



Header Creation Peter Frost

Catch that money shot
without it sweeping you off your feet!

Christmas Green-screen Challenge – Postscript

by John Hawthorne

Thank you for your fantastic efforts in making six great videos for the Christmas challenge. The amount of work put into them was clearly apparent and all were very entertaining. The films made an amusing contribution to a good night's viewing for everyone present at the January 2026 Zoom meeting.

The 6 entries were:

<i>End of the Line</i>	by Jonathan Hill
<i>Car Pooling</i>	by Marcus Henning
<i>The Making of Variety challenge</i>	by The Odd Bods
<i>Variety Performance</i>	by The Odd Bods
<i>Night at the Gallery</i>	by the Pioneers
<i>Behind the Xmas Green Screen</i>	by John Hawthorne for the Pathfinders



Technically, but only because I tried it and failed, I particularly liked how Marcus Henning put a Green-screen effect on car windows. I tried this and it's not easy as the wing mirrors stick out ruining the effect. I also liked the 'double Marcus' – I'm not sure how he did it, but well done and so very clever!

A couple of things to note.

This challenge was not judged because it was not shown on the "big screen" in front of the whole club..... but fear not, the next challenge will be. In fact, the challenges are meant to be competitive so they will be keenly judged in future.

Another point to mention is that if your team is not making a video for a specific challenge but you want to be involved, please contact me or one of the other committee members and we will find you a different group for that specific challenge. We never want to let Members rampant enthusiasm go untapped!

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SBMM WELCOMES NEW MEMBERS!

Sophie Eliadis



I'm a final year university student studying classics. I've always loved film and when I saw this club I thought it would be great to have the chance to make movies and learn from others who also love film.

I haven't made any films before, but am keen to try out various roles and learn more.

I love watching all kinds of films in the cinema and am thinking about whether there are any kinds of movie industry jobs that I could try after graduating.

Christopher Eliadis



I'm Sophie's older brother and with the help of a few experts here I have helped make one film! (A small contribution and there is at least one shot that needed to be edited out because I moved the microphone into view).

I'm a civil servant with a lot of experience in project management, which might be helpful if there is a filmmaking role involving a spreadsheet.

I'm really interested in learning about how AI can influence filmmaking, and whether in the future films made using AI will be considered the same as those made solely by people.

FOR SALE

SONY HDR FX1 E
£300



Click [HERE](#) for the detail

Comes with all the original cables and documents.

Contact Philip at
PFFilms1@mac.com

This is a professional camcorder which gives its users the opportunity to create productions with professional-grade video and audio quality. This 1.12 MP camcorder records and plays 1080i video formats in HDV and DV formats. The camera records in 1080i (still used by the BBC) to a MiniDV tape.



WELCOME

If you are interested in becoming a member just Click [HERE](#) to find out more about joining this amazing group of friendly film makers.

SmallRig launches NEW S70 Wireless Microphones.

By Philip Morley



SmallRig recently announced the launch of its newest audio innovation.

This shows that SmallRig's expansion of its co-design philosophy, extending insights from professional users to a broader audience. This is a clever little microphone designed to deliver studio-grade sound, ultra-compact design, and seamless compatibility across diverse recording environments.

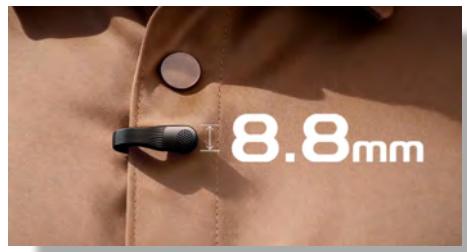
The Wireless Microphone S70 is ideal for Club Members to capture great sound for under £100.

Developed in collaboration with four-time Grammy-winning sound engineer **Luca Bignardi**, the S70 is engineered to solve any on-location audio challenges you may have.

Bignardi is known for capturing icons like Andrea Bocelli and Laura Pausini. His philosophy focuses on restoring true sound and creating its feeling.

