



Header Creation Peter Frost

GOSTREY MEADOW, FARNHAM: WORLD MUSIC DAY - FREE ENTRY 28 JUNE 12:00 - 18:00
AND MUSIC IN THE MEADOW EVERY SUNDAY 24 MAY - 30 AUGUST 2026 FREE, LIVE MUSIC 15.00 - 17.00

An Introduction to our new Club Webmaster By Marcus Henning



Hi all,

My name is **Marcus Henning** and I volunteered to help keep the Club website updated.

I have been a club member for just over a year now and thought it fitting to unleash my rusty knowledge of HTML upon the club website.

Thankfully, Jim has done a superb job of creating the site, I haven't been able to break it.... Yet.

(Watch this space). I have managed content on a few websites in the past; a friend helped me create a website for our university theatre, the Hexagon Theatre. This then migrated onto a CMS supplied by the university which I managed. I also updated my local 4x4 club's website for about a year.

I've dabbled with a few other Wordpress sites along the way. Working on the precept that ignorance is bliss; I, with little knowledge, have aggrandised myself and taken the title of **Webmaster**.

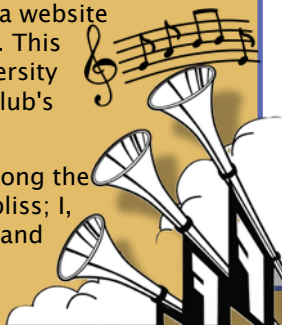
Marcus



Editors – Your robe is in the post

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We are very sad to announce the death of Peter Matthews on the 22rd May 2026 (aged 94). Peter was a long time, much admired member of SBMM.

Recollections and memories of Peter will be featured in the July Border Post.

'DARKNESS'- VIDEO MAKING CHALLENGE

By Kathy Butcher



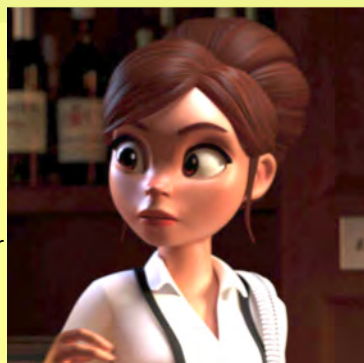
John Hawthorne Surrey Border Movie Makers Competition Officer set members a challenge of producing a short video with the theme of 'Darkness' where limited lighting was to be used.

Six entries were submitted, some were made by groups within the club others were made by individual club members.

The first film shown was by club group the Pioneers called **'The Medium'** it was filmed in one evening which was quite an achievement and took the theme of a seance with a touch of comedy and intrigue thrown in as the people involved thought they were going to a marriage counselling event!

The next movie to be shown was. **'The Medium 2'** an alternative version of the original entry but this time with an alternate edit by Jonathan Hill and Matthew Collins.

The next film to shown was **'Shelter'** an animation by Cameron Gilroy, this 3min. 3 sec. movie about a girl working her late shift in a bar developed some un-expected spooky happenings when someone took shelter inside the bar from the rain.



The fourth entry made by John Thompson and Paul Ashworth, titled **'Tell Tale Heart'** this intriguing movie was based on the short macabre story by Edgar Allan Poe the well-known American writer and poet.

David Dewhurst member of the Pathfinders groups created the next film called **'The Looking Glass'** this 4 min. 38sec. entry told the story of an ageing man receiving his rather interesting Birthday presents one of which was a mirror with rather mysterious properties.

The final film was by the 'Weyfarers' group called **'ISO & F-Stop for the Sony A6600 Camera'**, this comedy directed by John Hawthorne highlighted some of the hilarious and annoying difficulties you can experience when trying to set up your own camera in the dark whilst attempting to make a film on your own.

After viewing all the films the audience voted by a show of hands. The winner was Cameron Gilroy's animation 'Shelter' with 'The Medium' and 'The Medium 2' by the Pioneers Group taking joint second place.



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

The Art of Film Directing - Part 2

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 more of my favourite 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.

