



ON CLUB NIGHT LET'S MAKE A FILM!

Header Creation Peter Frost

Access some quality Ai programs and utilities on a pay as-you-go basis, without committing to a regular monthly subscription.



By Jim Reed

Just under a year ago I made a presentation to the club about the ability of Artificial Intelligence to generate images from text prompts. Back in those early days, only a handful of programs were capable of generating images from text, and even fewer produced good outputs, making it very easy to identify the best ones.

However, in the intervening months, Ai capabilities have improved massively, and so too have the range of programs claiming to be the 'latest and greatest'. Ai programs can not only generate some exceptionally high quality images, but they can also tackle such tasks as editing, colouring, sharpening or enhancing images.

The choice of programs is now simply bewildering, and that becomes quite a challenge when selecting which ones to use, particularly since there are so many sub-



standard ones mixed in. Not only is it time consuming to have to sign up and test each one, but it's easy to end up paying a subscription for something that either doesn't deliver, or a few months later



discover that features have changed and it's not kept pace with either new developments or your latest needs.

Table of Contents

Accessing AI programs cheaply	Page 1 to 3
Animation with Dave Skertchly	Page 4
Zoom goes 4K	Page 4
Disney's Defecting Competitors	Page 5 to 7
A fire in your pocket	Page 8
Smokey Robinson's deception	Page 9
The iPhone 17 - coming soon!	Page 9 to 10
Help needed to store club equipment	Page 10
Advance of human intellectual power	Page 11 to 13
A cure for motion sickness	Page 13
Rita's Rib Ticklers	Page 14



A year ago, generating videos from a text prompt was considered to be a pipe-dream, but since then one of the biggest Ai developments for video makers is the ability to create good quality 720p or 1080p videos directly from a prompt.

The output can be created either as a result of a text prompt, or (even better) by taking a still image as a start frame and then the Ai following text guidance as to the action or the camera movements required. There are now some very competent programs that can generate some very good videos:

- Minimax /Hailuo
- Kling 1.6-Pro and Standard
- Tencent / Hunyuan
- Luma
- LTX-Video
- Mochi-1
- Haiper
- Pyramid-flow
- CogVidex -5b (QingYing)v

I regularly use Suno for music generation and 11labs for speech and voice cloning, and so I have subscriptions to both those services, but in other cases, such as utilities, or image and video generation where newer versions occur almost daily, it's hard to keep current, and subscriptions services aren't always viable.



I've found that an easy solution is to use 'Replicate', which is a platform offering access to a range of Ai 'models'

I first used this platform to access the image generator Flux (as detailed in the December edition of Border Post), but since then the range and depth of other models available on Replicate has grown, as indicated by this list below.

Generate images

Models that generate images from text prompts

- black-forest-labs/flux-1.1-pro-ultra
- google/imgen-3-fast
- google/imgen-3
- and 44 more...

Generate text

Models that can understand and generate text

- anthropic/claude-3.5-haiku
- anthropic/claude-3.5-sonnet
- deepseek-ai/deepseek-r1
- and 32 more...

Enhance videos

Models that enhance videos with super-resolution, sound effects, motion capture and other useful production effects.

- arielreplicate/deoldify_video
- zskib/mmaudio
- lucataco/real-esrgan-video
- and 14 more...

Use handy tools

Tobelt-type models for videos and images.

- jd7h/edit-video-by-editing-text
- fiction-ai/autocaption
- fofr/toolkit
- and 11 more...

Generate videos

Models that create and edit videos

- minimax/video-01-director
- minimax/video-01
- kwaivg/kling-v1.6-pro
- and 39 more...

Upscale images

Upscaling models that create high-quality images from low-quality images

- batouresearch/high-resolution-controlnet-tile
- recraft-ai/recraft-crisp-upscale
- philz1337y/clarity-upscaler
- and 24 more...

Generate speech

Convert text to speech

- jaari/kokoro-82m
- adirik/styletts2
- lucataco/tts-v2
- and 16 more...

Detect objects

Models that detect or segment objects in images and videos.

- adirik/grounding-dino
- zskib/yolo-world
- meta/sam-2
- and 16 more...

Caption images

Models that generate text from images

- yorickvp/lava-13b
- lucataco/moonream2
- salesforce/blip
- and 14 more...

Use official models

Official models are always on, maintained, and have predictable pricing.

- black-forest-labs/flux-fill-dev
- anthropic/claude-3.5-haiku
- anthropic/claude-3.5-sonnet
- and 60 more...

Caption videos

Model s that generate text from videos

- chenxwh/cogvm2-video
- lucataco/apollo-3b
- lucataco/apollo-7b
- and 3 more...

Generate music

Models to generate and modify music

- minimax/music-01
- lucataco/magnet
- meta/musicgen
- and 25 more...

Transcribe speech

Models that convert speech to text

- cjwbw/seamless_communication
- victor-upmeet/whisperx
- vaibhavs10/incredibly-fast-whisper
- and 7 more...

Restore images

Models that improve or restore images by deblurring, colorization, and removing noise

- zskib/bsrgan
- lucataco/codeformer
- pidndad/ddcolor
- and 19 more...

Remove backgrounds

Models that remove backgrounds from images and videos

- arielreplicate/robust_video_matting
- men1scus/birefnet
- lucataco/remove-bg
- and 9 more...

Sing with voices

Voice-to-voice cloning and musical prosody

- zskib/realistic-voice-cloning
- zskib/create-rvc-dataset
- replicate/train-rvc-model
- and 4 more...

Make 3D stuff

Models that generate 3D objects, scenes, radiance fields, textures and multi-views.

firtoz/trellis
camenduru/tripo-sr
jd7h/zero123plusplus
and 11 more...

Chat with images

Ask language models about images

yorickvp/lava-v1.6-mistral-7b
yorickvp/lava-13b
lucataco/moondream2
and 12 more...

Use a face to make images

Make realistic images of people instantly

bytedance/pulid
zsxkib/instant-id
lucataco/ip_adapter-sdxl-face
and 15 more...

