

## Message from the Chairman - *Mike Sanders*

Hello again, the sun has been shining; has that been an excuse to film something? A reminder that if you have a film to show, Rita collects films from members at the door, then the committee will work them into the club programme. They may not be able to be played on the night you hand them in, due to the evening's schedule, but we will show them at the first opportunity, but sometimes you can be lucky and it can be played on the same night.

The club projector has returned after repair, with it having been stripped down by the repairers and dodgy connections cleaned so that should have got rid of the white vertical lines we experienced at the last meeting. We had to insure the projector on shipping at the replacement value which is the BenQ SH960 which comes in at £5,400 including spare lamp, although we did buy our BenQ SP890 at an end of product sale at £2,500. Unfortunately we had to insure it at the replacement value in case it was lost, smashed or stolen.

We are looking forward to the North vs South filming both this and next weekend, so fingers crossed we have some fine weather.

Due to the recent availability of Ultra High definition (UHD or 4K as its known) camcorders at similar prices to the High Definition ones (HD or 2K), I have done some experiments with attempting to edit UHD, so I downloaded some H264 files from YouTube (as YouTube supports the format). I have no 4K capable TV, camcorder, nor any 4K capable output hardware (to connect the edit software to a TV). Well, my fastest system just chokes on one stream of H264 and that is with dual 6 core Xeon processors which are at 90% load playing the clip, and yet which through built in multithreading technology gives us 24 logical cores for the editing software to use. As H264 is very intensive on the processor I converted the files to my native Canopus HQX codec format (QuickTime Pro-res or similar on the Mac), and then I could play two streams of 4k footage, the top layer at 50% opacity but 3 tracks was too much. So a faster processor(s) would be needed for serious editing.

There is a site called Passmark <http://www.cpubenchmark.net/> where you can enter your processor type number (found in system properties or about this Mac) and it will give your processor a rating figure. My system comes out at 11,000 with dual E5650 6 core Xeons. To get us up to 24,000 passmark and beyond, probably required for a sensible 4K workflow, without constantly rendering everything, is going to cost a small fortune.

DVC have a configurator on their site and with dual 12 core E-2695 Xeons, two 3TB disks for video, a 256GB solid state system drive (very fast boot), and 32GB memory, but no computer monitors or software (except it does include Windows) it comes to £6,882.52 inc VAT, so don't all run out at once to buy one! Plus you will need Black Magic Design Decklink Extreme output hardware at £650 and a 4K HDMI TV such as the Seiki 39 inch SE39UY04 £506 from Amazon. A grade 1 Panasonic t 50 inch 4k broadcas monitor costs a cool £21,000 plus VAT from Holdan.

So, Native 4K editing is really for the film folks and very high end productions, and as Peter Matthews says..."about 3 feet away from a 50 inch screen is the maximum to appreciate the detail on screen with 20/20 vision, so is it all worth it"?

## Future Learn - *by Rita Wheeler*

Have you heard about Future Learn?

This is where you can do FREE on-line courses. They last between 2 to 8 weeks and usually involve up to 3 hours work per week. They are open to anyone anywhere, as long as you have access to the internet. [www.futurelearn.com](http://www.futurelearn.com)

They have a large range of courses from Starting Your Own Business, to The Science of Medicines, and everything in-between. However the next writing one, Start Writing Fiction, begins on 27th October.

You can enrol now and then you will be sent a reminder about a week before it begins.

I've done loads of writing courses but I signed on for this one to see what it was like and it was really good. However much you think you know you can always learn more, and so it was with this course. There are exercises to do and you are lead gently to writing a short story for the last week of the course. All the courses are organised by universities, including the Open University.

## Editor's Choice

A reminder that over the summer months, as you relax in the sun, whether it be on the beach, in a deck chair, or just in the garden; before falling asleep, or getting up and going to the fridge for another cool, crisp bottle of Muscadet, perhaps you can take a few moments to consider writing an article for Border Post. A human interest article or anything else that you think might be newsworthy would be greatly appreciated. Any relevant photos would be good too.

The Editor is always on the lookout for fresh material, and will also be thinking about heading for the fridge.



## Border Post-Its

This is your new forum for posting your production needs. If you're planning an epic and you need others to join and help, let the editor know. We'll post it if you email it (at the editors discretion) or you can contact any member of the committee - see back page!