Stanley Kubrick: "Understand your own taste"



The director's job is to know what emotional statement he wants a character to convey in his scene or his line, and to exercise taste and judgment in helping the actor give his best possible performance. By knowing the actor's

personality and gauging his strengths and weaknesses a director can help him to overcome specific problems and realize his potential. But I think this aspect of directing is generally overemphasized. The director's taste and imagination play a much more crucial role in the making of a film. Is it meaningful? Is it believable? Is it interesting? Those are the questions that have to be answered several hundred times a day.

Chris Nolan: "Be prepared to do it all yourself"

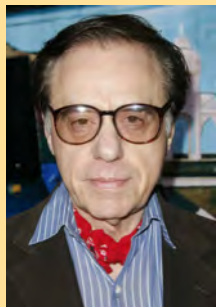


While it's wonderful to have a great community of filmmakers around you, you have to be prepared to do everything yourself. That's something that never goes away. You have to be prepared to carry the flag for the film because if you're not, nobody else is going to bother. The tricky thing is, it can seem

like arrogance because it's the film you made, but there's no way around it. You just have to do it.

Peter Bogdanovich: "Watch the right movies"

Get familiar with the Golden Age of Movies. Movies were better-constructed and better-directed in the years between 1912-1962. So I think it's the foundation of the art. And I think that anyone who directs movies should have a working knowledge of that foundation, before they start turning on the camera.



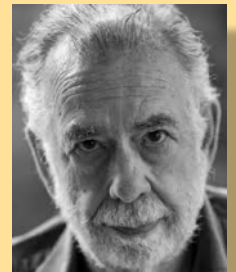
Werner Herzog: "Read"

More important, for an aspiring filmmaker, is reading. Read, read, read, read, read, read, read. If you don't read, you'll never make a great film. 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.

Francis Ford Coppola: "Work from theme"

When you make a movie, always try to discover what the theme of the movie is in one or two words. Every time I made a film, I always knew what I thought the theme was, the core, in one word. In *The Godfather*, it was succession. In *The Conversation*, it was privacy. In *Apocalypse*, it was morality. The reason it's important to have this is because most of the time what a director really does is make decisions. All day long: Do you want it to be long hair or short hair? Do you want a dress or pants? Do you want a beard or no beard? There are many times when you don't know the answer. Knowing what the theme is always helps you.



Akira Kurosawa: "Refine your focus"

During the shooting of a scene the director's eye has to catch even the minutest detail. But this does not mean glaring concentratedly at the set. While the cameras are rolling, I rarely look directly at the actors, but focus my gaze somewhere else. By doing this I sense instantly when something isn't right. Watching something does not mean fixing your gaze on it, but being aware of it in a natural way. I believe this is what the medieval Noh playwright and theorist Zeami meant by 'watching with a detached gaze'.



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

Development continued though the 1900s into the 2000s resulting in various 3D cinema systems, the most common being:

IMAX 3D

IMAX had two different 3D systems - the earliest with two 70mm reels of film passed through a pair of IMAX rolling loop projectors. Or, in 2008, their IMAX 3D digital systems based on a pair of 2K digital projectors viewed on screen through linear polarised 3D glasses.

RealD 3D

Using single digital projector in combination with either a RealD Z-Screen or a special lens system for the Sony 4K cinema projector. The audience wears circularly polarised 3D glasses.

Dolby3D

Using interference filter technology on a single DLP (Digital Light Process) Cinema projector fitted with a special interference filter wheel. The audience wears special Dolby 3D glasses fitted with special interference filters.

Expand 3D

This system uses a single DLP cinema projector projecting onto a regular cinema screen. The audience wear active shutter glasses to view the 3D image. An infra-red signal is sent to the glasses to allow them to switch in synchronisation with the sequence of left and right perspective images on screen.

MasterImage 3D

Which uses a single DLP cinema projector with a circularly polarised filter wheel sitting in front of the projection lens. The system projects onto a silvered cinema screen and the audience wears circularly polarised 3D glasses.

DepthQ cinema

This system uses a single DLP cinema projector fitted with a DepthQ polarisation modulator. The system projects onto a silvered cinema screen and the audience wears polarised 3D glasses.

Technicolor 3D

This system uses a conventional 35mm film projector fitted with a special 3D split lens. The 3D images are recorded onto the film using the over-under 3D format. The system projects onto a silvered screen and the audience wears polarised 3D glasses.

