



Surrey Border
movie makers

Affiliated to the



www.theiac.org.uk

Border Post

The Journal of Surrey Border Movie Makers

www.surreyborder.org.uk

Editor: Philip Morley

Sub-editor: Brian O'Connell

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Holiday?
Try to avoid the crowds!



Header Creation Peter Frost

Welcome to our Members Handbook!

by Jim Reed

Last year the committee agreed that it would be beneficial to create a single point for frequently asked questions about our club, and in particular share the benefits of membership.

As a result we embarked upon creating a comprehensive guide, the Surrey Border Movie Makers Members' Handbook 2025-26.

By now all members should have received their PDF copy via email, but in case you haven't read it, in the following pages we have included a quick sample of the contents.



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SURREY BORDER MOVIE MAKERS MEMBERS HANDBOOK 2025-26

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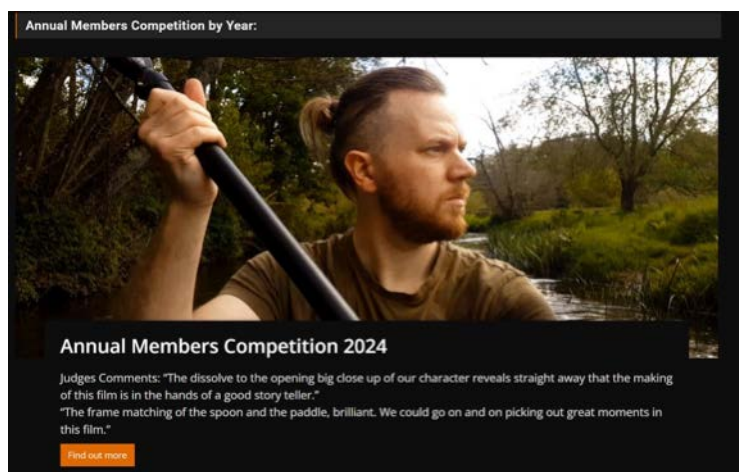
[Click on the underlined text](#)
[to view the subject matter.](#)

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Being a member of Surrey Border Movie Makers carries with it a wide range of benefits.

If that has wet your appetite, check out the details of the awards, together with the [rules and requirements](#) for entry!



[Link for image above] [HERE](#)

- We regularly run [Competitions and Challenges](#), where only Club Members work can be entered and shown.

- Our biggest event is the [Annual Members film Competition](#), usually held in December, where there are nine awards on offer! This is usually judged by outside respected film makers, and provides the opportunity to hear their independent reviews of the films.



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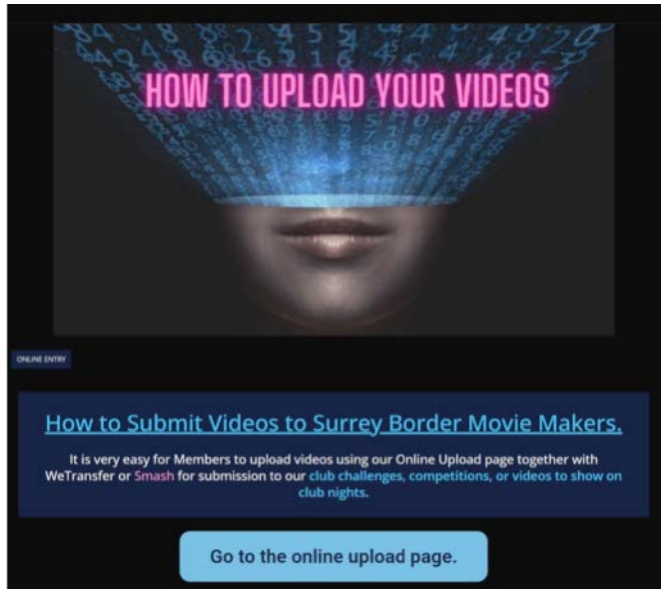
SURREY BORDER MOVIE MAKERS MEMBERS HANDBOOK 2025-26

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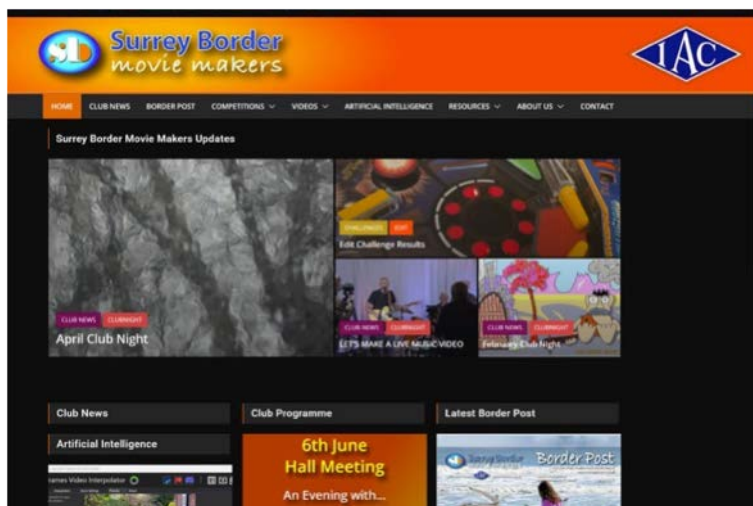
We organise Group Projects for Members, when teams are challenged to make a film in a specified period of time. Members can also participate in our Club Group Films that don't have any time restrictions.

Whilst access to the website is public, being a Member affords the option to have your work showcased in your own section.



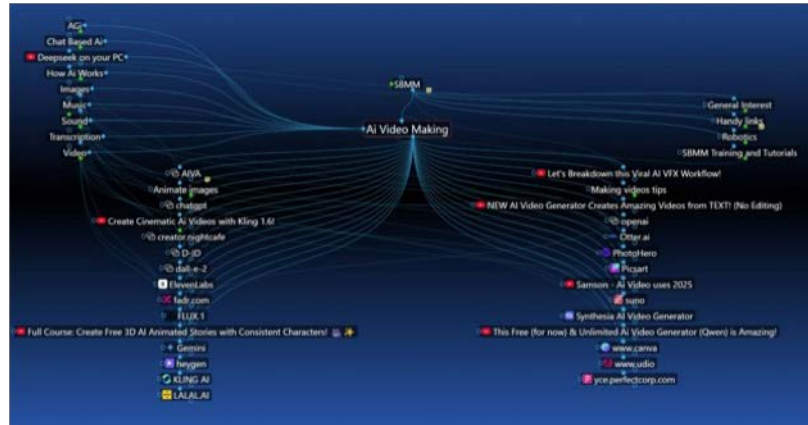
[\[Link for image above\] HERE](#)

Members can easily submit their own films for consideration to be shown on our laser projection video system and see their work in cinema style wide screen, whilst listening in top quality audio. At the same time, they can elect to receive feedback on their work – we are always encouraging and constructive!



[\[Link for image above\] HERE](#)

We have a comprehensive website, which acts as a repository for Members work and club events. It also includes a resource section containing features on Ai as well as our own SBMM Brain which contains information on a range of useful topics, such as these handy links also featuring many Ai utilities to help with making films.



[\[Link for image above\] HERE](#)

We frequently have expert outside speakers attend our meetings, either in person or via Zoom, and have arranged trips to outside venues, such as a photographic studio where we were shown the different effects created by varying the lighting setup, and also a visit to Farnborough Studios to see their working cinema stages, with actors and sets in place.



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SURREY BORDER MOVIE MAKERS MEMBERS HANDBOOK

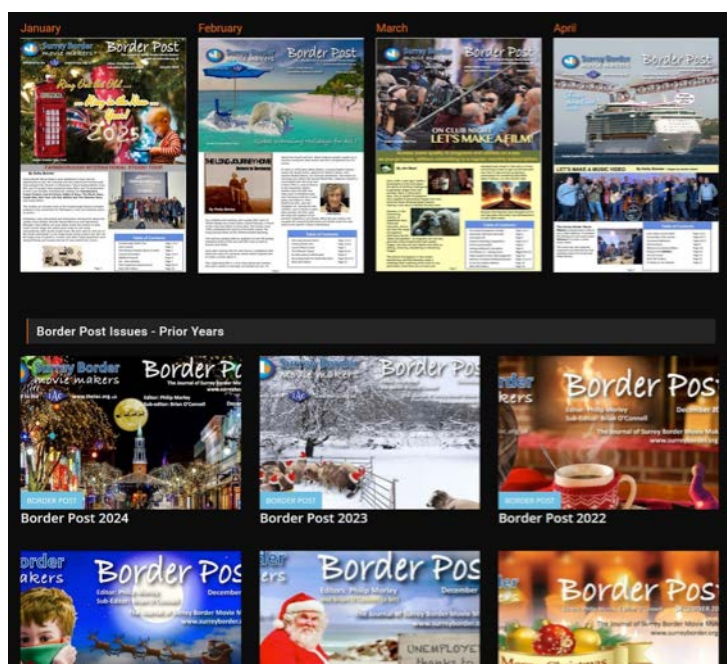
2025-26

Of course, its not all about films, we do also have Social Events for Members only, such as the Summer Social and the Christmas Lunch.



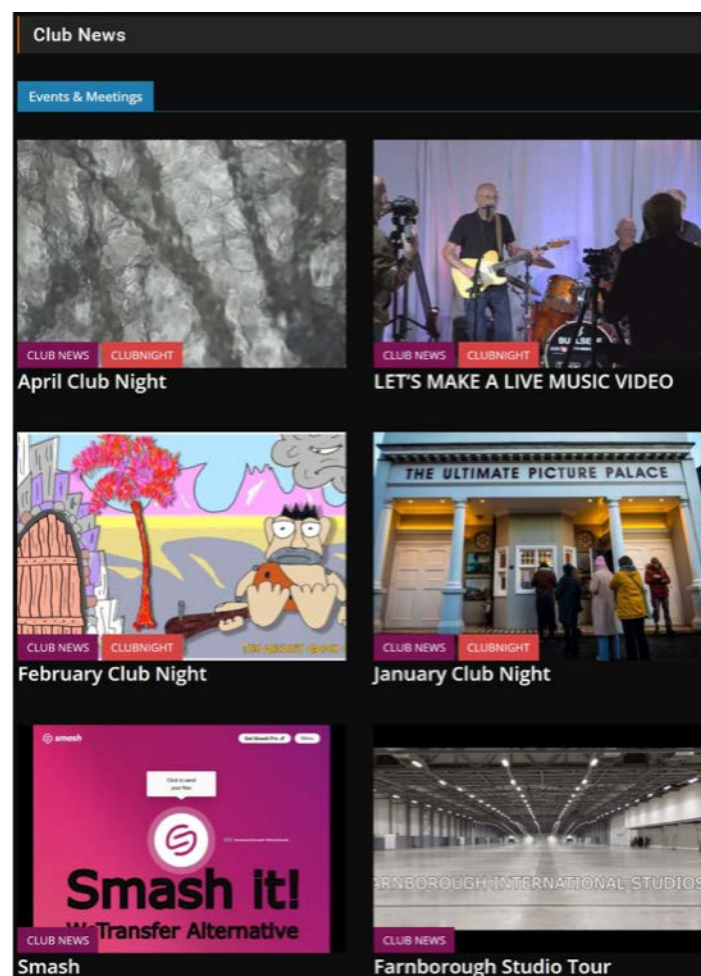
There's lots to do!
But if that's not enough, there is much more!

Becoming a Member means that we will contact you via email with regular updates about Club activities and provide you with a PDF copy of our monthly publication, Border Post.



The Club also has an extensive range of video making equipment that can be used by Members when making films. We also have lights, sound, and camera equipment. Plus individual Members have a wide range of their own equipment that they are often willing to share or help out with other Members projects.

We have a very active Public Relations Officer who successfully promotes our Club events and activities in places such as local newspapers, on Facebook, and on the website.



[Link for image above] [HERE](#)

If you would like to have any of your videos displayed on our Club website, YouTube account, or even shown at external events, you can notify us of your wishes whenever you submit your film to us using our online electronic transfer system. The ownership and copyright of your films will be retained by the film maker, and not be transferred in any way.

The Members Handbook is also accessible via the 'About Us...Join Our Club' on the website [HERE](#).

Cinema^{21/1} - Trailers, Their Birth and Growth

Tempting you back into the cinema with forthcoming movie Teaser and Trailer marketing

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

When you attended a film screening today, when would you expect to see the previews or trailers? After or before the feature? When Trailers were first shown it was after the feature and owners soon found that movie goers all left the building before they were shown, rather like what used to happen at the end of the evening when the national anthem was played! So they changed screening then to before the feature, as today.

The first trailer was conceived in 1913 by Nils Granlund, the advertising manager of Marcus Loew theatres when he took rehearsal footage of "The Pleasure Seekers", (a Broadway play of the time), and spliced it together into a promotional montage that trailed after films shown in Loew's theatres.

This was the beginning of what grew into an industry, from its conception operated by theatres and studios themselves until in 1919 **National Screen Service (NSS)** was formed by Herman Robbins to provide an outsourcing company in the USA for theatres and studios to use to produce and distribute movie trailers for all the studios.

These initially consisted of movie stills with titles spliced in and sold to theatres. NSS didn't even ask permission from the film studios, but the filmmakers weren't bothered and many happily signed contracts to submit their films to NSS to be made into Trailers.

So successful was NSS that they dominated the market for nearly four decades and over time they took over production and distribution of other forms of movie advertising. By the 1940s, they had signed exclusive contracts with all the major movie studios to produce and distribute posters and other advertising materials.

The idea of a trailer was to sell a film in two minutes or less even if the film was still in production. This would avoid divulging the plot and story surprise spoilers. And as the poster for NSS says: **TRAILERS BRING THEM BACK** (that is the movie goers, not the trailers).

The name of Don LaFontaine, a recording engineer and copy writer may not mean much to you but he wrote scripts for publicity campaigns in the 1960s to 1990s



Early method of promotion, but could anyone find their way inside the theatre?



The Pleasure Seekers - first ever Trailer



NSS banging their drum



Typical packaging of a cinema trailer. The spool size which the projectionist had to splice into the rest of the programme



Frankenstein Poster - the makeup took hours and was painful to remove, so Karloff sometimes slept in it to save time



Alfred Hitchcock's tour of the notorious Hotel - a Trailer to the film

<https://youtu.be/Ps8H3rg5GfM?si=UgnNpflkAZyb7s>

COMING SOON!



<https://www.youtube.com/watch?v=Go8nTmfrQd8>

The Lord of the Rings, Honestly!



<https://www.youtube.com/watch?v=AOLi9SjJvgU>



<https://www.youtube.com/watch?v=5kWr9e4JN5I>

Disney's 1937 reissue Trailer - see the difference!

<https://www.youtube.com/watch?v=L16P0rip9E4>

Cinema^{21/1} - Trailers, Their Birth and Growth

Researched and
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Tempting you back into the cinema with forthcoming movie Teaser and Trailer marketing

for announcers to deliver but the guy who was lined up for MGM's *Gunfighters of Casa Grande*, a huge epic Western didn't turn up.

Don stepped in and MGM loved the result and paid him for it so Don decided to change career and become a voice actor.

At 13 years old, his voice dropped to the floor giving him the 'voice'. As a movie goer of the '60s to '90s, you will have heard him booming countless times in Trailers with his signature: "In a world...." He was known as 'The Voice of God' having performed in 5,000 movie trailers and hundreds of thousands of TV commercials, advertisements, network promotions and video game trailers over four decades.

LaFontaine explained the strategy behind his signature catchphrase "In a world where ...": *We have to very rapidly establish the world we are transporting them to. That's very easily done by saying, "In a world where..." You very rapidly set the scene.*

So well known was the 'In a World' Trailer opening that others tended to find the humour in spoofing it. US auto insurance company, Geico, engaged him for an amusing advert in 2006 which you can watch here:

<https://www.youtube.com/watch?v=ZJMGS7I0wT8>

A collection of Don's introductions and VOs can be found at '*In a World Ultimate Trailers*', available to watch here:

<https://www.youtube.com/watch?v=AGNqI6RYBrQ>

National Screen Service opened an office in London in 1926 and over the decades they produced hundreds of trailers for British films. They also developed to create main titles, end credits and optical effects, as well as distributing posters, stills and publicity material across the country.

The NSS held a virtual monopoly on trailer production until the 1960s, when filmmakers like Alfred Hitchcock and Stanley Kubrick began cutting trailers for their own films. It was a time when textless montage trailers and quick editing became popular, largely due to the arrival of techniques that were growing in popularity in television.

NSS closed in 2007 due to increased competition from the studios themselves and other sources.

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Don LaFontaine delivering his famous words



At work in his studio



Back to the Future (1985 - LaFontaine narration)
Watch the Trailer:

https://www.youtube.com/watch?v=qb7Fd0l_BRo

Clips from
"In a World"
Ultimate
Trailers



Modern trailers must be adaptable to any device that puts information before your eyes. Five second mini teasers and compressed digital ads, short versions of full theatrical trailers that aim to attract and hold your attention amid the bombardment of digital space are now frequently seen.

Barbie's teaser trailer makes fun of traditional dolls with the arrival of Barbie.

<https://www.youtube.com/watch?v=8zlf0XvoL9Y>



In the trailer for *Knights of Badassdom*, which not only makes fun of historic re-enactment groups, but LaFontaine delivers his narration which in itself makes fun of his own catch phrase.



<https://www.youtube.com/watch?v=dnQ9Vp4fV4I>

The drama of *Jaws* is shown in this trailer with a narration by another voice artist, Percy Rodriguez



<https://www.youtube.com/watch?v=4pxkU9GVAoA>

It could be said that some trailers are more entertaining and creative than

the film they advertise!

Fast editing and the odd jab of humour can do much more to "bring 'em back" in these days of advertising onslaught.



Maya Animation Software

By Dave Skertchly

Three months ago I could hardly imagine that I would be writing about 3D (CGI) animation using the industry standard Autodesk Maya software, yet I can now present some very crude images and a few insights to the club. Before we start, yes Blender is the same kind of thing and the skill set is almost identical.

3D animation is not of course 3D at all. When projected on the screen of the cinema or the TV, it is as 2D as any Warner Brothers classic. What it does have is accurate perspective, because it is in effect electronic puppetry. In a film it could be classed as electronic stop motion and in a game it would be electronic live puppets. 3D animation requires modelling, asset building and scenery, just like a stop motion film. You can gather from this that I want to make the point that CGI is not easy, not quick, and is very skilled. It is a wonderful form of animation but it is hard, very hard.

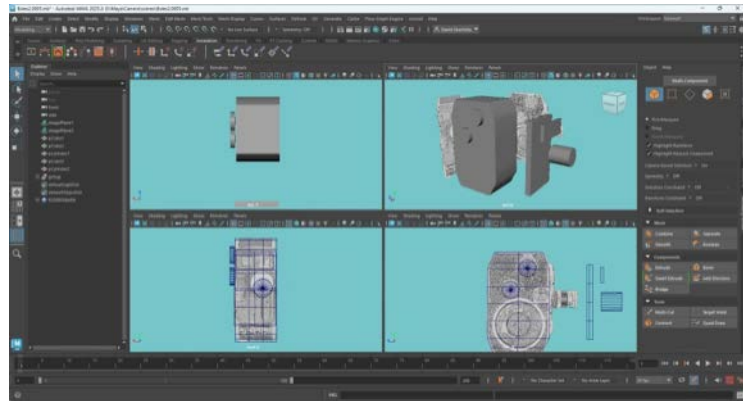
The first task we were given was to produce an asset; CGI jargon for an object. We could choose among various objects but I chose to model my antique 1954 Bolex C8 movie camera, which is suited to animation, as a kind of ironic statement.

Our objective was to block out or create a 3D object with no colours or textures. Now that's disappointing you might say as the work described in this article took 30 hours of teaching and 120 hours of study, and it's not even coloured? I am a "cooking" general purpose animator, the CGI specialist animators do nothing but CGI for 3 years and even then they are just beginners!

The way you produce an object is to take an electronic brick, sphere or round block and grab the wireframe with your mouse and then extrude it using the W E R keys on the keypad and the mouse. W=linear E=rotation and R means something I forget but would soon find out when I press it. It is almost impossible to remember the hundreds of commands so don't even try, just fiddle about until you find what you want. By the way Maya and blender have a "Save incremental" which saves old versions so you can always go back, oh and CTRL Z is undo!

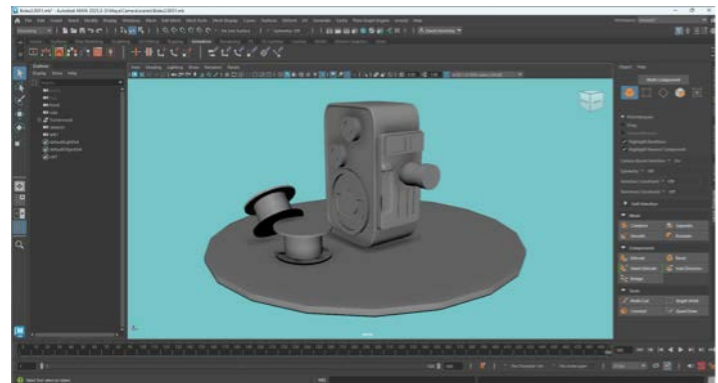


Left: my old Bolex Camera (made in 1954) was used as the model.



The early stages of modelling can be seen against reference images

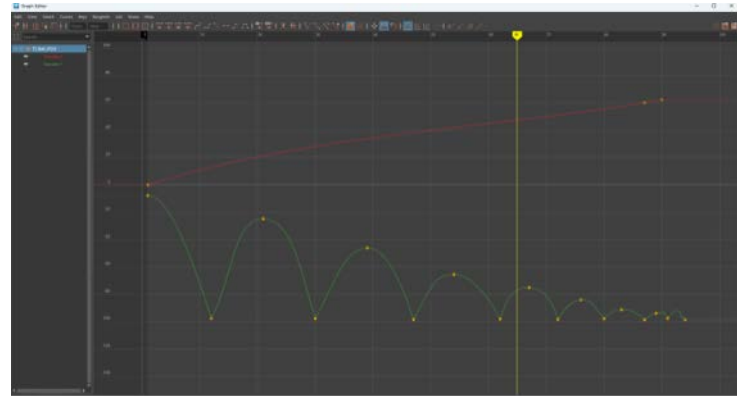
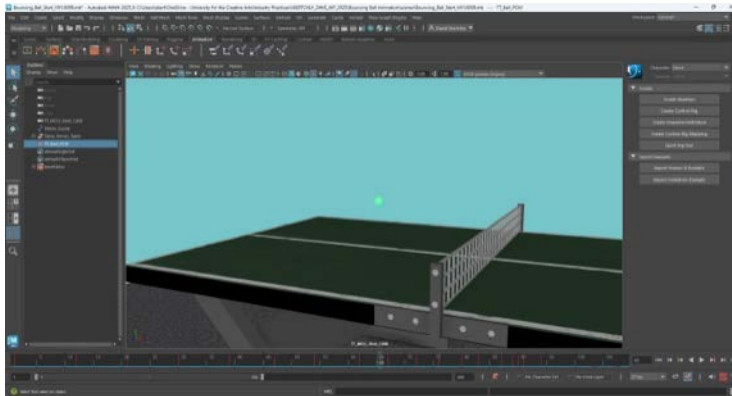
Reference images (photos) were loaded up and then work proceeded part by part with input from lecturers Jordan and Nizam, and slowly the model came together. Yes there were some software crashes (which lost me a couple of days) but eventually it worked. Oh and since it is 3D, the references are in perspective and are not the right size, well, not always the right size.



The finished camera asset, with casually cast aside film reels. After all, it is an arts course!

See how it works [HERE](#)

So next to animation starting with the classic bouncing ball exercise.

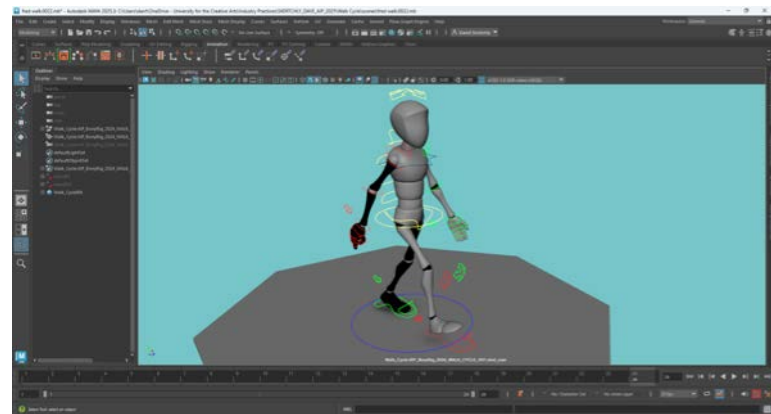


Left My bouncing ball. Right The animation frame control is at the bottom of the screen just like any editor or animation package. Picture Right. The graph editor.

At first sight the animation process seems to be the same as any software. Move the object (the ball) a bit and create a key frame at the bottom of the screen, but soon you start to notice that the automatic in-betweens are rather sophisticated. They follow mathematical rules and the animation can be controlled from a graph. This is where things get exciting. The inputs to the ball, which as an animator I would generate by adjusting the graph, could just as well be generated by a games engine, motion capture or Ai (whoops that made Jim sit up!). Is this time to brush up my C++ or maybe not?

So finally at last to some character animation; we were supplied with a model, it would be rare for an animator to make his own models, and they would be produced and rigged by specialists.

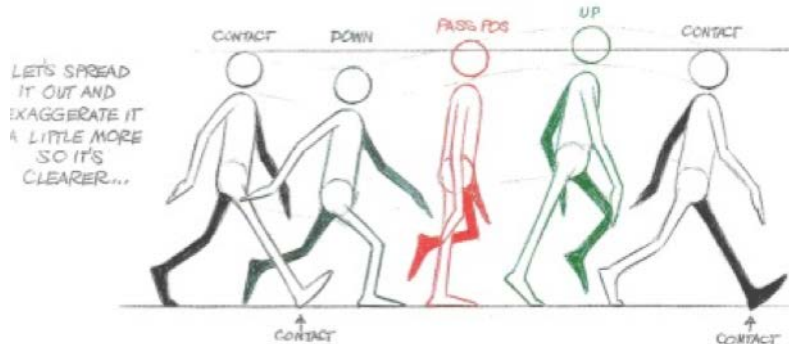
Each joint has a set of controls and our objective was to adjust these controls using key frames and the graph controller to produce the standard "Richard Williams" walk cycle.



You can see from the picture that the model contains controls on all the joints and bones. These can all be manipulated independently using the controls (W, E, R) and key frames and graphs. We started off with "Inverse Kinematics" in which you move the foot and intuitively the other joints in the leg move to match. For the arm we wanted a more subtle movement so each joint was manipulated individually using "Forward Kinematics".

In conclusion what I learned is that despite all the Disney hype, CGI is just animation like hand drawn animation and it is hard. It is not my job to know every detail but to know where to look for new and exciting things to add to my animation art.

John Lasseter famously pointed out to CGI animators in 1988 that CGI needs to use the 12 rules of animation developed by Disney in the 1930s. But then maybe it doesn't, maybe animation doesn't. Was Disney wrong or just deluded?.....but that is another story.



The standard "Richard Williams" walk cycle

The Media Production & Technology Show 2025

The Media Production & Technology Show (MPTS) 2025, held on 14–15 May at Olympia London, marked a significant milestone in the UK's media and entertainment landscape. Attracting over 12,000 attendees from 52 countries, including a handful of worthy SBMM members.

This year's event seemed to have fewer exhibitors than usual, perhaps reflecting a contraction in the film industry although the marketing hype suggested otherwise.

Expanding Ai Horizons: A Two-Level Experience

For the first time, MPTS used both levels of Olympia's Grand Hall, introducing an **Ai Media Zone** and a **Broadcast Sport Zone**. This strategic move created dedicated spaces for emerging technologies and live sports content, some of the few more fertile and expanding areas. We were surprised to find that our very own Ai expert Jim Reed was strangely absent from the Ai media zone, but then he was probably attending the show 'virtually'.

Colin, Philip and I sat down to listen to a couple of Ai lectures and in the gap between the packed presentations we decided to have some lunch. Perhaps one of the most impactful and devastating revelations of the media morning was the inevitable comparison of wifely lunch provisions on our lap. The usual 'mine's bigger than yours' occurred with Philip and I having two small packed sandwiches, but Colin had a veritable feast!

In the photo you see the comparison, and the size of Colin's rucksack, which surprisingly did not contain a champagne bucket.

His wife Suzie deserves special commendation for her outstanding contribution to the MPTS event. Meanwhile despite all of the amazing gear to lust over, I remained devastated, and found it difficult to enjoy the show afterwards.



Philip too was somewhat crestfallen and went for a wander. He befriended a skinny robot (who obviously wasn't fed Suzie's lunches either), who agreed to pose for a photo. Mrs Robot obviously elsewhere, could no doubt learn a thing or two from Suzie.



However, Philip soon perked up when he found a Sony camera [PXW-Z200] that he is thinking of buying and was able to get his hands on it for the first time. What a transformation in the man! It was love at first sight.



Even I could not fail to be impressed at the array of professional features like variable Iris and ND filter and 4 audio channels.



No doubt Philip will send us some videos about it. Oops! I digress. Let's focus on MPTS and not Philip's camera dreams, exciting as they are.

A Hub for Learning

In a day it would be impossible to fit in more than a few lectures as the event featured over 100 live sessions across eight theatres, including Keynote, Production, Broadcast Technology, Post Production, Virtual Production, Audio, AI, and the Media Technology Conference. These sessions offered invaluable insights into various aspects of media production, from pre-production to distribution, catering to both professionals and enthusiasts.

There was a Black Magic session in which they were discussing different aspects of **Da Vinci**.



We have a few SBMM members eg Dave Kershaw, Dick Grainger, Jack Visser who are turning to this well regarded although somewhat complicated software. Perhaps the **Da Vinci** club members might like to form a support group.

Mobile Production Box

In another interesting experience Mike Sanders (our Chairman pictured below) excited the sales lady's interest to show us the inside of her air conditioned, sumptuous, light proof production box.



Not wishing to leave Mike alone in a potentially charged dark environment the four of us all piled in, and in extremely comfortable seats we had a fifteen-minute presentation on the benefits of using such a vehicle for remote location shoots. For only £500 a day (including delivery) we discovered that we

could sit in the middle of an isolated field on a hot summers day and watch movies, particularly if the amateur footage from the team outside, was not that good. After about half an hour, including a generous but tangential contribution from Philip about the Black Magic App on the iPhone, as well as him highlighting some recent Ai video production developments that might render the production box redundant, a male colleague of the lady (who might have been her husband) appeared, and we were bounced back into the daylight and sounds of the exhibition.



Summary of Exhibition Highlights

We very much enjoyed exploring the different exhibits of cameras, tripods and every kind of filming gear.

- **Virtual Production:** The Virtual Production theatre showcased cutting-edge techniques, with case studies from major productions like House of the Dragon. Disguise, Move.ai, and Pixotope demonstrated how these technologies are revolutionising filmmaking.
- **AI in Media:** The AI Media Zone featured discussions on the role of AI in content creation, including its application in post-production and broadcasting. Notably, broadcaster Dan Snow presented an 'AI Dan' voiceover, highlighting the potential of AI in media.
- **Post Production Insights:** Sessions delved into the workflows behind award-winning projects like The Boy, The Mole, The Fox & The Horse, offering a behind-the-scenes look at colour grading and VFX techniques.

Industry Voices

The show featured a diverse lineup of speakers, including Steven Knight CBE, creator of Peaky Blinders, who delivered the opening keynote. Other notable speakers included Danny Brocklehurst, Daniela Neumann, and Mary Nightingale, who shared their experiences and insights into the evolving media landscape.

Conclusion

The Media Production & Technology Show 2025 proved to be an invaluable and fun experience for us amateur filmmakers, offering a wealth of knowledge, inspiration, and discussion opportunities. As the event continues to grow, it solidifies its position as a key fixture in the UK's media and entertainment calendar, bridging the gap between technology and creativity for all levels of filmmakers and yet again it has proven to be a worthwhile and fun outing. It's free! See you there next year!

PS. I forgot to mention that we rounded the day off with an excellent meal at King William IV (Horsley) with 'Morley' our MPTS annual chauffeur, who had also arranged car parking at Olympia. Chairman Mike returned the favour by recommending his professional services to a number of other film executives during the day.

STAY CONNECTED WITH MPTS

MPTS is more than just two days a year - it's a connected, year-round community for the broadcast and media industry. From on-demand content to exclusive events, there's still so much to explore beyond the show.

STAY CONNECTED WITH US

EDIT EXERCISE 2025

By Kathy Butcher

There were six Edit Exercise films entered by members of the Surrey Border Movie Makers.

Short clips of various footage had been supplied, and members had an opportunity of creating their own version of a film which was to be no longer than 3mins.

The first film shown was by **Cameron Gilroy**, entitled 'Dry January' it depicted a person trying to overcome the difficulty of abstaining from drinking alcohol.

Edit Challenge			
Film	By	Title	Duration
01	Cameron Gilroy	Dry January	2:24
02	Paul Ashworth	2025 Contrasts	2:14
03	Philip Morley	Mick's New Year Disaster	3:00
04	Cameron Gilroy	The Miracle of Flight	0:48
05	Marcus Henning	2025 SBMM Edit Exercise	3:00
06	Philip Morley	The Sands of Time	3:04
Other Films			
07	Peter Frost	SBMM at the BBC	11:16
08	Gordon Sutton	Filming of Bullseye Promo Video	14:24
09	Peter Frost	The Buzz in the Boardroom	7:52
10	Peter Frost	The Making of The Buzz in the Boardroom	3:54
11	Peter Frost	The Wizard – Memento Films	2:13

The second film '2025 Contrasts' by **Paul Ashworth** took a look at current affairs and the contrasting effects between them.

Philip Morley's film was shown next, titled 'Mick's New Year Disaster' it shared a neighbours New Year party which involved too much drinking.

Cameron Gilroy entered a second film called 'The Miracle of Flight', a flying dog was the star of this comedy film.

Marcus Henning's film entry of the SBMM Edit Exercise was a spooky film about The Bleak House with dark goings on as the old year was dying followed by the lightening up as the New Year approached.

The sixth film called 'The Sands of Time' by **Philip Morley** was a film based on the passing of time and was cleverly narrated using a poem written by Philip.

This event proved to be a good challenge for members to create their own version of films from the same given footage.

After the coffee break the evening continued with the following films from **Peter Frost**, 'SBMM at the BBC' which was a 'making of film' based on the filming which took place in the BBC Radio Station for the club film 'Insomnia',



This was followed by a look at 'The Buzz in the Boardroom' and how it was made after a re-edit.



The final film of Peters was 'The Wizard-Memento Films' an amusing look into the world of an adult having a frustrating game of Pinball.



Gordon Sutton also submitted another outstanding 'making of' video of the live video filming of a band during the March club meeting, Gordon was one of the numerous camera operators for the music video and showed his 'behind the scenes' film called 'Filming of Bullseye Promo Video'. This was of great interest to those members who could not be present on the night.



Rita's

Rib

Ticklers



Why do our cars have to be roadworthy, when the roads are not car worthy?

Nurse came in and said Doc, there's a man in the waiting room who thinks he's invisible, what should i tell him? The doctor said Tell him I can't see him today.

THE OLDER I GET, THE MORE I HAVE IN COMMON WITH COMPUTERS. WE BOTH START OUT WITH LOTS OF MEMORY AND DRIVE, THEN WE BECOME OUTDATED, CRASH UNEXPECTEDLY, AND EVENTUALLY HAVE TO HAVE OUR PARTS REPLACED!



I'm sorry I didn't mean to "push all your buttons", I was just looking for mute!

aunty acid
facebook.com/auntyacid



It's been a strange day! First I found a hat full of money.
Then I was chased by an angry man with a guitar.

ALL OF MY CHILDHOOD PUNISHMENTS HAVE BECOME MY ADULT GOALS: EATING VEGETABLES, STAYING HOME, HAVING A NAP, GOING TO BED EARLY.

Today's 3-year-olds can turn on laptops and use apps.

When I was 3, I ate mud.

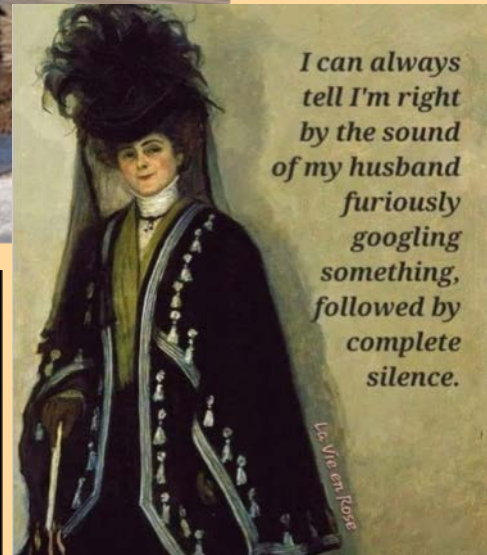
IF MONEY DOESN'T GROW ON TREES WHY DO BANKS HAVE BRANCHES?

I'M PROUD TO ANNOUNCE THAT I HAVE COMPLETED THE 1ST ITEM ON MY BUCKET LIST



I HAVE THE BUCKET

I can always tell I'm right by the sound of my husband furiously googling something, followed by complete silence.



I know how it will all end for me. One of my kids will unplug my life support to charge their phone.

Editor's Note

The film industry, long celebrated as a bastion of creativity and human ingenuity, is undergoing a seismic transformation driven by artificial intelligence (Ai). While technology has always played a role in filmmaking—whether through special effects, animation, or high-tech equipment—Ai's rapid integration is sparking debates about its impact, with many fearing it could undermine the industry's essence.

One of the most contentious issues is the replacement of human labour with Ai tools. Screenwriters and animators, pillars of storytelling, are witnessing

the rise of machine-generated scripts and visuals. Ai algorithms can analyse troves of data, predict audience preferences, and churn out narratives tailored to market demand. This efficiency threatens to dilute the authenticity and raw emotional depth that human writers create.

While Ai opens doors to innovation, its unchecked use risks eroding the film industry's spirit. To preserve creativity, it is crucial for the industry and amateur film makers to strike a balance, using Ai as a tool to enhance—not replace—the irreplaceable human touch so often found in SBMM movies.

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, Rita Wheeler, Kathy Butcher and Dave Skertchly.

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



Next Meeting

6th June

An evening with Alan Cross and Chris Morgan

Future Meetings

The Summer Social will be on Sunday 29th June.

July 4th July 2025 – Films by Surrey Border groups using a specific object and a line of dialogue.

1st August 2025 – Masterclass on using the free BlackMagic software for Phones given by Philip Morley.

IMPORTANT INFORMATION



HOW TO UPLOAD YOUR FILMS

For future reference, all videos for club showing should now be uploaded via the website.

Simply click on 'Competitions', then 'Members Video Uploads', and then after you have read the simple instructions, click on 'Go to the online upload page'.

For even easier access, this is a direct link to the 'online upload page

HERE

Select the relevant upload choice.

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.

Remember your first visit is free

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	Andrew Hillary	
Movie Projects Co-ordinator.	TBA	
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: pffilms1@mac.com