

AAAGH, IT'S ABSOLUTELY FREEZING,
BUTT HAVE A CRACKING SUMMER!

Header Creation Peter Frost

An Election Shoot

By Brian O'Connell

As film makers we have a set of skills that can be put to any number of uses and a looming election may present unusual opportunities. Border Post strives to present unbiased content especially within the fever pitch of an election week, so this article is written with some trepidation, as it may publish a couple of days before polling day, and thus unduly influence the national elections and the entire course of British History. This is why there is a strong warning at the top of this page, because if you are a vulnerable, easily persuaded, or politically soft individual, then you are strongly advised to read it **AFTER POLLING DAY ON THURSDAY JULY 4TH, SO THAT IS DOES NOT AFFECT YOUR VOTING INTENTION.**

Regardless of your political opinion, I am going to describe the preparation for a film shoot for a local prospective parliamentary Reform candidate that I was keen to support. Although not someone that I had met before, I was aware of the broad brush of policies that their political party had presented.

The shoot was basically a presentation to camera using an autocue and I had previously uploaded the content into an old iPad 2 using some Teleprompter software. However just getting the content with it's various versions on to the old iPad was not without gremlins and these frustrating difficulties extended the length of the shoot by over an hour.

Don't forget
to Vote!



"Reader Warning"

POLITICALLY SENSITIVE MATERIAL

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It is never wise to turn up to a film shoot without having previously visited the location, but everything was last minute and to make matters worse I was flying to Italy the following morning on a 7.55 am flight (ie getting up at 4.45 am) and still had packing to finish.

Location

In this instant the candidate could be behind a desk in a home office, in the comfortable setting of a lounge, or outside in the garden. The home office was too cramped for the autocue and kit.



The garden outside was too untidy, as the grass had not been cut for several weeks and therefore the lounge seemed the best and most practicable choice.

Camera orientation

There were a number of comfortable armchairs etc. and the next thing to decide was the orientation to shoot within the room to give a pleasing image in camera.

This meant moving the large settee and armchairs in the room around until the best position was found. It was very important not to have any equipment in the room at this stage so we could explore the options.



An iPhone was used to share and discuss the image with the client.

Background

Finally it was important not to have the background too complicated so photos were removed and lamps were repositioned. In my kit I always bring a dimmer to control background lights so they are not too overpowering within the general lighting level. Once the final set design was established and approved I could then go out to my car to bring all the equipment



cllobber in. This was too large lights, an autocue, two tripods, my trusty Sony A7S3 with 24 to 70 zoom, a overhead light for the hair light as well as a DJI lav microphone system that would be plugged directly into camera. I would shoot at F2.8 to allow a shallow depth of field.

Here you see the final setting and the candidate could remain in comfortable socks as we were only filming the top half. The lights on stands were also bouncing off the walls so as not to produce too much glare.

In the picture below you can see the screen flipped out from the camera which sits on the same tripod as the autocue and this requires a number of quite complex adjustments so that text is appearing correctly (it is laterally inverted for reflection) as well as the text speed. This can only be achieved by trial and error. There were about eight takes for different sections of the twenty minutes script, as the content was to be used for several short videos. We finally wrapped within about two and a half hours.



Edit

When I got home and to the consternation of my wife (why are you



doing this just before our holiday?) I packed shorts and shirts etc. into my suitcase, and between patrols from the holiday Gestapo, I managed a quick edit of some of the footage by 11 pm. The prospective MP was able to put this short 3-minute sample on



Facebook the following day. Here is final image. I could finally get on with packing for our trip to Italy in the hope that I had not forgotten something important like passport or accommodation details!



Enhancing your movies with 'CapCut' software Captions Generator for Free!

By Philip Morley

In the final stages of editing the four Mediation Surrey movies we were asked if it would be possible to add captions to each.

This was because a very large percentage of those that would be viewing the films would be doing so either on phones or Ipads with the sound turned off.

Although most up-to-date editing software has the facility to add captions, in most cases this involves listening to the dialogue and typing it into the caption's element within the software.