Nothing was submitted for this month

For August Issue, email to:  
[editor@surreyborder.org.uk](mailto:editor@surreyborder.org.uk)

### I am NEVER doing this again!! - by Peter Matthews

As an editor I say this every year as Film in an Evening gets under way. Stark fear sets in. I can't do it in the time, the batteries will go flat, I will get a mental block and let everyone down.

When I joined the Club back in the last century editing was done in camera. Having bought one of the first iMacs fitted with very early iMovie I went to Rita's for the making of "Babies Day out" This turned out fine and was subsequently partly reshot and polished for commendation in an IAC short film contest. It was turned down by the BBC because it had only one type of beer shown but The Germans loved the bodily function humour. The plot was simple, all in daylight, in one location and there was mains available. From that time on, edit in camera gradually died out as more folk became skilled in computer editing.

Over the years the customary project brainstorming meetings have come up with ever more sophisticated productions. With editing in camera everything is fundamentally in sequence. These days cutaways and sound dubbing are taken for granted!

"Framed" by Klondykes this year was a pretty complex film based mostly on flash backs with sound overlays. I am sure that Alan Hussey thought he was still at The BBC with all their resources of post production. The team welcomed newcomers on board to use unfamiliar kit and they did very well. The lighting changed dramatically between rehearsals and shooting due to BST. Smartly at 19.00hrs we started setting up the film structure using Final Cut 10.1 on the fastest Macbook with solid state drives. Then as the clips came in via card A they were put into position on the timeline. Janet as assistant editor was invaluable in getting the correct position by following the script. My head was too full of how to work the widgets. Cards B and C followed sometimes coming from more than one camera. There were usually only a small number of fresh clips added to each card as it was circulated between camera and editor. FCP imports only new clips to the event file in the browser which saves time! This was the first time I had used the new magnetic time line in anger and with people watching. This replaces the conventional multi tracks of FCP7, one of the causes of the uproar at the appearance of FCP10.0. People who have never edited before have no problem with this but others have some learning to do. Its main advantage is speed. Professional firms were against because it was different and cheap enough to be used by amateurs. Nowadays when pressed they admit using it even with colour graders sometimes costing thousands. In spite of my first fears we finished in good time, packing up included. We did bend the rules a bit when playing the movie at the club by sending it wirelessly to the projector system directly from the MacBook to save time burning an AVC HD Disk!

The sequel to all this is Alan wanting to polish the movie to get all the cuts flawless to eliminate any distracting editing effects. When he arrived at the studio we found that I had deleted the final version and kept the last rehearsal! FCP10.1 keeps a record of what portion of what clip was used in the last project so rebuilding was fairly easy. We only had to remember their order and position on the timeline. Tweaking as we all know can take forever but even Alan's perfection was satisfied within 3 hours including the remake. A few days later with some friends Janet said how much she enjoyed helping to make the movie!. This was wonderful as I had thought with me being a bit uptight a divorce was more likely. So maybe next year I shall still be saying "never again".

### June Show of Club Films to Clare Park Residents - by Sir Paul Holden

With thanks to Gillian Gatland, who loaned me the DVD that she created for the Surrey BAFTA night, John Widdecombe and I were able to present our June show of Club Films entirely from DVDs, instead of (previously) Mini-DV tapes. Next time, we are contemplating presenting the programme entirely from memory sticks!

We opened the show with Gillian's compilation of clips from the 20 shortlisted 2014 BAFTA entries, because I thought that it showed the tremendous range of topics that Club Members make films about. This was followed by three of the four OSCAR winners *I Thirst*, *Not His Type*, and *Wedding Belles* (saving *Carbon Footprints* for next time). This was because we were restricted to the total length of time available; and I also wanted to include my 16-minute Clare Park Newsreel, *Spring 2014*, and the shorter (15-Minute) version of the Biopic that Colin Lewis has just made, *Sir Paul Holden - 80 years of Film Making*. This covers more of my life than my films, actually – and I must have been terribly garrulous when he came to film it at Clare Park, because the first cut edit he make of his footage ran for 42 minutes! I have to say, though, that this included much longer clips from some of my archive films than his crisper and much more presentable version, which is as long as any one (except probably close family) could bear to sit through!

In his vote of thanks, the General Manager said that the programme showed just how vibrant and competent this local film-making club is!

