



Header Creation Peter Frost

Global Warming Holidays for All !



On a bitterly cold evening, just a week after most of Tilford Village was under water, David Fairhead, a friend of the Club and editor of more than 100 movies since 1999, celebrated the launch of his latest movie *The Long Journey Home* at the Tilford Institute Building.

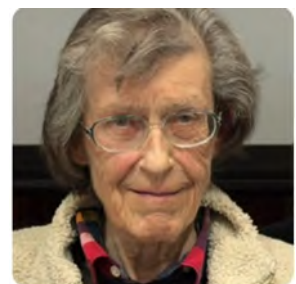
The hall was packed with an audience of over 80 people, including many of the cast and film crew as well as friends and family.

Soon after moving into his new house, a neighbour told David the story of a previous owner which inspired him to make a movie about it.

This captivating film is a true story about two families who were united in marriage and divided by war. It's

about love found and lost; about ordinary people caught up in massive continent-wide events and life's unexpected turn of events.

It starts in 1938 when Betty Adams, a young English woman leaves the family home, against her father's advice, and marries Rudolf Jebens, her German sweetheart. She moves to Germany just before the Second World War. However, Rudolf is conscripted into the army and in June 1941 is sent to Russia. In the meantime, Betty's brother joins the RAF and takes part in bombing raids over Germany until he is shot down and killed in 1942. Rudolf too dies, and she struggles on, raising her two children, one of whom is Jutta who narrates the film, with the help and support of her German neighbours and family. When the war ended, she escaped the advancing Red Army and finally made her way back to her parent's home in Rushmore.



Jutta Mansa

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It was not until more than 70 years later in 2014 that she was encouraged by David to return to what was East Germany, where her parents originally lived.

David's team used the few pictures she had to unravel Jutta's past.

Having made the original film 10 years ago as a 23-minute short biography, David and his team were able to assemble sufficient material to create this longer version of this fascinating adventure back in time.

The film was greatly enhanced by an exclusive musical soundtrack written by Philip Sheppard and performed by the Haslemere Symphony Orchestra. The overall soundtrack was skilfully mixed by Steve Cookman.

After a brief introduction by David, the film was shown and was followed by a Q & A session hosted by Andy Jones with David Fairhead, Iain Philpott (the DoP) and star of the film, Jutta Manser. The session revealed just how much Jutta appreciated the help of everyone to make her dream come true.

All the projection equipment was provided by Surrey Border Movie Makers, operated by Mike Sanders with my assistance.

Judging by the tumultuous applause at the end of the evening, this was another huge success in David's long line of highly acclaimed films under his direction, including: **Lancaster, Spitfire and Mission Control: The Unsung Heroes of Apollo** and many more.

Donations of £350, raised on the evening, were sent to the Charity 'MelaNoMore'.



Jutta Mansa answers questions



Ian Philpot (DoP) explains how it's done



David and his wife with Mike Sanders in the background



The appreciative audience



Catching up with old friends



A buzz in the room before the show starts



Left to right : Andy Jones, Jutta Mansa, Ian Philpot, David Fairhead



"I remember....."

Researched, Compiled, Written and Designed by Peter Frost of Surrey Border Movie Makers; with Ian Absolon as advisory. With grateful thanks to Rachel Morrison, Studio Director, for her help and enthusiastic support.

INTRODUCTION

At the end of November 2024, Surrey Border Movie Makers were delighted to visit Farnborough International Studios and on entering the Production Offices were directed upstairs for a welcoming tea or coffee. After watching planes from this great vantage point, we took our seats and the Studio Director, Rachel Morrison, introduced herself and Studio Operation Manager, Lewis Jeffery, both of whom told us of their route to these studios.

Rachel had many years of experience in the various aspects of film production prior to taking up her role at this relatively new Studio complex. Lewis joined with three years experience in studios and locations.

SITE HISTORY

We were shown a presentation about the establishment of the studios, their facilities and earlier development by Stage 50, a company that in 2020 marketed their uniquely ingenious system to enable a fully equipped and soundproofed sound stage to be erected in just 4 months.

Concrete blocks that surround the Stages are used for foundations but also to ensure full weight loading from the structure grid and, should the need arise, they can be dismantled, moved and re-erected elsewhere.

But difficulties in the industry, as with everywhere, were created by the Covid pandemic followed in 2023 by the Writers and Actors strike in the USA, episodes which forced the sale of Stage 50 as the result of a serious production downturn and the studios were bought by Farnborough International Ltd and re-branded **Farnborough International Studios**.

In addition to their inherited Stage 50 facilities including workshops, they now have Exhibition Halls, originally constructed for the Farnborough International Airshow, providing additional locations to expand the filming potential from Hollywood blockbusters, TV series, music videos to advertising productions.

THE TOUR

Now it was time to explore the site and we were reminded that, due to copyright restrictions, we were not allowed to take photos inside the stages, nor could we visit a shoot in progress. As visual media people, we understood and adhered to the rules and that is why this article has no images of current productions.