Having researched the subject of adding captions, I came across a piece of free software called **CapCut**. It's a versatile and user-friendly video editing software which offers robust captioning tools that make this process easy and straightforward. It works both on a Mac and a PC.

When logging in for the first time, the free part of the software is there to entice you to move to the 'Pro' level for which you have to pay a monthly subscription. It was good to see that the captions element falls within the free software.

Here's how to use CapCut to add captions to your movie, ensuring your content reaches a wider audience.

Why Add Captions?

Before diving into the how-to, let's understand why captions are essential. Captions improve accessibility for viewers with hearing impairments, enhance comprehension for non-native speakers, and increase viewer engagement by making content consumable without sound. They're also crucial for social media platforms where users often watch videos muted.

Getting Started with CapCut

CapCut is available for both mobile and desktop users. Start by downloading the app from your device's app store or **CapCut's** official website www.capcut.com. Once installed, follow these steps to add captions to your movie.

Step 1: Import Your Movie

Open **CapCut** and click on the "New Project" button. This will prompt you to import your movie, which you have already created in your preferred edit software.

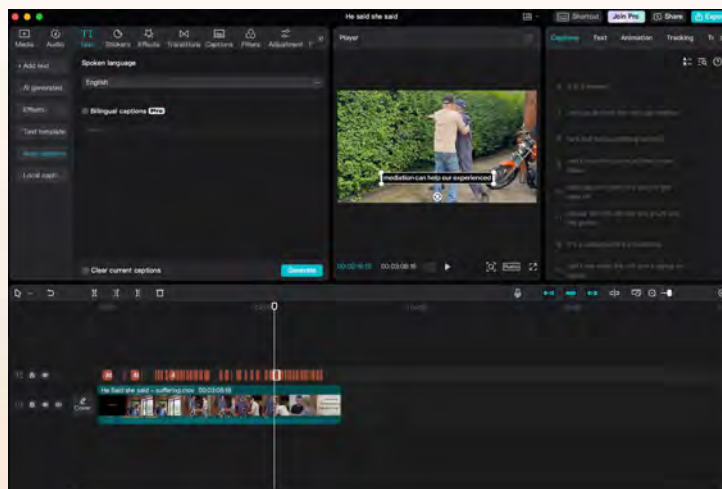
TIP: when you have finished your project edit temporary switch off all the music and effects and exported as a movie. This will be the movie you import into **CapCut**. Select the video file from your device and add it to your timeline. **CapCut** supports various video formats, ensuring compatibility with most video files.

Step 2: Access the Text Tool

With your movie in the timeline, tap on the "Text" option located at the top toolbar. This will open a menu with several text options. Select "Auto Captions" to start creating your captions.

Step 3: Enter Your Captions

Within a few seconds, **CapCut** will create a captions line above the movie on the timeline. You can then replay the movie to establish how accurately the captions have been created. Select the "Captions" button in the inspector on the upper right screen to edit the captions.



CapCut allows you to customise the font, size, colour, and style of your text. Choose a font that is readable and a colour that contrasts well with your video background. You can also add effects such as shadows or outlines to make your captions stand out.

Step 4: Styling Your Captions

CapCut offers a variety of text animations and effects to make your captions more dynamic. Explore options like fade-in, fade-out, and slide animations to give your captions a professional touch. Consistent styling throughout the movie maintains a cohesive look.

Step 5: Review and Adjust

Once all your captions are correct, play back your movie to review them. Ensure that each caption is correctly timed, spelled correctly, and styled consistently. Make any necessary adjustments for a polished final product.

Step 6: Export Your Movie

When you're satisfied with your captions, it's time to export them. Tap the export button, choose your desired resolution and format. Now hide the movie line leaving only the captions line available to be saved. Click the export button in the top right hand corner and **CapCut** will create a movie. Go back to your movie editor and paste the **CapCut** movie on the top most level of your timeline. In the case of Final Cut Pro, you will need to change the blend mode, found in the inspector, from 'Normal' to 'add'.

