



Surrey Borders Movie Makers would like to wish all our readers a Merry Christmas and a Happy New Year



Christmas Message from the Chairman - *Mike Sanders*

2014 draws to a close and more seasonal colder weather is now with us so wrap up warm to get those winter landscapes, and hopefully better weather than last year where in South Medstead the power did not return until 10pm on Christmas Day due to trees falling on the power lines. Some residents were off for 5 days, and the electric pumps for the water tower were also out so they had no water either.

Moving on to this month's events we have of course our club competition with 12 entries this year for our December meeting and the Christmas lunch on Sunday to which I hope to see all those that can make it to the venue. Club members have been busy in groups doing work on club entries for film competitions and the Kempton weekend which has I guess reduced the numbers of entries somewhat. Here is the Lord Kitchener bit.... your club needs you.... in February we have our AGM and I will be passing on the baton to the next chairman for the following 3 year term, but more importantly we do still need a PRO to stand for election, now are you that person? (pretty please).

If I do not see you beforehand, I would like to take this opportunity to wish you all Merry Christmas, and a Happy Filming New Year.



Press Release by *Geoff Baier*

Surrey Border Movie Makers' November meeting featured the Premiere of 'Cube3' the club's entry for this year's North v South film competition.

Written by Jeremy Bayne-Powell and Jacqueline Escolme, this enthralling short was directed by Jeremy Bayne-Powell and edited by Paul Redman.

Actors: Raith Monroe, Victoria Durrant and Sean Lyttle starred, and club members helped in the production and location, shooting over two weekends. Cube3 is a tense thriller which has strong potential to be developed into a successful feature length film.

A documentary on 'The Making of Cube3' filmed by one of the club's promising newcomers, Ollie McCoy-Page, was next shown. Ollie gained recognition earlier this year for his documentary on school bullying when it was shown at the British International Amateur Film Festival.

The club's documentary of the 2014 Brooks Fleet Pre-London Half- Marathon was shown for the first time. Club members previewed the course and set up twelve cameras at strategic points to cover the race as it passed. This film was commissioned by Fleet & Crookham Athletic Club. Editing was supervised by Club Chairman, Mike Sanders, at his corporate video business Create Media Partners, Four Marks, Alton.

Dick Hibberd showed a documentary of last winter's floods filmed by members of his family. Dick, who is President of the Guild of Television Cameramen then gave a brief talk on the best use of cameras for dramatic effect.

The next meeting is on Friday 5th December which is the club competition and awards ceremony.



Victoria Durrant



Jeremy and Sean Lyttle

Editor's Note: The following article by Dick Hibberd is due to be published in the Spring edition of 'Zerb', the Journal of the Guild of Television Cameramen (GTC). With Dick's kind permission, the article is being published in Border Post. The first part follows; the 2nd part will be published in the January 2015 edition.

Cautionary Notes by *Dick Hibberd*

Recently I was invited to be just one of a panel of judges, who were charged with selecting appropriate Award winners for the "Bill Vinten GTC University Award" scheme.

This is just the second year of this scheme, and if the submissions from Universities increase annually pro rata, then we will have a major logistics problem in viewing and judging all future entrants. It was both a privilege and an honour to be just one of the broad spectrum of experience and expertise, who made up our judging panel. It was very rewarding to see the great promise of so many genres, and it was very educational for me to see the incredible change in style, since the 'golden age' (?) of television production of 40 years ago, when the viewer was totally drawn in to what was happening before them on their TV screens. Today's production are mostly an event which just happens in front of camera, and more often than not, it is simply recorded on a DSLR, or a 'locked off' video camera. All action happens within the frame. There is nothing wrong with this, but as a 'judge' I am trying to judge camera expertise which illustrates some of the dynamism which draws the viewer into the picture. Sadly I don't see much of this, but I am glad to say that it does happen now and then.

A good colleague, who has close contact with Universities, considers that there is a wide range of expertise at universities regarding teaching and experience. Initially he had assumed students learnt nothing, were hopeless and needed our help, but now he is not so sure. There is some fabulous nurturing of talent but not all media students have the aptitude or ability.

continued on Page 2

Cautionary Notes *continued from Page 1*

Whilst identifying the universities and students who deserve attention and support, and the best are quite amazing in what they achieve, compared to the length of past apprenticeships in the BBC. So, I'm not sure where to send my 'Cautionary Notes'.

To explain my dilemma in making a valid judgement, indulge me a little, and read on.

Photographers, film makers, painter/artists, we are all 'story tellers'.

There is something that we just have to share with others. Sometimes it is an 'expression' which can never mean much to anyone else, other than the 'artist', but if we are to achieve the largest audience possible for our artistic endeavour, then we must first consider who our audience might be, and what the 'story' is that we are trying to tell them. For us 'film makers', we want to tell our 'story' to as many people as possible, and in order to achieve our aims we must first decide who we wish to view our 'story', and how best to make our product to appeal to them. In order to do this we have to decide what format to use, and what style to shoot in, and the treatment, or rendition of the final product. Further, we must never lose sight that what we wish to achieve will be an illusion of reality. We must contrive to make this illusion as realistic as possible in order that our audience becomes totally immersed in the picture before them, so much so that they suspend belief of what is truly physically around them, and begin to respond involuntarily and sympathetically with what they see on the 'screen' in front of them.