Aerial View of the Studio Complex - photo FIS



Presentation explained by Studio Director Rachel Morrison - photo Peter Frost



The spaces we are to visit and their uses explained by Rachel and Lewis - photo Brian O'Connell

SOUND STAGE 2

Together with Rachel and Lewis, our first visit was to Stage 2 where we met Productions Coordinator, Donna Frift, who had arranged to allow us in. At first walking along the left wall behind the flats, we eventually reached an opening and were in a set where we congregated.

We were amazed at the detail, how wood became stone via plaster, texturing and paint, sufficient to feel that we had been magically transported by the skill of movie set designers and builders.

Rachel gave us some information about our surroundings and members asked questions which were duly answered. One question was asked about the reuse of the flats that formed the scene we were in as the amount of work put into creating them would have been many weeks.

Sadly, the huge cost of storage would make reuse impractical, however the Studio makes every effort to find recycling potential for its various set builds. For example the set we saw has been given to the MOD to help support their Drone Training and previous sets have been transformed into community planters.

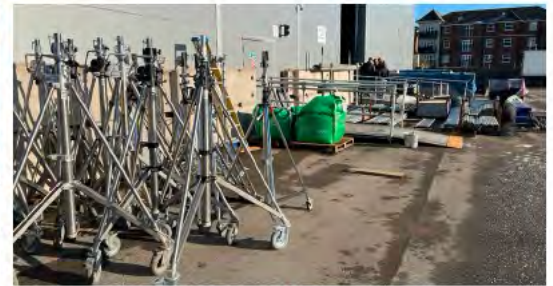
Finding different ways to reduce unwanted landfill as much as possible is key to the Studio's green effort.



Club members heading for Stage 2 - photo Peter Frost



Massive concrete blocks surround the stage - photo FIS



Lighting tripods gathered - photo Peter Frost



23 club members pose outside Stage 2 with Lewis (far left) and Rachel (far right) - photo Brian O'Connell

Additional Studio sound stage facilities were a development that was welcomed by the industry, desperate for filming facilities needed for the many TV dramas currently in production in the UK.

Inside, there was no sign that the studios were in any way temporary, with the internal grid creating a very solid, completely open space in which to create movie magic, the excellent soundproofing allowing filming to continue undisturbed by aircraft.

As we left, I chatted to Donna who told me that before she went home each night, she would walk through the sets to check that all was well and loved to be part of this makeshift world of imagination.



Interior Stage 2 showing structure grid - photo FIS

SOUND STAGE 1

Outside again and we were making our way to the Workshops near to Stage 1 where Rachel reminded us that, as a shoot was in progress, we could not enter.

However, walking across the road with his boxed lunch was Sean Kohnen, introduced as the Producer of the independent feature film under way in Stage 1, who stopped to ask who we were and finding that we were fellow film makers, albeit amateur, scotched the rules and to her surprise told Rachel that we could visit his shoot.

We were not going to pass up this great opportunity and gathered at the stage door waiting for the red light to go off and then quickly and silently moved from dazzling sunlight into blackness.

Edging our way again up the left side of the building, behind a huge blue screen while being careful to avoid snaking cables in the dim light, we all successfully reached an opening and were able to see another set and the actors performing their roles in front of the camera. This unexpected bonus was certainly the icing on the cake.



Interior of Stage 1 - photo FIS

Above: Soundproofing detail - photo FIS

WORKSHOP

Now we stood outside the workshop building which stretched for a huge distance, consisting of four parts. First was the Workshop, which we entered, where sets are made like those we'd seen earlier, followed by areas for Construction, Stunts and Crowd Holding.

UNIT BASE

The 50,000 sq ft Unit Base and parking space is adjacent to the two sound stages and has water and power supply. Kenneth Branagh's *Belfast* built an exterior set here in 2020 and also used Hall 5 for some interiors.