Tips for Effective Captioning

- 1 **Keep It Simple:** Avoid overly complex language. Captions should be easy to read and understand.
- 2 **Be Consistent:** Use consistent styling and timing for a professional look.
- 3 **Check Accuracy:** Double-check spelling and timing to ensure captions match the audio perfectly.
- 4 **Use Proper Punctuation:** Proper punctuation helps in conveying the right message and emotion.

Adding captions to your movie using **CapCut** is a straightforward process that can significantly enhance your video's reach and impact. By following the steps above, you'll create accessible, engaging content that appeals to a broader audience. So, fire up **CapCut**, start captioning, and watch your movie connect with viewers like never before.



SEE IT IN ACTION HERE



The fears of AI taking over from professionals in the film industry

This article is right up to date as Ian has seen this piece of news today (20th June as I write this) which was announced by the BBC yesterday.

I think it can best be reported by quoting from the BBC's news article:

“ A central London cinema has cancelled a private screening of a film which was entirely written using artificial intelligence (AI) following a public backlash.

The Prince Charles Cinema in Soho was due to host the **World Premiere of The Last Screenwriter**, which was created by ChatGPT, on Sunday 24 July, however when concerns were raised by people about “the use of AI in place of a writer”, the cinema announced that the screening had been axed.”

The Prince Charles Cinema is passionate about movies and when many in their audience expressed strong concerns about the use of AI in place of a human screenwriter they felt it was in the interest of the movie industry which they support, to withdraw the screening.

Peter Luisi, the film's creator, explained that the film was an experiment in filmmaking through which he was hoping to stimulate discussion about AI and its negative impact on the arts.

Last year, AI was a key point in the US actor's strike which brought most of Hollywood to a standstill.



SYNOPSIS:

Jack, a celebrated screenwriter, finds his world shaken when he encounters a cutting-edge AI scriptwriting system.

Initially sceptical, he soon realises the AI not only matches his skills, but even surpasses him in empathy and understanding of human emotions.

Torn between his pride and fear of obsolescence, Jack is offered a chance to write a film solely with AI. (Screenplay by ChatGPT 4.0)

We include stills from the film's trailer and a link for “the first feature film written entirely by AI”.

It is to be available for free from 11 July 2024.

Watch the trailer!

<https://lastscreenwriter.com>

WHAT THE MAKERS SAY ABOUT THE MOVIE:

“What turned out as an experiment quickly turned into an ambitious project. We wanted to find out if artificial intelligence is able to write an entire feature film and how good this film would be if produced by a professional team.

The purpose of the website is to share our results with you - the film, of course, but also the process which led to the AI written screenplay and the production.

We wish this to be a contribution to the global filmmaking community, which finds itself at a unique moment in (film) history right now”.



Nicholas Pople as Jack



Bonnie Milnes as Sarah



Anna Arthur as AI System



An Evening with HOWARD PERRY

SCRIPTWRITER / FILM PRODUCER / DIRECTOR

By Kathy Butcher



Surrey Border Movie Makers were very pleased to welcome a return visit from Howard Perry who is a successful film maker. Howard first attended one of our club meetings via Zoom in January 2022, when he showed and discussed his latest film 'Skye Steele- Rise of Nefertiti'. He also showed a trailer for a new film he was in the process of making called 'Waiting for Nicko'. At the time he was asked if he would kindly come back to the club to showcase and talk about his new film when it was completed.

As promised, Howard returned for our May 2024 meeting, where he described his new film 'Waiting for Nicko' as a 'Psychological Drama' which he wrote, directed and produced. It was filmed using just one location and



took a crew of fifteen four days to shoot. They were fortunate enough to be able to sleep at the location making life easier. All the filming took place during daylight hours with the nighttime scenes being created during the editing process which in total took ten weeks to complete. Howard explained that the film's trailer was made to give a

feel of the films content, but without giving any of the gripping storyline away. Howard was happy to answer the many searching questions from the audience about how aspects of the film were achieved, what equipment was used and how the different effects were created etc.