The worst, and sometimes the best 'viewing', is on a TV set in the domestic environment. Today the viewing event can be so many and varied, that it becomes harder to 'capture' our audience, especially when they are viewing the story on an iPhone, or a Tablet, as they travel, or in a Theatre on a large screen. So perhaps it is becoming much harder, and more demanding to create this illusion/deception, to ensnare our audience into the 'reality' of the small screen, but we must just try harder and become more expert at this task.

The dynamism of old which evolved largely from necessity, sadly no longer exists today in TV Drama. There are flashes of its brilliance now and then, mostly on 'live' Productions, such as 'Strictly Come Dancing', but sadly it is

anything but the norm. Video style evolves from the production equipment currently available, and today with cameras, editing and lighting equipment, all being highly portable, and a fraction of the cost they were 40 years ago, it is hardly surprising that production styles have changed. There are fashions in video, many of which are the cause of extreme annoyance to me personally.

My bête noire is the out of focus shot. I would love someone to explain to me its purpose, and how it contributes to the story that we are trying to tell, as indeed every single frame should in some degree!

And now I have started to complain, let me add a few more gripes.

The very shallow depth of field, this has a place, but is so often over used, that it bears no relationship to what the eye normally perceives. The constant throwing and pulling of focus has become so 'fashionable' that it now becomes a distraction to the viewer. In order to create our illusion, we must always make the viewer believe that there is no one between themselves and what they are witnessing on the screen. They must never, never, never, be aware of the cameraman/woman. Any inadvertent camera movement, or shake, tells us instantly that we are not alone, and between us and the action there is a cameraman. How, from that moment on can you 'lose' yourself in the 'story' and detach yourself from the reality that surrounds you? We find we are just watching moving wallpaper!

As I mentioned earlier, fashions in television production evolve from the equipment currently available.

When TV drama was, allegedly at its height 40 plus years ago, 4 cameras were involved, all working in shooting into a three sided set. The artists movement was matched by the camera movement, when a track back to accommodate the action, and crane down, and pan left/right to contain the artists action was done in complete synchronism, without any awareness from the viewer, who was automatically drawn into the event by this dynamic involvement with the action.

The cameras weighed 240 lbs, and were balanced on Hydropneumatic camera pedestals, which made the cameras virtually weightless, but you still had to overcome their inertia by exerting a force of 60 lbs to raise and lower the camera on its column.

The camera pedestals were steerable, and once set direction on a steering ring about the column, would move in the desired direction, which gave the cameraman the opportunity to frame continuously and follow focus with the action.

Four cameras would work in complete harmony for 60, or 90 minutes.

At the end of the second days rehearsal, the drama was transmitted live, or recorded to tape. The Director would be relaying instructions from the Production gallery, to Sound and Lighting, and Cameras. The Sound Supervisor would be advising the Boom Operators of what picture was being transmitted from which camera, and whether it was a wide shot or a Close Up, and the boom mic. was placed appropriately, by the Boom Operator, above the artists and out of frame, to give the appropriate 'sound perspective' (an aspect of television production which seems to have been completely lost today). The Engineers in Vision Control would expose pictures and electronically colour match just prior to them being 'switched' to by the Vision Mixer, who would be reminded where we were in the script by the Production Assistant, who would be calling the shot numbers. Three hundred shots in an hour was not unusual.

This 'live' event had its affect on all in the Studio, when there would be a 'performance' both in front of the camera, and behind it!

A Cameraman's heart beat would double for the duration of the recording, and in retrospect, it is hardly surprising that it took a little time for the Crew to 'unwind' after transmission.

Of course this 'live' experience still happens today, but chiefly on Outside Broadcasts, where there is no opportunity for a "Take 2". Just imagine if a Cameraman made a mistake at such an event as a Royal Wedding. You just get it right first time, there are no retakes on OBs! So it's hardly surprising that our heart beat can sometimes go a little mad!

Dick Hibberd
President GTC
Member of SBMM

To be continued.....

Next months installment will cover "Lighting" and the "Directors Deferred Decision".



A Film by Brian O'Connell

Petals



Reported by Peter Frost
with scenes from the film

This was a new venture for Brian O'Connell in several ways. A prolific movie maker, he had never attempted a romantic tale - until now. **Petals** is a brief encounter that begins to blossom when the male lead is jilted. It's a simple story but a big leap in its production method.

The story, written and directed by Brian, takes place around the Tate Modern and this time he wanted to have a small, mobile and professional crew. This was to be a guerilla film making and anything could happen.

He already had his male lead but still needed his female lead. He managed to locate a website that represented young people wanting to establish themselves in the movie industry, both in front of and behind the camera.

