



Surrey Border
movie makers

Border Post

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THE LONG JOURNEY HOME

ONE WOMAN'S REMARKABLE JOURNEY ACROSS WAR TORN EUROPE TO HER HOME IN ENGLAND

DAVID FAIRHEAD, DIRECTOR, PRODUCER, EDITOR WILL BE SHOWING AND DISCUSSING HIS DOCU-DRAMA

**DON'T MISS THIS UNIQUE OPPORTUNITY TO SEE THIS AMAZING TRUE STORY OF THE WAR YEARS
AND MEET THE PRODUCER AND DIRECTOR IN PERSON.**



The Long Journey Home 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. In 1938, 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 as Germany is bombarded around her.

As the war nears its end, with the help of her German in-laws she escapes the advancing Red Army, and makes her way back home as Germany implodes, eventually to reach her home and her parents in Surrey, England.

The film is narrated by Betty's daughter Jutta, and uses a drama-documentary format to tell its story.

The film was inspired by a simple question: "**I wonder who used to live here?**" It was something I asked when we moved into our new home in September 2002, and that was how Betty Jebens came into our lives.

Over a period of years, through conversations with neighbours (which led to her daughter Jutta, who had grown up in the house), I was able to piece together her amazing story. I have subsequently produced a feature length film.

DAVID FAIRHEAD

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SBMM WELCOMES TWO NEW MEMBERS!

Steve Noyce



My name is **Steve Noyce** and I'm a musician from Liss, Hampshire.

I studied music at the Academy Of Contemporary Music in Guildford, learning theory/ harmony/composition/ business.

I worked for Hampshire Music Service for 7 years, working mainly in special schools and pupil referral units. Music plays a huge part in these young people's lives and I learnt a lot about the power of music as a positive force.

I left to become self-employed and I currently work in Farnham, where I run the music department at Post 19 – a day centre for young adults with learning disabilities. I have also put together a group of four young adults there and I teach them/help them to compose their own music and songs. They are called 'The Heroes'.

I have recently finished studying 'Composing and Orchestrating Music For Film and TV' through Berklee Online. The course covered writing in many genres – Sci Fi/ Horror/Comedy/ Suspense etc.

I joined 'Surrey Border Movie Makers' as I want to learn more about film making.

I am looking to make some short films and then compose my own music to them. I think that by learning more about filmmaking, I will gain a better understanding about the purpose of music in a film.

Having been to my first meeting, I'm aware of how much knowledge there is within this group. I look forward to meeting everyone and getting to know you all.

Tom Simpson



My name is **Tom Simpson** and I am on a gap year after completing my A-levels (which included a Media BTEC).

I am planning to study film production at Winchester University next year. I am very passionate about the craft of film making in general and I always have been.

I hope to become a professional film maker some day and I make films in my spare time with my friends and relatives as actors. I have applied for and got onto several courses via the BFI and NFTS and enjoy anything film related.

I decided to join Surrey Border Movie Makers to learn more about the craft and to meet like minded people.

I have really enjoyed the first few sessions and meeting new people. It has inspired me to see the way in which other people make films and it has made me want to aim higher.

I also find it intriguing to see the variety of different projects which Surrey Borders encourages its members to do and it has been very informative.

WELCOME



Unlocking More Creativity

The Latest Features in the Blackmagic Camera App V3.0 for Apple and Android

By Philip Morley



Blackmagic has just released V3.0 of their amazing **FREE** software for Apple and Android Phones.

My previous articles and movies have demonstrated that of all the paid and free Apps, this one stands out as the go to if you are serious about making professional looking movies on a mobile phone.

The latest update brings a suite of powerful enhancements. From seamless remote syncing to expanded creative controls, these new features are set to take the mobile shooting experience to a whole new level.

Remote Syncing: **Effortless Clip Transfer**

One of the standout additions is remote syncing, which allows users to wirelessly transfer clips from their phone directly to a controller device. This feature streamlines multi-device shoots, ensures instant backup, and makes collaborative workflows far more efficient. No more fiddling with cables or waiting for slow transfers; your footage is securely and quickly synced, so you can focus on the creative process.

Navigation Toolbar: **A Fresh, Intuitive Layout**

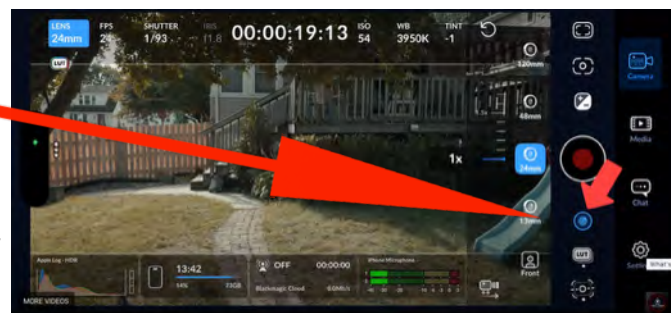
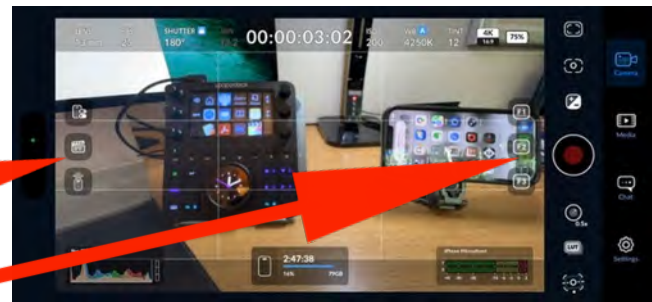
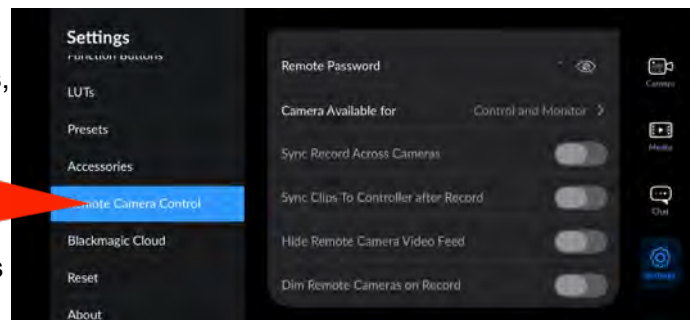
The navigation toolbar has undergone a thoughtful reorganisation, making it easier than ever to find and access essential tools. Clearer icons and improved structure mean less time hunting through menus and more time capturing the perfect shot. This redesign is all about user experience, ensuring that both newcomers and seasoned pros can navigate the app with confidence.