Another film of Howards was shown called 'Maiken', a twenty-four minute film which was inspired by a Scandinavian fairytale, and described as a 'Norse Mythology Fantasy Drama'. It was shot in a fifteen acre forest which caused some filming issues ie losing the crew in the vast heavily wooded area, carrying the equipment to the location in the forest, the need for necessities like toilets, generators, and tents for costume changes.

Communications were kept up using twelve walkie talkies and eventually all these logistics problems were resolved. Two days filming took place in the forest with a further two days in a realistic looking Viking Village set up. The assistance of a group of local Viking Re-Enactors added to the many authentic looking action scenes and storyline. The actors, costumes and directing were all fabulous, and additionally the film also won an award for Best Music.

We wish to express our gratitude to Howard for kindly and generously giving us a great evening. It is always inspiring for club members to hear the back stories from accomplished film makers, and we very much look forward to another visit from Howard in the future.

Cinemas where the experience is all round, not just on the screen

This month, in our article on Cinema, it's Ian's turn to air his appreciation of historic cinema architecture which can still be seen in locations around the country.



Back in 2022 when the last data was published by the Film Distributors Association the total number of cinemas across the United Kingdom was 1,087 with 4,640 screens.

With this in mind I decided to take a look at some of the wonderful architecture there is among these buildings; some I've visited and some it would be great to see and maybe tempt you to do the same when you are nearby.

Of course, this is only a small handful but I hope it will encourage you to seek out more.

Ian



The Rex, Berkhamsted

The Rex is the 1930s handiwork of cinema architect David Evelyn Nye. With its art deco frontage and two-tiered auditorium.

The cinema closed in 1988 and became derelict. It was then listed Grade II by English Heritage and following a campaign to save the Rex, the cinema re-opened to the public in 2004.

its affordable prices, leg-room fit for a giraffe and 35mm as well as digital projection now brings an impressive, constantly changing programme of films from around the world.

The show on the screen is just part of this cinema's presentation as can be seen from these photos



Duke of York's Picturehouse, Brighton

The Duke of York's is Grade II-listed and is the UK's oldest purpose-built cinema. It has been keeping sea siders entertained since 1910 when it first opened on the site of an old brewery.

Like its sister cinema across town, The Duke of York's was built by actress and theatre owner Violet Melnotte-Wyatt for the princely sum of £3,000.



Something of an institution in Brighton for over 100 years, starting as an Edwardian Picture Palace, then to a 'fleapit' before transforming to a leading independent.

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The Ultimate Picture, Palace, Oxford

The Ultimate Picture Palace in Oxford is very much exactly that - the city's only independent cinema. This cosy spot may only have one screen but every showing reliably fills up.

Entering through the Grade II-listed neoclassical façade also lends a sense of ceremony to proceedings, no matter what you're there to see.

The building dates from 1911 and still has the original box office window opening onto the street.



Regent Street Cinema, London

London's oldest independent cinema and the first place in the UK to show moving images when it opened in 1848 with a film by the Lumière brothers.



Auguste and
Louis Lumière

Today, it's a place to enjoy a good film amid its art deco interior and is one of the few places in the country where you can watch 16mm and 35mm film. It also has its own Compton organ, built specifically for the cinema in 1936.



One of only three in London, the Compton Organ was restored in 2000 after suffering from a building accident 10 years earlier.



The Regal Cinema, Evesham

A Grade II listed art deco style cinema, the Regal was opened on 10th October 1932. Seating was provided for 945.

It closed on 1st May 2003 with Al Pacino in "The Recruit" playing to an audience of four. It remained empty and unused for many years, becoming derelict.

In the summer of 2009, plans were proposed to renovate and restore the building, costing £2million pounds, and was re-opened in January 2012.

The total seating in the main auditorium is now 306, with stalls seating for 112 at tables. In the circle there are 90 luxury seats, seating for 100 on 25 sofas and two Royal boxes each seating 2 persons.

The rather plain exterior gives very little clue to the impressive auditorium that surrounds the audience, nor the luxurious seating available.





Rita and Al

host another great Summer Party



Here we see **Master Chef** Alan Wheeler expertly grappling in the smoky hot charcoal and gas aromas, to magically and enticingly deliver the ultimate and utmost in delicious BBQ fare.

