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The Journal of Surrey Border Movie Makers  
www.surreyborder.org.uk

## Message from the Chairman - *Mike Sanders*

One month to go, tick tock, tick tock, to get your film entry ready for the December members competition, and if the Indian Summer continues there has been no excuse not to be out and about.

Good luck to those involved in the Kempton Steam museum weekend filming, I hope you get some good footage, under Brian O’Connell’s direction. Whilst Frost and steam do not appear to go together the comedic team will I am sure pull yet another film out of the hat!



Just a thought that the Cinematographers’ handbook is a very useful thing to have. In there is guidance for those that like the film look with a low frame rate of 24 or 25p, often a setting of choice on the DSLR cameras, there are some rules to follow. If you have an interest in the technical explanation, then please read the article on Page 2.

## Press Release *by Geoff Baier*

The following Press Release appeared in the September 25th edition of the Farnham Herald.

Surrey Border Movie Makers meeting on Friday 5th September was an entertaining evening of members’ films with a competition for 30 second ‘ads’, 1 minute ‘epics’ and miscellaneous members films which included ‘Birthday’ by Peter Frost and ‘As Others See Us’ by Brian O’Connell. Colin Lewis won the highest audience applause with both his 30 second ‘ad’, ‘Should have gone to...’ and his 1 minute film ‘A Day at The Races.’



A Scene from “A Day at the Races”

Monthly meetings give members a chance to meet and discuss all aspects of movie making as well as to enjoy the more formal programme of activities, lectures, workshops, film shows and competitions which stimulate and encourage members to more successful movie making. Topics have run from writing of film scripts to film production of DVDs.

Experienced film makers among the membership enjoy the chance to pass on their skills either informally or through training sessions. Members are a good mix of people, interests and experiences. There is a great deal of longstanding expertise within the club which is willingly made available to members, both existing and new. A warm welcome is always assured to anyone wanting to attend a club night to find out more. After the initial free visit, membership fees are modest. The Club has its own website and produces a monthly online newsletter “Border Post”.

Surrey Border Movie Makers meet on the first Friday of each month to watch and discuss films, to plan club filming activities, and also to run other events such as competitions. On 3rd October they will be hosting an Inter Club Film Competition with entries from Reading, Orpington, Haywards Heath, and Chichester film clubs.

## September Show of Films to Claire Park Residents *by Paul Holden*

As all good cinema programmes do, John Widdecombe and I opened this one with a set of Adverts: 5 a day, Don’t Miss the Waddington Air Show, and Piles Problem – all from SBMM’s recent 30-second Spoof Ads competition.

We then showed Carbon Footprints – winner of Best Director Award in SBMM’s recent BAFTAs (held over from last time.) Next came my 6-minute Documentary of the Waddington Air Show, prepared for entry into the December Club Competition. This was followed by two very old, but worthy, Club films: Each Precious Moment - a community film made in 1993 (in Hi-8, mastered on SVHS) to help raise funds for a new Lions Hospice; and Pillow Talk – an early Club Drama Film, made in friendly competition with the Isle of Wight Film Club. This was after Club Member Eddie Trusler retired there, and transferred his membership to them.



The show ended, after the traditional Break for Refreshments, with my latest Clare Park Newsreel – Summer 2014. This covers happenings at Clare Park and surrounds over the previous three months, and of course includes events at which the Residents can see themselves on video! None of this is what you might classify as Rocket Science – but the Residents seem to enjoy it, and we always get a very high attendance! (And, of course, apart from keeping me out of mischief, it makes a regular contribution to Club Funds, from the use of our old projector (still earning its keep!))

## Border Post-Its

This is your forum for posting your needs for production, equipment or advice. 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!

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

## Memory Stick and DVD Format Reminder

When submitting your films on a memory stick for playing on the Club System, please be aware of the required specification to ensure your film will play on the Blu Ray player:

All films should have a 10 second Countdown clock, interlaced 50i file, H264 15 Mbits/sec, preferably on a FAT32 formatted memory stick (default), film in its own folder (this will prevent the DVD player playing the next file it finds), and if on a data CD or DVD please limit the bit rate to 8Mbits/sec

## Camera Frame Rate and the Rules to Follow *by Mike Sanders*

Now where was I.....shutter should be set to 50. Now the important part; the action across the frame should not be shorter than 7 seconds from screen left to screen right or the reverse, to avoid stuttery movement. This applies to items going across frame or a pan of the camera. So this needs a bit more thought than using a standard video camera. One example of this going wrong was with the students filming the fleet half marathon at 25p, the runners appear to strobe across the frame as they break the 7 second rule. For action shots with fast movement 25p is not a high enough frame rate which is why the TV interlaced system was invented. Or of course film in 50p (1080p) if the camera will so allow (often they don't have 50i as an option).