Quick Access Controls: **Tap into Efficiency**

The app now supports intuitive quick access controls with simple taps. A left tap opens instant access to presets, the slate, and vital camera controls—ideal for making swift adjustments on the fly. On the right, a single tap brings up three programmable functions, giving users the power to tailor the app to their unique workflow. Customisation has never been so accessible or convenient.

Lens and Zoom Control: **Unified and Enhanced**

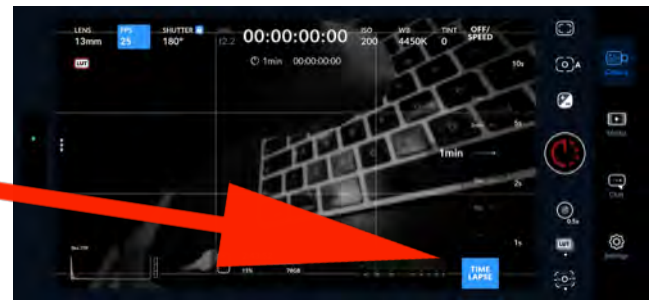
Managing lenses and zoom is now a unified experience, allowing for seamless transitions and fine-tuned adjustments. The addition of dolly zoom options brings a cinematic touch, letting users create dramatic, professional-quality effects with a few simple taps. Whether you're tracking a moving subject or adding flair to a static scene, these controls elevate your creative possibilities.



FPS Controls:

Expanded Off Speed and Time Lapse

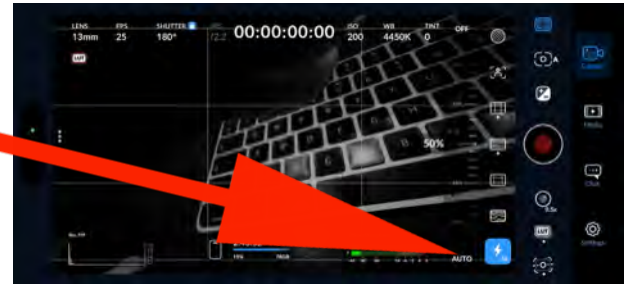
Shooting at different frame rates just got easier. The expanded FPS controls let users experiment with off speed and time lapse modes, unlocking new creative avenues for storytelling. Whether capturing fast-paced action or the passage of time, you now have more flexibility to achieve your desired effect directly from your phone.



Camera Light Controls:

Refined Exposure and Focus

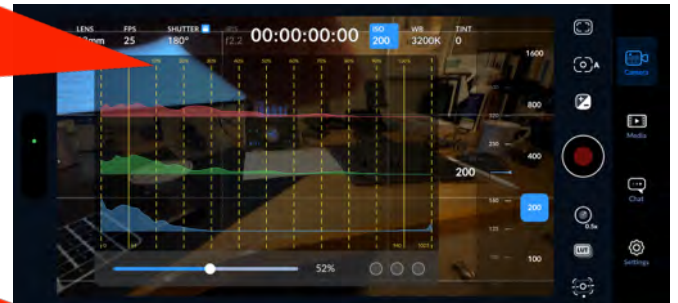
Lighting is critical in any shoot, and the new camera light controls put more options at your fingertips. Located under exposure and focus settings, these enhancements make it simple to adjust your phone's built-in light for optimal results, even in tricky shooting environments.



Expandable Histograms:

Enhanced Monitoring

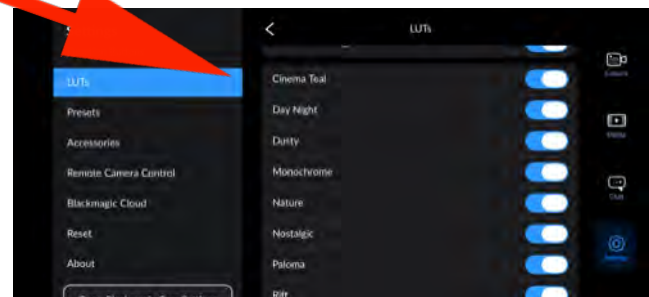
Monitoring exposure levels is now more precise, thanks to expandable histograms. These can be enlarged on demand, giving users a detailed look at their image's tonal range. It's a must-have feature for anyone serious about nailing perfect exposure and maintaining consistent quality across clips.



Built-in LUT Support:

Colour Your World

The app now includes built-in LUT (Look-Up Table) support for popular colour profiles such as Apple Log, Rec.709, Rec.2020, and P3 D65. This allows users to preview and record footage with their preferred colour grading baked in or applied non-destructively. Whether you're after cinematic tones or accurate colour representation, built-in LUTs make it easy to achieve your vision.



HUD Controls for LUTs:

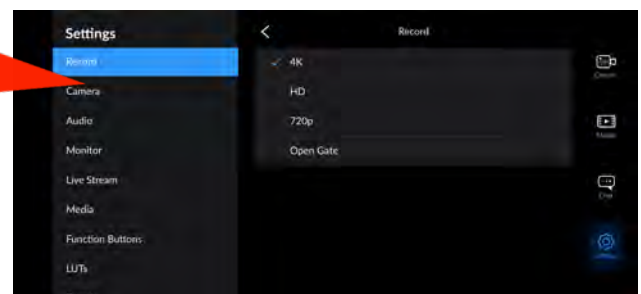
Real-Time Switching

New HUD (Heads-Up Display) controls enable quick switching between LUTs and recording with your chosen look. This real-time flexibility allows you to experiment with different grades on set, ensuring you capture the exact aesthetic you want without needing to wait for post-production.

Open Gate Resolution Recording:

Maximum Sensor Usage

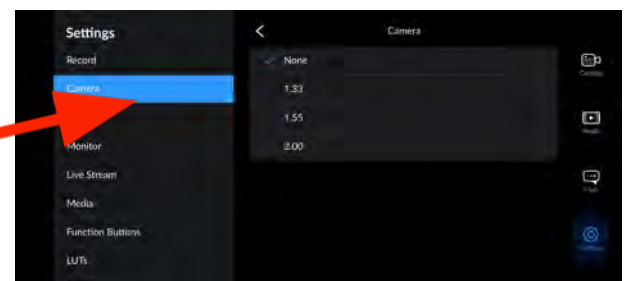
Open gate recording lets you use the full sensor area of your device, capturing more information and offering greater flexibility for cropping and reframing in post. This is particularly valuable for high-end workflows and anyone aiming for the best possible image quality from their mobile device.



2.0 Anamorphic Desqueeze:

Cinematic Perspective

The introduction of a 2.0 anamorphic desqueeze option means filmmakers can now shoot with anamorphic lenses and view the corrected image in real-time. This feature opens the door to stunning widescreen visuals and classic cinematic looks, all from your phone.



Auto Exposure in Auto Mode: Smarter Shooting

Auto mode has been further refined, with smarter auto exposure controls that adapt swiftly to changing lighting conditions. This ensures consistently well-exposed shots without manual intervention—ideal for capturing spontaneous moments or working in unpredictable environments.

Performance and Stability: Smoother Than Ever

Beyond features, the update brings general performance and stability improvements. Users will notice faster response times, fewer glitches, and a smoother overall experience. These enhancements mean you can trust the Blackmagic Camera App to keep up with your creativity—no matter the demands of your project.

Outstanding Image Quality: Shooting in ProRes Raw

The introduction of ProRes RAW support on recent iPhone 17Pro models has given us a powerful tool for capturing high-quality footage previously reserved for expensive professional cameras.

However, like any technology, there are both advantages and disadvantages to using this format.



ADVANTAGES

High Image Quality

ProRes RAW captures footage with minimal compression, preserving more detail, dynamic range, and colour information. This allows for greater flexibility in post-production, particularly for colour grading and effects work, and delivers a cinematic look previously reserved for professional cameras.

Greater Editing Flexibility

RAW formats retain more data from the sensor, enabling filmmakers to make significant adjustments to exposure, white balance, and other settings after filming. This is especially useful when shooting in challenging lighting conditions or when aiming for a specific visual style.

Portability and Convenience

Using an iPhone for filmmaking offers unmatched portability. It's lightweight, easy to use, and always at hand, making it ideal for spontaneous shoots or locations where larger cameras are impractical.

Cost-Effective

Compared to investing in professional cinema cameras and equipment, using an iPhone with ProRes RAW can be considerably more affordable, lowering the barrier to entry for aspiring filmmakers.

Seamless Workflow Integration

Apple's ecosystem allows for smooth integration between the iPhone and editing software like Final Cut Pro, streamlining the process from shooting to editing.

DISADVANTAGES

Large File Sizes

ProRes RAW files are significantly larger than standard video files. This can quickly consume storage space on the iPhone, requiring frequent offloading and potentially the purchase of external storage solutions.

Battery Drain

Shooting in ProRes RAW demands more processing power, which can lead to faster battery depletion. This may necessitate carrying additional power banks or charging equipment for longer shoots.

Limited Editing Software Compatibility

While Apple's Final Cut Pro natively supports ProRes RAW, compatibility with other editing software may be limited or require additional plugins and conversions, complicating the post-production workflow for some users.

Potential Overkill for Some Projects

The enhanced quality and flexibility of ProRes RAW may not be necessary for all types of projects. For quick social media videos or basic content, the added complexity and file size may outweigh the benefits.

Hardware Limitations

Despite improvements, iPhones still have smaller sensors and lenses compared to professional cameras. This can impact depth of field, low-light performance, and overall image quality, especially in demanding shooting scenarios.

Conclusion

Shooting movies on an iPhone in ProRes RAW format offers impressive advantages in image quality, editing flexibility, and convenience. However, filmmakers must also consider the practical drawbacks, including large file sizes, battery drain, and hardware limitations. Ultimately, the decision to use ProRes RAW on an iPhone should be guided by the specific needs and goals of each project. For an interesting first review of ProRes RAW click [HERE](#)

Shooting a Family Music Video...

an idea you might want to replicate!

by Brian O'Connell

A few months ago a good neighbour of mine called Murray mentioned that there were three members of his family who were becoming seventy years old within a short time of each other, and they were having a joint party to celebrate. They wanted to do something really special and he had had an idea. He knew that I made films and so he asked me if I would be prepared to film about 30 members of his family doing a choreographed dance together and make a 1 min video in the style of a video clip called 'The Perfect Couple'.



The location was to be in Murray's garden.



All of the relatives had been sent a video of the dance moves to practice several weeks beforehand.

I had a look at the movie and realised that in order to produce such a clip it would be best to have multiple cameras and to attempt to make it as a 'Multicam Edit'.

Although Murray originally envisaged that I would just be rocking up with an iPhone I wanted to make it to a decent standard that would be a fitting memento for the occasion. So I did what I normally do when anything overly sophisticated or demanding crops up, I reach out to my partner in crime Philip Morley, one of those unique individuals who actually relishes challenges and technological problems.



After some discussion with Philip we came up with a plan as shown below.

I would be using my Sony A7S3 on an RS2 Gimbal and



Philip would be providing a crane for his Sony Z90, as well as providing four other cameras to give us a whole variety of angles. Philip has every kind of gadget and although he also has a drone, we realised that to operate a drone as well as 5 other cameras was a step too far, even for Philip! Instead of using a drone we created a high shot with a DJI camera on the end of a long pole.



The guests were due to arrive at 12.00 midday and the plan was that we were only allowed to use between 20 to 30 mins out of the party, as this was after all a social event and not a film shoot. We also had to be able to clear all the kit away within ten or fifteen minutes as the Paella was to be served at 1.00 O'clock.

Here was the sequencing for the filming:

It took us a good 45 mins to set up because we were setting the cameras without the talent being in place. We overcame this by setting out a number of ice cream containers to denote the positions and then getting some

Filming Set up and Plan

10.30 – 11.30 Brian and Philip do set up and checks.

Brian to set up speaker system with computer for music playback. Will need power lead with a couple of sockets

12.00 Guests arrive. Settle in for drinks

12.15 Brian and Philip arrive back

12.25 Announce to guests to promptly take up positions in garden. (

12.30 First practice run through, but filming b roll.

12.35 Take 1

12.40 Take 2

12.45 Take 3 and Take 4

Aim to finish by 12.50 and kit is moved to Driveway

1.0 ~ All done!

early guests to stand at the edges of the frame.. The lyrics shown below all happened within 30 seconds and the idea was to repeat the 30 seconds twice, so that the final video was a minute long.

All was going well with the takes when the inevitable happened. My wife Alyson who was the Head of the Music Playback Department found that the music would not play.

Panic set in, as the talent who were keen for another Prosecco and already salivating for the Paella were becoming restless, simultaneously introducing an unchoreographed move of heads and rolling eyes moving towards the loud speaker. Fortunately the gremlins in the system, were dispersed by the Divine Techno God smiling on us, as the problem was resolved and another couple of takes could ensue.

Lyrics

Lock me up 'cause I've been bad, and I know I'll do it again
You're the best I ever had, I'm guilty, I confess
Blue lights, red lights
We gon' get real wild tonight (come on)
Blue lights, red lights, with you (you, you, you)
Anything that feels this good
Well, it must be illegal, it must be illegal, illegal
Anything that feels this good
Well, it must be illegal, it must be illegal
So call us criminals, criminals (criminal, criminal)
Call us criminals, criminals (criminal, criminal)



Alyson tries to make the music play

Although the dancing was not always the peak of professional standards, we managed to achieve the diversity of camera angles as well as some of the dynamic camera movement reflected in the original video. Most importantly of all we captured the huge sense of fun, enjoyment and togetherness of this amazingly creative family.





It was an exhausting and intense half hour but a great success, and the guests (some of whom had arrived from overseas) were able to enjoy their Paella on time and a fabulous party.

The 'Multicam' aspect of the edit did not prove as straightforward as the method relies on the fact that the audio is identical for each take and the clips were of varying length from 1 to 15 mins so it was back to editing in the old fashioned way.

However, I was still able to share the video with the family a couple of days later to the delight of the family. Philip did an amazing job and was so kind and generous to give up some of his weekend to support the project, and a **SPECIAL THANK YOU** to Philip for helping to realise Murray's dream!

Did You Know....?

Researched by Philip Morley

How Bradford Movie Makers hit the silver screen

Founded in 1932, Bradford Movie Makers is one of the oldest groups for fans of amateur cinema in the UK. Now, after 90 years, its productions are finally being seen on the big screen. The documentary **A Bunch Of Amateurs** tells the story of the ups-and-downs of running the club, as well as some of the characters behind it. See how the show went click [Here](#)

The most profitable film of all time is **Avatar** costing US\$237million to make and grossing US\$2.75 billion in world wide sales.

To see how it was made click [Here](#)



When Titanic debuted in 1997, film reels were still the only way to project a movie. With a run time of 3 hours and 15 minutes, each copy of Titanic was 17.7 reels long. That means, at 24 FPS, it was over **3 miles long!**

Titanic sank 2.8 miles below the surface of the sea.



The two most talented and wildly successful filmmakers in history — **Steven Spielberg** and **James Cameron** — did not go to film school and do not recommend going to film school.

The inaugural Sustain Film Festival was held in Guildford at the Trinity Centre and other venues over several days and was the idea of the University to bring less mainstream film makers to the public.

Lead by the founder and director of the Centre for Creative Arts and Technologies, Jon Weinbren, who works with the Digital Media Arts team at the University and who opened the show.



Jon Weinbren

I selected **Creature Characters** a programme of 11 short animations based on the theme of sustainability, the interpretation being up to the film maker, and shown with an audience of 11, 4 of whom were the makers of three of the films.

It started with **Black Spot**, a kaleidoscope of revolving pirate goodies and a ship being captured by a giant sea monster.

Cat and Fish, a simplified style telling of the a goldfish in a little bowl and a cat who, rather than eating it, manages to transfer it to a much larger pond space.

As Luna Sees had a charm in the drawing style which appealed to me. A girl and her cat take a fantastical journey through a hand drawn world exploring the meaning of, and connection through grief.

In **Friend** a robotic man of silicone and circuits finds an unlikely best friend in a world of ruin but together they cannot let the world ruin them too.



Friend

Gummy Bear has Lucy lost in a mythical landscape surrounded by creatures that bring her down, so she must assure herself with self-care and hope.

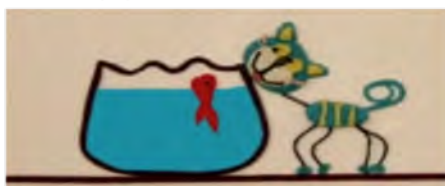
The Lost Bear, a sculpture of a polar bear lost in the woods and facing destruction by fire at human hands. The Sculptor of the large bear was in the audience and explained his part in the making.



Gummy Bear



Cat-Tastrophe



Cat and Fish



Black Spot



As Luna Sees



Wood You Believe It?



Cell Buddies

Cell Buddies, another with a string of humour through it about two cell buddies, a grumpy racoon and a dim manatee, whose chaotic jail break inspires great trust between them.



The Lost Bear and the sculptor

Cat-Tastrophe, a four minute fast paced cartoon in which a cat catastrophically inspires a villainous inventor to devise her most evil plan to date. Get a taste from this **TRAILER**:

[Click here to view](#)



The Flow of Shadows

The Flow of Shadows Its style is reminiscent of pioneer Lotte Reiniger's silhouette animations with colourful flat stick animated characters designed and made by Anglo-Peruvian puppeteer José Navarro, and flows slowly from native forests to industrial destruction. 'Slowly' is the word, as at 18 minutes it felt like hours.

After the show I suggested to director Hing Tsang that an edit would benefit the audience experience. He thanked me! I later found that he is a filmmaker and teacher based at the University of Suffolk, where he works as senior lecturer on the digital production course. **Oops!** But to me and one other, it needed at least a 50% trim.



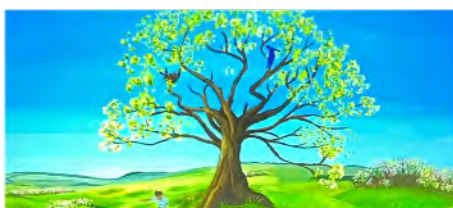
José Navarro



Hing Tsang

Wood You Believe It? Twiggy, a lively red squirrel with Woody a great spotted woodpecker share fascinating facts about trees with us.

It ended with **Remember the Future** produced and directed by Jon Weinbren. The story is of a tree through the ages, whose roots have nurtured, flourished and finally wither in the face of neglect. But there is still a future.



Remember the Future

Jon conducted a Q&A afterwards which gave the film makers present a chance to provide some background to their movies.

Cinema ²⁵/₁ - Horror Stories

The Historic Journey into the Undead Realm

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

Once more we wind back the centuries to dig up the dreaded origination of horror movies; speculative fiction that is intended to disturb, frighten or scare.

Frenchman, Georges Méliès was first on the scene in 1896 with his three minute movie *The Haunted Castle* which opens with a bat flying around and turning into the Devil. With many pantomime elements it was intended to amuse rather than frighten. However, it is considered to be the first horror film.

Early in the 1900s there was an explosion in horror films, producers recognised their potential, the word spread and the genre advanced at a pace.

1910 to 1920

The Cabinet of Dr. Caligari (silent 1920), the story of an insane hypnotist, uses some stark, angular scenic backgrounds to enhance the emotions of its characters. It ultimately influenced the style of the Hollywood horror film.

Germany's influence on the horror genre continued with such Gothic horror masterpieces as *Nosferatu* (silent movie, 1922), which, with its animal makeup being so remarkable that, even with today's technology, it has not been replicated since.

1930s

With the advent of the 'talkies', some actors became established as horror stars, the two leading names being Bela Lugosi as *Dracula* and Boris Karloff in *Frankenstein* and *The Mummy*. They made many films together and separately but the genre hit its own horror - censorship - which created issues that reduced production.

1940s

There was a slight resurgence in the 40s thanks to Karloff returning in *Son of Frankenstein*, a successful sequel. Other releases were *Dr. Jekyll and Mr. Hyde* (1941), *The Wolf Man* (1941), *The Uninvited* (1944) - a deserted house on the coast, unexplained sounds, supernatural happenings ...

1950s

Brought several movies featuring aliens and mutants followed on after 1951's success with *The Thing from Another World*. Another sci-fi offering was *Godzilla*. Probably most notable was that Hammer productions entered the arena focusing on Gothic horror themes, including the first horror films in colour.

including *The Curse of Frankenstein* and *Dracula* towards the end of the decade. Peter Cushing and Christopher Lee were Hammer staples.

1960s

Alfred Hitchcock's psychological masterpiece *Psycho* brought violence into the decade's horror. It was George Romero's ground breaking *Night of the Living Dead* which created variety in horror movies going forward into the 1970s and 80s.

[Click here to view](#)

ONWARD NOTABLES

Diversification of horror movies brought with it some classics with *Rosemary's Baby* introducing satanic themes with other occult films to follow, such as *The Omen* and.....



The Cabinet of Dr. Caligari



Nosferatu



Frankenstein

[Click here to view](#)



The Uninvited

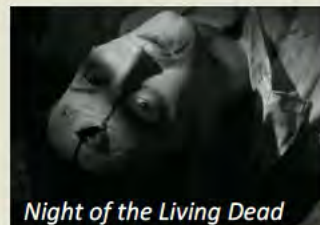


Thing from Another World

[Click here to view](#)



The Curse of Frankenstein



Night of the Living Dead



Rosemary's Baby

[Click here to view](#)



The Exorcist

[Click here to view](#)

..... *The Exorcist*, certainly one of the most famous horror movies ever made.

Horror movies can be grouped under various sub-genres but no matter what, all are designed to shock, scare and disgust the viewing public.

TRANSFORMATION HORROR

Grotesque diseases that infect the human form, causing gruesome distortions and ghastly creatures in films such as *The Fly* 1958 in which decaying into a human-fly hybrid is utterly disgusting and extremely disturbing. Or *Tusk* in 2014 in which a podcaster ventures into the Canadian wilderness to interview an old man with a dark secret involving his obsession with a walrus.



Cinema ²⁵/₂ - Horror Stories

The Historic Journey into the Undead Realm

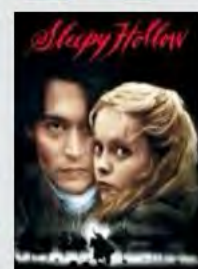
Researched and Compiled
by Peter Frost and Ian Absolon;
Layout Design by Peter Frost

Horror sub-genres that developed over the years as tastes and the drive to shock or terrorise almost became a contest between producers.

HORROR SUB-GENRES

Psychological
Slasher
Supernatural
Gothic
Folklore
Zombie
Comedy
Monster
Paranormal
Survival
Vampire
Abandoned
Cosmic
Lovecraftian
Natural
Elevated
Erotic
Gore
Body
Splatter
Witchcraft
Action

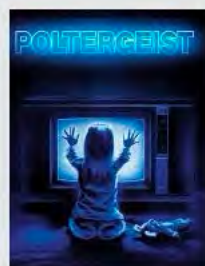
Witchcraft



Demonic Possession



Creatures



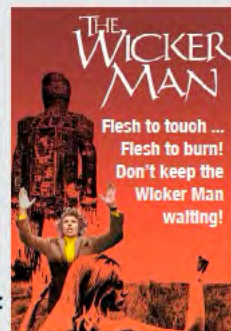
Spirits and Ghosts

FOLKLORE HORROR

The Wicker Man is a 1973 British folk horror film directed by Robin Hardy and starring Edward Woodward, Britt Ekland, Diane Cilento, Ingrid Pitt, and Christopher Lee.

The plot centres on the visit of a police officer, Neil Howie, to an isolated Scottish island in search of a missing girl. A devout Christian, he is appalled to find that the inhabitants of the island have abandoned Christianity and now practice a form of Celtic paganism: faith, sacrifice, and the clash between Christian and pagan beliefs.

[Click here to view](#)



Supernatural
Monsters

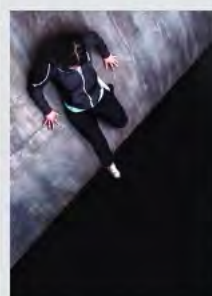
Slasher

Zombies

ABANDONED HORROR

The terrifying short horror movie, *Curve*, places its character alone on a ledge, high above an abyss, a girl has to cover the few feet back to safety before she loses grip...

[Click here to view](#)



SPLATTER HORROR

Probably one of the most distasteful of the horror genres, Splatter Horror deliberately focuses on portrayals of gore and features mutilations of the human body in graphic detail, often using special effects to enhance the mess. The 2004 film *Saw* is a juicy example.



[Click here to view](#)

Curve Poster and scene

PSYCHODRAMA HORROR

Focuses is on the emotional, mental, and psychological development of the protagonists and other characters within the narrative, highlighted by the drama.

Shutter Island (2010) is an excellent example: Two US marshals are sent to a mental institution on an inhospitable island in order to investigate the seemingly impossible disappearance of a patient. It is a scary and psychological thriller, a master work of art.



Stars Leonardo diCaprio

[Click here to view](#)

Cinema ²⁵/₁₃ - Horror Stories

The Historic Journey into the Undead Realm

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

COMEDY HORROR

A genre that combines elements of comedy and horror fiction. Comedy horror has been described as having three types: "black comedy, parody and spoof.



Black Sheep:

On a vast sheep station a reckless genetic engineering experiment goes horribly wrong, turning sheep into blood-thirsty killers.

[Click here to view](#)



Gremlins:

A father returns with an unusual pet for his son, a Mogwai. The rules are: Keep your Mogwai away from water, bright lights and never feed him after midnight.

[Click here to view](#)



Super 8:

Set in 1979, the plot follows a group of young teenagers who witness a mysterious train derailment while filming their own Super 8 movie.

[Click here to view](#)



The Rocky Horror Picture Show:

This musical tells the story of a newly engaged couple getting caught in a storm and coming to the home of a mad transvestite scientist, Dr Frank-N-Furter.

[Click here to view](#)



ZOMBIE COMEDY HORROR

Shaun of the Dead is a film steeped in the horror genre. The film is a high-energy, visual wonder, something that would be entertaining to look at with or without the compelling story, characters and monsters on display.

[Click here to view](#)



[Click here to view](#)

SUPERNATURAL HORROR

Horror that combines aspects of supernatural film and horror film. Common themes in the genre are the afterlife, the Devil and demonic possession.

A scientist and inventor is determined to prove that time travel is possible. Through a personal tragedy, he becomes desperate to change the past. He invents a time machine and is hurtled 800,000 years into the future, where he discovers that mankind has divided into the hunter ... and the hunted.

SLASHER HORROR

A sub-genre of horror films involving a killer or a group of killers stalking and murdering a group of people, usually by use of a blade or sharp tools.

Interestingly, that cuddly character Winnie the Pooh is a slasher in *Winnie the Pooh: Blood and Honey*, a 2023 British independent slasher film written and directed by Rhys Frake-Waterfield in his directorial debut. The film serves as a horror retelling of A. A. Milne and E. H. Shepard's Winnie-the-Pooh books.

No doubt you'll also be thrilled to know that Frake-Waterfield returned in 2024 to bring you the overwhelming delight of the sequel: *Winnie the Pooh: Blood and Honey 2*.

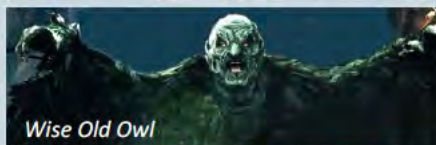
A.A. Milne's little cuddly characters return in this charming, fun loving romp in which Winnie has been to B&Q to buy a chainsaw for a bit of trimming.



Cute, cuddly Pooh Bear



Charming Little Piglet



Wise Old Owl



[Click here to view](#)



[Click here to view](#)



[Click here to view](#)

FANTASY HORROR

Cinematic works that incorporate disturbing and frightening themes.

Mr Roarke, a mysterious owner of a luxurious but remote tropical resort, makes the secret dreams of his lucky guests come true. But fantasies start to turn into nightmares forcing the guests to solve the island's mystery to escape with their lives.

MONSTER HORROR

Focuses on one or more characters struggling to survive attacks by one or more antagonistic monsters, often abnormally large ones.

A monster emerges from Seoul's Han River and begins attacking people. One victim's loving family does what it can to rescue her from its clutches.



[Click here to view](#)

We can only scratch the surface here (which is probably enough) as Horror Movies number in the many thousands (uncertain as we're not bothering to count them all). We hope you 'enjoy' this selection!

Cinema 17 Update

Written and illustrated by Peter Frost with additional information from Kathy Butcher

At the last meeting we had a number of new faces and during the interval while several of us were chatting to them and others, the subject of our Studio Tour at Farnborough International Studios came up and in particular that visit to the chapel set with old stonework walls that were just wood and plaster.

While writing the article about it (Cinema 17 February 2025) I had a lot of discussions with our tour leader and Studio Director, Rachel Morrison, and contacted her for any update she could supply. This is her reply received on the 8th September.

Hi Peter, I hope you and all the super members I met are well. I am so pleased you enjoyed your time with us.

The film is still not out and I should expect this will be next year as they are still in the post edit at the moment. The working title is 'Vows' but I am not sure that will be the final title. I will let you know when it is released.

*At the moment we don't have anything in the stages but last week we had a car shoot and in a couple of weeks we will be shooting Stacy Solomon Sort Your Life Out. Please do keep this one to yourself until the start of October however!**

Please do pass on my regards to all those who came and I wish you all the very best. Rach



** I have done so*

Farnborough International Studios have proudly hosted the production of Netflix's highly anticipated new film, *Jay Kelly*, directed by Noah Baumbach and starring George Clooney and Adam Sandler.

The story follows famous movie star Jay Kelly and his devoted manager, Ron, who embark on an unexpectedly profound journey through Europe. Along the way, both men confront the choices they've made, relationships with loved ones, and the legacies they'll leave behind.

Farnborough International Studios's secure, adaptable base, the large open area we visited during our tour, supported a 150 vehicle strong shoot, with scenes captured across Hampshire, from rural woodlands to striking urban aviation backdrops.



George Clooney under direction from Noah Baumbach

Poster

Release Dates:

Cinema (select) - 14 November 2025 (UK) Netflix - 5 December 2025

TRAILER:

[Click Here to veiw](#)

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MYSALONDON WARNING! READ TRUSTPILOT BEFORE ORDERING ANYTHING FROM THIS COMPANY

HOME MEN WOMEN ACCESSORIES KIDS HOME AND FURNISHINGS CONTACT TRACK YOUR ORDER

By Peter Frost



I decided to buy a new 2TB drive and found this 8TB SSD at just £29, and there are many similar advertised but selected one from MYSA-London. Crazy price but worth a try. It took 9 days to arrive and as 'plug and play' is advertised, I plugged it in .. but nothing appeared on my desktop. I referred this to my Mac support who offered to format it for me but they said: *The drive will not let us format it, errors every time no matter what format is chosen, it reports there is an issue with the disk.*

So what options? MYSA-London are a Chinese outfit - I was first offered 35% discount and keep the drive. NO! then offered 60% refund and keep the *faulty* drive or 100% gift card. NO! I finally

received the return form. It was clear that the return to China would be costly and complex, so hardly worth the effort. On the far right they show 4.7 star rating; on Trustpilot 346 reviews give 1 star mainly because zero is not possible and masses of complaints about their products and devious 'offers' of being forced to accept their rubbish because of the cost of return and unreliability of anything else. They appear to be friendly and helpful hiding the real MYSA-London, for which no address is given. **So if it seems too good to be true, it is.**

✓ Plug & Play Convenience - No software installation required; simply connect via USB 3.0 or Type-C and start transferring files.

This is one of our most popular and least returned items.

Easy returns Free Shipping Today

This company has been displaying Trustpilot content incorrectly.

Bad 3-star
346 reviews 2-star
1-star



A letter from Dave Skertchly regarding the Halas and Batchelor article from the September 2025 issue.



'I want to point out how much I enjoyed Peters article on Halas and Bachelor and the achievement of making the UK's first animated feature film.'

'As always there is a "But". Scott Anthony writing in the British Film Institute reference book "British Propaganda" points out that Christopher Mayhew's "Information Research Department", a sinister undercover Propaganda Department of the UK Government, was instrumental in funding the film. Worse still I quote "The 1954 film Animal Farmwas apparently part funded by the CIA as part of a joint propaganda operation".

Animal Farm was propaganda in the sinister cause of McCarthyism during which you will recall that animation icon Walt Disney took the opportunity to trash the career of any of his own animators (notably Art Babbit animator of the Evil Queen in Snow White) and competitors such as John Hubby founder of UPA, who happened to disagree with his exploitation of cheap Labour especially women.

The Editors thought it only fair to allow Peter Frost the opportunity to make a reply

An appreciative letter from Peter Frost regarding Dave Skertchly's feedback.

Hiya Mr.Grumpy and Eds,

Yes Dave, I know about H&B's underlying influences but we're not digging into political depths in our articles, just the icing and fairy tale stuff that cheers us up, so that Mr.

Grumpy of Aldershot has a chance to veer up and spit venom, as happened at the last meeting – I was so hoping for fists at dawn over Sam Cody between Kindly Colin and Dastardly Dave to add that extra

spice to the evening. Shame you both chickened out.

I've avoided doing a Disney article as such as there's too much out there but did indicate that his approach to animation style and pay did work against him by key people setting up animation studios in competition (Cinema 18 – Disney's Defecting Competitors). Disney fought hard for his place against many odds in the early days, and was shafted by his distributor then had best friend Ub leave later for an offer to set up his own studio, factors among others which hardened Walt's business control. But you know all that.

There's another sugary animation article prepared for Christmas, so sharpen your tongue in readiness and have fun! We'll take that you enjoyed it even to point out that it's just like every other major innovative organisation – there's always underlying suspicious influences, sources of funds and megalomaniacs in charge. Cheers Peter.



Calling All Club Members

"Be sure to enter the December Club Competition....."

Surrey Border Movie Maker's December Club Competition.

This information is mainly for the newer members, but applies to all members. Each year we hold a Club Competition for our members at the December club night. It is free to enter.

The main rule is that the film can be about anything, a documentary, holiday film, drama, animation, however it should not be more than 6 minutes.

It should be uploaded via the website by the 7th November as we get external judges and they need time to view and write up useful comments.

For a full set of the rules and how to upload etc. Click [HERE](#)

There is an award for a member who has not entered a film before. So, even though you may have been a member for a while, you can still qualify for this award.

So, come on.....



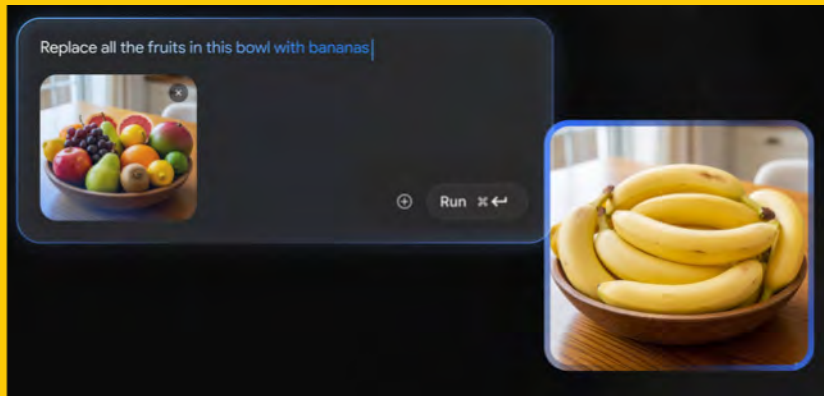


By Jim Reed

Google goes Banana's



Who knew that bananas would be a photoshop killer!



Ever improved Ai offerings continue to rain down on us.

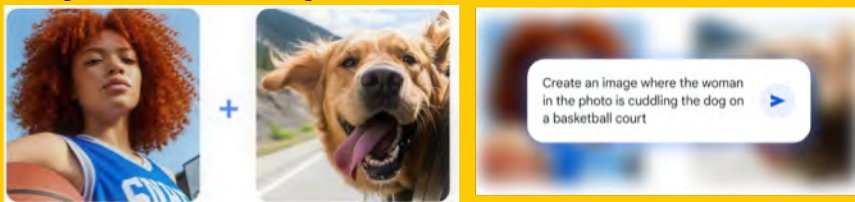
This time its the formal sounding Gemini 2.5 Flash Image, but more affectionately known as **Nano Banana**. Last month I talked about consistency of characters and subjects, and how it has been a major shortcoming of Ai generation in images and videos.

Google have added to the ranks of providers who are getting this major limitation fixed, and once again leap-frogged the field. Googles Gemini website describing the essence of Gemini 2.5 Flash Image:

'Place the same character in different scenes, showcase products from various angles in new settings, or generate consistent brand assets. Gemini 2.5 Flash Image gives you the reliable control needed for a huge range of applications.

'The real value of consistency of character is being able to place subjects in different locations, and then being able to fine tune the resulting image by modifying features within it.

Google can combine images and the create a new one, such as this:



The tremendous value of a clear and accurate single image is that it is the start of the workflow needed to generate Ai videos. It takes the guesswork out of hoping that the video – that is expensive to produce using Ai tools – will contain all the elements you had wanted. Photoshop and other similar image altering products days are seriously numbered!

Follow this link to Google's Gemini page for some more stunning examples click [HERE](#)

As a footnote and reminder, if you are planning to use Googles Nano Banana (or anyone else for that matter), always check carefully that it is actually a Google product you are signing up for. There are imitators out there!

This a short one this month as I am spending a lot of time building an Ai focused website at aiveo.uk to help meet the needs of those members who have expressed interest in learning more about Ai.

Something to look forward to!

Jim



DumpMedia

By Philip Morley

If you are trying to download music tracks from the various sources on the internet to use on your private movies you will most likely find they are protected by the use of DRM (Digital Rights Management) protection.

DumpMedia is a versatile software suite designed to help you manage, convert, and download various types of media files with ease. Supporting a wide array of formats, it provides intuitive tools for video and audio conversion, YouTube downloading, Apple Music, Spotify and other music channels, catering to both casual users and media enthusiasts. The user-friendly interface ensures a straightforward experience, while high-speed processing makes file handling very efficient.

It takes just 20 seconds to convert a 3 minute music track and with the facility to add multiple tracks, it's even more useful.

Available for Windows and Mac, DumpMedia offers its services starting at approximately \$19.95 pm, aiming to streamline digital media management and make enjoying content offline across devices simple and high-quality.

There is also a DumpMedia for Video. To check it out Click [HERE](#)

Rita's

Rib

Ticklers

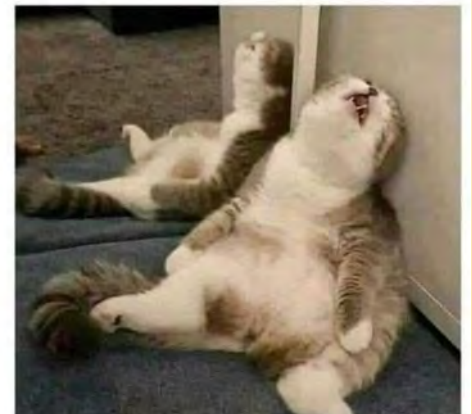


Thinking back to when
a new hip joint meant
someplace I wanted to
go on Friday night.



Someone posted they
had just baked some
synonym buns. I replied,
you mean just like the
ones grammar used to
make? Now I'm blocked.

When you need to clean but have no
motivation so you just sit there for a while
like



I wasn't sure what to make for dinner,
so I opened a bottle of wine & now I
don't care.
A lesson for us all there I think.



I went to the funeral of the
inventor of Optrex last
week. There wasn't a
dry eye in the house.



"I asked the librarian if
they had any books
on paranoia. She
whispered, "They're
right behind you"

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:

Rita Wheeler, Peter Frost, Ian Absolon, Brian O'Connell, Philip Morley, Jim Reed, Steve Noyce, Tom Simpson, David Fairhead and Dave Skertchly.

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



Next Meeting

3rd Oct: David Fairhead will show his new documentary.

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

Future Meetings

7th Nov: At the St Joan's Centre. Invited clubs will attend via Zoom.

5th Dec: Club Competition.

7th Dec: Christmas lunch - location to be advised.

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	John Hawthorne	
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