Extract text from images

Optical character recognition (OCR) and text extraction

cuuupid/marker
abiruyt/text-extract-ocr
awilliamson10/meta-nougat
and 9 more...

Get embeddings

Models that generate embeddings from inputs

daanelson/imagebind
beautyvuyani/multilingual-e5-large
andreasjansson/clip-features
and 10 more...

Use the FLUX family of models

The FLUX family of text-to-image models from Black Forest Labs

black-forest-labs/flux-1.1-pro-ultra
black-forest-labs/flux-fill-pro
black-forest-labs/flux-redux-dev
and 10 more...

Use FLUX fine-tunes

Browse the diverse range of fine-tunes the community has custom-trained on Replicate

bytedance/hyper-flux-8step
fofr/flux-black-light
adrik/flux-cinestill
and 247 more...

Control image generation

Guide image generation with more than just text. Use edge detection, depth maps, and sketches to get the results you want.

black-forest-labs/flux-canny-pro
black-forest-labs/flux-depth-pro
fofr/latent-consistency-model
and 19 more...

Edit images

Tools for manipulating images.

black-forest-labs/flux-fill-pro
black-forest-labs/flux-canny-pro
black-forest-labs/flux-depth-pro
and 27 more...



Replicate has several big advantages over trying to subscribe to a wide range of utilities or programs:

1. It's a pay as you go system – if you don't use it, there is nothing to pay.
2. It's simple to set a price cap so you don't overspend each month (mine is set at \$8)
3. It provides access to a range of Models that might normally only be available via subscription.
4. It has a consistent user interface, so it's easy to switch between Models without having to relearn something.

This makes it a very simple way to experiment or test before making any serious commitment to subscribing elsewhere. Plus, many developers present their tuned Models on Replicate, so there are alternative versions available to try. Each Model will indicate its cost per run and they all vary so check it out carefully, plus you can cap your monthly spending so you don't get too carried away!

The Models on offer vary from exceptionally good to mediocre, but it's a really useful place to play around and experiment to find what suits. It's especially useful if you have a single project that might not require utilities or programs to be used again for a few months.

Those who have dabbled in Ai will know that getting good results is not as simple as typing in a few words and getting exactly what you expected – it requires learning how to create good prompts, and involves a lot of patience, frustration, trial and error – and most of all, trying different programs.

Currently all my Ai image and video generations use a variety of Models on Replicate, and the range is regularly updated. These below are just some of their recent additions.

I am not trying to act as a salesman for Replicate – and I have no other interest than I regularly use it – but club video makers might find some very useful utilities tucked away on there. For example, I was recently asked to sharpen an old slightly blurred photograph, and after a bit of experimentation, I found an inexpensive solution in Replicate.

Because it uses its own interface some of the more advanced features of programs might not be available, but it's a very handy way to experiment with several Ai programs before needing to commit to a subscription.

If you want to get started with Replicate, this link will take you to our website 'Flux Feature' [Here](#) where you can see how to set it up. Have fun!

	<p>deepseek-ai / deepseek-v1.2-small DeepSeek-VL2-small, an advanced series of large Mixture-of-Experts (MoE) Vision-Language Models that significantly improves upon its predecessor, DeepSeek-VL Updated 4 days, 23 hours ago 30 runs</p>		<p>minimax / video-01-director Generate videos with specific camera movements Updated 5 days, 4 hours ago 702 runs</p>
	<p>cuuupid / zonos Zonos-v0.1 beta, a SOTA text-to-speech Transformer model with extraordinary expressive range, built by Zyphra. Updated 5 days, 11 hours ago 158 runs</p>		<p>lucataco / dotted-video Converts a video into a black and white dotted video effect. Updated 5 days, 19 hours ago 159 runs</p>
	<p>fofr / any-comfyui-workflow Run any ComfyUI workflow. Guide: https://github.com/fofr/cog-comfyui Updated 5 days, 21 hours ago 15M runs</p>		<p>zsxkib / hibiki Hibiki: High-Fidelity Simultaneous Speech-To-Speech Translation Updated 5 days, 21 hours ago 7 runs</p>
	<p>lucataco / hunyuan3d-2 Scaling Diffusion Models for High Resolution Textured 3D Assets Generation Updated 5 days, 22 hours ago 95 runs</p>		<p>prunaai / stable-diffusion-turbo This model is an optimised version of stable-diffusion by stability AI that is deployed on a T4 instead of an A100 making it ~7x cheaper! Updated 5 days, 23 hours ago 48 runs</p>
	<p>prunaai / sdxl-turbo Updated 5 days, 23 hours ago 22 runs</p>		<p>prunaai / flux-schneller This is an optimised version of the flux schnell model from black forest labs with the pruna tool. We achieve a ~3x speedup over the original model with minimal quality loss. Updated 5 days, 23 hours ago 102 runs</p>

AN ANIMATION EVENING with Dave Skertchly

by Kathy Butcher

Surrey Border Movie Makers held their Annual AGM at the start of their February 2025 club meeting. This was followed by 'Dave's Animation Evening' hosted by club member Dave Skertchly.



Dave Skertchly

Dave gave the audience an in-depth look into the costs of making an animation film from creating basic drawings to the big blockbuster movies which use

complex model characters such as those used in Wallace & Grommet productions etc. Many of these productions go on to create a great deal of associated merchandising. Like all film making you can spend as little or as much money as you like, to produce the best standard of animation that you can afford. Anyone can produce good animation, but success relies on creating an engaging storyline. Once this is in place you can let your imagination take over.



Dave also covered the subject of software, and which package do you use, to suit your needs and pocket. You can use mixed media and explore the many programmes available to assist in making your film. Drawing skills can be created and developed by using dedicated programs which are readily available. A compact and basic Lightbox is useful in animation and Dave bought along one ('he had prepared earlier') for the audience to view.

At the end of the evening the audience were shown a selection of some of Dave's favourite animation films which had been entered in the 'Manchester Animation Festival', he explained why they were his favourites and pointed out how they were made.