It is possible using Adobe After Effects and the Twixtor plug in to double the number of frames in the video and generate an interlaced 25frames per second from the 25p footage in a PAL 25i project, but it requires each clip to be pre-processed, or each 25p clip with a movement problem to be exported from the video edit, "Twixtored" exported from After Effects, re-imported into the video edit and the original clip replaced. So if you don't follow the shooting rules there is a lot of work involved putting it right afterwards.

You will also find that 25p footage does not slow motion well, although a saviour is ProDad who do a standalone package called Respeedr for doing just that but I noticed one or two movement artefacts when I tried it.

When deciding on the frame rate for filming be careful to keep them mathematically related to the edit and display device destination. 25p will work ok in a 50i or 50p timeline (PAL). 24p (film) or actually 23.98 is generally speeded up to 25p.

29.97 (30p) is ok in a 60i or 60p (59.94) frames per second timeline but problems of movement ghosting will appear if putting 29.97 on a 50i timeline without a proper conversion externally to the edit. Hence film needs a proper conversion to get on to the American TV system.

**Now for a short history lesson.** Why do we have 50 or 60Hz? Edison wanted to distribute Direct Current, but that had little future as it had too many copper wire resistance losses over distance. The Germans decided on 50Hz Alternating Current as it could be transformed up to high voltage low current over vast distances, and at low current the wire resistance would be less significant, and then transformed down to get to the users at the other end; and this was the system marketed throughout Europe and is now the basis for the national grid.

Nicolai Tesla in the USA decided that more efficiency could be obtained and the size of equipment could be reduced if the frequency was raised to 60Hz, and the gearing ratios for mains driven wall clocks could be simplified, hence the Americans adopted 60Hz, and this standard relates to 20% of the world electricity supply.

**So back to how this applies to film and video:** to reduce the flicker between the TV screen and electric room lighting 50 frames per second was the European TV standard and 60 frames per second was elected as the standard for TV in the Americas and Japan. A further reduction in equipment size was selected for aircraft where heavy iron based transformers were a disadvantage so to reduce the iron needed and reduce the aircraft weight, 8 times 50Hz or 400Hz was chosen for aircraft, hence you often hear an audible 400Hz tone on the pilot speaking to the aircraft passengers.

So why is film shot at 24 frames per second? Rates in silent films varied between 22 and 26 fps and Thomas Edison did visual cortex measurements and found viewer fatigue at lower than 46 Frames per second. By using a double blade shutter in cinema projectors effectively 24 frames per second became 48 establishing around 24fps as an acceptable standard. The silent film somewhat variable speed was fine until sound was introduced, when a set speed was decided on, being a compromise speed between 22 and 26 fps chosen to be at a constant 24 frames per second to avoid sound pitch changes easily detectable by the audience.

So there you have it; a lot of historical and scientific reasons for things being as they are, happy filming, the historically based rules it seems are there for good reason - break them at your peril!

## AGM - Your chance to get involved

Ever thought about how the club works? If so, then perhaps you might think about becoming a committee member. The AGM will take place on Friday 6th February 2015. Think about it.

# A Day at the Races

Video and Photos by Colin Lewis  
Written by Peter Frost

Never one to turn up an opportunity, Colin had an invitation to Ascot and as he and his family eased themselves effortlessly into the Royal Enclosure, "don't y' know, what?" decided to make use of the occasion to make a mini epic with his in-family cast of daughter number one, Anna, and his handy camera.

**A Day at the Races** is a little tale of gambling that paid off, and why not as there was another couple having a flutter as well. Entered into the September Club Night, *Epics and Adverts*, Colin's one minute epic was a clear winner with its crisp imagery, steadiness, excellent construction and glamorous cast.