During the '60s and '70s, computer scientists Edwin Cutmull, co-founder of Pixar, and Frederic Parke, a graduate of Engineering at the University of Utah, designed realistic human hands and faces using animation with 3D technology. In 1976 their techniques were used in the movie *Futureworld*.

In the '70s there was a studio revival in 3D horror movies as Spielberg's *Jaws* hit the screens followed closely by *Friday the 13th Part III* and *Amityville 3D*.

But this was a brief shot in the arm for 3D as technology did not keep pace and its high cost to filmmakers and cinemas, together with audience viewing discomfort did not help any true revival.

In the mid 1980s IMAX was born and with its mathematically precise approach to projection, it eliminated audiences viewing discomfort by ensuring that the twin reels were perfectly synchronised. In 1986 colour film with polarised glasses were introduced instead of anaglyph.

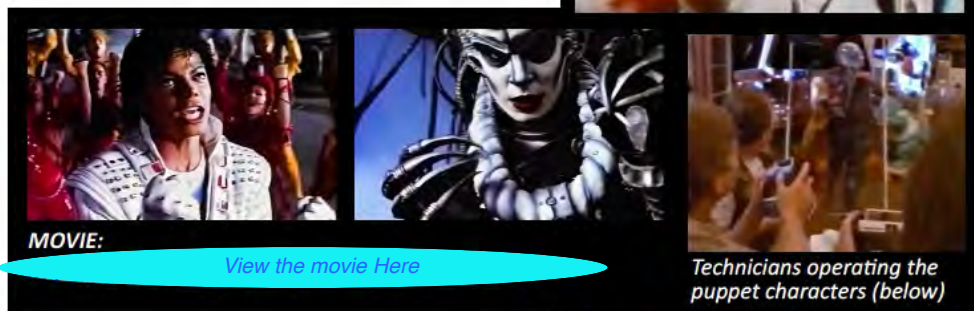
This led studios to revive their interest in 3D movie production and even theme parks jumped on the bandwagon with attractions using 3D technology.

Disney theme parks exploited the technologies with *Captain EO*, a short 3D science fiction film attraction, based on a story by Walt Disney Imagineering, which starred Michael Jackson in the lead. It was conceived by George Lucas and Francis Ford Coppola, who directed, and premiered in 1986 at Disneyland and Epcot and ran until 1997.

It was notable for its 3D effects coupled with in-theatre enhancements such as lasers, smoke and remotely controlled puppet characters, synchronised to the film and is regarded as one of the first 4D film experiences. It returned after the death of Michael Jackson as a *Captain EO Tribute* in 2010.



Poster and Screenwriters Francis Ford Coppola (Director), George Lucas (Executive Producer) and Rusty Lemorande (Producer)



MOVIE:

[View the movie Here](#)

Technicians operating the puppet characters (below)

But it was in 2009 that the biggest leap in 3D hit the screens from James Cameron



James Cameron and Jeffrey Katzenberg, co-founder of Dreamworks, were great advocates of 3D and wanted to see every cinema converted to show it. Others were not as convinced and it usually fell down on the cost of conversion and production.

But it was Cameron's *Avatar* in 2009 that really shook the industry into 3D production, such was the success of the movie. The detail in its production had a lot to do with it as audiences witnessed imagery that had never before been achieved.

In the 2012 documentary 'Side by Side', James Cameron said:

"Avatar was going to be my next movie after Titanic so I converted into thinking about 3D and knew immediately that the only way to shoot 3D was digital."

Avatar came out and I'm really proud of those images, they look gorgeous.

Avatar is two completely different forms of filmmaking combined; we only used lenses for about a third of the movie which is all the sets and just normal stuff like lighting and live action. We used virtual lenses for the other two thirds.

We never shot in a real jungle, we had to create the jungle. It was all computer modelling, every blade of grass, every bug buzzing around, not one foot of film shot in a real jungle.

Guess what we found didn't work? It required that I, the artist and people who were trained in photography looking at how light interacted with things to figure out how to write the code to make it look real."

Director Joel Shumacher commented:

"With Avatar there's a reason that the film is in 3D because it is taking you on an experience, it isn't something that was added on for money or a joke or a gimmick."



