



QUICK CHICK FLY BY SKY SPY!

Easter Spy movie-in-an-evening inspiration?

Header Creation: Peter Frost

The Horizon Function Band is a well-established six-piece pop and rock covers band based in Surrey, known for delivering lively, professional performances at weddings, private parties, and corporate events. With decades of combined musical experience, the group has built a reputation for reliability, versatility, and crowd-pleasing entertainment.

With an emphasis on audience engagement and adaptability, Horizon Function Band continues to be a popular choice in Surrey's live music scene, delivering energetic performances that keep dance floors full and events memorable.

They have asked our Club to make a promotional video similar to that which we produced last year for Alan Butcher.



FILMING THE HORIZON FUNCTION BAND 10TH APRIL 2026

By Philip Morley



We are sure you will remember what a great evening it was, and with the experience gained, we will be able to deliver a very professional look to our movie.

The call sheet on the next 3 pages indicates the functions we will need to cover, and if you are interested in filling any of these roles, could you please let Rita know as soon as possible. Please include any Kit you have available.

For sure, it's going to be a very interesting night where all our members can contribute and enjoy being involved. So don't miss this great opportunity to film a live band.

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Draft Roles V1

'Horizon' Music Video - Friday 10th April 2026

Note Some people may be put down for several roles and these may change on the night if more volunteer

Remember to label All kit with your name

Producer / Director _____

DOP/Camera Supervisor _____

Set and Lighting Director (Including Backdrop) _____

(SET Team – 6.30 arrival if possible)

Assistants to Set and Lighting Director including Backdrop set up / set down

Person _____

Person _____

Person _____

Monitor Set up **Person** _____

Band

Band Host / Liaison / Band parking _____

(All descriptions are from the point of view of facing stage)

Cameras *HD at 50 fps and no more than 8 bit as all may be used in multicam. All cameras must check their audio levels to ensure they are recording usable audio. Have SD cards formatted so no other footage.*

(Note BM cameras. Black magic cameras to provide Footage separately)

Camera Centre **Person** _____ **Kit** _____

Camera Left **Person** _____ **Kit** _____

Camera Right CRANE **Person** _____ **Kit** _____

Crane Operator **Person** _____



DOLLY Camera Person _____ Kit _____

**Camera Black Magic
on GIMBAL
Independent** Person _____ Kit _____

**Camera Black Magic
Long lens
Independent** Person _____ Kit _____

**Mounted Camera
OVER DRUMS
STATIC** Person _____ Kit _____

**Mounted Camera
Drums FOOTPEDAL
STATIC** Person _____ Kit _____

Continuity/ Take Caller - Person _____

Audio Playback Person _____ Kit _____

Clapper / Caller Person _____ Kit _____

Data Wrangler / Person _____ Kit _____

Data can be available for any club member to edit.

Editor 1 Person _____ Kit _____

Editor 2 Person _____ Kit _____

Editor 1 Person _____ Kit _____

Editor 4 Person _____ Kit _____





Film of Film *(Starts filming from doors open 6.30 / ends door closed)*

Director / Cameraman ___ Brian O’Connell _____ Kit A7S3 _____

Presenter / Interviewer Person ___ Peter Frost? _____

Editor Person _____

Tea / Coffee Person _____

Approx Sequence:

6.30 Get in and Backdrop Set up Separate list

6.45 Band Set up / Tech set up

8.15 Filming - Shot list to follow

The Track may be about 3 mins long and each take will involve different cameras or angles

Notes

TAKE 1 Wide angle _____

TAKE 2 Close up vocalists _____

TAKE 3 Close up instruments _____

TAKE 4 Dynamic / B-Roll _____

9.15 Break or Rolling break ?

Review of some footage / Discussion

10.00 (Approx) Remove All and EXIT

10.45 All Clear

MAY 'DARK CHALLENGE' COMPETITION

By John Hawthorne

You might think you are too late to film for the Dark Challenge as the clocks have now changed – but think again! The APRIL club night on 10th April is a filming NIGHT (see page 1 to 4).

We're filming Horizon the Pop/Rock function band. So, any footage you shoot on the NIGHT is eligible for the **MAY DARK CHALLENGE COMPETITION** (especially if you get a few outside shots), which brings me to ISO settings.

ISO settings.

ISO stands for International Standards Organisation. ISO in photography is typically between 100 to 6,400 on all the various camera makes and models. You use ISO 100 in bright sunlight and higher ISO's in very dark conditions.

So, what does ISO do?

Light is made of tiny particles called photons. They don't hit the pixels on your camera sensor in a perfectly smooth stream; they arrive randomly, like raindrops hitting a pavement.

The more photons that hit a pixel the bigger the electric charge ADC (Analog-to-Digital) conversion number. The bigger this number the brighter the light on that pixel. Setting a higher ISO number works at night as it makes each pixel artificially brighter by boosting the signal, so it looks more like daylight.

There is a flaw in this cunning ISO ruse.

Because photons hit the pixels in a random pattern the less photons there are the more statistical errors will creep in. There will be more photons in one area than another or on one colour sensor than another, so you'll end up with some weird colours and light blotches. Then the camera itself generates some heat which also will create "noise" (digital light signals – like white specks on your image). The overall effect will be a grainy less professional looking image. Ouch!

However, boosting the signal does help make the image brighter but the trade-off is a loss of quality.

Craft or Art – big pixels or small?

This is where the art or craft comes in and of course each type of camera is different. For example, Sony Mirrorless Cameras have bigger pixels than an iPhone. Bigger pixels mean more photons can hit an individual pixel. These big pixels allow you to set the ISO number lower on a Sony and get the same amount of brightness as an iPhone, apparently making Sony better at night time shooting. But you'll not find this out without shooting in the dark – you have to get the hang of fiddling around with your ISO settings if you want some good night footage.

It's easier than you think. So go on, give the challenge a go and **fiddle with your ISO!!**

Of course, there is a lot more to night time filming than just the ISO number – but that is for another month). [Look Here](#) for some good tips and tricks for filming in low light situations .



Filming in the Dark

By Anonymous

We set out bold with camera and spark,
To shoot a great film... entirely in the dark.
"No problem," said John, with a confident grin,
"I've watched loads of movies—I know how they begin."

The script was misplaced (minor detail, they said),
The boom hit the actor directly on the head.
Our lighting guy whispered, "This look is avant-garde,"
While tripping spectacularly over a guard.

The director cried, "Action!"—no one could see,
The lead hugged a lamp post and called it "co-star, Marie."
A shadow delivered what might be a line,
Or possibly ordered a takeaway online.

The focus was soft—well, actually none,
The lens cap stayed on for Scene Twenty-One.
"Keep rolling!" we heard from somewhere off-screen,
Though "somewhere" was vague and "screen" was a dream.

The clapperboard clapped... we think? Hard to tell.
It might have been John just dropping a bell.
Continuity? Gone. Plot? Lost in the void.
But morale stayed oddly, defiantly buoyed.

At last we all cheered, "That's a wrap! What a feat!"
Then walked into walls on the way to the street.
We screened it for critics—well, one and his dog—
Who said, "It's quite moving... though mostly just fog."

So if you should film when the lights have all fled,
Just nod with great confidence, loudly declare,
"It's art!" instead.

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

Trainee Editors required for Border Post



Desktop Publishing is a very useful skill. Here in the busy Editorial Suite of Border Post (which is no longer located centrally due to major refurbishments) we use a state of the software called **Swift Publisher 5**.



It has become necessary due to the increasing popularity, ever expanding and worldwide reach of the publication, to expand our staff but coupled with this there is a desire to encourage our amazing magazine contributors to become proficient in **Swift Publisher 5**. This will enable them to submit articles that already approximate to their original creative vision, and in a way that requires only small adjustments.



The utterly fantastic news is that this amazing software (which some would argue is worth tens of thousands) can be bought for as little as \$20 or £15 in English money.

Brian and Philip are happy to host a once in a lifetime free training evening and all that we ask is that **you buy and download the software** to your Mac computer so that you are ready to start the training.



This introduction could completely change your life to springboard you into the exciting and dynamic world of international publishing executives.

New York, Hong Kong, Dubai, the world is your oyster and your membership to SBMM could be the **best investment** ever made!

You can **claim this incredible opportunity** if you are just a contributor, an aspiring contributor or indeed a potential **Trainee Editor**. See advert below.

Please address any enquiries to brianpoconnell2@gmail.com by **Friday April 10th**.



WANTED: Trainee EDITOR for an Amateur Filmmaking Magazine

Qualifications:

- Have watched at least 3 films
- Own an opinion stronger than “it was fine”
- Comfortable using the phrase “this needed another viewing... or six”

Become an EDITOR for SBMM Mag We proudly feature

- Insights on current club events.
- Contributions from experienced and noteworthy club creatives.
- Updates on amazing new tech
- Reviews of Micro-budget features shot entirely in bedrooms and pokey gardens.

Perks of the position:

- Zero pay (but unlimited adulation from the readership)
- Lifetime supply of moral superiority
- The right to review “real independent filmmaking” while wearing pyjamas.
- Your name in 9-point Comic Sans on the front and final page.

Are you tired of...

- Watching yet another “found footage” short where the entire plot is someone breathing heavily into a webcam?
- Hearing directors say “we’re going for a certain style” when what they mean is “we haven’t got a script”?

Good. We need you.

How to apply:

Send an email to brianpoconnell2@gmail.co with a response to ONE of the following:

1. A 200-word essay entitled ‘**Someone has to tell these people the tripod exists for a reason.**’
2. One sentence explaining **why Dutch angles are a crime.**
3. Proof you have at least one labelled a “**Festival Reject**”.
4. Why a **spare battery** is a good idea.

The date of the training event can be arranged to suit applicants.



The Uncomfortable Truth: Philip Morley interrogates Chat GPT

Further to Brian's AI article last month, I decided to interrogate ChatGPT about what it thought would happen to the film industry over the next 20 years. The following is the reply I received.

Most people who currently make a living as filmmakers won't be able to in 20 years time. Not because film dies—but because:

the value of the process collapses

What people pay for today:

- operating cameras
- editing
- colour grading
- basic directing

...will increasingly be done faster, cheaper, or entirely by AI.



1. The “middle” of the industry disappears


Right now there's a healthy middle:

- wedding filmmakers
- corporate video producers
- mid-tier commercial crews
- TV/documentary freelancers

That middle is the most vulnerable. Why?


Because clients will ask:

“Why am I paying £3,000 for this when I can generate something 80% as good in an afternoon?”

 **Result:**

- fewer steady jobs
- heavy price pressure
- lots of experienced people squeezed out

2. Technical skill becomes almost worthless on its own

 **Learning:**

- cameras
- lighting setups
- editing software

...used to be a career moat.

In 20 years?

 **It's the baseline. Like knowing how to type.**

People who rely only on:

“I know how to shoot and edit”

...will struggle badly.

3. The winners will be different people

The filmmakers who survive (and thrive) will look less like technicians and more like:

1. Story owners

People who:

- originate ideas
- build audiences
- control IP

2. Creative directors with taste

Not just “how to shoot” but:

- what's worth making
- what feels authentic
- what cuts through noise

3. Personality-driven creators

People audiences follow because:

- they trust them
- they like their perspective



 **In other words:**

You won't just make films—you'll be the reason people watch them.

4. Income becomes unstable for most

Expect:

- fewer long-term clients
- more project-based work
- income spikes instead of steady flow


Many filmmakers will:

- supplement with teaching
- pivot into content creation
- leave the industry entirely

5. High-end filmmaking still exists—but it's a fortress. Big-budget productions won't vanish.

But:

- fewer people get in
- competition is brutal
- AI reduces crew sizes

 **Even “making it” won't guarantee stability.**

6. The biggest psychological shift


This is the part people don't talk about:

Filmmakers today often define themselves by:

“I create things others can't”

That identity gets shaken when:

- a laptop can generate cinematic scenes
- clients don't see the difference
- effort no longer equals value

 **The real challenge won't just be financial—it'll be identity.**

7. The surprising upside (if you adapt)

There is a very real opportunity—but it requires a shift:

Instead of:


“How do I get hired to make films?”

You think:

“How do I create things people choose to watch, follow, and pay for?”

Because:


- Distribution is easier than ever
- Audiences are global
- Gatekeepers matter less

 **One person with a strong voice can outperform an entire traditional crew.**

The blunt bottom line

In 20 years:

- Average filmmakers → struggling or gone
- Top 5-10% → doing better than ever
- Everyone else → fighting for scraps or pivoting

 If you're in this world (which some of us are)

The key question isn't:

“How do I get better at filmmaking?” It's:

“Why would anyone choose me in a world where anyone can make a film?”

The biggest risk isn't AI replacing industry experts, it is clients not understanding the difference between:

“Good enough AI cheap output versus true craftsmanship.”

In 2019, a US Supreme Court case ruled that film studios could not own their own theatres and hold exclusivity rights on which theatres would show their movies, which would change the way that Hollywood movies were produced, distributed and exhibited.

Following the Paramount Decree in the 1950s, which put an end to block booking practices, animation transferred from the quality and innovation of theatrical cartoons to quick, cheap delivery. Limited animation was born.

Crusader Rabbit produced by Jay Ward was a popular 1950s cartoon series and was followed by other studios as they switched away from theatrical production.



[click here to view](#)

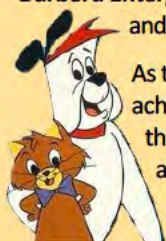
The quality of many shows was often criticised as poor by comparison to the classic cartoons, with their rushed animation and churned out stories. However kids, not concerned about quality, were watching up to four hours of Saturday-morning cartoon programmes, a favourite pastime of most American children in mid-1960s, remaining that way for decades.

Disney entered the fray early on with its anthology series, for example the **Wonderful World of Disney**, introduced by Walt Disney, with preexisting cartoons, animal adventures and other interest subjects rather than new animated series.



[click here to view](#)

When MGM closed its animation studio in 1957, William Hanna and Joseph Barbera, creators of Tom and Jerry, continued in 1958 as **Hanna-Barbera Enterprises**, attracting many artists and animators from MGM.

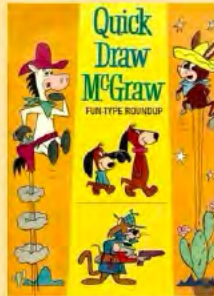


As the MGM quality could not be achieved for the lower budgets, they started with limited animation in **The Ruff and Reddy Show** finally producing a whopping 157 episodes!

The Huckleberry Hound Show launched in 1958 featuring Huckleberry Hound, Pixie, Dixie and Mr. Jinks and Yogi Bear and Boo-Boo. These were the regulars but other characters also appeared from time to time and later Yogi would have his own show.



[click here to view](#)



The **Quick Draw McGraw Show** aired in 1959, their third TV series, featuring three cartoons with Quick Draw McGraw and his side kick Baba Looey; father and son dog duo Augie Doggie and Doggie Daddy and mouse detectives Snooper and Blabber.

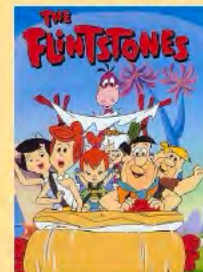
[click here to view](#)

Top Cat was another very popular series. T.C. with his gang took whatever advantage he could about town, running circles around Officer Dibble. He was the wide boy cat with a strong New York accent created as a parody of the Phil Silvers Show's character Sergeant Bilko.



[click here to view](#)

From 1960 it was **The Flintstones**, the modern stone age family featuring Fred and Wilma Flintstone and neighbours Barney and Betty Rubble. The series was popular with kids and adults alike due to Fred getting into scrapes and the wonderful stone age versions of modern equipment, like the car, propelled by Fred's feet.



[click here to view](#)



[click here to view](#)

Shows like **The Jetsons** (1962 a futuristic version of The Flintstones), **Jonny Quest**, **Scooby-Doo Where Are You**, **Hong Kong Phooey**, and so many more followed in a huge output stream.



The New Adventures of Huckleberry Finn In 1967 Hanna-Barbera were working on an innovative series with NBC which was to combine live action performances with animation in a weekly show. At that time, it was the most expensive half hour ever put on television.

It was aimed at children and adults with a 7.00pm time slot. Casting eventually found 3 child actors in their early teens, Michael Shea (Huck), Lu-Ann Haslam (Becky) and Kevin Shulz (Tom). 20 episodes were produced with more fluid, rather than limited, animation to match the live performances which were shot against a blue screen.