Colin was 'quite overwhelmed' when he was awarded his prize of a beautifully crafted certificate and celebratory bottle.



The way in for those of distinction



A distinctly recognisable couple arriving in style



Anna, distinctly pleased with her winnings!

# Camcorder Enthusiast

Video and Photo by Colin Lewis  
Written by Peter Frost



The punchline following the 'enthusiast's' hosing and zooming all over the place

Colin swept the board for the club's *Epics and Advertisements* event with his thirty second 'advert' **'The Camcorder Enthusiast'**, an amusing take on the Specsavers commercial.

Colin was the most prolific entrant into this event and his demonstration of enthusiasm in the film, waving his camera around as we've all done at first, was matched by his enthusiastic acceptance of yet another award!

# THE WATERCRESS LINE

Reported by Peter Frost  
Photos from the Film

It's a simple subject, a rail trip on the Watercress Line in Hampshire, but Paul Redman has created a thoughtfully constructed little production which we saw in September.

**Watercress Line Spring Steam Gala 2012** is a mini lesson in making a movie. The 'secret' is in the range of shots taken over a two day period which bring interest and variety to the production. Paul was fortunate that the sun shone on both days, making weather continuity absolutely perfect.



A range of scenes from the production.  
Inset top left: Sony HXR MC50

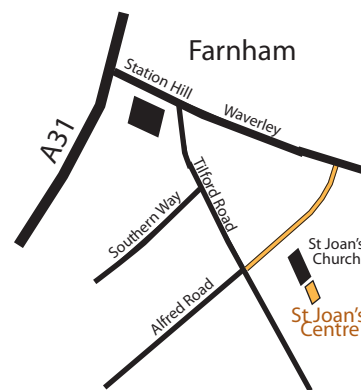
The first day he covered the rail journey and Alresford Station shots, returning the following day to shoot exterior shots of trains passing from bridges, farmers' fields and stations. For this he used his heavy duty video tripod which stands rock solid, even when trains pass a couple of meters away.

His Sony HXR-MC50, an entry level professional camcorder, delivered very good image quality. A two week editing session using Sony Vegas and a very catchy and appropriate music track which gave extra pace and an enjoyable movie is the result.



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 3rd October 2014:

Inter-Club Competition.

Competing clubs are Reading (defending), Orpington, Haywards Heath, and Chichester.

**Friday 7th November 2014:** Chairman's Evening, to include the Premiere of Cube3. This is also the deadline for handing in Club Competition entries.

### Friday 5th December 2014:

Club Competition.

**Sunday 7th December 2014:** Christmas Lunch at Farnham House Hotel

## For your information

Things we take for granted... This is for those newer members. On the first page of Border Post we have 'Affiliated to the IAC [www.theiac.org.uk](http://www.theiac.org.uk)'

The IAC is **The Film and Video Institute**. It's worth a visit to their website for all sorts of interesting articles and competitions.

You can become a member for £37.50 per year. The IAC is a charity run by volunteers.

By joining you ensure regular delivery of the magazine Film & Video Maker six times a year, you have access to valuable copyright licences, music advice and companionship in our hobby.

In turn IAC is a member of UNICA the world non-commercial film body so your support stretches around the globe.

If you do visit the IAC web site you will see that entries are now open for the BIAFF competition. BIAFF means **British International Amateur Film Festival**.

If you want to enter a film, enter it first in to our Club Competition, it will be judged and critiqued by 5th December 2014, giving you enough time to improve your film in time to enter it into BIAFF.

The deadline for that is 31st January 2015.

## Future Learn by Rita Wheeler

In a recent Border Post I mentioned an initiative called 'future learn' which is a selection of free on-line courses organised by various universities in England and Scotland.

Recently one of our members was concerned about receiving an invoice by email requesting payment for something he was sure he hadn't ordered – I'm sure we've all received these at some point, so, this is your chance to sign up to 'future learn' as they are running an on-line FREE course **Introduction to Cyber Security**. It starts on 13th October, runs for 8 weeks and requires 3 hours of your time per week.

If you are not interested in this particular subject there are also many other free courses which may interest you. Please visit their site [www.futurelearn.com](http://www.futurelearn.com)

## 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 November 2014 issue at this email: [editor@surreyborder.org.uk](mailto:editor@surreyborder.org.uk)