Dave Skertchly is currently studying for a BA in Animation at Farnham UCA (University of Creative Arts). We look forward to Dave's next presentation to Surrey Border Movie Makers.



ZOOM CAMERA GOES 4K

by Philip Morley

Zoom is a specialist manufacturer known among videographers for making high-quality, portable audio recorders. In fact, it was the only brand I used during my early days of serious filmmaking - I learned that audio is just as important as visual quality when it comes to video. The tiny Zoom F3 recorder with 32 bit float recording is my 'go to' at the moment.



Zoom f3

Zoom makes some of the best sound recorders out there, and its handheld devices are trusted by professionals who need to capture a range of sounds while filming on location.



Zoom Q8n-4k

The **Zoom Q8n-4K**, one of its latest releases, combines 4-track audio and adds a wide-angle fixed lens camera on the front, to make a portable all-in-one content recorder. It's a successor to the Zoom Q8.

The Zoom Q8n-4K offers more than a smartphone but is cheaper (at under £300) than a mirrorless or DSLR camera. It's aimed at musicians, teachers, and filmmakers wanting something quick to set up and operate. It's also suitable for podcasters, given that it can record four tracks of audio at the same time.

It makes an ideal camera for the beginner or someone like me who is trying to avoid the big camera but maximise on good sound.

In this second article on Animation, we'll go back to Disney as behind the scenes the House of Mouse's magical world was not always so magical. We pick up on the many who worked at Walt Disney Studios as animators and directors but left for reasons of dissatisfaction.

Ub Iwerks

Friends from youth, Ub Iwerks joined Walt Disney at Laugh-O-Gram Films, as chief animator. The company lasted a short time and Ub followed Walt to Hollywood to join the Disney Brothers new studio making *Alice Comedies* followed by *Oswald the Lucky Rabbit*, which was a successful character. But Disney lost the contract and needed a replacement.

Ub came to Walt's salvation by helping him create a new character, *Mickey Mouse*. Ub was a prolific animator making 700 drawings a day and drew most of the early Mickey films himself in record time. A skilled animator would turn out at most 100 drawings a day these days.

But Iwerks felt that he was not receiving the credit he deserved; had a



Ub Iwerks animating Mickey Mouse and inset his own studio's *Flip the Frog* and friends



Flip the Frog in Fiddlesticks (the mouse looking suspiciously like Mickey)



Willie Whopper - Davy Jones' Locker 1933

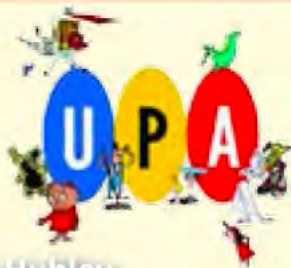
disagreement over production techniques and wanted to set up his own studio, so he left in 1930.

He had an offer from Disney's distributor, Pat Powers and other financial backers, and signed up to start his own **Iwerks Studio**. *Flip the Frog* was his first character and had reasonable success but could not match Disney or Fleischer, even with several redesigns.

Next up were *Willie Whopper* cartoons and whereas Flip animation was smooth his stories lacked strength, which changed with Willie. *Comicolor Cartoons* was another of the Iwerks' series and are the best looking cartoons he produced.

In 1936, backers withdrew financial support, and Ub closed his studio to turn to his real love, technical animation aspects such as optical printing and matte work.

He returned to Disney in 1940 and invented the multihead optical printer to combine live action with animation on Disney productions such as *Song of the South*. His design of the modified Xerox process to transfer pencil drawings directly to cels was of huge importance to animation. Ub was a vital figure in the development of animation.



John Hubley

John Hubley joined Walt Disney Animation Studio and his talents were noticed taking him to a position as animation director on *Fantasia*. But the studio's ultra realistic style of animation was not to his liking and he left during the 1941 Disney animation strike.

After five years at Screen Gems he later followed his fellow Disney artists to join UPA and directed shorts for Columbia Pictures for their *Fox and Crow* series *Robin Hoodlum* 1948 and *The Magic Fluke* 1949 bringing a stylized graphic look to the animation.

Hubley directed a number of Academy Award-nominated shorts, one of which was *Ragtime Bear* in 1949 which brought to the screen a character he co-created, *Mr. Magoo*.

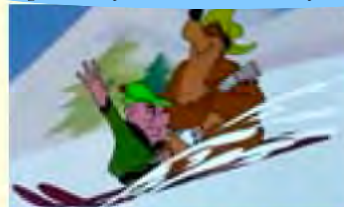
Stephen Bosustow

Stephen Bosustow began his animation career with **Iwerks Studio** and **Walter Lantz** but joined Walt Disney Productions in 1934. He left in 1941 along with other Disney employees. He became one of the founders of **United Productions of America - UPA**, focusing on a limited, innovative graphic animation style.



Fox and Crow - The Magic Fluke

<https://www.youtube.com/watch?v=yOvqp8IX0KU>



Magoo Ragtime Bear

<https://www.youtube.com/watch?v=gKZcwsM3RH0>

It was the release of UPA's Oscar winning short *Gerald McBoingBoing* in 1951, directed by Hubley and Robert Canon that heralded the start of UPA gaining commercial success and recognition for its signature UPA style.



Gerald McBoing Boing

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



Cinema^{18/2} - Disney's Defecting Competitors

Turbulence and Restructuring that Moved Animation Forward

Researched and
Compiled by Peter Frost
with Ian Absolon;
Layout Peter Frost



This was followed by *Rooty Toot Toot* (1951) directed by Hubley and produced by Stephen Bosustow further developing the minimalistic yet brilliant style of solid colour, characters with no outlines and very lively character portayal.



Rooty Toot Toot

<https://www.youtube.com/watch?v=ejLWX1Dwn00>

1951 - '53 were recognised as UPA's golden years when they gathered awards and produced the best of their animation style, influencing Disney's films like *101 Dalmations*.