Everyone was on top form during this fabulous afternoon of smiles, friendship, wine, beer and banter in a gorgeous relaxed setting that had everything.

A special thank you to our hosts **Alan and Rita** for so kindly and generously sharing their lovely home yet again, for this wonderful summer celebration. Thanks, also, to all those who sent us their pictures of the day.





*It's all about
Having Fun!!*



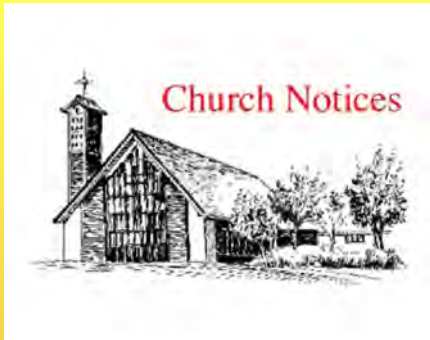
Rita's

Rib

Ticklers



By: Rita Wheeler



Church Notices

'The church will host an evening of fine dining, super entertainment and gracious hostility.'

'Ladies Bible Study will be held on Thursday Morning at 10 am. All ladies are invited to lunch in the hall after the B.S. is done.'



Two friends are walking their dogs, a Dalmatian and a Chihuahua, when they smell something delicious from a nearby restaurant. Mike, who has the Dalmatian, says "Let's go and get something to eat".

David, the Chihuahua owner, replies "We can't go in there, we have dogs with us".

"Just follow my lead" says Mike as he puts on a pair of sunglasses and walks into the restaurant.

"Sorry," says the owner, "no pets allowed"

"But this is my guide dog" says Mike

"A Dalmatian?"

"Yes, they're using them now"

The owner says "Very well, I'll show you to a table"

David repeats the process and gets the same response.

"Sorry, no pets allowed"

"But this is my new guide dog" says David

"A Chihuahua?" asks the incredulous owner.

"A Chihuahua?" says David, "They gave me a Chihuahua?"



Editor's Note

This edition has a freezing start with Peter Frost in his element. One is left wondering if he donned a wig to encourage his fellow skinny dippers to make a big splash of things.

Politics

The Club's fame has spread to the political arena with Mike Sanders, Brian O'Connell and myself all being asked to play a part in publicising the forthcoming election. This has involved days of filming and editing. If the right party wins, you never know, we might be smothered in knighthoods!!

Mediation Surrey

We are pleased to confirm that SBMM is now the official producer of Video



5th July - Films made by Surrey Border film groups for the Spring Challenge.

More Dates

- 2nd August - Zoom meeting. Films by SERIAC/BIAFF to be shown and discussed.
- 6th Sept - Documentary Competition. Films to be max 20 minutes.
- 4th Oct - Films made for a local project. (Provisional)
- 1st Nov - Inter Club Competition. Zoom.
- 1st Dec - Christmas lunch.
- 6th Dec - Club Competition.

material for this very worthy cause. Many of our members have played a part in bringing the amazing scripts produced by Rita Wheeler to fruition.

Filming four movies at three locations and editing them in just six days was quite a challenge, but we made it. Peter Stratford was on hand to make the film of the film which he produced in equal record time. We were much relieved to receive the message "I've now watched all the films and love them" from Mandy Hargreaves, our contact at Mediation Surrey.

There will be a full report on our escapades in the August edition.

Eds Apology

Unfortunately, we omitted to attribute the article 'Alan Hussey RIP' to John Thompson in the June edition.

Happy summer filming and don't forget your ND filters!!

Philip and Brian



Contributors!

Thanks to all members and guests who helped us by contributing to this issue: Peter Frost, Ian Absolon, Brian O'Connell, Philip Morley, and Rita Wheeler, Dave Skertchly and Kathy Butcher .

COPY DEADLINE! August 2024 issue will be 14th of July 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.



Thanks to Dave Skertchly for finding this one!!

Your Club Contacts

Name:

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Hon. Secretary	Rita Wheeler	secretary@surreyborder.org.uk
Hon. Treasurer	Gillian Gatland	
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: