



Header Creation: Peter Frost

This was to be April's (April Fool) Header but I held it back to allow the four astronauts to arrive home safely first! But could it become true?

The July Challenge

By John Hawthorne



I think film makers are getting a bit jaded by having to make videos with strict parameters like "dark" or "Santa", so for the July challenge things will be a bit different....

You can make any genre of video: documentary, local history, horror, sci-fi, romance, comedy, educational, conspiracy theory, gardening etc ... In fact, any subject in the entire cosmos that appeals to you the film maker....

This challenge sets your imagination free, you can run riot with this challenge.....

However, just TWO caveats!

If you have already made your video that is fair enough, but otherwise please insert ONE (or more) of these phrases:

- 1. That is about as useful as a chocolate tea pot.
2. What would your mother say?
3. Ham or Chicken?
4. It's a hot day.
5. Its not my cup of tea.
6. Capuchino.
7. Fashion Week.
8. Who would know?



And insert ONE (or more) of these items:

- 1. A medics gown.
2. A crown.
3. A dagger.
4. Blood (fake).
5. Umbrella.
6. Carrots.
7. Photograph album.
8. Felt tip pens.

Please get in touch by email with me, John Hawthorne johnpauljohnpaul@hotmail.co.uk (ASAP or before by June 15th) just to let me know if you are underway with plans for a submission. Good luck....

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Some reflections and photos from the Horizon Band Film night on April 10th 2026

By Brian O'Connell

What a fantastic and entertaining evening. I think that these kind of 'hands on' events are some of the most fun and successful club nights with loads of people involved in every aspect from lighting, set, audio playback, several cameras, tea making etc ... the list goes on.

Peter Frost and I had volunteered to do a 'film of the filming'. In fact, I had volunteered Peter who is a fabulous interviewer and happily he was prepared to go along with it.



Our plan was to meet up at 7.00 pm while others were arriving to set up and to interview people from the off. I had dropped off the wireless microphone that we were to use to Peter the day before at his house, because Peter wanted to 'dress' the microphone in his own inimitable attention to detail. Peter duly arrived for film night at 7.00 pm but unfortunately, he had forgotten the microphone!



The missing microphone

Although we had could have used something else he insisted on returning home to the other side of Guildford there and then to pick it up so I was left bereft without an interviewer.

Rita suggested that young Sophia could stand in for him and we decided to use the opportunity to give her some instant interviewer training and Dick stood in as a 'pretend' band member. She did amazingly well and significantly more eye candy than Peter!



Sophia and Dick

Sophia also went on to interview our amazing club secretary Rita who is not often found in front of the camera.



She also went on to interview one of the most important people on any film set – Kathy Le Fanu – the tea lady . I think we have a star interviewer in the making.



Sophia and Kathy

Eventually the Master himself arrived having gone through Friday night traffic to home and back for his microphone and we were able to do a bit before the band started and interviewing had to stop. Here are some pictures of the great man himself with his characteristic twinkle and although we only had a short time there were some fun clips.



Peter in his element!



For next hour and a half, we did several takes of this amazing band. One genius move was to have multi-coloured lights constantly changing in the back ground which enables a seamless edit without continuity issues.

On a technical note, I was using my Sony A7S3 and since it was only the film of the filming I was able to be in HD and not the 4K that was requested. I decided to do the whole thing with an 85mm prime set at 1.8 however next time I will set it at 2.0 as the depth of field was a little too shallow when the two singers were side by side.



It will be interesting to hear how the 4k footage gets wrangled and edited. I managed to do a bit of filming of the band as well. We will look forward to some of the results in due course.

Find below a collection of some background photos.



Brian and Jack catch the action



The band plays on



The Art of Film Directing

By Philip Morley

The best way to learn craft of filmmaking is to study the work of the masters, and to listen to their words of wisdom. Below, I've compiled a few of my favorite pieces of advice from some of the world's greatest filmmakers to help you get inspired.

The quotes below are pulled from a variety of articles, interviews, websites, and in my opinion represent some of the most critical lessons for any member thinking about directing a film.

Steve McQueen: "Shape your actors"



You have to create an environment where they feel safe and then make them into spheres, so however they roll, whatever direction they go in, is right. They're like dancers – every part of their body has to be used. There's no restraints, no censorship. If you create that environment, things happen out of the ordinary, which, as long as you've got the camera rolling, you catch.



Terry Gilliam: "Never grow up"



As a child, I always drew funny creatures, funny characters. But I think the trick is not to grow up, not to learn to be an adult. And if you can maintain the kind of imagination you all

had when you were babies, you would all be wonderful filmmakers. But the world tries to make you grow up, to stop imagining, stop fantasizing, stop playing in your mind. And I've worked hard to not let the world educate me.



Sofia Coppola: "Connect with your talent"

Having been in front of a camera, knowing how vulnerable that can be, I am sensitive to that vulnerability in my actors. I feel like there has to be a connection, you have to find the same things funny. That way, you're on

the same channel and you'll be able to communicate more effectively.

Quentin Tarantino: "Stay away from video village"

One of the best things a film director today can do for an actor is not being stuck in the video village, not be watching it on a monitor, not be watching it on a TV set,



sitting on a chair, often times in a whole other room than where the scene is taking place. I think you should be sitting right by the camera. If you watch the acting right by the camera, right in front of the actors, it's as if they are acting just, and solely, and utterly only for you. The rest of the crew doesn't matter, the audience, later in the theater doesn't matter, it's a million miles away and maybe it will never happen, they are acting only for you.

James Cameron: "Be a blank slate"



Don't get seduced by your own stuff. Don't get high on your own supply. The hardest thing as a filmmaker is when you're watching a film that you've worked on for several years. You know every frame so intimately that holding lots of the objectivity of a new viewer who has just seen it for the first time is the

hardest thing. Every aesthetic decision you make — and you make thousands of them every day, have to — in theory, must be done from you being a blank slate. You almost have to run a program, like a mind wipe, every time you watch the movie.

Richard Linklater: "Execution is everything"



There are a million ideas in a world of stories. Humans are storytelling animals. Everything's a story, everyone's got stories, we're perceiving stories, we're interested in stories. So to me, the big nut to crack is to how

to tell a story, what's the right way to tell a particular story.

Agnes Varda: "Use cinematic language"

For me, a film is not written by the screenplay or the dialogue, it's written by the way of the filming. The choices that you have to make between still shot or traveling shot, color or black-and-white, speedy way of acting or slow-motion or whatever, all these choices, and the lens you choose, and the camera you choose, and then the editing, and then the music or not, and the mixing—all these choices all the way through the film, all through the making of the film, that's what cine-writing is.

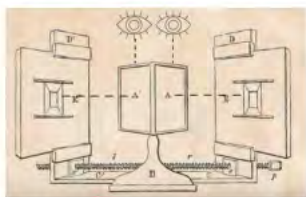


If this article has inspired you to look further into the art of directing films, click [HERE](#) to see more of the greats expounding on their skills.

What a pity we can't have this article or links in 3D but Perhaps it would surprise you to learn how ancient the technique of creating the third dimension actually is.

Third Century BC It was way back then that Euclid discovered that the right and left eyes see an image slightly differently.

1838 Charles Wheatstone's research lead him to invent the first device that recreated 3D images. He described 3D as the observation that two different images are projected on the eye's retinas when one object is seen.



Charles Wheatstone and his invention

1850 to 1860 Brought the first appearance of simple 3D motion with machines that displayed a series of images rapidly of stereoscopic photography (two images from slightly different positions based on the eyes) to create a moving 3D image.

1891 French scientist, Louis Ducos du Hauron, patented the **Anaglyph** which separated an image into red and cyan colour channels, one for each eye. When viewed through glasses having the same colours on opposite eyes, the illusion of 3D was created.

In the same year John Anderton presented another method. This was by using polarisation techniques to split an image into two different light paths diverting a separate image to each eye.. The benefit was that none of the original colour was lost, unlike the Anaglyph technique (see over), but loss of light intensity did require a silver screen to compensate.

1922 *The Power of Love*, a silent film was technically the first 3D feature, with a choice of two different endings, a sad one or a happy one!



Anaglyph examples



Right eye view

Left eye view



3D viewer and cards

The distance between our eyes creates our 3D vision and is shown in these early stereoscopic pictures of the same scene from slightly different angles. At first they may look identical but notice that the woman's head on the left of the pictures is slightly closer to the edge in the left hand photo than the right. Also the man's head in relation to the upright behind him is different.



A stereoscopic still camera as used for the 3D photography

The Tech of 3D A 3D film is actually two 2D films projected together, each has been shot with a camera set up that has two synchronised cameras slightly offset horizontally by about 1 to 2.5 inches, which may be varied depending upon the needs of the shot. It is based on the human eye separation and is viewed through glasses.



THE POWER OF LOVE



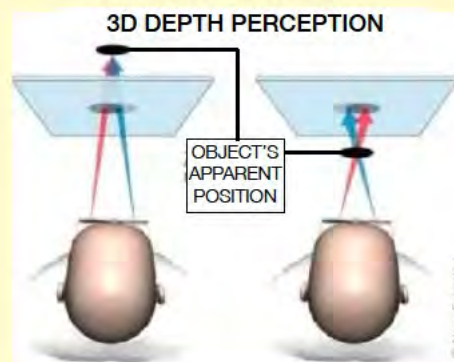
Left: Harry K. Fairall, inventor of the stereoscopic process used for the film. Below: Fairall with his camera (right) "With the human eyes"



The Power of Love - Camera



The Power of Love - Scene



1922 and onwards

Another step of note also came late in 1922, *Televue Technology*. This was the first alternate frame 3D projection system which in turn blocked the left and right eye in sync so you could see two separate images apparently at once.

But this was an experimental stage and it took Laurens Hammond to design a two projector system having the left film in the left projector and vice versa. However the viewing apparatus made it impractical for the cinema.

1929 Edwin Land made a breakthrough using images with polarising lenses to create stereo vision. He was the co-founder of the Polaroid Corporation.



1936 and 1939 Italy can claim the first polarised 3D film with the comedy, *Beggars Wedding*.

America caught up in 1939 with their first, *In Tune with Tomorrow*. Described as a short, you can take a look at its technique of a stop motion car build to music. It includes an introduction to polarisation and a message from Major Edward Bowes and was made for the 1939 World's Fair.



WATCH 14min 20 sec:

[View the movie here](#)

1952 This was the most significant year for 3D with the release of *Bwana Devil*, the first feature that caused queues right round the block at both theatres showing it and woke the producers up to the potential of 3D to draw the crowds.



[View the trailer here](#)

Left: Promotional poster that helped generate the queues (see bottom of page on the left). We would find the 3D effect rather tame by today's standards but back in 1952 audiences were thrilled with this new cinematic experience.



Bwana Devil is an important film in the story of 3D Cinema as the 1950s to the 1960s were regarded as 3D's Golden Age. Like all trends, it started to fade towards the end of the 1960s but would rise again with one film that once more kick started its popularity. Anaglyph credit title card appears left.

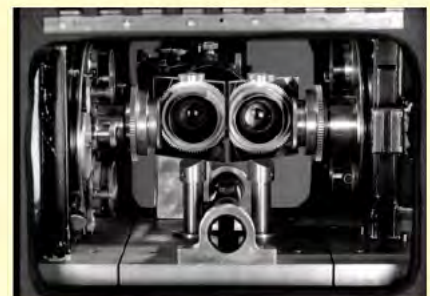
I have 3D red/cyan glasses and checked it and it works in a muddy way.



Left: Photos taken from the film in colour and as a 3D anaglyph image, probably for theatres that did not have the more complex colour 3D equipment.



Side by side 3D colour print, which depicts the two synchronised 3D viewpoints. Polarising glasses would combine these for the viewer.



The 3D camera used to shoot the movie. On the left, the housing with two cameras facing each other and on the right the interior showing the two lenses facing outward with prisms to divert the imagery to the two films within used for the 3D process.



Scenes of the lion attack and the reaction.

1952 to 1953 saw an explosion of 3D movies, now referred to as 'deepies', from all the major producers, some of which are featured on this page. This does not necessarily mean that all of them were good movies as it was the novelty of 3 Dimensions which at first attracted the punters.

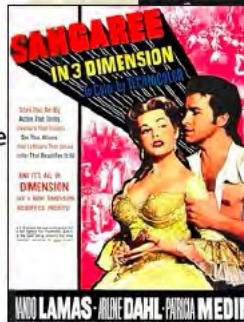
After this initial flurry of releases the output gradually waned and the 'Golden Age' of 3D had run its course by the 1960s.

3D movies would continue to appear here and there but it would not be until the 2000s before there was another flurry, referred to as the third age of 3D. We'll cover that in a future article when, as in the 1930s, one film hit the screens that stimulated a resurgence.

Some sample links of the films featured here are included.



- TITLE - YEAR - 3D BRAND** (all origination in Dual 35mm)
- Hondo 1953 (Warner Vision)
 - Inferno 1953 (Clear Vision)
 - Dial M for Murder 1954 (Warner Vision)
 - Creature from the Black Lagoon B&W (Universal 3-D)
 - House of Wax 1953 (Natural Vision)
 - Kiss Me Kate 1953 (Metrovision Tri-Dee)
 - The Glass Web 1953 B&W (Universal 3-D)
 - The Mad Magician 1954 B&W (Columbia 3-D)
 - It Came from Outer Space Dual (Universal 3-D)
 - Second Chance 1953 (Future Dimension)
 - Miss Sadie Thompson 1953 (Columbia 3-D)
 - Jivaro 1954 (Paravision)
 - The Charge at Feather River 1953 (Natural Vision)
 - Sangaree 1953 (Paravision)
 - The Stranger Wore a Gun 1953 (Columbia 3-D)
 - Gun Fury 1953 (Columbia 3-D)
 - Dangerous Mission 1954 (Future Dimension)
 - The Moonlighter 1953 (Natural Vision)
 - Phantom of the Rue Morgue 1954 (Warner Vision)
 - Those Redheads from Seattle 1953 Dual 35mm (Paravision)
 - September Storm 1960 Dual 35mm (Natural Vision)



HONDO TRAILER (Classic John Wayne chat up line): [View the trailer here](#)

MISS SADIE THOMPSON TRAILER [View the trailer here](#)

KISS ME KATE TRAILER: [View the trailer here](#)



JIVARO FULL FILM [View the movie here](#)



THE MAD MAGICIAN TRAILER [View the trailer here](#)



DIAL M FOR MURDER Lobby Cards

[View the trailer here](#)

Loupedeck gets better and better.....

By Philip Morley

It's always been my goal to make life simpler in any way I can. This objective becomes more and more important as technology leaps ahead at 'warp' speed and our memories come under pressure to keep up. My passion for all things video, especially editing, has led me to look at a small but very powerful little device that takes up just 30 sq cm's of your desktop and can travel with you wherever your creativity takes you. It's called a "Loupedeck", made by Logi who also make one of the best mouse combinations out there.

It's a versatile console designed to streamline your computer-based tasks; in every piece of software you could ever imagine. Let me take you through the myriad of benefits available to you when integrating a Loopedeck into your workstation.

Improved Workflow

One of the most significant advantages of using a Loopedeck is the enhancement of workflow efficiency. The Loupedeck is equipped with customisable dials, buttons, and touchscreens that allow us to map frequently used commands and shortcuts. This customisation reduces the time spent navigating through software menus, enabling users to execute complex tasks with a single touch or twist. Most importantly you don't need to remember the short cut keys. Just press a button showing on the screen of the unit and it's done.

Increased Precision and Control

When it comes to editing video where we need to rely on intricate details, in programs such as photoshop and video editors, the Loopedeck offers unparalleled precision. The tactile controls provide a level of accuracy that is often difficult to achieve with a mouse or keyboard. Adjusting brightness, contrast, and other parameters becomes a seamless and intuitive process, resulting in higher-quality outputs found only in systems costing thousands of pounds.



Enhanced Creativity

Creativity thrives in an environment where tools are an extension of our ability. The Loopedeck facilitates this by providing a highly adaptable interface that can be tailored to suit various creative software applications. Whether you are working in Adobe Photoshop, Final cut Pro, Premiere Pro, or another creative suite, the Loupedeck's versatility allows you to switch seamlessly between different tools, promoting a more fluid and inspired creative process.



Customisability

The Loupedeck's impressive levels of customisation is another standout feature. Users can program the console to fit their unique needs, ensuring that their most important functions are always at their fingertips. More and more software houses are providing free downloads containing the basic controls, these continue to improve year on year. There are also many free icons depicting the function of the button that can be downloaded or you can just use your own. The ability to save your set up and export it to another device (laptop or iPad) is another time saving facility.

Ergonomic Design

Spending long hours at the computer often leads to fatigue and discomfort. The Loupedeck's ergonomic design helps to mitigate these issues by offering a more natural and comfortable way to interact with your computer. The layout of the console is designed to reduce strain on your hands and wrists, promoting a healthier and more sustainable working environment.

Time-Saving

Time is a critical resource for us all, and the Loopedeck really scores here. By minimising the need to use multiple devices and streamlining repetitive tasks, the Loopedeck allows users to focus more on the creative aspects of their work. This efficiency can lead to faster project completion times and increased productivity. Not to mention more time to explore your creative talents.

Versatility

The Loopedeck is not limited to a single use case. Its versatility makes it an invaluable tool for a wide range of users. From video editing and photo retouching to music production and live streaming, the Loopedeck can enhance performance across various disciplines, making it a worthwhile investment for any digital professional.

In conclusion, the Loopedeck offers numerous benefits that can transform the way you work with your computer. Its ability to enhance efficiency, precision, and creativity, coupled with its customisability and ergonomic design, makes it an indispensable tool for people like us who are looking to optimise our workflow. Whether you are a seasoned expert or an aspiring artist, integrating a Loopedeck into your setup can help you achieve new heights in your digital endeavours.

I have tried other workflow enhancement devices in the past like Monogram and other customisable keyboards and nothing comes close to this clever piece of kit. It has been around since 2019, so you can pick one up for under £300 on e-bay or a bit more if you lookout for seasonal discounts from the main suppliers.

But beware, it's addictive and will keep you looking for other ways to speed up your workflow!

CHECK OUT HOW IT WORKS [HERE](#)

Rita's

Rib

Ticklers



Last week I filled up my car for £110 and drove off without paying. Today in court I was fined £75 Stay tuned for more money saving tips

BUTTER
GOOD AND GOOD FOR YOU

YOUR NUTRITION TIP:
BUTTER IS SLIPPERY. THAT'S WHY WE EAT AS MUCH AS POSSIBLE TO LUBRICATE OUR ARTERIES AND VEINS.



NICO TIME CIGARETTES

THE SMOOTH TASTE EXPECTANT MOTHERS CRAVE!



A sheriff walks into a saloon and shouts, "Has anyone seen Brown Paper Jake?"

"What's he look like?" asks one cowboy. "Well, he wears a brown paper hat, a brown paper waistcoat, a brown paper shirt, brown paper boots, brown paper pants, and a brown paper jacket."

"So what's he wanted for?"

"Rustlin'."

I'M NOT SAYING YOU'RE STUPID

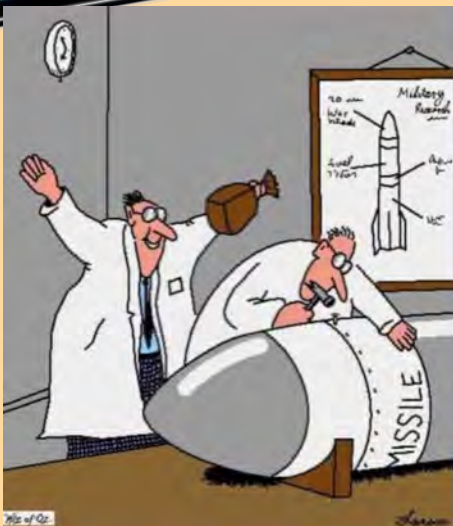


I JUST POSTED A SELFIE AND PEOPLE TOLD ME TO GET WELL SOON!

How many times do I have to tell you? It's a non-stick pan!



THE FACT THAT JELLYFISH HAVE SURVIVED FOR 650 MILLION YEARS DESPITE NOT HAVING BRAINS GIVES HOPE TO MANY PEOPLE.



Editor's Note

It's really great to see our Club continuing to flourish. New members have been warmly welcomed and had the opportunity for 'hands on film making' at the highly successful **Horizon Band** evening last month. The level of professionalism would have matched any movie production company. One thing is for sure, the success was largely down to military precision in the planning stages, ensuring that every detail was addressed, discussed and agreed. Even with such planning Mike Sanders, who took charge of the edit had some interesting challenges to face before the movie was released.

Next Meeting

1st May : We shall be showing the results of the 'Dark' challenge given to members in the February edition of Border Post. In reality there are 2 options. **Option 1**, film something in darkness. **Option 2**, film something using a greenscreen or creating some B-Roll shots. Also to be shown, the final edit of the **Horizon Band** music video filmed in April. Also the 'Making of...' Film produced by Brian O'Connell with interviews by Peter Frost.

Future Meetings

5th June 2026:
In preparation for the July club night, we will be showing some of the previous films from Film-in-an-Evening up to COFFEE BREAK. After, a few hints on how to make a short film in a short time, and then groups get together and have a brainstorming session.

3rd July 2026: Films made by group members will be shown.

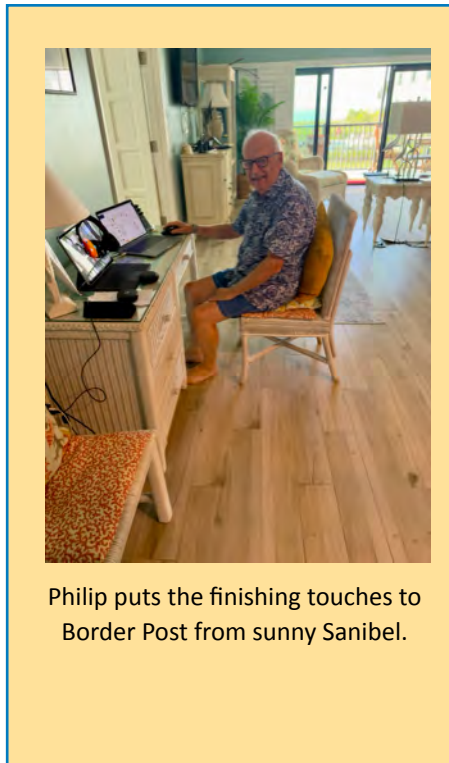
This the second band recording the club has undertaken this year.

Philip is assembling this months edition for the SBMM on location on Sanibel Island in Florida where he is making a documentary about the recovery of the island after a massive hurricane 3 years ago.

Our last communication indicated that it was a little behind schedule due to perfect weather for the beach and some very tasty evening cocktails on the verandah.

Meanwhile Brian has been seeking inspiration for his next block buster in Italy.

Philip and Brian



Philip puts the finishing touches to Border Post from sunny Sanibel.



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 and John Hawthorne.

COPY DEADLINE! June 2026 issue will be 14th of May 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: pfilms1@mac.com**



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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	