Unit Base - photo FIS



Belfast street below built on Unit Base



Outside the very long workshop building - photo Peter Frost



'Belfast' street - photo internet



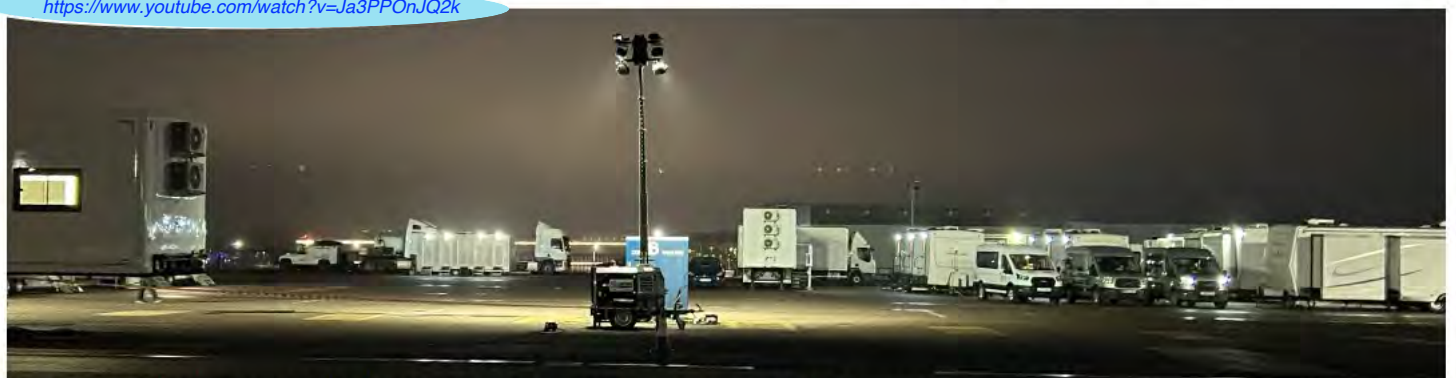
Hall 5 - photo IFS



Workshop interior - photo FIS

Trailer for *Belfast*, click here:

<https://www.youtube.com/watch?v=Ja3PPOnJQ2k>



Unit Base at Night: Transport and accommodation unit parking; exterior shoots - photo FIS

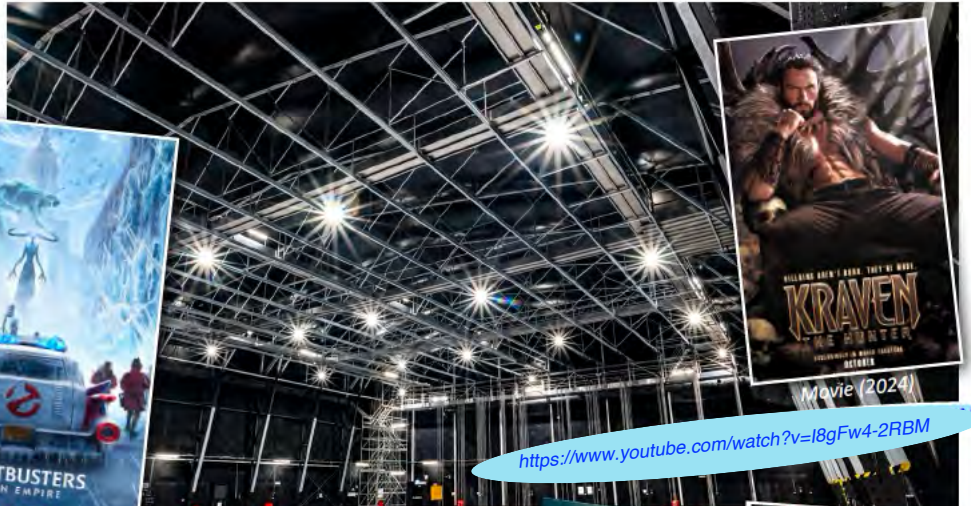
Cinema^{17/4} - Studio Tour

The Greatest Spaces for Cinematic Creativity

SPACES IN USE

The site has already provided location space for major Hollywood blockbusters and streaming-service hits. Some of these are *Ghostbusters - Frozen Empire*, *Mission Impossible - Fallout*, *Fast & Furious - Hobbs & Shaw*, *The Devil's Hour*, *Inside Man* and *The Sidemen Story*.

As can be seen, this multi-functional filming location offers dynamic, purpose-built facilities and spaces for a wide range of productions.



Ghostbusters Trailer:

<https://www.youtube.com/watch?v=HpOBXh02rVc>

Stage 1 - Extensive, adaptable space - photo FIS



<https://www.youtube.com/watch?v=l8gFw4-2RBM>



Hobbs & Shaw Trailer:

<https://www.youtube.com/watch?v=PrMM8PrvH3Q>



Entrance Hall has been used for a shoot - photo FIS



Fallout Trailer:

<https://www.youtube.com/watch?v=XiHiW4N7-bo>



TV Series (2024)



Netflix Movie (2024)



Hall 1 Shoot- Hobbs & Shaw - photo FIS



Hall 1 Shoot- Hobbs & Shaw - photo internet



BBC TV Series (2024)



Hall 1:

33,906 sq ft of pillarless space, plus 1,076,391 sq ft of external space.

This massive area has been used for large shows like Farnborough International Airshow and the RYA Dinghy & Watersports Show as well as film shoots including *Hobbs and Shaw*, as seen in photos above.

With multiple access points and, if needed, removable walls to allow excessively large product in, it also has a large catering and meet and greet area alongside.

- photo Peter Frost



Set building in progress - photo FIS



Motoring event - photo FIS

THANKS

As we walked around the site, it was obvious that the facilities are exactly as claimed on the website, namely: *"The Stage for Storytelling; the Space to Create"*. What's more there was an enthusiasm from our two guides and all those who we met and we are grateful to them for giving us their time, information and a friendliness


that can only help to drive this wonderful Studio complex forward in the industry.