Features of the S70 include:

- Tuned by Grammy-Winning Engineer **Luca Bignardi**
- 9 Pro EQ Presets, Tuned for any scene
- Capture Pro Sound, in Perfect 360° Clarity, featuring a 48kHz sampling rate, 24-bit depth only, 70dB signal-to-noise ratio, and a maximum SPL of 120dB
- Advanced 3-Level Noise Reduction & Clipping Protection
- Logo-Free Design
- Crafted to Feel Premium.
- 3 Recording Modes, One-Tap Switching.
- 5-Level Gain for Cameras, 3-Level for Phones.
- All-Day Power. 40 Hours of Recording.
- 984ft Range. in clear line of sight.



Designed to provide discretion and comfort, the S70 has a logo-free, ultra-small 8.8mm form factor, making it easy to hide on talent while remaining comfortable for extended wear. The silicone mic capsule allows for flexible mounting options, while the metallic finish body provides a premium look and feel. Its featherlight construction delivers a true "no-feel" wearing experience, ideal for any length of recording sessions.

It supports three recording modes—Mono, Stereo, and Safety Track, with the Safety Track recording a secondary -6dB backup to protect against sudden audio peaks.

Precision gain control ensures compatibility with a wide range of devices, while stable **300-meter ultra-long-range** transmission offers dependable performance even in challenging environments. With up to 40 hours of total battery life, Members can record confidently without interruptions. The system also supports smart app control, allowing users to manage settings and reimagine their recording experience with ease.

The only draw back is the inability to record in 32-bit depth and 'on board' recording found in the **Rode Go Pro**, but, the price difference is substantial with the Rode costing £220.

Check it out [HERE](#)



HEADER ROUND UP 2025

In retirement I can enjoy, as a hobby, my means of earning a living sufficient to retire in the first place and can keep my hand in without a client to satisfy, breathing down my neck for an ever shortening deadline on a product launch. So I clatter out Border Post's Headers every month and stress over what movie making or seasonal imagery and caption I can devise before the copy date deadline.

I do enjoy this continuing involvement but have been known to curse it because I

can't find a theme or image that would suit and often create and throw away a design or version of the final selection before I am satisfied. Self imposed quality control.

The major part of any of these headers is the time spent trawling through hundreds of photos (very true) until one hits me as a basis for an idea. I try to find and download as many variations of additional imagery to build the final image, considering how to make it all work as I do so.

Original photos are often not set out to suit

THE HOW AND WHY OF HEADER CREATION

Written and illustrated by Peter Frost
the club logo and Border Post title or the additional IAC, Editors credit and date so I have to extend left, right, top or bottom to prevent the final image clashing with it.

It's a very flowing creative process and could be said to be trial and error or self imposed quality control.

I don't claim that the final solution is always on point, but if possible try to give them a sense of humour as a 'light hearted' feed in to the magazine, while Rita supplies the end jokes.



JANUARY 2025

The New Year's edition is always a challenge as I feel it has to have seasonal reference by trying to avoid the too obvious cliches of champagne glasses. I felt that the comparison in this one between the old style telephone box tree decoration and the toddler with a smart phone with the pun of 'ringing out the old' worked.

CREATION: 4 images manipulated

FEBRUARY 2025

My thinking here was that many take a holiday in the depths of winter, so let's take that and make it ridiculous with a polar bear sailing in to the tropical beach.

There was an editorial comment that it had no link to video making and Philip added the escaping videographer on the left.

CREATION: 5 images manipulated

MARCH 2025

This month, the club was to make a music video on club night. Alan Butcher is the drummer in a group of musicians and was jumped on as a great source of fodder.

It clearly needed promotion and my header was the ideal place. As the club is equipment rich, I found this image which I thought would ideally sum up the likely chaotic enthusiasm.

CREATION: 1 image

APRIL 2025

I try to find an April 1st joke for this issue but don't think Rita has ever sent it out on the 1st. I found the ship photo passing under the bridge and spent a deal of time creating a dramatic accident. The reaction from the ship's officer concerned for his coffee completed the joke. But first I thought of this caption: "When I said 'mind the bridge' I meant the one above not on the ship!"

CREATION: 1 image, tons of manipulation



MAY 2025

As many retired folk take a holiday in May, also half term month, I decided to go beachy and my trawling produced this photo of the girl and gulls. To give it the video edge, looked for a photo of a mobile and set the image 'seen' within it. The pun of "the Sea Girl" (seagull) finished it nicely.

CREATION: 2 images, extended



JUNE 2025

Staying down at the beach, this month went a bit whacky so having decided on the caption, I felt that rather than adding human bathers, I would go off piste and search out animals in water.

To blend them in with the colour palette of the main picture meant cleaning them up, removing mud and muddy water and giving them a cooler tint than the original photos.

CREATION: 4 images manipulated



Next 6 months over the page

HEADER ROUND UP 2025

THE HOW AND WHY OF HEADER CREATION



JULY 2025

A different angle this month as I had seen that there were free open air film shows in London during the month.

The original photo ended by chopping off the bow of the inflatable on the left so that needed repair work and a completely new section of buildings, trees and canal were needed to extend the left of the picture and the screen was too flat on to the opposite bank and needed turning. Enter Photoshop big time!

CREATION: 1 image, tons of creation



OCTOBER 2025

With David Fairhead coming to show and talk about his film *The Long Journey Home*, I felt that the October Header should be a poster for this epic story. Using David's own publicity shots (ignoring copyright) I set about creating a dynamic composite image as his poster (part seen on the left) was completely the wrong shape for this header.

CREATION: 3 images blended



NOVEMBER 2025

Rarely do I come across a photo that almost stands alone, untouched, but I did with this one which I thought summed up Ai and the issue of security with the family 'playing' with Dad's laptop and cracking his security! But the original was too short, ending through the boy's left hand and his right arm.

The solution was to recreate his left and right arms and hands and the rest of the top of the picture and blend it all with the main image. You can see how it now gives space to the other graphics.

CREATION: 3 images blended



DECEMBER 2025

I wanted to get away from the stereo-typical Santa, holly, presents stuff and struggled with ideas but in the end decided to change the setting to space, as a different approach. I had found some shots of the the moon's surface and thought they would combine to make a good background.

Next I needed a suitable photo of Santa in his sleigh (difficult when I created this in September), some reindeer, some toys and a sprig of holly. It took a lot more searching until I had a selection for each. I cut out the photo of Santa and sleigh and manipulated it to look as though it was there and one shot of a deer gave me the idea to have him comment, so cut him out. Finally a shot of Earth was trimmed and set into the image.

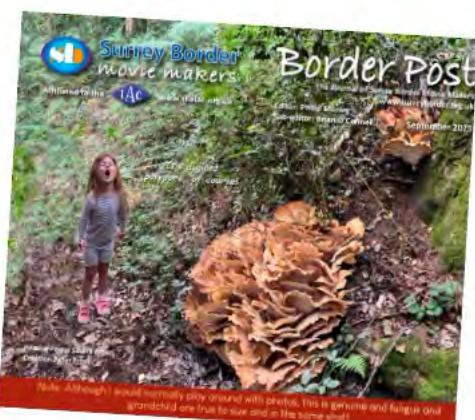
Thinking about it, I could have written and shot a short video in the time spent on this one header.

CREATION: 8 images blended

AUGUST 2025

As I was stand in Editor this month I felt I could have some fun with the header and both Philip in his absence and Brian all at sea. And as I was stuck at home while these people were away, I felt I should upgrade my accommodation to a more glamorous setting and find some company.

CREATION: 7 images, tons of creation



SEPTEMBER 2025

On a late August walk in West Sussex, my granddaughter found this little fungus, a giant polypore, and my daughter photographed it. It was just too extraordinary not to use for a header, however it was not wide enough for Border Post, so I had to add foliage to the left and even more to the right of it. That done, I think it is impressive.

CREATION: 3 images blended

IN CONCLUSION

Any creative process has similarities as it is with the designs seen here. The image must tell a story that is either related to video or the time of year or an appropriate theme and that is the real challenge.

But there can always be influences from other people's work, which in this case is photography. But it's how that is used to create a final solution that I enjoy and I hope that club members find them pertinent and light hearted as I intended.



The Spring Video Challenge

By John Hawthorne

Films will be shown on the BIG SCREEN at the Club on Friday 1st May

CHALLENGE RULES

- Entries must be submitted by the 26th of April.
- They must be shot in 25 or 50 frames per second (if you don't know how to do this, please ask me or a committee member).
- Videos must be no longer than six minutes to ensure everyone's video can be shown on the same night.
- You can enter more than one video - in fact, the more the better.
- You can submit yourself, but entries must be under a team heading, so please encourage your teams to get involved. (*Oddbods, Wayfarers, Pathfinders and Pioneers*).
- The club audience will pick the winner on the night.

The Filming Options

In this challenge I'm giving you **2 OPTIONS** in order to help people with less fancy cameras to still be involved and for those who have never made a complete video story to have a go.

OPTION 1 - DARKNESS

- Ideally dark but if not dark then overcast - (Main option)
- If possible, it should also be raining - (Secondary option)

After being glued to my screen watching "Station Eleven" on Prime, I decided that the next challenge should be about darkness. Alas the Station Eleven camera (ARRI) and lens (Masterbuilt Superscope) have a combined cost of about £1,000,000. We don't have £1,000,000 but we do have the weather. The next two months are our last chance, before the spring kicks in, to make videos in the dark that rely on candles, torches, the moon, and small desk lamps for lighting.

Candles can create an atmospheric feel which is ideal for dinner parties, mystery stories, ghosts, panic attacks and insomniac stories. Here are a few examples, the first one being from "Station Eleven" (on Prime).

Suggested Story Lines

1. **Upset hostess** spills her wine over the table and storms out. This is an example of a candlelit dinner party sketch. A young lady recounts a recent sighting that obliquely confirms to the hostess that the young woman is having an affair with her husband. Namely, the younger woman attempted to make a small encouragement in favour of the hostess's SECRET life's work that only the hostess's husband would have revealed to a young attractive woman, and only if they were intimately close. The husband realises too late that the young woman has spilt the beans and tries too late.....

2. **Outside a supermarket** late at night after they close. This could be great for BIG cinematic scenes. For example Sainsbury's in Guildford have a deserted car park at night... Many a tale can be told on a large canvas in the dark.

3. **Illuminated foliage** at night can look like you are on an alien world or post-apocalyptic earth. This can be filmed on the Downs after dark - for example on the grass at the Newlands cafe car park after the cafe closes.

4. **A tale about a stranger** or ghost making weird creepy noises in your house.

OPTION 2 - GREENSCREEN CHALLENGE, OR B-ROLL MOVIE.

Now that you have either seen or had a go at making a Greenscreen video you might want to take it further and think of an extra clever snippet to show people at the club or a whole short video. We've had flying cars, flying boxes, strange Egyptians, and oil paintings that come to life – perhaps the next Greenscreen project is to get Tracy Emin's "Unmade bed" into an oil painting. In the picture below, we see the Competitions Officer entering the Matrix via a Greenscreen. Then, for those who are unsure about making a complete

video but still want to be involved, how about filming B roll: Boiling kettles, stirring spoons, boots squelching in the mud, close ups of elbows, knees, bottoms, eyes etc? Weird views or humdrum life, brushing teeth or turning the dishwasher on?

Shots that are not on the main story line but are added later to give the story more depth are often the most interesting shots than those in an entire movie!



"I hope I can get back out of here!"



By Jim Reed

Ai is a massively underestimated technology.

Many people still think artificial intelligence is little more than clever programming that follows instructions – many more don't use it at all. In truth, most of us don't understand how it really works. Although that's perhaps unsurprising, given that it is only around three years since the first

publicly accessible artificial intelligence system—OpenAi's ChatGPT—was released to the world.



We may recognise some of the terminology: machine learning, deep learning, neural networks, large language models, transformers, self-attention, multi-head attention, encoder-decoder architectures, positional encoding, vector databases, embeddings, weights.

Yet for the majority of users, Ai remains a black box. In fact, even some Ai researchers openly describe it that way.

We can observe the inputs and the outputs, but we don't truly know what happens inside its 'mind'. And yet, despite this uncertainty, there is one aspect of Ai that is widely understood: it is trained on an unprecedented body of human material. It reflects our writing, our art, our designs, our ideas, and our mistakes. It contains records of our achievements and our failures, our wisdom and our biases. In effect, it represents the largest repository of human cultural and intellectual activity ever assembled. And crucially, it is now accessible to almost everyone.

That alone is remarkable.

Now, hold that thought while I introduce another thread.



The last Surrey Border Movie Makers film was completed in 2018 (Inside I'm 35). Although the current project (Insomniac) began in 2022, it has been quietly dozing for several years and remains unfinished. Perhaps it is time to let it sleep – and begin something new.

One of the greatest challenges in making a club film is not enthusiasm, talent, or technical skill. It is finding a good script. A weak script will result in a weak film, regardless of how strong the cinematography, acting, sound, production design, or editing may be.



So how does this relate to Ai?

What many people fail to recognise is that today's leading Ai chat systems – ChatGPT, Claude, Gemini, Grok – effectively contain the distilled patterns of the world's greatest screenwriters. Not their memories or intentions, but the structures, rhythms, themes, and storytelling techniques that define their work.

Billy Wilder, Woody Allen, Francis Ford Coppola, Joel and Ethan Coen, William Goldman, Quentin Tarantino, Oliver Stone, Aaron Sorkin, Steven Zaillian, Robert Towne, Charlie Kaufman, Paul Schrader, to name just a few.

All we need do is to ask the chat system. The key is not to ask Ai for 'a script', but to prompt it properly.



For example:

- You are an award-winning Hollywood screenwriter known for {emotionally resonant, character-driven, etc} stories.
- You have been asked to write a screenplay for an amateur film club.
- The film should run 15-30 minutes, use a small cast and limited locations, and be practical to shoot on a modest budget.
- The story should explore {regret, trust, ageing, identity, unspoken conflict, etc} without stating the theme directly.
- Focus on naturalistic dialogue, strong visual storytelling, and a satisfying dramatic arc, avoiding clichés or sentimental resolutions.



What would you write?"

Ai will not deliver a masterpiece in one pass. But it will generate strong dramatic premises, explore alternatives instantly, rewrite without ego, and respond to precise feedback.

Used properly, it becomes a writers' room, not a vending machine. Ai does not replace creativity – it becomes a catalyst for it.

And for filmmakers struggling to find that crucial starting point, that may be Ai's most underestimated contribution of all.

Enjoy screen-writing with your new Ai partner!

A Test Project for Jim's Ai Suggestions

By Brian O'Connell

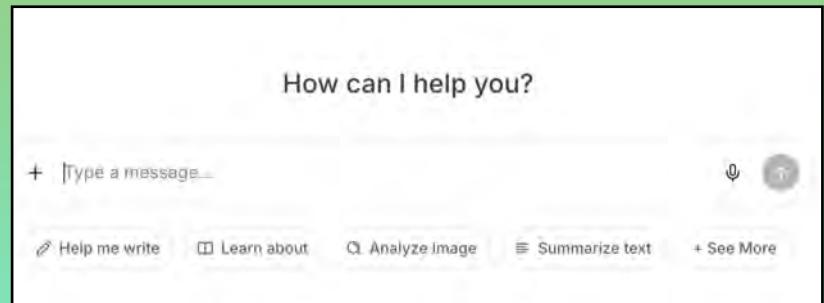


Request:

I decided to try out some of Jim's Ai suggestions video using the software **Grok 4**.

My first question was to ask Grok 4 to **create an image** like this one of Ingrid Bergman in Casablanca.

(Just put 'Grok 4' into Google. It will show this prompt. If you click on the '+' sign you will be invited to attach a file. I attached the picture of Ingrid Bergman below.)



Grok 4 Prompt 'Using this image attached from Casablanca create a video scene and script set in the 1940's of one minute'



Result:

Grok 4 Created these 2 images shown



Rick and Ilsa



Grok 4 was not able to make a video but it created the Scene below...

One-Minute Scene – “The Last Rainy Night in Paris”

(Black & white, 1940s film style – soft shadows, low-key lighting, faint sound of rain against windows)

FADE IN:

INT. SMALL PARIS APARTMENT – NIGHT

Rain taps steadily against the tall windows. A single lamp glows dimly on the bedside table.

ILSA (mid-30s, elegant even in distress, wearing a patterned silk robe) sits on the edge of the bed, clutching a small handkerchief. She stares at nothing.

The door opens quietly.

RICK (coat dripping, hat in hand) steps inside. He stops when he sees her face.

RICK
(soft, almost tired)
You didn't answer the phone. I thought... maybe you'd already gone.

ILSA
(looking up, voice fragile)
I almost did. Three times I walked to the door.
(beat)
And three times I came back.

Rick removes his coat slowly, hangs it on the chair. He doesn't sit.

RICK
Then why are you still here, Ilsa?

ILSA
Because saying goodbye to you...
(eyes glistening)
...is the one thing I'm not brave enough to do.
She stands. They're only a few feet apart now. The rain grows louder.

RICK
(quiet, pained)
We had one perfect day. One perfect night.
And then the whole damn world decided it wasn't allowed to last.

ILSA
(smiling through tears)
It wasn't the world, Rick.
It was me.
I was the one who couldn't choose.
A long silence. Just rain and breathing.



(End – exactly 60 seconds when spoken at natural, emotional 1940s film pace)

Yes, all pretty impressive and then Grok 4 offered to create a visual storyboard and production guide.....

RICK
If I asked you to stay... right now... would you?
Ilsa looks at him for what feels like forever.

ILSA
(whisper)
Ask me.

Rick takes one half-step closer.

RICK
Stay.
Ilsa closes her eyes. A single tear escapes.

ILSA
(softest possible voice)
I can't.
Not tonight.

She reaches out, touches his cheek very gently.

ILSA (CONT'D)
But I'll remember this question... every night... for the rest of my life.

Rick covers her hand with his for one heartbeat. Then he steps back.

RICK
Then I guess... this is the part where I walk out into the rain.

He picks up his coat, puts on his hat.

ILSA
Rick...

He pauses at the door, doesn't turn around.

ILSA (CONT'D)
Don't hate me.

RICK
(quiet, almost a whisper)
Never.

He opens the door. Rain sound swells.

RICK (CONT'D)
Goodbye, Ilsa.

He steps out. The door closes softly behind him. Ilsa stands alone in the lamplight, listening to the rain.

FADE OUT:

Grok 4 Prompt... Create a visual storyboard and production guide

Here is a visual storyboard + production guide for turning your one-minute "Last Rainy Night in Paris" script into a short, atmospheric 1940s-style black-and-white video scene (approximately 60 seconds when edited at classic dramatic pacing).

Since the free version can't generate or upload actual video files, this guide uses selected reference images to help you visualise each major beat. You can use these as strict style references for Ai video tools (Runway, Kling, Luma, Pika, etc.), storyboard artists, or filming.

Storyboard Breakdown (≈60 seconds)	
0:00–0:08 — Establishing shot + rain	Fade in on rain streaming down tall window panes at night. Dim interior light spills onto wet glass. Soft thunder rumble. Camera slowly pushes in toward the room. Visual reference: Rainy window atmosphere
0:08–0:18 — Ilsa alone	Cut to medium shot: Ilsa sitting on bed edge in patterned silk robe, clutching handkerchief, staring into space. Single bedside lamp creates strong side-lighting on half her face. She looks fragile, lost. Visual reference: Emotional 1940s woman in dim room
0:18–0:25 — Rick enters	Door opens quietly. Rick (trench coat dripping, fedora) silhouetted briefly against hallway light, then steps into shadow. He stops when he sees her. Visual reference: Man in trench coat entering
0:25–0:45 — The dialogue heart ("You didn't answer the phone..." → "Ask me. / Stay.")	Series of alternating close-ups & medium two-shots: Tight on Ilsa's face during "I was the one who couldn't choose" (tear forms) Rick removes coat, stands rigid Ilsa stands up – they're close but not touching Extreme close-up on her whispered "Ask me" His quiet "Stay"
0:45–0:55 — The farewell touch	Medium shot: Ilsa reaches out, touches his cheek. He covers her hand briefly. Beautiful, painful stillness. Rain louder. Cut to over-the-shoulder as he steps back.
0:55–1:00 — Exit	Rick picks up coat & hat, walks to door. Final line "Goodbye, Ilsa" without turning. Door closes softly. Final frame: Ilsa alone in lamplight, listening to rain. Slow fade out.

Quick Production Tips for Ai Video or Editing

- Prompt example for each shot: "1940s black and white film noir, high contrast, Rick in dripping trench coat and fedora entering dimly lit Paris apartment at night, rain on windows, dramatic shadows, cinematic, Ingrid Bergman style woman on bed, emotional atmosphere"
- Add subtle film grain + slight gate weave for authenticity
- Music: Sparse piano + distant strings, swell on the tear moment, fade with rain sound in the background.

Gosh!, this kind of Ai Power is going to put a lot of creative professionals out of work!

Editor's Suggestion. Find an image yourself and try out the above process and let us know how you get on.

Rita's

Rib

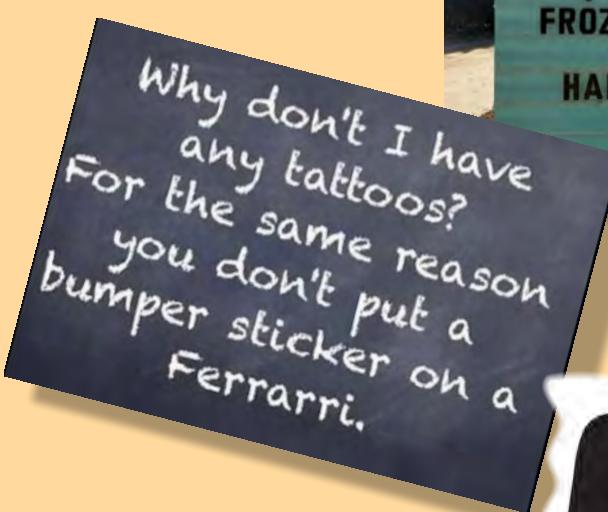
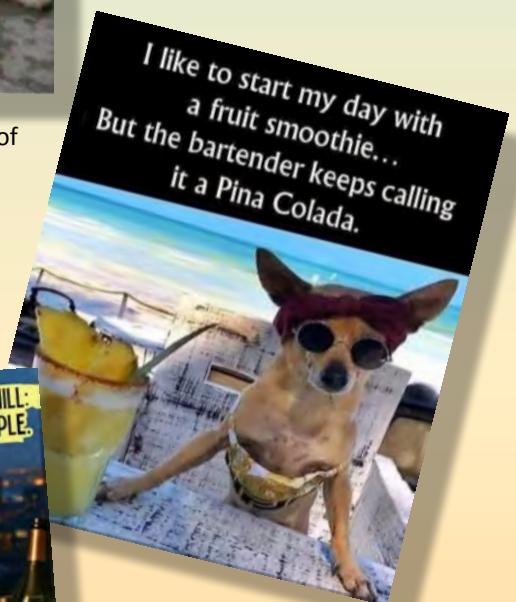
Ticklers



The older we get, the earlier it gets late.



I woke-up to two feet of snow this morning!!!



Of all your children, the only one who won't grow up and move away is your husband.

Don't wash your hair in the shower

(It's so good to finally get a health warning that is useful)

IT INVOLVES THE SHAMPOO WHEN IT RUNS DOWN YOUR BODY WHEN YOU SHOWER WITH IT A WARNING TO US ALL!!!

I don't know WHY I didn't figure this out sooner! I use shampoo in the shower! When I wash my hair, the shampoo runs down my whole body, and printed very clearly on the shampoo label is this warning, "FOR EXTRA BODY AND VOLUME."

No wonder I have been gaining weight! Well, I got rid of that shampoo and I am going to start showering with Dawn dishwashing soap instead. Its label reads, "DISSOLVES FAT THAT IS OTHERWISE DIFFICULT TO REMOVE."

Problem solved!

If I don't answer the phone I'll be in the shower!!!

Editor's Note

Happy New Year!

It's great to see the level of enthusiasm for making movies returning to our Club. A big 'thank you' to John Hawthorne for his efforts to re-ignite the film-making bug of old.

We are very sorry to be saying good-bye to Jim Reed this month, who is leaving the Club to pursue his passion for Ai. However, we are sure his articles have sparked great enthusiasm amongst members, and we are looking forward to receiving more articles about how members are embracing this new tool in movie making.

It is good to see that Final Cut Pro has finally embraced the powers of Ai and is



Next Meeting

February : SBMM AGM at St Joans Centre followed by an Ai presentation from Jim Reed

Future Meetings

March: Dave's Annual Animation Show and Tell.

April: "Let's make a Film". filming at the Club house.

May: EDIT EXERCISE – Short films made by groups to be shown

about to release a significant upgrade of the software, taking advantage of the capabilities of artificial intelligence.

They are also launching **Apple Creator Studio** on the 28th January. for £12.99 per month or £129 per year, with a one-month free trial, it



will provide access to Final Cut Pro, Logic Pro, and Pixelmator Pro on Mac and iPad; Motion, Compressor, and MainStage on Mac.

However, the good news is that if you have purchased any of these professional apps, all future upgrades will continue to be free.

Philip and Brian

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.

Your Club Contacts

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Email:

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chairman@surreyborder.org.uk

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Philip Morley

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Rita Wheeler

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Gillian Gatland

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Jim Reed

Competition Officer

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Kathy Butcher

Editor - Border Post

Philip Morley & Brian O'Connell

Social Events

Rita Wheeler and Gillian Gatland



Contributors!

Thanks to all members and guests who helped us by contributing to this issue:

Rita Wheeler, Peter Frost, Brian O'Connell, Philip Morley, Jim Reed, Sophie Eliadis, Christopher Eliadis and John Hawthorne.

COPY DEADLINE! March 2026 issue will be 14th of February so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation - *Eds!*

Come and see what we do!

See what other movie makers are up to and

you may get inspiration for your own projects. We always welcome new members and you can sound us out for free, too. You can find out more about us by visiting our web site www.surreyborder.org.uk

or email the secretary: secretary@surreyborder.org.uk

We are also on Facebook:

www.facebook.com/SurreyBorderMovieMakers/timeline

Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, on the first Friday of the month, starting at 8.00 pm and finishing at 10.00 pm. If you are interested then email: secretary@surreyborder.org.uk

St Joan's Centre is 200 yards south of Farnham station and is in the grounds of St Joan's Church. The entrance to the church is by a narrow road opposite the junction with Alfred Road, and St Joan's Centre is to the right of the church. There is ample parking.

Remember your first visit is free

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

