details of this film can be found on page 6.



Philip Morley’s entry called A Dream Come True, kept viewers guessing as to the content until the film was under way. The dream was that of Apple Computers founder Steve Jobs. The film plots the early days of the Apple Computer Company. It included TV adverts that reveal the way Apple positioned themselves in the computer market. It also provided glimpses of the evolution of various apple products over the last 35 years culminating in a future prediction. Knowing Philips passion for all things Apple, we are sure we will see a longer sequel to this film in the future.



The final entry was another film by Philip Morley depicting the important work of professional tree surgeons in keeping the older trees safe and in good condition. It included a sequence (speeded up) of the felling of a 90 foot tree in one minute, as well as shots of the team working in extreme weather conditions.



After some discussion the competition was judged on a show of hands from all present. The outcome was a close call, with Battle of Britain and a Dream Come True sharing joint first place and Ice Cold in Farnham being a very close second.



After a short break, we viewed 4 further films including a welcome repeat showing of Peter Stratford's documentary about the lost Country of Armenia. The 14 minute duration seemed to pass very quickly as we were skillfully exposed to the very essence of the country and its ongoing problems with adjoining countries. Peters voice over was particularly effective.

Another very successful and enjoyable evening.



ANIMATION CONSCRIPTION

RESEARCHED, IMAGES SOURCED, TEXT BY PETER FROST

If my previous animation articles have left you feeling that it's all kids' stuff, I am now delving into the more adult side of animation, albeit with humour, staying with American studios.

On 3rd September 1939, in response to Hitler's invasion of Poland, allies Britain and France both declared war on Germany. On the 18th September 1939 Germany's radio programme, *Germany Calling* with William Joyce (Lord Haw-Haw) started broadcasting Nazi propaganda to the UK and US.

During the war, animation studios turned their production to the war effort after the USA declared war on Japan and Germany in 1941.

Disney, Warner and other major studios benefitted from their popular cartoon characters to promote government propaganda to adult theatre audiences and G.I.s, instilling hatred and ridiculing the enemy; providing training to all services; promoting war bonds; urging prompt payment of taxes; and donations of metal for arms manufacturing, etc.

Such was the swing to training and propaganda cartoons that Disney's animation production exploded from 37,000 feet before the war to 204,000 feet during a year, even with a third of their original staff drafted. Photographs, limited and recycled animation were used to keep up the production level. An example of this is the Disney adaptation of *Three Little Pigs* to become *The Thrifty Pig* (1941) to promote war bonds.

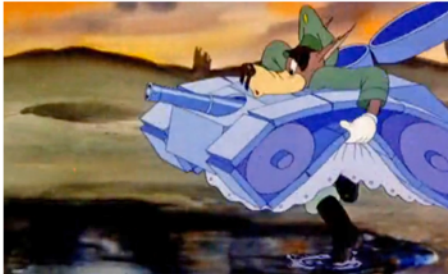
This video opens with sound off. Click the little speaker symbol at bottom right of screen



The Thrifty Pig (1941) Click [HERE](#) to see

The Three Little Pigs was also parodied by the master of animation madness, Tex Avery, in this gem from MGM *Blitz Wolf*. From the opening MGM logo, Avery packs it with jokes and wonderful cartoon corn.

After his brothers' houses have been wiped out by Adolf Wolf, they run to brother Practical Pig's brick house which has massive hidden defences. Adolf Wolf has little hope even with a very interesting line in tanks!



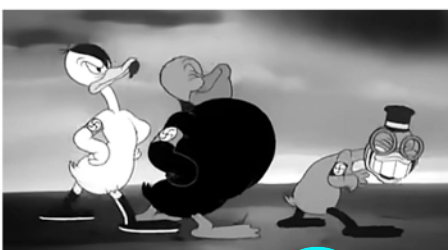
Blitz Wolf (1942) Click [HERE](#) to see

In the *Seven Wise Dwarfs* adapted from *Snow White and the Seven Dwarfs*, the dwarfs set off to purchase war bonds and stamps with diamonds from the mine.