UPA produced two feature length movies, the first in 1959 *1001 Arabian Nights* starring Mr. Magoo, directed by ex-Disney animator Jack Kinney and *Gay-Purree* in 1962 which was written by Chuck and Dorothy Jones and directed by Abe Levitow. It featured Judy Garland as the singing and speaking voice of Mewsette.



1001 Arabian Nights

<https://www.youtube.com/watch?v=QVYQH218G84>



After Walt Disney and brother Roy had died, the studio was in crisis and cost cutting dominated over innovation, draining morale and the quality of their output.

Don Bluth (film director, animator, producer, writer, production designer) who had been with Disney for 8 years had become disillusioned and in 1979, together with a group of Disney artists, worked in evenings and weekends in Don's garage for four years on their own film to regain the missing quality: *Banjo the Woodpile Cat*.

Gary Goldman (animator, writer, voice actor), John Pomeroy (animator, film producer, writer) resigned from Disney with seventeen animators who were all excited about setting up independently with *Don Bluth Productions* and, as Bluth put it, creating friendly competition, which Disney scoffed at. The defection put the release of Disney's *Robin Hood* back a year and caused an industry upset.

Don Bluth, with Gary and John, helped by external funding, produced 11 feature films and *Dragon's Lair* and *Space Ace* animated video arcade games as an 'independent'.



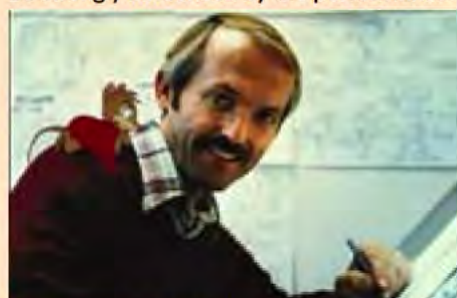
Starting off in Don's garage and expanding all over his house to complete *Banjo the Woodpile Cat*.

Watch the Movie:

<https://www.youtube.com/watch?v=bZBvJec4s6M>

At the same time, development of a script and designs for *The Secret of NIMH* were under way and more space was needed so they moved shop to L.A.'s Studio City to a studio they christened the Swiss Chalet with sixty staff, an incredibly small number for an animated feature.

Finding the right actor's voice for each character is vital as the animators work will be strongly influenced by the performance.



Don working on NIMH



Don with Mrs Brisby

It's all part of the animation process and the team worked through weekends, late nights or taking cels home to work on, but Don's young team were full of enthusiasm.

Special visual effects abound in this film because they wanted to show Disney what they could do - and they did - making Disney sit up and take notice of real quality competition.



The Secret of NIMH Watch the Trailer:

<https://www.youtube.com/watch?v=W4xHs01SUA4>

Stephen Spielberg also saw NIMH and had previously thought the golden age of animation was over and added that he always wanted to make an animated movie. He went away to find a perfect story and said he'd be back but that wasn't until 1984 with *An American Tail*.



DON BLUTH CONTINUES OVER

Cinema^{18/3} - Disney's Defecting Competitors

Turbulence and Restructuring that Moved Animation Forward

Researched and
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Layout Peter Frost



An American Tail - Somewhere Out There

<https://www.youtube.com/watch?v=2jzLSeFLr7A>

The film was a massive success with Stephen's backing but what was next?



Enter Maurice Sullivan, a retired Irish American financial consultant who, after seeing NIMH offered backing in conjunction with the Irish Development Authority but they had to move their studio to Dublin!

To cut a rather long story short, the move took place and more films were made, including another with Steven, *The Land Before Time*.



The Land Before Time (1988) - Trailer:

<https://www.youtube.com/watch?v=Hmrx8luoec0>



1989 All Dogs Go to Heaven



1991 Rock-a-Doodle



1994 Thumbelina



1994 A Troll in Central Park



Bill Mechanic, CEO of 20th Century Fox, unexpectedly called Don from the States asking: "Interested in setting up an animation studio?" Fox also wanted to challenge Disney in the animation game and invited the guys who were already giving Disney a run for their money to do it.

Don felt it was time to return. While some of the crew remained in Dublin, 162 artists decided to leave for a new studio in Phoenix and with a very good budget and plenty of production time it was to be their most successful film: *Anastasia* The last surviving child of the Russian Royal Family joins two con men to reunite with her grandmother, the Dowager Empress, while the undead Rasputin seeks her death.

The irony is that Disney eventually bought Fox and Anastasia is now one of the most popular Disney princesses!



The kiss, Anastasia and Dimitri
Watch the Trailer with the link



Meg Ryan's performance for Anastasia was inspirational



Dimitri, Anastasia, Sophie and Vladimir



Bartok suffering the magic of Rasputin



Dowager Empress Marie has seen enough Anastasias
<https://www.youtube.com/watch?v=21ZonAKewNA>



1995 Pebble and the Penguin



1999 Bartok the Magnificent
WATCH with the link below:

<https://www.youtube.com/watch?v=FD6Z2T2Te4>

Jeffrey Katzenberg was the executive in charge of Disney's movie division and feature animation division but in 1994, due to managerial differences, he quit Disney and received a payout of hundreds of millions for owed wages.



DREAMWORKS

The same year, with Steven Spielberg and David Geffen they co-founded DreamWorks SKG and started production on the CG *Antz* and *The Prince of Egypt* (Trailer below), which was hand drawn.

<https://www.youtube.com/watch?v=3IiskVRmLP8> >>>

Both films were released in 1998 and the contest was on. They were intended to contrast with Disney's cartoons and were more adult in content.

In 2016 Universal, whose Illumination Entertainment was a competing company, bought Dreamworks. The animation industry is peppered with takeovers and key personnel changing studios making tracking tricky.

There are many more US and international cartoons that are worthy of a mention but we are not writing a book, although it feels like it, so we only include those US breakaways that most directly challenged Disney. Maybe another day? (give me strength!)



Antz



2001 Shrek



2005 Madagascar

The Prince of Egypt
Brothers race / Sea parts



2008 Kung Fu Panda



2010 How to Train your Dragon

Shrek was a gamble but *Shrek 2* pulled in 919\$ million worldwide and the franchise continued with *Shrek the Third* and *Puss in Boots*; *Puss in Boots the Last Wish*.