Opening / Closing Titles [click here to view](#)

Clip from 'Castle of Evil'

[click here to view](#)



For over 30 years, H-B was the most prolific and successful animation studio producing a staggering 249 television series. Renamed several times under different owners, it was finally absorbed by Warner Bros. Animation in 2001.

USA

Having focussed on Hanna-Barbera, as the most prolific producers of TV animation, it would be wrong to ignore the only other US studio that found new success with short theatrical and subsequently TV series after the 1950s.

DePatie-Freleng Enterprises, founded in 1963 by ex Warner employees, David DePatie and Friz Freleng after Warner Brothers closed their animation department. Their success started with opening and closing film credits, hardly what might be expected, but the film was *The Pink Panther* starring Peter Sellers, for which they created the iconic, unspeaking cartoon character.



[click here to view](#)

[click here to view](#)

This led to a series of short films and TV series from 1969 to 1980.

Spin off cartoon series followed: *The Inspector* (above); *The Ant and the Aardvark* and various others, with the last new series being *The Dogfather* in



Ant and the Aardvark

1974 - 1976. Pink Panther cartoons continued to be shown in cinemas until 1980 and in 1981 the studio was acquired by Marvel Productions.

In the 1980s there was an explosion of animation for US TV and its popularity was driven by toy lines, including Mattel's *He-Man and the Masters of the Universe*; Hasbro's *G.I. Joe*, *The Transformers* and *My Little Pony*.



G.I. Joe



He-Man

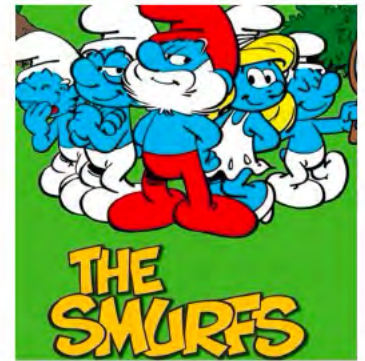
[click here to view](#)

EU

Meanwhile, in Europe, international co-productions had greater imagination and promise. For example, Belgian SEPP International S.A./US Hanna-Barbera production *The Smurfs*, which took off in 1981 and ran for a decade, very unusual when most cartoons would only make it to 22 episodes. The Smurfs' total number of eleven and twenty-two minute cartoons reached a massive 417.

France/USA's *Inspector Gadget*, a dim witted police inspector blessed with various bionic gadgets built into his body but with the total lack of competence to use them effectively as he attempts to thwart the underhand schemes of Dr. Claw and his criminal organisation, M.A.D. (Mean And Dirty). Gadget's failings are secretly covered by his gifted niece, Penny, who is the real mastermind with her dog, Brain. 86 episodes were produced.

[click here to view](#)



Below: *Inspector Gadget*



UK

Cosgrove Hall Films, established in 1976 in Manchester, and over the next quarter of a century, the studio produced some of the best popular children's animated shows with 11 BAFTA nominations.



Left: Mark Hall
Right: Brian Cosgrove



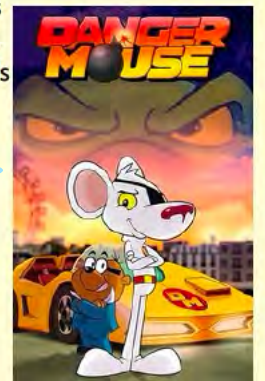
They had a very successful TV series with *Danger Mouse*, the hilarious adventures of the greatest secret agent in the world, Danger Mouse, and his trusty, bumbling sidekick, Penfold. Together, they follow Colonel K's orders and do battle to save the world from monsters, master thieves, their narrator, and crazed fiends of all types. It also aired in the USA where it was popular with kids and adults as well.

[click here to view](#)



DM and Penfold

Colonel K



Count Duckula was a spin-off from this popularity, featuring a very funny, hyperactive, vegetarian, often 'chicken', incredibly talkative vampire duck.



[click here to view](#)

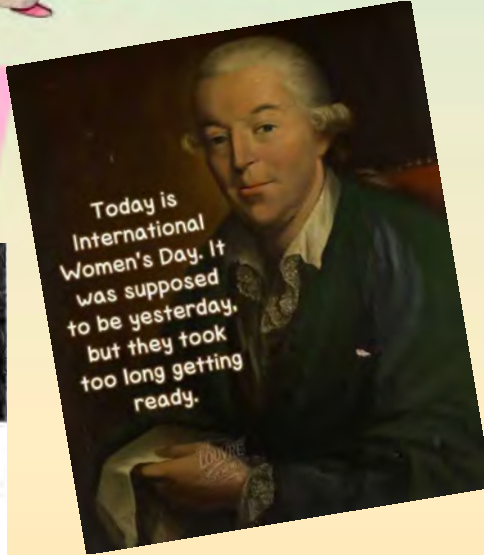
Rita's

Rib

Ticklers



Some people are solving major world problems, and I'm here all excited because I found my missing sock inside a pair of my underwear.



Today is International Women's Day. It was supposed to be yesterday, but they took too long getting ready.

A British doctor says, "In Britain, medicine is so advanced that we cut off a man's liver, put it in another man and in 6 weeks he's looking for a job. The German doctor says, "That's nothing, in Germany we took part of a brain, put it in another man, and in 4 weeks he's looking for a job." The American doctor laughs, "You're all behind us. About a year ago, we took a man with no brain, no heart, and no liver and made him the President. Now, the whole country is looking for a job!"

So Pure You can eat it



The vet said it'll stop him scratching himself, so I got one for Brian too

whyat



I think your child is dead

Really pleased to get a full tank of petrol for £60 today.... Granted it was for the lawnmower, but I'm trying to keep positive!



KEEP YOUNG AND ATTRACTIVE Use a Few Boxes of Dr. Campbell's Safe Arsenic Complexion Wafers they produce a firm glowing skin of wondrous youthful beauty. All pimples, wrinkles, blackheads, sallowness and all facial blemishes disappear in a short time as if by magic. You may have little or no success with other things you have tried-but no matter how skeptical you may be, try Campbell's Wafers, you will not be disappointed. It is remarkable, but true, Campbell's wafers have been universally successful as thousands of users testify. Physicians recognize there is but one way to beautify the skin and complexion, that is by purifying the blood, that is exactly what Campbell's Wafers do-impure blood is the real cause of all skin troubles. 50 cents and \$1.00 per plain cover from box postpaid in RICHARD FINK CO., Dept. 93, 396 Broadway, N. Y.

Editor's Note



It's great to see that films made by members of our Club are making an impact on the amateur film makers world. The latest news in that BIAF have selected 2 films made by the Clubs animation Guru, Dave Skertchley, to be shown at their event on the 19th May 2026. They are UG the Pottery Cavemen and Bell Book and Candle.

For those that may be interested, there is an **EVENT** on Sunday 30th August by the West Sussex Video Club at Ferring Village Hall. It starts at 11am and will cost £10 including a buffet lunch.

Enjoy April and keep on filming!
Philip and Brian

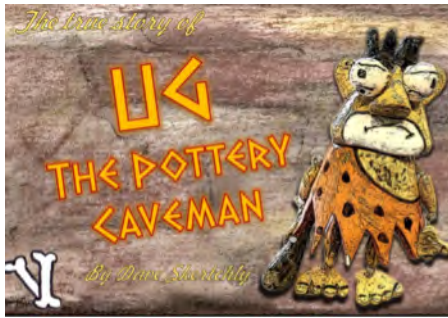



Next Meeting

April 10th: "Let's make a Film".
Filming a live band at the Club house.

Future Meetings

May: We shall be showing the results of the Spring Video 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.





Capture The Conversation
detail

This app is designed to offer professional-level video editing tools to anyone wanting to create videos, whether you're just starting out or you've been making content for years.

The developers behind the award-winning software describe the iPad app, which is also available on iPhone, as follows: "Detail combines the simplicity of a camera app with the power of a video editor. Whether you're creating a 60-second reaction video, a presentation, a 30-minute interview or podcast, or a live stream, you can do it all in one place with Detail". Check it out [HERE](#).

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, Mike Sanders, Dave Skertchly, John Hawthorne

COPY DEADLINE! May 2026 issue will be 14th of April 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 Club Contacts

- Chairman
- Vice Chairman
- Hon. Secretary
- Hon. Treasurer
- Webmaster Slack & The Brain
- Competition Officer
- Movie Projects Co-ordinator.
- Public Relations Officer
- Editor - Border Post
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Philip Morley & Brian O'Connell	
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: ppfilms1@mac.com