# Jealous!

Reported by Peter Frost

'Twas a hot Sunday afternoon when four old lags assembled for a little project that Brian O'Connell had prepared and emailed that very morn.

Sneakily, he had fleshed out an idea that we discussed earlier in one of those pub meetings that either result in us sorting out the world or the germ of a little video project emerges. This time I was on holiday and Brian had already roped in Colin Lewis and John Mills. However, I returned to the world of video magic on the day of the shoot and was in.

All did not go according to plan, though. The delightful pub in Alton in whose car park we were to meet and record the



movie had no power, resulting in the alarm going off as a delightful sound backdrop and anyway they had to close because the pumps couldn't work. So we drove on to nearby Chawton and parked in The Greyfriar pub car park ..... where the road was being repaired with all the noise imaginable!

So we retired to a leafy lane nearby and the shoot commenced at breakneck speed as John had to return to Southampton for a meeting. Brian was cameraman, director and actor, while us other three were 'acting' to his script.

What a shame there was no one to film the film of the film as Brian racing around the car for an hour getting the shots was an entertainment in itself. Just one hour for a 5 minute movie!

Above left: Brian setting up for sound.  
Left: John demonstrates shoot and edit on his iPhone 5  
Above: Scenes from the finished movie



## Press Release - by Rita Wheeler

Members of Surrey Border Movie Makers were entertained at the 6th June club night by Al and Rita Wheeler with a selection of carefully chosen adverts to encourage and stimulate creativity for our Edit Exercise which takes place in September.

The "Edit Exercise Challenge" is to make a 30 second ad and/or a 1 minute epic. As a means of demonstrating what is possible, several examples were used including two beer ads, one dating from 1993 showing a bouncing towel used in the race to claim chair beds at a holiday resort, and the second was a negative beer ad which was banned by Superbowl (USA) and consequently went viral.

New member, John Mills showed a charming short he'd filmed of community drumming, where a group of disabled people were given a hand drum and encouraged by a leader to make music. The result was excellent.

Then Brian O'Connell showed a short music video he had made, 'Honda Valkyrie - She ain't gonna ride with me no more', melody and lyrics written by Jeremy Soanes. Following this we saw the film Colin Lewis made of the shooting of it.

The second half of the evening was led by Gary Perkin, (shown here receiving the Editing Trophy for the Albany competition) who showed a selection of films starting with "The Fan", a short shot in London about a rock star and a geeky fan who spent a day together. Excellent acting showed the attitude of the star towards the geek subtly changing during the day. He then showed "Stock Control" which was a 48 hour film challenge on a sci-fi theme.



Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ on the 1st Friday of each month at 7.30pm for 7.45pm. Meetings close around 10.15pm. New members are very welcome, please email [secretary@surreyborder.org.uk](mailto:secretary@surreyborder.org.uk) or turn up at the door!

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



## Dates for your Diary

Friday 4th July 2014: An evening of entertainment and short films.

Saturday 5th July 2014: Summer Social

Friday 1st August 2014: A show reel from Chesterfield Film Makers.

Friday 5th September 2014: Results of Edit Exercise and Members Films

### Amazon Associate

#### Please support your Club.

For those members who are not already aware of it, our Website now advertises Amazon, with a link to the Amazon site.

So if you are going to use Amazon to shop, please pause before you do so, go to our site first, and then click on the link to Amazon.

This will not cost you anything but will help to pay for our club website.

### Edit Exercise (Reminder)

The films created for the Edit Exercise will be shown at Friday 5th September club night. Your challenge is to make a 30 second advert about anything real or fictional and/or a 1 minute epic which can be about anything. You can work on your own or be part of a team. Don't just make one, make several. The results will be shown and judged on the night.

The idea behind this is to encourage you to be creative in storytelling as well as filming. So have a go!

### Club Competition

A reminder that the annual Club Competition takes place in December. Entries have to be handed in to Mike by the November club night. Rules: no longer than 6 minutes, including titles. The film should not have been shown at the club before. It can be documentary, holiday, drama, it's up to you. We do use outside judges so this is a good opportunity to try out your idea, get a critique then improve it in time for the SERIAC, BIAFF and any other competitions you may want to enter it in to. Cost: nothing but your time and patience.

### Your Club Contacts

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## Border Post

Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to the Editor, Alan Wheeler, for the August 2014 issue at this email: [editor@surreyborder.org.uk](mailto:editor@surreyborder.org.uk)