Madagascar was Dreamworks' second franchise which was followed by five further movies and TV series.

Next came *Kung Fu Panda* with three more as well as a TV series.

Their fourth successful franchise was *How to Train Your Dragon*; with a further two to follow.

NOTE 1:

It is a challenge to keep track of people and studios because as seen from this article, key people leave and start again elsewhere. This is also true of studios which are bought, merged, moved and have name changes.

NOTE 2

Research on prime European studios has been done and there are plans to report on these in a future article



A Fire in your Pocket

Burghley International 3 Day Event, September 2024

By Dick Grainger



I have been filming and photographing this event for the last 20 years. It's a great long weekend away with friends and regardless of the weather we all have a good time. The main attraction for us is the cross country. The course is about 4 miles long with very difficult fences including the water fence, a notorious and almost sheer drop into the leaf pit. Added to that it is timed and points are deducted if you go over the very tight time limit, so a real challenge for horse and rider. The event is well worth a trip, with plenty of great filming opportunities.



It was all going well until the end of the day. I normally carry 3 spare Canon NP F570 batteries, one in my pocket and 2 in the satchel. When walking up a steep incline with a crowd of spectators, my left thigh suddenly started to burn...! I quickly realised what it was and put my hand in that pocket and pulled out a smouldering battery and threw it onto the grass, which was a shock to the surrounding people. The alternative was to drop my shorts which would have been even more of a shock. Being aware of lithium battery fires I left it on the ground until safe to pick up.

However, this year, it was a little different. In the morning we set off to walk the course and see all 30 fences. For the first time I was taking my Black Magic Pocket 6K Pro, Canon 17-35 and 24-105 lenses. The camera is quite large for a 'Pocket' camera but is very stable when hand held, and all fits nicely into a satchel with enough room for water (wine) and packed lunch.

On analysis it seems that a small key chain attached to a hearing aid battery case, in the same pocket, had short circuited the camera battery terminals and caused the fire. Fortunately it was not serious and did not actually burn my leg but it did melt the top of the battery, the small hearing aid case and burnt a hole in my shorts pocket.



After an event people often say 'Lessons will be learnt!' ha,ha! I can assure you that I have learnt my lesson. Don't put batteries with exposed terminals anywhere near metal or conductive material that could cause a short circuit.

My question to manufacturers is 'If the battery terminals are exposed, why don't they produce a small plastic cap to cover them?'



Eds....No doubt Canon will be rushing to get in touch with Dick to offer him significant compensation for a design that has literally burnt a hole in his pocket...!

Smokey Robinson's definition of 'Dangerous'

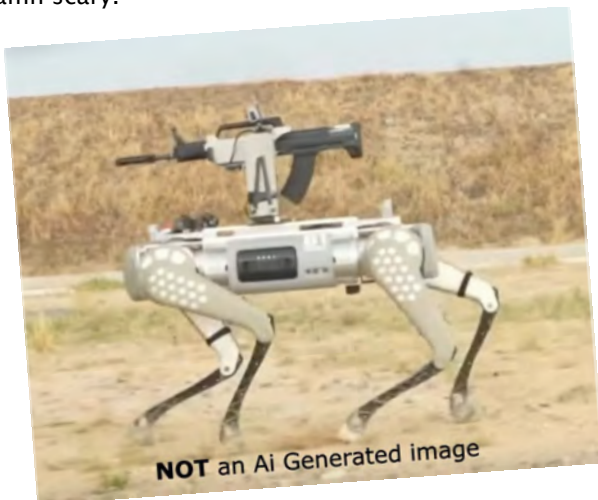
By Jim Reed

Smokey Robinson, the man who brought us hits such as 'Tears of a Clown' and 'Tracks of My Tears', has hit out at AI's ability to clone voices, brought to us by companies such as Eleven Labs (11Labs), calling it 'dangerous' in this BBC report, which you can find [HERE](#).

Being well into AI myself, I don't share Smokey's concern that AI voice cloning is 'dangerous'.

Now, if Smokey was referring to an AI robotic dog that can travel at speeds of up to 23 mph over rough terrain whilst firing a laser sighted gun in my direction - like [these](#) - then I'd agree that they could accurately be called 'dangerous'.

Compared to cloning voices, I'd also call it pretty damn scary.



Eds . It's a brave new world and hopefully Sir Kier Starmer won't get hold of these to turn on Farmers and Free Speech Demonstrators!

Is it the next step up in Video Making with the iPhone 17?

By Philip Morley



With the release of the iPhone 17 just a few months away, I have been looking at all the rumours which abound to get a glimpse of what could be the next huge leap from Apple.

The iPhone 17 appears poised to mark a significant milestone in the realm of mobile cinematography, offering video makers an array of groundbreaking features designed to elevate their creative potential. As I delved into the anticipated advancements, it became clear that Apple's next innovation is set to change the way we capture and produce videos.

Enhanced Camera Capabilities

Central to the iPhone 17's continued appeal will be a new state-of-the-art camera system. Boasting a quad-lens setup, the device could deliver unparalleled clarity and precision. The primary sensor is set to be upgraded to a staggering 108 megapixels, ensuring that every detail is captured with stunning accuracy. Additionally, the improved low-light performance, courtesy of larger pixel sizes and advanced noise reduction algorithms, will allow for pristine video quality even in challenging lighting conditions.

ProRes Video Recording

For professional and enthusiastic amateur videographers, the inclusion of ProRes video recording will be a game-changer. This feature, previously exclusive to high-end cameras, will empower iPhone 17 users to shoot in a format renowned for its superior colour fidelity and editing flexibility. Whether you're filming a short documentary or a full-length feature, ProRes will ensure that your footage retains its cinematic essence from capture to post-production.