He put an advert on the website stating that he was prepared to pay the most basic rate and was rather overwhelmed when his computer and iphone overheated with over 130 applicants in a day! He then had the enormous task of reading all their details and whittling his list down.

Through the same means, he built his crew of two on camera and one on sound.

The script involves a guy, - Simon (Simon Brandon), a girl - Alyson, (Elizabeth Venner), a waiter (Terry Perkins) and man (Matthew Stroyde). I said earlier that it's a simple story but with six 'unknowns' on board, nothing is that simple. Neither were the locations he had researched with its crowds of people creating a high level of ambient noise.

An ambitious one day shoot started at 9.15 near Waterloo station with all present. Brian 'arranged' with the lady running the kiosk outside Tate Modern to ignore the clandestine filming occurring for about two hours. This was the point where Simon finds out he's been jilted and makes initial contact with Alyson sitting at a nearby table. She later sets off with another guy (Matthew Stroyde, also on sound which he left for this one shot).

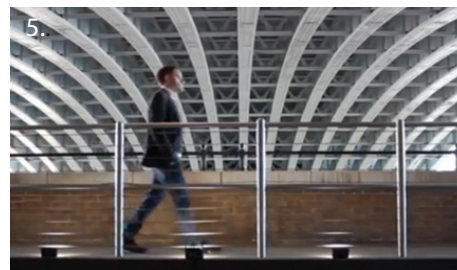
Brian's camera crew of two (Dann Emmons and Jack Ross) delivered low angles and follow focus shots and his actors gave convincing performances; the only real difficulty was the sound due to the high ambient background noise levels.

The wrap was at 6.00pm - more or less a 9 hour shoot using Brian's own equipment which he had lugged up to London on the train. His son, Ben, contributed some music to a beach chase scene when Simon and Alyson meet up again.

It was rewarding to hear that his little crew all enjoyed the experience with a production to add to their showreels. In turn Brian found it refreshing to work with younger people, making some good contacts for his future productions - when he's saved his pocket money!

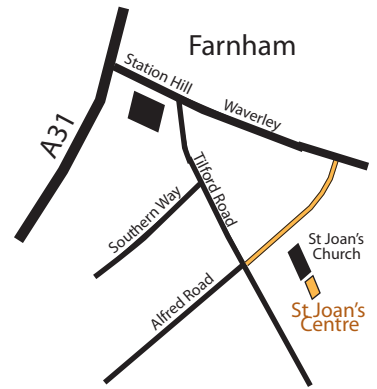


1. Simon finds out he's been jilted 2. Eager to pay and go 3. gives flowers to girl 4. She gives him a smile 5. Simon walks off sadly 6. Hmm - she was rather nice 7. Beach reunion



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 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 5th December 2014:
Club Competition.

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

Friday 9th January 2015:
A variety of Short Films made by members (see "What's On", on this page)

What's On

Friday 9th January: Want to know what a horde of zombies were doing at Kempton Steam Museum? This film, plus 'Film Crew At Work' will explain all! Also to be shown will be Brian O'Connell's film "Petals", and a film from Sir Paul Holden about the restoration of a Spitfire. These are just some of the delights not to be missed in the first club night of 2015.

Future Learn Opportunity

In a previous edition of the Border Post we alerted you to Future Learn which has a number of Free courses which may be of interest to members.

For those that didn't have a look, we would now like to bring to your attention one course which may be of interest to all you film makers. This is an online course, and it's FREE, from the internationally acclaimed National Film and Television School (NFTS) and BFI Film Academy.

It is a 6 week course, starting on 2nd February 2015, titled *Explore Filmmaking: from Script to Screen* during which a team of award-winning filmmakers will take you through their approach to telling stories, as well as demystifying their own filmmaking specialisms - from writing and directing to cinematography, editing and composing.

If you are interested please visit <https://www.futurelearn.com/> and enter the above course title.



Stop Press

Please note that the January meeting will NOT be held on the first Friday of the month, but will instead be on Friday 9th January.

For January Issue, email to: editor@surreyborder.org.uk

Your Club Contacts

	Name:	Email:
President	Sir Paul Holden	president@surreyborder.org.uk
Chairman	Mike Sanders	chairman@surreyborder.org.uk
Vice Chairman	Peter Matthews	vicechair@surreyborder.org.uk
Hon. Secretary	Rita Wheeler	secretary@surreyborder.org.uk
Hon. Treasurer	Gillian Gatland	treasurer@surreyborder.org.uk
Webmaster	Gary Perkin	publicity@surreyborder.org.uk
Competition Officer	Maggie Ledwidge	competitionofficer@surreyborder.org.uk
Training Officer	Alan Butcher	training@surreyborder.org.uk
Public Relations Officer	Geoff Baier	pro@surreyborder.org.uk
Editor - Border Post	Alan Wheeler	editor@surreyborder.org.uk
Social Events	Committee	socialevents@surreyborder.org.uk

Border Post

Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to the Editor, Alan Wheeler, for the January 2015 issue at this email: editor@surreyborder.org.uk