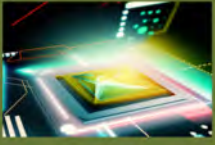
For more information, click on this link to their website:

<https://farnboroughinternationalstudios.com>



Kathy Butcher (SBMM) who organised our visit in discussion with Lewis Jeffery - photo Peter Frost

 **Surrey Border movie makers**
www.surreyborder.org.uk



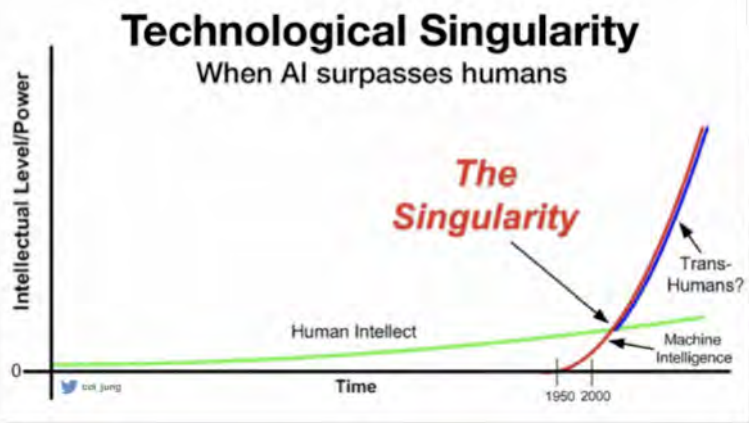
By Jim Reed

Curve? What Curve?

The last year in Ai has been a real roller coaster ride, with twists and turns, resulting in massive changes in Ai development with its progress accelerating at an exponential rate. Therefore, for the first Ai Corner feature for 2025 I thought it important to look at where we are on the Ai 'Curve', and what the 'Singularity' means.

Probably the only important image that is relevant today is this one that shows the evolution of Human intelligence compared with that of Artificial intelligence.

This chart shows the rise of Human intelligence over centuries compared with the rise of Artificial intelligence from some time midway in the last century. At a point in time the chart shows 'The Singularity', the crossover when Ai exceeds that of Human intelligence. It



means that at that point, Ai has learned everything that it can from Humans and has matched our best intelligence (AGi). The next move is to go beyond the Singularity to a time when computers have progressed so much that they are able to innovate and create technology that's entirely new - and foreign - to humans (ASi).

There is some vagueness about the distinctions between AG (general) intelligence and AS (super) intelligence, but it should suffice to say that AGi is when computers come close to matching the best human brains in general areas (without any specific training) and ASi is what is likely to happen next when those AGi Systems start to self learn and massively exceed human abilities, or even our ability to fully understand their working.

Many commentators believe that the singularity point is well in the future, perhaps 2045 or even maybe not until the next century.

They might be wrong.

Just a short while ago (4th Jan 2025) Sam Altman, the CEO and one of the original founders of OpenAi, started the year with a tweet that simply read.

For some context, in December 2024 OpenAi's model o3 produced some staggering results in a series of benchmark tests designed to test Artificial General intelligence (AGi). And it came out just when some were predicting an Ai winter - where Ai progress hits a wall and stops. Clearly that hasn't happened, and since then several senior people who are directly involved in developing Artificial intelligence are discussing the possibility of ASi being quite close.



So, the big question for this edition in 2025 is not, 'What are the latest gismos for movie making on my PC', but rather 'Where are we on the curve?'

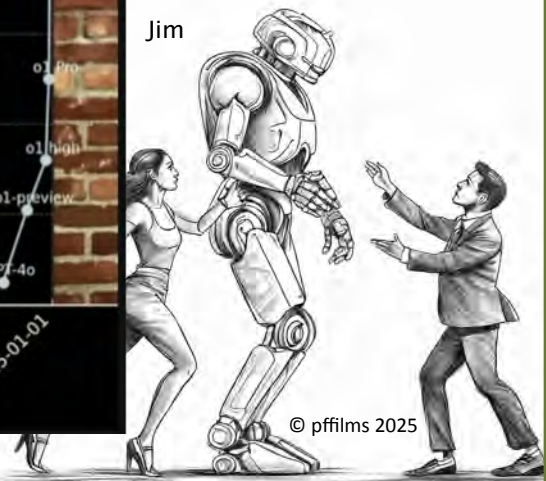
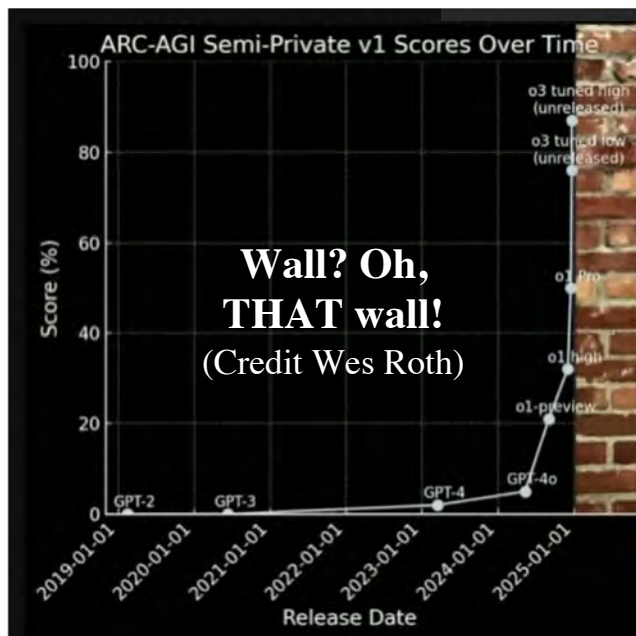
We shouldn't expect a big sign to appear when we cross the Singularity, but as Sam so eloquently writes - it's hard to know which side of it we are currently on. We do seem to be in the vicinity.

Many believe that humans last great invention will be AGi, because after that it will be the computers who will do all the work. That's why Ai safety is so critically important, and why we are entering uncharted territory.

We know of no time in our history when a lesser intelligence has ruled supreme over a more intelligent one.

We are all living through a pivotal time in human history. Savour the moment, and watch out for some big developments in 2025!

Jim



SmallRig Potato Jet Tribex Hydraulic Carbon Fibre Tripod

By Philip Morley



Tripods are notoriously boring items, seen simply as a means to an end when seeking a steady shot from your camera or video camera. Each new model following a similar design but never varying from the basic concept of needing to extend three legs and lock them in different positions and securing a camera in a safe position on a head that can be levelled using a releasable ball mount below the head.

As we advance in age, this process becomes more and more difficult, and we spend more time and money seeking a solution.

Fortunately, a well-known YouTube personality, **Gene Nagata**, known as 'Potato Jet' sat down and wrote the a specification for the perfect tripod capable of handling a payload of up to 13.2lbs of camera and other gear all the way down to a mobile phone. The most important specification was that it had to be able to modify the height without having to bend down to undo numerous catches on the legs.



He then challenged the highly creative company called **SmallRig** in China to turn his list into a reality. It took three years but earlier this year the first generation of the **Tribex Potato Jet Tripod** was released. This was swiftly followed by a second generation which is taking the industry by storm. The wait time is weeks.

I've been using one for the last two months and can't see myself ever going back to using the traditional boring tripod again.

So, what is it that makes it so special? The primary breakthrough is the ability to deploy the legs and adjust them by just squeezing a little handle positioned just below the head. The squeeze activates a hydraulic system which enables the legs to be deployed at an amazing speed and accuracy on any terrain. Think of any situation where a normal tripod would fail, and this one delivers every time.

With a little practice I was soon able to unzip the case and deploy the tripod, attach a camera, level the head, adjust the counterbalance in just and start filming in less about 20 seconds. Seeing is beleving; click [Here](#).



Hydraulic control for height adjustment and leveling

You soon learn to wait one second while the hydraulic lock is deployed before letting go of the tripod when adjusting the height. Click [HERE](#) to see a recent review.

The other notable characteristic of this tripod is the abundance of cleverly thought-out features all of which do not appear on other tripods. These include multiple attachment points for lights, monitors, microphones and a place to store both sizes of plate attachment screws plus a magnetic holder for a small screwdriver.

The Potato Jet employs hydraulics for levelling, eliminating the need for a levelling mechanism beneath the head seen on most other tripods. This design necessitates a dual lock and friction adjuster for the tilt mechanism. The locking clamp is external, while the adjustable friction damper is internal.

Size is a crucial factor when considering tripods, especially if you are traveling overseas; the Potato Jet offers a unique balance of features. It folds down to a compact 31.1 inches (79 cm) that can easily be packed in a suitcase. It weighs 8.2 pounds (3.7 kg), Additionally, its operating range spans from 10.6 inches (27 cm) to 66.1 inches (168 cm), which provides for almost every eventuality. It is capable of operating with up 13.2 pounds (6 kg) of camera and equipment although I have seen a 12 stone man hang on it and it didn't budge an inch.

The head features a lever for switching between the supplied Manfrotto 501-style quick-release plate and a DJI RS-style quick-release plate, providing flexibility and uncompromised functionality.

The extendable centre column houses a convenient lock/release knob. Additionally, a removable weight hook is provided with an Allen Key needed to release the centre column. The legs offer three distinct locking angles, enabling low-level shooting or obstacle avoidance. The feet are constructed of rubber pads that detach to reveal dual spikes, allowing the tripod to be used on both hard and soft surfaces. The clever 'one press' button makes the removal and replacing of the rubber pads a very simple task.



Dual use and a light



Screw driver



Storage for screws



Quick and easy release feet.



Removable weight hook & Allen Key



Lock/release knob.

But wait!! there's more. On closer inspection, the carry bag has received a similar astonishing attention to detail. Moving the handle connection to a point at the base of the bag enables you to easily swing the bag onto your back with perfect weight distribution. The final surprise is a clever zip at one end allowing you to extract the tripod by just sliding the bag vertically rather than opening the main zip. Very handy if you are in a tight spot. If you are on the move and don't want to go back to find your bag just sling it on your back and work away until you need it.

In all my many years of filming, I have never been so captivated by a simple tripod like this one. I find myself putting up just for fun and thinking of what other devices can be fixed to it. So far it has taken a Kessler Crane and an Edelkrone Slider with no problems. With a sturdy extension device screwed to the head and frame, I can operate 2 cameras and an iPhone all pointing in different directions or at differing ranges giving you ultimate flexibility. Perfect for the one-man operator at a wedding or event requiring multi cameras.

You have only got to feel the controls to know this is a piece of kit for professionals and keen amateurs alike.

The build quality is first class making it well worth the price of £640.83 plus VAT. When you think the nearest competitor would be a Sachtler Aktiv8 Flowtech75 MS at an eye-watering £2,425 plus VAT – you still need to deploy each leg separately then release the head to balance it and there are no facilities to add arms to the head and it weighs 6.3kg!!, it's a bargain.

I am more than impressed by this astonishing piece of kit, however, like everything in life, there is always room for improvement. I spotted a problem with seeing the bubble in the leveller in low light.

With a little research I found a tiny LED light that would stick perfectly under the barrel of the head. They cost £2.53 for 10. See [HERE](#) for a link to buy some.



Back Pack carry case. full or empty



Potato Jet (3.7 kg)
£640.83 plus VAT



Sachtler (6.3kg)
£2,425 plus VAT



The LED Light



SMASH it! - An alternative to WeTransfer

Recent changes have meant that the free version of WeTransfer doesn't deliver quite as well as it has in the past. The limit of **10 uploads in a rolling 30 day period**, together with a reduced time before files are deleted, are likely signs that the system is struggling under the weight of too many free users, and making it a victim of its own success. Personal recent experiences of slow and failing uploads only reinforce the view that it might be time to jump ship and look elsewhere.

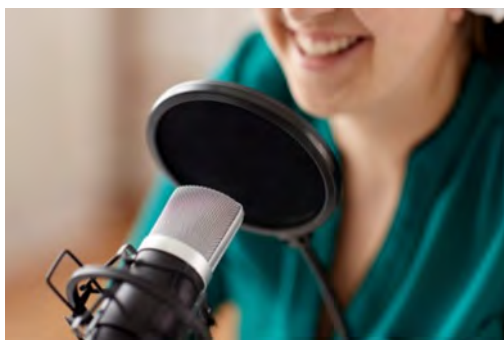
Fortunately, we don't need to look very far. One of the leading 'lookalikes' is from a company called 'Smash' as they describe it here. It's model is much the same as that of WeTransfer, but it offers much more. It provides **up to 5 times faster uploads**, there is no limit to its use, and files are stored by default for 7 days (selectable from 1 day to 14 days).

Best of all there is **no max upload size**. Whilst the faster speeds are available on sizes up to 2GB, if you are prepared to wait longer for the upload, unlimited sizes are possible. Although keeping below 2GB is recommended, as some users report queuing for several hours for larger files to be uploaded. But the fact the free option is available is impressive.

The link to the [Smash Upload](#) page is here, and our [club video upload instructions](#) have been modified to include detailed instructions about how to use Smash for uploading videos.

Recording Audio for Studio Narration

By Brian O'Connell



Best Practices for Amateur Filmmakers

As an amateur filmmaker, one of the most essential aspects of producing a high-quality documentary is ensuring that your audio—particularly studio narration—sounds professional and clear. While visuals are important, poor audio can easily detract from the quality of your project, leaving your audience distracted or disengaged. In documentary filmmaking, narration serves as the backbone of the storytelling, guiding viewers through the narrative and providing context to the visuals. Therefore, achieving clean, crisp, and clear narration is critical for a successful documentary. Here, we'll discuss the best practices for recording audio for studio narration.

1. Choose the Right Microphone:

The first step in ensuring quality narration is selecting the appropriate microphone. While it's tempting to rely on built-in microphones in cameras or mobile devices, these typically don't provide the professional sound quality needed for narration. For studio narration, the two most commonly recommended microphones are condenser microphones and dynamic microphones.

Condenser Microphones:

These are the go-to choice for recording narration in a studio environment. Condenser mics are highly sensitive and capture a broad frequency range, making them ideal for the nuanced, clear voice tones required for documentary narration. They are particularly effective in a controlled studio environment with minimal background noise. Some popular options for amateur filmmakers

Audio-Technica AT2020



include the Audio-Technica AT2020 (£89) and Rode NT1-A. (£155) and the Sennheiser 416 (£750) which is a common Boom microphone for filmmakers.



Rode NT1-A



Sennheiser 416

Dynamic Microphones:

While not as sensitive as condensers, dynamic microphones are more robust and less prone to picking up unwanted ambient noise. They are ideal for less-than-perfect recording environments where background noise may be a concern.



The Shure SM7B (£379) is a popular dynamic mic used by professionals for voice recording, and it's a solid option for those on a budget who need to control their recording environment more carefully. USB Microphones – These can be very useful as plug straight into your computer via USB. One example is the Blue Yeti (£99.99).



2. Set Up a Controlled Recording Environment:

The next step is to ensure that your recording space is free from unwanted noise. In documentary production, most narration is done in a studio environment, which needs to be treated for acoustics. Here's how you can create an ideal space for recording:

Soundproof the Room:

Soundproofing is essential to block external noise. You don't need a professional studio, but some basic steps can make a huge difference. Consider using thick curtains, foam panels, or acoustic blankets to dampen sound. Avoid recording in rooms with lots of hard surfaces (like kitchens or bathrooms) that can create echoes and reverb.

Soundbooth:

These offer an even better level of quality and are available from about £250.

Control Reflections:

Echoes can muddy your narration, so minimise reflective surfaces. Use foam panels, carpets, and furniture to absorb sound. If you're recording in a room with hard floors or walls, try adding curtains or placing soft furniture to reduce sound reflections.



Avoid External Distractions:

Choose a quiet time of day to record (early morning or late evening works best for most people) and make sure there are no disruptions from things like traffic, household appliances eg Fridge noises, or neighbours.

3. Proper Microphone Placement:

Proper microphone placement is essential for achieving clear and balanced narration.

Distance:

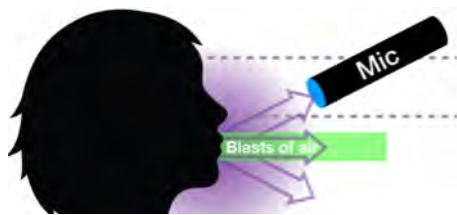
Generally, place the microphone 6–12 inches from your mouth. This allows for a natural, warm sound without distorting or introducing unwanted plosives (harsh "p" and "b" sounds). If you're using a condenser microphone, you may need to adjust the distance depending on how sensitive the mic is.

Angle:

Position the mic slightly off-centre from your mouth, around 30–45 degrees. This reduces the likelihood of plosives and sibilance (the sharp "s" sounds that can be distracting). A pop filter (a mesh screen placed in front of the microphone) can also help reduce plosives and soften the impact of harsh consonants.

Room Tone:

Always record a few seconds of room tone (the background silence of the room) at the beginning and end of your narration session. This helps in post-



production when you need to fill in gaps or fix any audio issues without noticeable changes in sound quality.

4. Use High-Quality Recording Gear:

While the microphone is the centrepiece of your audio setup, your entire recording chain is important. To ensure a clean, professional recording, you'll need:

Audio Interface:

This device connects your microphone to your computer and converts the analog signal into a digital one. Popular and affordable options for amateur filmmakers include the Focusrite Scarlett 2i2 or Behringer UMC22. Make sure you have an interface that provides adequate pre-amplification for your mic without adding unwanted noise.

Sound Recorder.

Even something like a Zoom H4N or Zoom H6 can be a viable and lightweight option.

Pop Filter:

A pop filter or windscreen is a must-have accessory for recording narration. These filters prevent unwanted



Aokeo Profess
Blue Yeti and /
Pop Screen Wi
Arm
Visit the Aokeo Store
4.8 ★★★★★ (115,916)
Amazon's Choice
300+ bought in past month
£12.97

bursts of air from hitting the microphone, which can cause distortion, particularly with plosive sounds like "p" and "b." They are inexpensive and easy to attach to most microphones.

Headphones:

High-quality, closed-back headphones are essential for monitoring your recordings as you go. Open-back headphones allow sound to leak into the microphone, which can lead to feedback and poor-quality recordings. A good pair of closed-back headphones, such as the **Audio-Technica ATH-M50X** (£120) or **Sony MDR7506** (£85), will help you hear exactly what the microphone is picking up.



Headphone Splitter:

A splitter is useful so that the talent as well as the sound recordist can hear the output.



5. Record with Proper Levels:



When recording, it's crucial to keep an eye on your input levels. If your levels are too high, you risk clipping and distortion. If they're too low, you'll end up with a weak, unclear recording that's difficult to edit.

Set Levels Properly:

Aim for levels that peak around -6 dB to -3 dB on your audio interface or recording software. This gives you enough headroom for any sudden volume spikes without causing distortion.

Monitor During Recording:

Use your headphones to listen for any fluctuations in your voice or any background noise that might have crept in. This will allow you to correct any issues as they occur, preventing the need for re-recording later.

6. Post-Production:

Editing and Enhancing Your Audio

After recording, the next step is editing. In post-production, you can enhance the quality of your narration by removing background noise, adjusting levels, and improving clarity.

Noise Reduction:

Use noise reduction tools in your editing software (such as Audacity, Adobe Audition, or Logic Pro) to remove any unwanted background noise that wasn't picked up by your mic setup. This is particularly helpful if you weren't able to create the ideal recording environment.

EQ Adjustments:

Equalization (EQ) helps shape your voice to sound more professional. You can use EQ to boost certain frequencies, such as the low-mid range, which can add warmth to your voice, or cut harsh high frequencies if needed.