Advanced Image Stabilisation

Shaky footage will be a thing of the past with the iPhone 17's advanced image stabilisation technology. The device is set to incorporate a hybrid stabilisation system that combines optical and electronic stabilisation techniques. This dual approach will guarantee smoother and stable video sequences, even when shooting handheld or in dynamic environments.

Innovative Software Features

Complementing the hardware advancements will be a suite of innovative software features tailored to enhance the video-making process. BlackMagic and Filmic Pro are working on taking advantage of the increased power of the new iPhone.

AI-powered Editing Tools

Perhaps the most exciting advancement will be the integration of Apple's Ai-powered editing tools within the iPhone 17, enabling the streamlining of post-production workflow. These tools will intelligently analyse the footage, suggesting edits that enhance the overall narrative and visual appeal. From automated colour grading to scene recognition, the Ai capabilities will no doubt help to create videos that are polished and professional with minimal effort.

5G Connectivity

With the inclusion of 5G connectivity, transferring large video files will be further enhanced. This ultra-fast network technology will ensure that you can upload and share your creations in a matter of seconds, facilitating real-time collaboration and instant feedback from peers and clients.

Expanded Storage Options

Recognising the storage-intensive nature of high-resolution video files, Apple will need to expand the iPhone 17's storage options. Available configurations will range up to 4TB, providing ample space for even the most ambitious projects. Additionally, the integration of cloud-based storage solutions offers a secure and accessible backup for all your valuable footage.

Conclusion

If what I have read is true, the iPhone 17 is set to redefine the landscape of mobile video making, offering an impressive array of features that cater to both amateur enthusiasts and seasoned professionals. With its enhanced camera capabilities, innovative software tools, and robust connectivity solutions, this device is more than just a smartphone—it's a powerful tool for cinematic storytelling. As we anticipate its release, one thing is certain: the future of video production is in the palm of our hands. I can't wait to order mine!

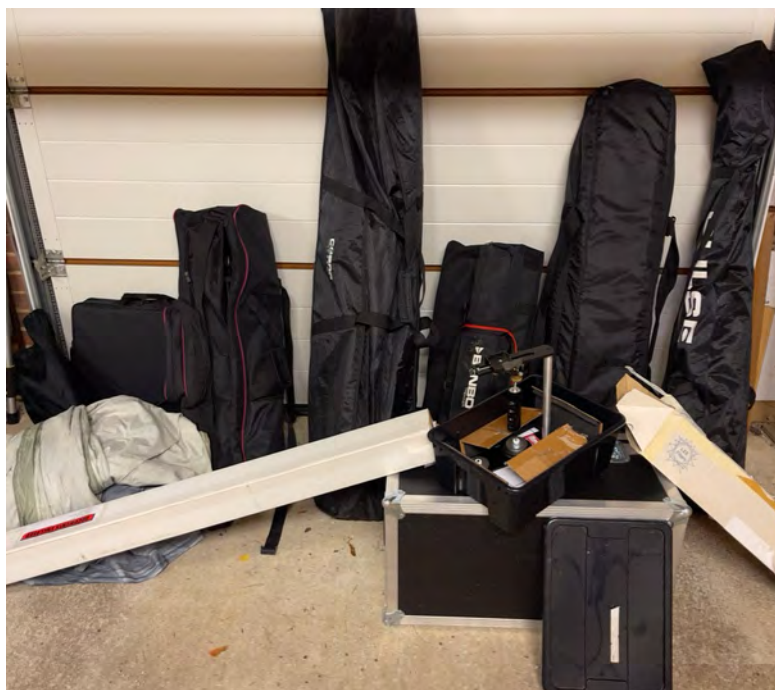
PLEASE HELP YOUR CLUB



In the last 5 years our club has been fortunate enough to be gifted a number of pieces of equipment that can be used by any member or group of members to make movies. Philip Morley has been kind enough to store all this equipment along with most of the kit used at our regular monthly meetings. Philip's garage and a number of cupboards in his house are now used for Club equipment storage. He would really appreciate it if Members would help store this equipment. Even if it was just one piece.

Details of the equipment can be found on page 7,8 & 9 of the November 2022 Border Post. You will find this [Here](#)

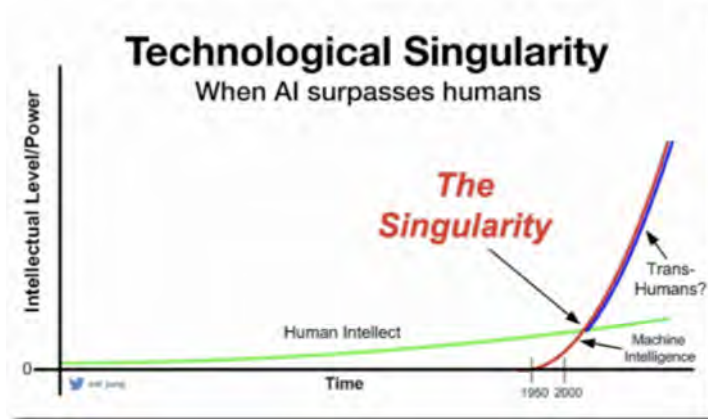
We will have a form at check in at the next meeting where members can sign up to take care of a piece or pieces of equipment. Philip will then bring your chosen pieces to the following meeting.
Thanks for your help



Is human intellectual power really increasing? Or do I disagree with the Green Line on Jim's Ai Graph?

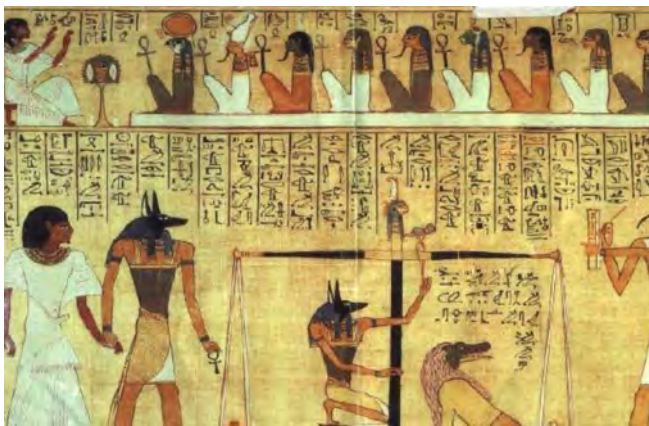
*In this article Brian argues (with the help of Ai) that although **collective** intellectual power has been increasing over the last few decades, the intellectual power of the average **individual** in developed countries may well be on the decline.*

by Brian O'Connell



By tracing historical trends and the evolution of communication and cognitive habits over the last 3,000 years, it is possible to argue that human intellect is in fact depleting because of the rise of image-based media which is reducing depth of thought, analysis and human emotion.

Writing made logical thinking possible. Philosophical treatises, scientific inquiries, and political theories flourished in ancient Greece, India and China, among other places. People began to organise their thoughts systematically, and the written word allowed for depth, nuance and abstract concepts to be explored at length.



1. The Cognitive Revolution and the Birth of Text

Over 3,000 years ago, the development of writing systems marked a major milestone in human cognitive development. Writing allowed for the storage, transmission and deep analysis of information. Literacy in ancient societies was reserved for the elite but over time, it spread, enabling a broad range of individuals to engage in intellectual pursuits.



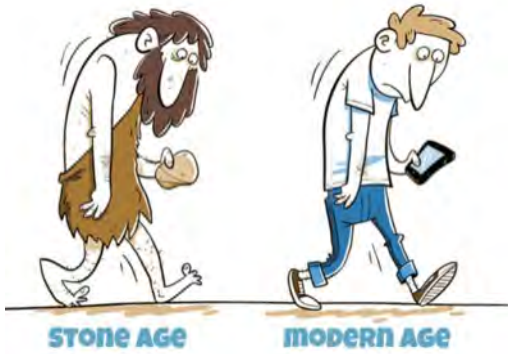
2. The Rise of the Printing Press and the Enlightenment



In the 15th century, the invention of the printing press further accelerated the process of intellectual growth. Books became more widely available, which led to the spread of knowledge to a broader audience. The Enlightenment period, spanning the 17th and 18th centuries, was deeply influenced by the written word. These intellectual movements were fuelled by a reliance on text as the medium for thought and argumentation.

The printed book facilitated a form of learning and engagement that encouraged deep focus, sustained attention, and reflective thought. The ability to read, annotate, and cross-reference texts was central to intellectual development during this period. These practices fostered analytical and abstract thinking, as well as an emotional depth grounded in the nuanced comprehension of ideas.

3. The Digital Revolution and the Shift to Image-Based Media



In the 20th century, the rise of mass media (television, film, and eventually the internet) introduced a seismic shift in how information was presented and consumed. With the advent of television, images and sounds began to dominate human perception, progressively replacing the printed word as the primary medium through which people learned and engaged with the world.



In the 21st century, the explosion of digital platforms such as social media, YouTube, and image-based applications like Instagram and TikTok has further entrenched the visual nature of communication. These platforms prioritise attention-grabbing, instant gratification content, often encouraging short bursts of information that are easily digestible but lack depth.

Studies have shown that the human brain processes images far more quickly than text. While this speed can be beneficial for certain tasks, it also leads to a reduction in cognitive engagement. Image-based media often promotes superficial engagement with ideas, where users may skim through endless streams of images, videos, and sound bites without the time or mental space for deeper reflection, analysis, or emotional processing.



4. The Decline in Depth of Thought, Analysis, and Emotion

This shift from text to image-based media has significant implications for human intellect.

First, it reduces the opportunity for sustained, linear thinking. Reading and writing encourage the mind to engage deeply with an argument, follow a thread of logic, and wrestle with complex ideas. In contrast, image-based media often present information in a



fragmented, non-linear fashion, making it difficult for individuals to engage with topics at a deep, analytical level.

Second, the decline of text-based media also impacts emotional engagement. The richness of literary expression—whether in novels, poetry, or philosophical treatises—allows for a range of emotional experiences to be conveyed and processed. The complexity of human emotion is often mirrored in the intricacies of language, which requires time, focus, and reflection to fully grasp. Image-based media, by contrast, often rely on immediate emotional responses: visual cues, music, and editing that evoke quick reactions.

Lastly, the widespread use of image-based media tends to foster a culture of immediacy, where people are less willing to engage in deep, time-consuming intellectual work. The prevalence of "clickbait" and viral content prioritises content that grabs attention instantly rather than content that rewards careful consideration. As a result, the intellectual and emotional engagement that once thrived through books, philosophical discussions, and deep analysis now faces the challenge of competing with instant, often hollow entertainment.

5. The Historical Trend of Diminishing Cognitive Effort

Over the past 3,000 years, we can observe a historical trend in which technological advancements, while expanding access to information, have also made it easier for people to bypass deeper cognitive effort. The oral traditions of early human societies, while deeply intellectual and emotional, often relied on memorisation and oratory, which required intense cognitive involvement. The printing press and later, digital media, expanded access to knowledge but simultaneously offered increasingly superficial means of engagement.

The nature of information consumption has evolved from a highly cognitive, reflective process to one that prioritises speed, efficiency, and sensory stimulation.



This evolution has the potential to erode the mental and emotional faculties that were once developed through sustained engagement with complex ideas and texts.



6. Conclusion

In conclusion, the rise of image-based media is part of a larger historical shift in how human beings engage with the world intellectually and emotionally. While technology has certainly brought many benefits, including greater access to information, it has also contributed to a decline in deep thought, analysis, and emotional processing. As we move further into the digital age, it is crucial to recognise the value of reflective, in-depth engagement with ideas and emotions. Encouraging a return to reading, writing, and critical reflection especially in the young, can help reverse this trend, fostering a more intellectually robust and emotionally engaged society.

Do you suffer from motion sickness when making or watching a film or reading on your iPhone in a car/train/plane?

By Philip Morley



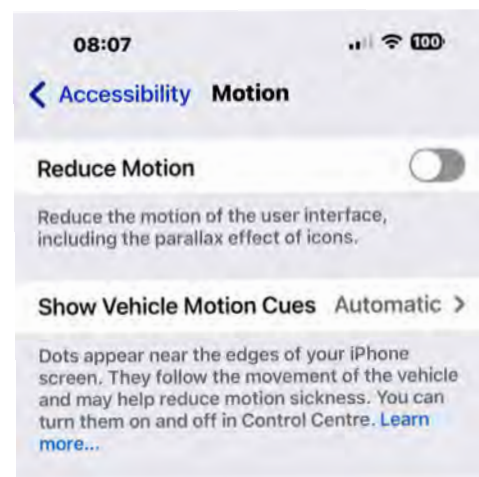
Motion sickness is a common issue faced by many users when interacting with digital devices, including iPhones and iPads, often experienced when filming from a moving object.

The symptoms, which can include dizziness, nausea, and headaches, are often caused by a disconnect between what the eyes see and what the inner ear senses. Recognising this challenge, Apple has invested significant resources into developing and implementing solutions to mitigate motion sickness, thereby enhancing the overall user experience.

Deep in the operating system is a little known facility driven by the device's internal accelerometer, that can be activated.

Within the 'Accessibility' setting, you will find a 'Motion' setting and within this it is possible to switch on a feature called 'show vehicle motion cues'

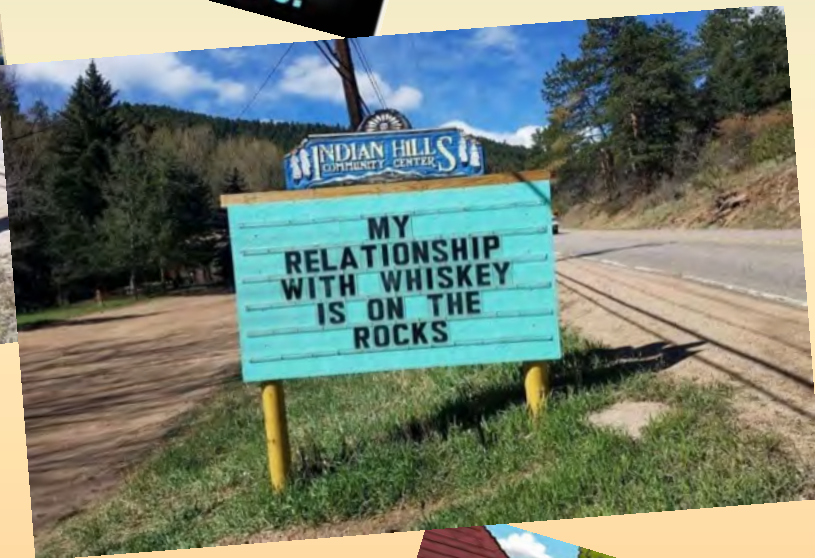
Depending on the setting, this will place a number of black dots on the screen which move to mirror the ambient motion. The brain recognises the motion of the dots and compensates for it. This helps stop motion sickness, try it and see!



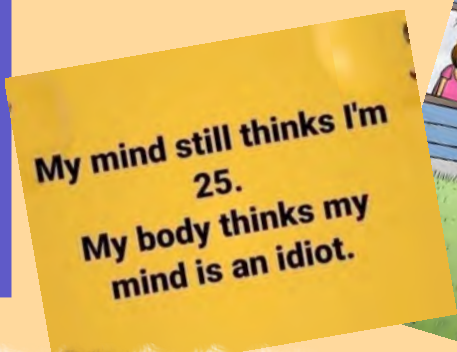
Rita's

Rib

Ticklers



A boy told his friend that his Mum had got a new toaster and that it rang a bell when the toast was ready. His friend said that his family's was better because when the toast was done it sent smoke signals



A vicar went to see a new Parishioner who had a parrot which had a red ribbon tied to his right leg and a blue one tied to his left. She explained that when she pulled the red ribbon he sang 'Abide with Me' and when she pulled the blue one he sang 'All Things Bright and Beautiful'. The vicar asked somewhat mischievously: "What happens if you pull both together?" To which the parrot promptly replied: "I fall off my perch".

Editor's Note

It's great to see so many very interesting articles being developed by Club members, making this publication into a real font of information which members can use when developing their own skills in all aspects of movie making. In particular, Peter Frost's fascinating insight into the history of movie making has been much appreciated by members. Jim Reed, as you know, is very interested in all things Ai. His articles on the Ai scene in "Jim's Ai Corner" continue to deliver a fascinating insight into what Ai will bring to us all in the future.

With soggy February drawing to a close we can look forward to dusting off the kit and starting to film again. It was interesting to see how two members continued to amuse themselves over the winter months by enjoying the delights of the desert and good old Irish hospitality. Quite expensive locations you might think?. Or is it just the skill of the story teller? See for yourself by clicking [HERE..](#) ENJOY!

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, Dick Grainger and Kathy Butcher

COPY DEADLINE! April 2025 issue will be 14th of March so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation - Eds!



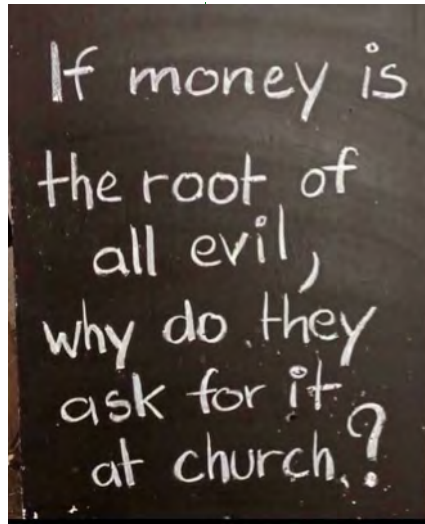
Next Meeting

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

Future Meetings

4th April: Edit Exercise.

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



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 Club Contacts

	Name:	Email:
Chairman	Mike Sanders	chairman@surreyborder.org.uk
Vice Chairman	Philip Morley	
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: