



Surrey Border
Movie Makers

Border Post

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Header Photo: Brian O'Connell
Header Design: Peter Frost

This month, as we leave Summer and move towards Autumn, I have featured a photograph of Brian's wife, Alyson, looking across the estuary near Bosham, Sussex. I have decided to invite members to select ONE appropriate photograph of the time of year which I will consider for a Header image, perhaps with modifications, starting next month - OCTOBER. I would need the photo to arrive with me by the **10th SEPTEMBER** to be considered, please. You can send photos for other months in advance (noting the month intended) from then onwards. Identification needed: **Subject / File Size (300dpi) / Your name as Author**. Send to frost.memento@gmail.com



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In this edition we learn about two exciting new products from Rode and DJI. The revolutionary 32 bit float version of the very popular Rode Go system as well as a new action camera from DJI with incredible stabilisation as well as improved low light performance from an F2.8 lens. In addition we have a wonderful article from Peter Frost giving us some fascinating background information about a recent club film 'The Despair Workshop'. Enjoy!

32 bit Float and more comes to the Wireless Go - A game changer!

An adaption of information from the Rode website by Brian O'Connell

A short while ago Philip Morley was perplexed to find that he was sent some Rode software that pertained to '32 bit float'. (By the way this is a system that allows for a wide dynamic range of sound, for example a whisper or a shout, to be recorded equally well without sound operator intervention to accommodate the levels.) Phillip was aware that Rode did not yet seem to have any hardware that used '32 bit float' and wrote to them requesting an explanation. Now with the arrival of the Rode Wireless Pro he has his answer. They were sending the software update ahead of the release of their latest new product.

Rode Wireless Pro 2-Channel Clip-On Microphone



The Wireless Pro uses state-of-the-art 'Series IV 2.4GHz digital transmission near-zero latency codec with 128-bit encryption. It delivers crystal-clear, incredibly stable audio with a range of up to 260m and we are told that it can be relied upon in almost any recording application.

Never Lose a Recording

There's nothing worse than pulling audio into your editing software and realising your recording clipped and can't be



used. With the Wireless PRO, this is a thing of the past. 32-bit float on-board recording means audio is safely backed up every time you record, with the ability to recover any recording in post-production.

Audio and Video, Perfectly in Sync with Timecode.

With the Wireless PRO's timecode capability, you can perfectly synchronise audio and video with ease – no need for complex and



expensive external timecode systems

Audio in Any Situation

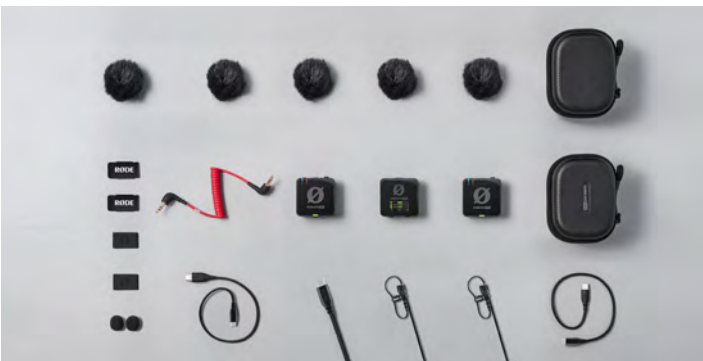
In addition to its 32-bit float on-board recording, the Wireless PRO offers a plethora of features that promise pristine audio in any situation. Microphones can be matched with the input level requirements of your camera with flexible gain controls and tailored pre-sets. It is possible to add an extra layer of protection with the safety channel.





The Ultimate Pro Recording Kit

The Wireless PRO comes with everything needed to get set up and recording wireless audio right out of the box. Included are two professional Lavalier II microphones that are perfect for recording on-screen talent, as well as furry windshields for outdoor use, a pair of MagClip GO to attach to transmitters anywhere, a smart charging case and a handy accessory pack to store lavs, cables and clips.



Connect to All Your Devices

Thanks to its analog (3.5mm) and digital (USB-C) outputs, the Wireless PRO is universally compatible with cameras and other audio devices, both iOS and Android smartphones and tablets, as well as Windows and Mac computers.



Monitor and Record

Audio can be monitored in the field with the Wireless PRO's high-power headphone output, complete with on-board level control, or connect a headset or narrator microphone such as a lavalier to capture a third audio track.



Price.

A two channel system may set you back around £423 and appears to represent very good value for money. It will be interesting to see if anyone in the club takes the plunge to see just how revolutionary this product is in delivering an improvement in audio quality, and audio as we know, is always the thing that separates an amateur film from a film made by professionals.



The Despair Workshop

HOW WE DONE IT

Written by Peter Frost
Photos by John Smith
Screen grabs by Peter Frost

Let's start at the point where we had whittled three options down to one - a film based on the BBC's *Repair Shop* and twisting that into a comedy which all of the group decided they wanted and **The Despair Workshop** was born.

The benefit with this story, as we discovered at one of our meetings, was that Deepa had a large Art Room, her husbands creative venue, a smart and sizeable shed at the bottom of her garden.

She sent us photos, including one of the front of the shed taken with difficulty as it was surrounded by currant bushes, peas and beans. I started work on it to 'clean it up' and give it a new roof, then moved it into a sheep field in Sussex, shot on my phone on a dog walk. I had no tripod or support so I held it as still as possible but there was movement. This gave me problems later as the shed drifted against the background sheep field.

I had written a script idea of the story and Tony and John both submitted 'Royal' scripts the day after a comedy was decided on. Tony's ideas would work well, so I took them and merged them with my own as a composite together with other ideas from the group.

Time was tight, so three shoot days were agreed the week after our third meeting which I felt was too quick as there was still plenty to sort out. I completed the first two pages of the script and sent it to everyone. It had plenty of dialogue and, for me, no time to learn it, especially as I was still writing an introductory sequence for our second day of the shoot.

Shoot 1 - Wednesday 14th June

On arrival we cleared unwanted items but there was plenty that would be appropriate for our shoot, particularly a large table and we'd brought additional items. I printed a large type script so I could read Greg Glades' lines whereas Tony, as Smithington-Smythe-Smith, had learned the 'essence' of his which meant that variations appeared with each take, particularly when he muddled up his own name!

Gordon was camera one with his Sony and tripod, Dick with his Sony and another tripod and John with his iPhone, we had on camera sound all round. We started but Gordon soon reverted to his iPhone and a monopod as he needed more flexibility with six of us in a relatively small space.

As the temperature rose to 27 degrees outside, inside it was 30+ and a struggle to keep going. In addition, Deepa had various on line meetings as our only non-retired member which we had to work around. Lunch in the shade of the garden allowed the shed's double doors to be opened to cool down - a bit. Ploughing on we managed to reach shot 20 at the bottom of page one by the time we had had enough of the sauna! The car was 34 degrees when I loaded it to go home.

Shoot 2 - Monday 19th June

We'd decided we could complete the shoot in one day so scrapped our plan for a Friday shoot and moved on to Monday. The



Photos:
Top 1: Sonia and Greg Glades
2: The original photo of the building from Deepa
3. Building retouched, cut out and a new thatched roof fitted
4. Transported from Farncombe to Sussex sheep field



temperature was no different but this gave me some time to complete page three of the script; the story and character introduction which was going to be a voice over.

Page 2 of our script was completed to shot 33, the last one and then we turned our attention to page 3 which described Shot 2 of the main script: the crafts and character Introduction. This

(The Despair Workshop)

used some footage already taken on the first day but also some that Gordon had shot of himself, his wife Pam and round his neighbourhood with various neighbours who had workshops. In addition, I had trawled on line sources to find traditional crafts to expand the range.

John, playing the cameras and metalwork expert, Dirk Ratchet, had already been filmed on day one and this footage would be combined with one of Gordon's neighbours at work on his lathe.

Dick, as Will Knott the 'skilled' woodworker, was to be filmed. And bingo! Again Deepa has a workshop at the side of the house which was a superb location for Dick's sticky antics as he is described as being prone to gluing himself to his work.

Gordon as Sid Specs, the semi blind clock and watch repairer with several pairs of spectacles stacked up to see, was also shot in the workshop location in the opposite direction for a different background.

Deepa, playing Sonia Glades, Guinness lover and sewing expert needed an extra shot of Guinness to add to existing footage.

As the temperature inside again rose to over 30 degrees we waded through our shot list and finally reached the last.

In the days between the two shoots, Gordon had done the first edit of Day 1 which he brought to show us at the second shoot. Then back to start on the rest but as he had a holiday coming, I said I'd like to move it forward while he was away, just in case.

And just in case arrived quickly, as a teachers' strike in London meant that when back from holiday he was to be called on to grandchild mind so parents could go to work!

Little did I know how complex that edit would become. My iMac is no spring chicken and the iPhone files were all .m4v so I would have to convert every one of them. But my Macbook could read them,



Sonia Glades (Deepa) downs a Guinness, her favourite tippie between stitches.



Photos this column, top down: Dirk Ratchet is upset Will Knott applies sweat Sid Specs with his specs pile Gordon on camera Greg Glades morning coffee



Photos this column, top down: Preparatory discussion with our only source of extra lighting, a work lamp. Script run through. Scene - Smithington-Smythe-Smith explains his broken item. Scene - Shock revelation Dick's crowning glory

so I decided to use that to edit. Gordon had gathered shots for me as a good start.

However, I had the title sequence prepared on my iMac and needed to move it all over to the Macbook. Simple?

No! Dick's footage was MTS and John's photos were HEIC which neither Mac could read so all had to be converted.

Moving shots back and forth was so frustrating which was added to by any .jpg file emailed from one machine to the other arriving with a processing bar which took such a long time to properly arrive that I gave up and used my portable HD and physically ported it from one to the other, back and forth.

I needed to find someone to record the Voice Over and persuaded a neighbour to help, telling him that it would only be possible if no one was making a noise, grass cutting or whatever.

I arrived with my 'mobile recording studio' and was directed into the quietest room, the dining room. I pointed out that the pump in the massive fish tank would be picked up on the sound track. The lounge was similar so we went into the south facing conservatory, where I immediately saw the large Koi Carp pool just outside the window with a throbbing pump. Windows were shut tight.

I was after a fairly lively delivery and did my own demo version. However, I was in the presence of a professional speech maker

(The Despair Workshop)

to medical audiences and he insisted that it had to be the right speed to be understood rather than my more hurried version to meet the precalculated visuals timings. He was adamant but we slightly compromised in the end and he speeded up a little.

We started recording and ran through it all but when I played it back there was nothing! Here we go again as the temperature rose to a sweltering 30 degrees. But he stuck at it, with much wetting of his mouth creating sort of sucking slurps.

But to his credit he did it and this time it was recorded. Back at my desk I found ways to extend the visuals to match his delivery and reduced his lip wetting a bit. I had tried to send the edit to Gordon on his return by WeTransfer but now another drama because when loaded onto the platform, it showed the transfer time to be 6 hours (1.6gb file), then 7, then 8 right up to 30 hours at which point I cancelled it and drove over to Gordon's to give it to him.

We ran it and I saw an error, so went home to change it and he came over to collect it again. He would send it off to the troops and Gillian as required.

I made two more edits after this and met with Philip locally to transfer it to



Tony (S-S) approaches the Workshop to collect his repair

his laptop to send to Gillian and Mike to be shown. It's been fun and a challenge at the same time but, when I asked our two new members what they thought of this first practical experience of making a video at SBMM, I had these comments in return which is what I, and this club, thrives on:

John: "I have enjoyed so much being with you all ... I have learnt so much from this experience my knowledge base feels more comfortable with my practice now "

Deepa: "It was an ABSOLUTE pleasure to help make the film I have learnt so much from watching you all Loved watching the film with the family - such daft fun!"

I would add that they both made valuable contributions to the making of our comedy, from script ideas to shoots and are keen for the next opportunity.

The Despair Workshop V11 PF	
RS Characters: Jay Blades (Greg Shades, dad of Shay Glades - foreman presenter); Steve Fletcher (Sid Specs - mechanical repairs); Will Kirk (Will Knot - woodwork); Suzie Fletcher (Deepa - Sonia Glades, mum and fabric worker); Dirk Ratchet, horologist; Smithington-Smythe-Smith - posh aristocratic type	
SHOT No.	
01	Titles
02	Scene setting Montage - SEE PAGE 3
Interior: Foreman/Presenter is at table to welcome the first visitor (SSS)	
03	GG 'Allo, I'm Greg Glades, who are you and whatchoo got for us?
04	SSS (Posh, sheepishly) Oh, how do you do? I'm Smithington-Smythe-Smith hanky from top pocket to wipe his hands, looks around). You're not the fellow
05	GG No, I'm 'is dad and 'is mum's over there. We both stand in from time
06	SSS I see. I have this smashed item which belonged to my friend's dear



Left: Script extracts from page 1 and the Voice Over section on page 3

02	Titles Shot Sequence 02 - Opening Scene Setting Montage	02
Visuals	Voice Over Dialogue	Shots Needed
Shot of Greg (GG) at door of workshop with coffee. Quick production montage of action shots. Shot of junk (<u>extra footage and props</u>)	Another day is starting at the Despair Workshop, the place where despair is changed to delight as long forgotten, smashed pieces of junk are brought back to their former glory, lovingly by a team of superb crafts people, using the old skills discarded over centuries ago and now resurrected lovingly by a team of superb craft speople (did we say that already?) often with surprising results for those who bring in a pile of scrap junk with no idea what would turn up. (30 seconds)	X01 New shot of GG at shed door with coffee as workers turn up and enter. X02 Quick production montage of action shots or stills. Use offcuts from John's, Deepa's, Gordon's (NEED GORDON'S CLOCK OUT TAKES) X03 Dick's offcuts (to be shot - see X06) X04 Shot of Greg and Sonia standing together and waving.
Shot of Greg and Sonia standing together and waving.	The team of superb crafts people are normally led by Shay Glades, but today his mum and dad have stepped in, Greg and Sonia Glades. Shay is not there much, really, as he has a useful technique as the foreman - presenter. (15 seconds)	
CU shot of clock (Gordon's) and watches (PF has 3 at Deepa's). Specs piled on head (<u>Props</u>).		

Photos:

Above Dick is all set.

Left: John in the garden for a cool off

Below: The free ranging tortoise that we had to be careful to avoid!



NEW DJI ACTION 4 CAMERA

by Philip Morley



The DJI Osmo Action 4 camera has just been released. There are some marked improvements to the functionality over the Action 3.

What's New in DJI Osmo Action 4?

1. **Larger Image Sensor:** The Osmo Action 4 has a 1/1.3" image sensor, delivering significantly improved image quality and superior low-light performance compared to previous models.
2. **Extended Battery Life and GPS:** With longer battery life and built-in GPS, this is already a big improvement upon its predecessors.
3. **4K/120fps Mode & 155° Ultra-Wide FOV:** Enjoy stunning images and a broader perspective with the 4K/120fps mode and the 155° ultra-wide field of view.
4. **10-bit with D-Log M:** The inclusion of 10-bit D-Log M footage simplifies editing and offers a wider dynamic range, making colour grading much easier.
5. **360° HorizonSteady Stabilisation:** The Osmo Action 4 features HorizonSteady stabilisation and built-in GPS, ensuring smooth and steady footage, even during action-packed moments.

10-BIT FOOTAGE

When using the Pro mode on the Osmo Action 4, you can access the 10-bit D-Log M footage. Compared to the Osmo Action 3, the D-Log M format is easier to colour grade and offers greater dynamic range, allowing for more detail during editing. Even if you're not a professional editor, the D-Log M feature simplifies the process, making it ideal for users of all skill levels. For even more impressive shots, try combining our Editors Keys LUT packs with your footage, check them out [HERE](#).

STABILISATION

The much improved stabilisation on the Osmo Action 4 is amazing, providing incredibly smooth footage. For a seamless experience, the horizon balancing feature minimises tilting motions- this feature is on most of the time, even when vlogging as the tilting motions can be a bit disorienting to watch back. The HorizonBalancing feature makes the Osmo Action 4 perfect for vlogging and action-packed activities it's a true all-rounder!

UNDERWATER

The Osmo Action 4 boasts significant improvements in underwater capabilities, including water colour temperature detection. Even in the quite dark, murky seawater it produces excellent results. When filming underwater the camera automatically adjusts the colour temperature, the result is that the sand and water ends up looking more natural and doesn't have that off-green or blueish tinge to it. This feature will certainly help get much better and more natural looking footage, without the worry and hassle of colour grading afterwards.

LARGER IMAGE SENSOR

The Osmo Action 4's standout feature is its larger image sensor, the largest among action cameras today. With its F/2.8 aperture, the camera captures more light, resulting in improved image quality and exceptional low-light performance.

ND FILTERS

Equipped with three ND filters (magnetic), the Osmo Action 4 allows smoother and more cinematic footage when adhering to the 1/50 shutter rule.

SLOW MOTION

The OSMO Action 4 can film in 4K up to 100fps. If you're creating footage to capture action shots and slow them down then it's possible with the Action 4 and it's a really nice addition to the camera.

GPS INTEGRATION

The inclusion of GPS in the Osmo Action 4 is a welcome addition. It's a brilliant feature for outdoor activities like cycling or capturing car footage, showcasing your route and speed for a more engaging viewing experience.

MANY ACCESSORIES

There are many accessories available to suit all types of usage.



PRICE

The DJI starts at £379 for the standard combo.

CONCLUSION

To conclude, DJI Osmo Action 4. is a great action camera, providing outstanding image quality and user-friendly features. Its built-in microphones provide good wind reduction, delivering high-quality sound to complement equally high-quality footage. Moreover, the 10-bit D-Log M and exceptional low-light performance make it perfect for night-time shooting. The Osmo Action 4 is undeniably a top contender in the action camera market and provides us filmmakers with another tool when making all types of movies where a small discrete camera is needed. Check out a review [HERE](#)

Rita's Rib Ticklers

By Rita Wheeler



I JUST SAW A CAR BEING
DRIVEN BY A SHEEP IN A
SWIMSUIT...

IT WAS A LAMB BIKINI.

(please don't unfriend me)

I accidentally drank a bottle of
disappearing ink...

Now, I'm sitting in the ER,
waiting to be seen!



Clean your house for 2 hours.

Watch the humans you
created destroy it in 10
minutes.

Repeat for 18 years.

This is parenthood.

*Walt Disney notices a sharp pain in his knee.
He starts rubbing it, icing it, elevating it on a pillow.
But over the following days it only grows worse. He
visits his doctor and reports this pain.*

"Which knee is hurting you, Walt?"

The famous film producer points to his left knee.

"Disney."

Editor's Note

With Summer coming to an end, we have a number of exciting opportunities for Club Members to participate in film making for organisations and individuals who are prepared to **PAY US** for our services! This welcome income will help top up our coffers and keep subs down.

Additional details will be provided at the next club meeting, followed by a discussion to outline how members can contribute to various projects.

So get ready. Dust off your camera, microphones and creative talents to showcase the wonderful film making services that we as a club can provide.

See you soon.

Philip and Brian



Next Meeting

Friday 1st Sept - Documentary Competition. Any subject – max 20 minutes.



Harvey Weinstein was a driving instructor before becoming a film producer.

He was teaching one of his first students, an attractive young girl, how to drive. He said, 'lift your left leg off the clutch to start moving.'

A few minutes later, he said, 'lift your right leg off the accelerator to let the car slow down.'

The girl asked him, 'What happens if I lift both of my legs?'

Harvey replied, '**Then you pass**'



Contributors!

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

COPY DEADLINE! October 2023 issue will be **14th of September** 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

Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, 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.

More Dates

- 6th Oct - Group Challenge. Make a film of any genre but it must include one or more of three named objects and one or more of three sentences.
- 3rd Nov - Inter Club Competition. – Zoom.
- 1st Dec - Members only Club Competition. (Film deadline 3rd Nov to allow for judging.)
- 3rd Dec - Christmas lunch at a local pub/rest

Your Club Contacts

	Name:	Email:
Chairman	Mike Sanders	chairman@surreyborder.org.uk
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Webmaster Slack & The Brain	Jim Reed	
Competition Officer	Tim Stannard	
Movie Projects Co-ordinator	Dave Kershaw	
Public Relations Officer	Kathy Butcher	
Editor - Border Post	Philip Morley & Brian O'Connell	
Social Events	Rita Wheeler and Gillian Gatland	

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