7. Conclusion:

While filmmaking is a visual medium, the audio—especially the narration in a documentary—plays a crucial role in storytelling. By choosing the right microphone, setting up a controlled recording environment, properly placing your microphone, and using high-quality recording gear, you can ensure that your narration sounds professional. With these tips in mind, you'll be on your way to recording narration that enhances your documentary and keeps your audience engaged.



"We followed Brian's suggestions and we have a great sound track!"

Rita's

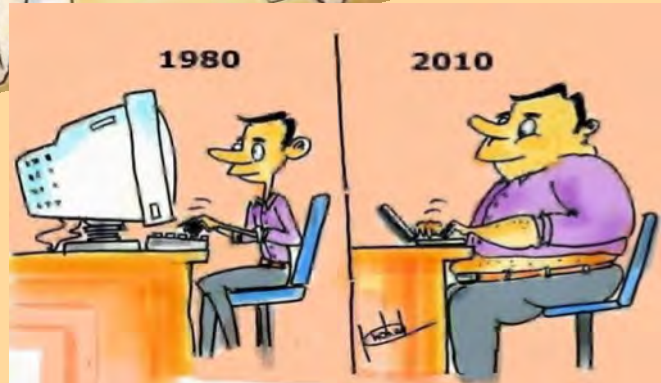
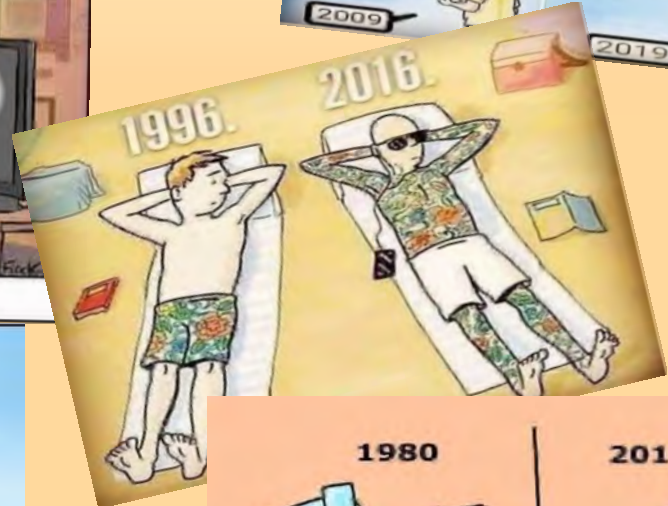
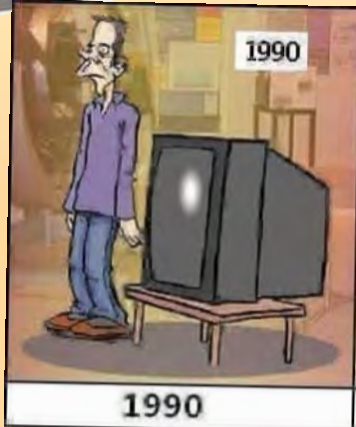
Rib

Ticklers



Reflections on the past and the present....

Generation Gap! 😂



- "At age 20, we worry about what others think of us... at age 40, we don't care what they think of us... at age 60, we discover they haven't been thinking of us at all." (Ann Landers)

Editor's Note

Thanks again to all the fantastic contributors to this issue. When submitting an item remember to include loads of photos and also include information to show where in the article they are to be located. We also accept Word Documents with the photos already inserted and this makes it even easier to transfer for setting out in the magazine. Bear in mind that if they have lots of photos you might have to do a 'Reduce File Size' in the Word Menu Option to be able to email it. Alternatively check out the new transfer option using **Smash**. The details are on page 9.



Next Meeting

7th Feb: Club AGM. Then Dave Skertchly in his "Dave's Animation Evening"

Future Meetings

7th March: "Let's make a music video". A hands on evening. Lighting, sound, camera. Action!

4th April: Edit Exercise.

2nd May: Make a quality film on an iPhone using Black Magic with Philip Morley.

As Jim describes, Ai continues to have a sweeping impact in our lives. A couple of weeks ago in Amsterdam Brian went to book a restaurant on the phone and was answered by a female Ai voice. Since it was a chain I wanted to confirm that it was the branch closest to the hotel. The voice asked me where I was staying and I named the hotel. She replied 'Yes, it is and I'll send you directions! Instantly there was a text with all the information to get there!

Ai is also making huge steps in the creative industries. Thanks to Jim we can all keep pace with these awesome but in some ways concerning developments.

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, Jim Reed, Mike Sanders, Rita Wheeler and John Hawthorne

COPY DEADLINE! March 2025 issue will be 14th of February 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.

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

Your Club Contacts

	Name:	Email:
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Hon. Treasurer	Gillian Gatland	
Webmaster Slack & The Brain	Jim Reed	
Competition Officer	Tim Stannard	
Movie Projects Co-ordinator	Dave Kershaw	
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Editor - Border Post	Philip Morley & Brian O'Connell	
Social Events	Rita Wheeler and Gillian Gatland	