Seven Wise Dwarfs (1941) Click [HERE](#) to see

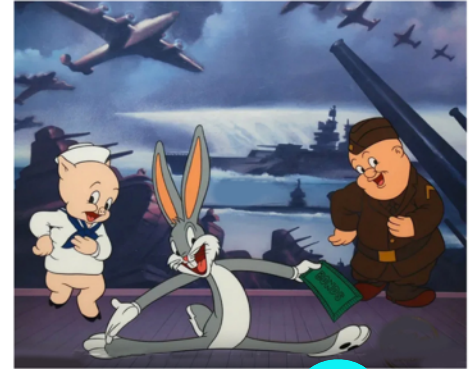
Warner Bros. Looney Tunes in their 1942 short *The Ducktators*, have a Hitler styled duckling yelling "Seig Heil" straight out of the egg. Joined by a goose with an Italian accent, Mussolini, and later Hirohito, a very Japanese duck with prominent front teeth, they attack a farm and are confronted by the simpering Dove of Peace, who they flatten. An excellent example of extreme caricature to ridicule the enemy.



The Ducktators (1942) Click [HERE](#) to see

Click on the buttons provided to take you to examples
APOLOGIES FOR ADS!

Bugs Bunny gets in on the act in *Any Bonds Today* in which he patriotically promotes US savings bonds in a song and dance sequence becoming an Al Jolson black face rabbit and is soon joined by Porky Pig and Elmer Fudd. Following the bonds promotion, a sing along section ends the film with the National Anthem and words for the audience to join in.



Any Bonds Today (1942) Click [HERE](#) to see

Disney's *Fantasia* had put the company into debt as Walt had spent four times his original budget on its production but on release in 1940 it suffered from a poor turnout. With his studio nearing bankruptcy, Disney was forced to find a way to make money and the studio's proximity to Lockheed, the military aircraft manufacturer, enabled a government contract for 32 propaganda shorts at \$4,500 each. Bankruptcy thwarted and employees secured again.

One of the propaganda cartoons was *Education for Death - The Making of the Nazi*. It had a short sequence of humour but was primarily a rather dark film showing the training of the German youth to become faithful, unquestioning Nazis.



Education for Death - The Making of the Nazi (1943) Click [HERE](#) to see

Although the selection in this article may seem excessive, there were many more produced, as well as those made by other countries too, including Halas & Batchelor, the UK's largest studio at the time.

And now a couple of commando cartoons from Disney and Warner to compare - ducks!



Commando Duck (1944) Click [HERE](#) to see



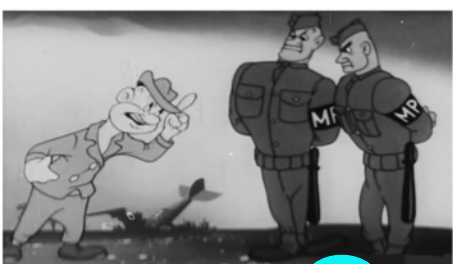
Daffy the Commando (1943) Click [HERE](#) to see

Most people have heard of *Der Führer's Face*, Disney's gag and swastika peppered dig at the Nazi regime. Here's your opportunity to refresh your memory or view it for the first time. Introduced by animation historian Leonard Maltin.



Der Führer's Face (1943) Click [HERE](#) to see

Warner had a government contract to produce a series of US army training films starring *Private Snafu*, whose ability to do almost everything wrong gave a humorous opportunity to train those with poor literacy to avoid the wrong course.



Coming!! SNAFU (1943) Click [HERE](#) to see



Tokio Jokio (1943 Warner Bros) Click [HERE](#) to see

These WWII propaganda shorts had tactical and strategic goals to spread rumour, ideas and information to undermine the enemy. Today many of these cartoons are regarded as racist and most in the wartime genre were quickly pulled from circulation by 1945. However, to hide them from view may be regarded as a denial of history while accepting that their use of caricature, ridicule and racial discrimination are unacceptable today.

Above: *Tokio Jokio* has a series of jokes about Japanese life and their war effort using satire and caricature to ridicule. Below Left: *SNAFU* learns a lesson about the dangers of booby traps. Below Right: *Popeye* grows vegetables in a 'victory garden'.



Private Snafu - Booby Traps (1944 Warner Bros)



Ration for the Duration (Popeye 1943 Fleischer Bros)

Click [HERE](#) to see

Hare Meets Herr accidentally meeting up with lederhosen clad Hermann Goering in the Black Forest and proceeds to run rings round the rotund caricature.



Herr Meets Hare (1945 D: Friz Freleng) Click [HERE](#) to see



And two from other studios: Famous Studio's *Superman* in which he prevents the Japanese sabotaging the world's largest bombing plane; and MGM's *Barney Bear* as Warden Barney who has to ensure that all lights are turned off - but forgets his own!



Superman - Japoteurs (1943 Famous Studios)



Bear Raid Warden (1944 MGM Barney Bear)

Click [HERE](#) to see

Click [HERE](#) to see

Rounding off this look at WWII animation in the USA is one from Walt Disney adapting the well known fable of Chicken Little as an anti-Nazi film depicting the evils of mass hysteria. Foxy Loxy is after a chicken dinner and refers to his book (*Psychology* in this film but originally *Mein Kampf*). He influences the simpleton Chicken Little and creates panic in the chicken run, directing the entire flock to his cave; the film ends with Loxy arranging wishbones like war graves.



Chicken Little (1943 Disney)

Click [HERE](#) to see

At last, an article on Windows!!!

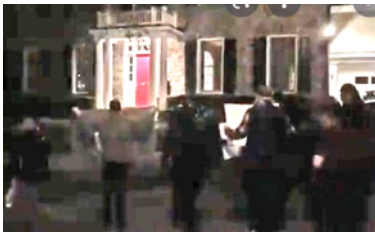
A Smashing Time

by Brian O'Connell



For the clips we want to see the interior of the house with a person at the window as background.

Philip Morley and I are exploring a film project that has a number of difficult challenges and Philip always has a 'can do' attitude to everything. Sometimes in filming you need a two second clip to enhance a scene, in this case it is a dystopian mob attacking a house and breaking some windows. The mob can be



Mob attacks the house

filmed at a later date but for now we are concentrating on the breaking of the window. Some of the mob throw stones at the windows to shatter the glass. How can this be achieved?

Here you see the set up. The windows are support in position with tripods with Philip's huge green screen behind.

of difficult challenges and Philip always has a 'can do' attitude to everything. Sometimes in filming you need a two second clip to enhance a scene, in this case it is a dystopian mob attacking a house and breaking some windows. The mob can be



Pov shot from inside



mob throwing stones

We also want a Point of View shot from the interior with the person looking at the mob outside.

Normally on a professional film there would be sugar glass for this kind of effect but being children of the sixties Philip and I were brought up living dangerously.

In those days if you cut yourself it was your own bloody fault, so Philip being the sensible one, brought along two amazing eye and face protectors. You can see the cameraman in action with the eye protectors. (Don't try this at homeoops we have!)



Cameraman with eye protectors



Brian checks the settings for broken glass!

One of the problems was that the window was liable to movement and we didn't want the windows to shake so we added some cast iron gutters to keep it in place.



Steady with a cast Iron Gutter

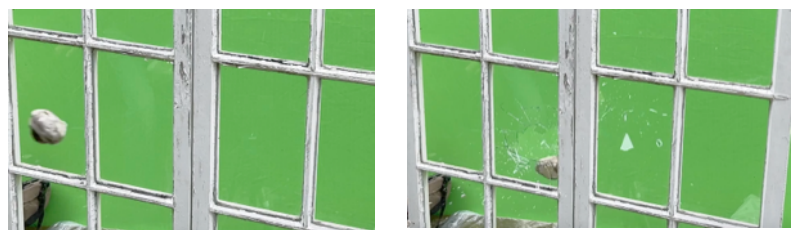
Philip was clearly relishing the prospect of breaking windows.

We used several cameras including an iPhone 11, an iPhone 12, and a Sony Z90. We wanted the footage in 24 fps and Philip had a Sony NX30 that was capable of doing this in slow mode at 120 Fps.

Here you some of the results with the rock going through the window. Interestingly the rock took three attempts to break the window as it keep hitting the thin struts.



"Let's have a smashing time!"



Rocks hit the window

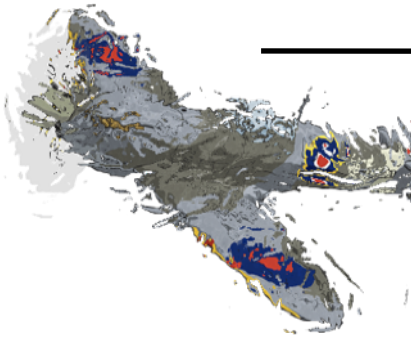
Here are some pictures from the edit.



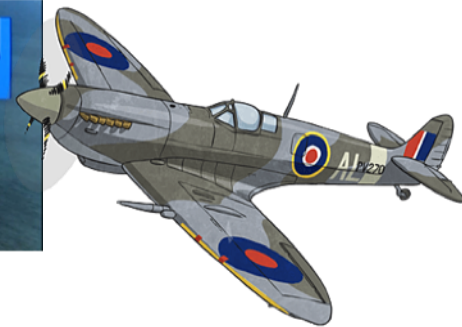
Then we used part of a brick to shatter the second window.

After this we positioned a green screen on the other side to show the view with the broken glass from inside.

One problem was that after the window is broken it is quite difficult to see the jagged edge of the glass because this gets diffused in the green screen. We may have to draw them in. Perhaps if we had used a polarised filter in front of the camera this may have helped to make the glass edge more visual. Hopefully with some sound effects and quick cuts it will all be enough to achieved the desired effect.



by Dave Skertchly



Eds This film was shown at the recent September club night and here is some background from Dave.

To view the film click this link: [HERE](#)

We now have in our hands the tools to make films with the same quality and impact, as those of the professionals. I did not want to produce yet another interesting neutral documentary. After nearly two years of COVID restrictions I was in the mood to kick someone, anyone, and anything (we don't have a cat, thank God) and get a reaction.

I have always been interested in radar and these studies lead me to the conclusion that the story of the Battle of Britain, as told in British culture and as perfectly retold 20 years later in the feature film "Battle of Britain", is not right. It is propaganda. Propaganda is the twisting of the facts to suit a political objective, and I wanted to show how the facts about the Battle of Britain had been twisted at the time, and remain twisted and deeply embedded in our culture. It is an addictive narrative and to quote the film "no-one except the British can figure out why".

It may be a surprise but the rest of the world does not see WW2 in the same way as us. The book "Churchill Hitler and the Unnecessary War" by Patrick Buchannon, referred to in the film, is not a left wing treatise on the sins of war but is a New York Times best seller. If you want know what the rest of the world think about us and in particular the Americans with whom we have a "special relationship" then this book is essential reading, and it will come as a horrible shock.

In the end I wanted to show that propoganda works by playing to people's ego. Telling the "Man on the Clapham Omnibus" that he is a brave, clever, strong, stylish, intelligent person with a dedication to defend his friends, family and nation against evil foreigners against the odds is obviously blatant and highly addictive flattery. We can all fall for this flattery if we are not careful and that is the basis of the final smile of the "Wicked Queen's Magic Mirror" from Snow White. Just like politicians it tells us what we want to hear and to hell with the facts.

I was hoping for and expecting uproar and maybe even threats to bounce me out of the club, cancel my membership and wipe my name from the records in disgrace. To my utter disappointment many liked the film. Maybe some may have appreciated the detailed research, careful script writing and extensive editing and re-use

of existing materials. Maybe some even agreed with the political narrative, and inevitably some didn't get it. Who knows?

As for copyright this is a private film which is entirely legal and showing it to an invited audience is also private and legal. The film is a collage and that too is a valid art form practiced by many famous artists. Even if it gets out on the web I am not going to make any money and if I don't make any money there is no point in suing me!

As a post script, I am not a rampant leftie. In fact I am probably best described as Thatcherite capitalist, but just like Thatcher I want the facts so that I can make good, if hard nosed decisions. I hate hate, hate, hate people trying to flatter me...except for my films that is; so carry on if you please.





By Philip Morley

Having recently put together a documentary on the history of Apple Computers and seen some of the early models with less than half a megabyte of memory, it made the release of another batch of Apple kit all the more awesome.

On the 14th of September Apple announced their 2021 upgrades for the basic iPad, the iPad mini and the long awaited release of the iPhone 13.

The two iPads include a massive upgrade in performance and the ability to use the older apple pencil. The mini can cope with the Version 2 pencil. Both are reasonably priced.

The show stopper was the release of the iPhone 13 family.

The iPhone 13 and iPhone 13 mini are Apple's newest flagship iPhones on the more affordable end, and are being sold alongside the more expensive iPhone 13 Pro and iPhone 13 Pro Max. The iPhone 13 and iPhone 13 mini are ideal for those who don't need pro-level camera features.

The 5.4-inch iPhone 13 mini is the successor to the iPhone 12 mini, while the 6.1-inch iPhone 13 is the replacement for the iPhone 12. Both of the new iPhone 13 models are nearly identical in design to the iPhone 12 models, featuring flat edges, an aerospace-grade aluminium enclosure, a glass back, and a slight increase in thickness (7.65mm).

Both of the new models feature Super Retina XDR Displays that are 28 percent brighter. The iPhone 13 mini has a 2340x1080



resolution with 476 pixels per inch, while the iPhone 13 has a 2532x1170 resolution with 460 pixels per inch. Both iPhones feature 1,200 nits max brightness for HDR, along with True Tone to match the colour temperature of the display to the ambient light, Wide Color for rich, vivid hues, and Haptic Touch for feedback.

The front-facing TrueDepth camera system has been updated and the Face ID notch is now smaller, taking up less overall space. Like last year's models, the iPhone 13 and 13 mini feature a Ceramic Shield cover glass that is infused with nano-ceramic crystals for better protection from drops. IP68 water and dust resistance is included, and the new iPhones can hold up to submersion in 6 meters of water for up to 30 minutes.



iPhone Pro Models

An upgraded A15 Bionic Chip powers the new iPhones. It features a 6-core CPU with 2 performance cores and 4 efficiency cores, a 4-core GPU (one less GPU core than the Pro models), and a 16-core Neural Engine.

There's a new diagonal dual-lens rear camera with 12 megapixel Wide and Ultra Wide cameras. The Wide camera features an improved f/1.6 aperture that lets in 47 percent more light and Sensor-Shift Stabilization, while the Ultra Wide camera features an improved f/2.4 aperture for improved low light performance.

Along with the standard Portrait Mode, Night Mode, Time-Lapse and other photographic capabilities, the iPhone 13 models gain Cinematic Mode, a feature that uses rack focus to seamlessly shift focus from one subject to another, artfully blurring the background and creating movie-quality depth effects. Cinematic mode shoots in Dolby HDR and the depth of field and blur can be adjusted using the iPhone's camera app. The iPhone 13 models also support 4K video recording at up to 60 fps.

Smart HDR 4 recognises up to four people in a photo and optimizes contrast, lighting, and skin tones for each one, and Deep Fusion, a carry over from iPhone 12, activates in mid to low-light scenes to bring out texture and detail. Photographic Styles are an upgraded kind of filter that applies selectively to an image, muting colors or boosting vividness without impacting skin tones. There are Vibrant, Rich Contrast, Warm, and Cool options, along with settings for Tone and Warmth for customization and refining.

The new features on the Pro models now place the iPhone in the league of the top DSLR's costing 8 to 10 times more. If Apple make just a camera in the iPhone body using an M1 chip, it will be a world beater for sure. I can't wait to see the 14!!



DJI OM 5 By Philip Morley

Smartphone Gimbal Stabiliser, 3-Axis Phone Gimbal, Built-In Extension Rod, Portable and Foldable.



DJI continue to innovate the 3 axis gimbal for smart phones with the launch of the OM 5. It's less bulky than the OM4 and folds into a smaller package. The reduction in size means a smaller battery resulting in 3 hrs less usage between charges.

The selfie stick built in (215mm long) is handy for the Vloggers and does give you a wider picture where needed. There are some software updates which are more gimmicky than practical.

The magnetic connection stronger than the OM4 but is not for those with a pacemaker or if you are concerned about your footage on hard drives or other recording media being corrupted.

There are also doubts about its capability to handle the larger pro phones, whose weight will stretch the gimbal motors to the limit. It's the same price as the OM4 at £139. (On Amazon).

I notice the OM3, which I still use, is now only £69!

More details can be found [HERE](#)



Rita's Rib Ticklers

By Rita Wheeler

Whether you love them or hate them, the art of the pun should not be underestimated (sorry), as it takes skill to craft comical wordplay that can make people laugh and cringe at the same time. One group to master the art of funny puns is the Indian Hills Community of Colorado, who've been making regular punny roadside signage to the delight of every passerby.



Editor's Note



Despite the gloomy weather and continued uncertainty in the World, our Club is up and running again. Members have been meeting to plan new movies and WHOPE! we are all going to meet up in person as the bonfires are burning and fireworks blazing on the 5th November. Arrangements are being made for those who can't attend to see a live transmission of the evening and even ask questions as well as viewing the films. There will be more information on this in next months issue. We hope you enjoy this issue and please keep the articles coming in.

Philip and Brian



Next Meeting

1st October 2021 Inter-club competition on ZOOM.

More Dates

8th October - Animation Workshop
 5th November - First live club meeting
 12th November - Animation Workshop
 3rd December - Club Film competition
 5th December - Christmas Lunch at the Hen & Chicken Inn, Froyle

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	
Digital Engagement Officer	Jim Reed	
Public Relations Officer	Kathy Butcher	
Editors - Border Post	Philip Morley & Brian O'Connell	
Social Events	Committee	



STAYING UP-TO-DATE



If you come across any little gismo or invention in the movie making world that you think our members may be interested to know about, just let us have the link and we'll include it in "Kit Corner".

Thanks Eds!

Contributors!

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

COPY DEADLINE! November 2021 issue will be 14th of October 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

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

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