The extraordinary camera that Cameron built for *Avatar 2: The Way of Water*

"3D is the greatest advance in the film industry since the arrival of color in the 1930s"



Jeffrey Katzenberg

[View the trailer here](#)

AVATAR



James Cameron



[View the trailer here](#)



As a watershed film in Hollywood's technological evolution, the cinematography of *Avatar* shows how the old and new can be combined to make something not quite either.



Jeffrey Katzenberg, James Cameron and Steven Spielberg with various 3D cameras



Steven Spielberg's Adventures of Tintin - a fast paced adventure using motion capture techniques



<https://www.youtube.com/watch?v=...> View the trailer here

Multiple Oscar-winning director Steven Spielberg is not as enthusiastic as Cameron or Katzenberg about 3D movies, having said that he feels it is not for everyone and movie executives should use it sparingly.

He worked as a producer on 3D movies **Transformers: Dark of the Moon** and **The Adventures of Tintin**, and believes it can be a useful tool for some films, notably animation due to the control over depth.

However 2009 saw the release of three blockbuster films together with **Avatar**, which is the most successful of all time, they were **Alice in Wonderland** and **Toy Story**. Animation was involved in all of these but animated features flooded from major studios in 2009 and beyond but many were originally 2D movies converted to 3D like **Toy Story** and were plentiful.

IMAX 3D (see **Alice in Wonderland**) was probably the most immersive of the experiences due to the massive screen able to engage audience vision coupled with the superb image and sound quality.

THE FUTURE?

But what is the outlook for the future of 3D? Its history of boom and bust and revivals being driven by block buster movies is likely to continue, particularly with ongoing development of technology and trends like virtual reality and glasses-free 3D. These may overcome viewers' enjoyment difficulties and cost issues, and big-budget productions could turn the expense associated with the 3D format into a positive for producers.

The rise of the 4D experience where special effects and seat motion are synchronised to the on screen imagery and the development of holographic presentations that create a truly immersive experience without glasses could revolutionise 3D Cinematic and home viewing entertainment.



3D TRAILER (Red/Green or Cyan* Glasses for 3D): <https://www.youtube.com/watch?v=P-sELw668BU> *Red and Cyan Glasses retain more of original colour View the trailer here



The sizeable IMAX 3D camera



Spy Kids 3D



Iron Man 3D - TRAILER

[View the trailer here](https://www.youtube.com/watch?v=...)

SOME 2009 ANIMATED RELEASES



Jurassic Park, 2013 re release conversion to 3D



4D Cinema Experience - water spray and seat movement



SUMMER SOCIAL

By Rita Wheeler

Al's 'Bangers' are the best in town!



Each year the club has a Summer Social. A chance for us to get together, enjoy some good food and have a chat.

Al and I have hosted this for several years.

This year it will be on **Sunday 28th June.**

It is a barbecue. We'll be sitting outside.

If you want a swim, bring your swimmers AND a towel.



Also bring your camera and take some photos. Most importantly, come along and enjoy yourselves.

We start at 1.00 pm. We will plan to eat about 2.30 – 3.00 pm. Going home time is at 6.00. pm

It is **£12 per person** which includes food and drinks. Partners are welcome.

By the time you read this you should have received an invitation by email.

If you haven't already responded, please do so **now!**

Thanks, and hope to see you on 28th June.

Rita and Al



SUMMER CHALLENGE - UPDATE

By John Hawthorn

OK – Because I can, I have!

The competition has been changed. Its still has the "**Do any film you want**" idea. (remember the rules – make a film on anything you want – documentary to sci-fi thriller to Vox pop to hard rock – anything.

BUT:

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. It's 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.



But now the change! I am adding in films based on ideas from the June meeting – the **FILM in a DAY** competition.

In JUNE's meeting, towards the end, we will break-up into teams of four and write some bullet points for a TV Advert or a 1 minute film trailer (or similar). At the end of the evening I will collect all the ideas and put them on our website.... In the few days that are left, any individual (or team-let) can attempt to make one of these short adverts (or trailers) and these too will be shown in July as part of the July Challenge..... In this way, I feel more people will get involved in making movies – and that is what we're about! Good Luck!

(Contact me at johnpauljohnpaul@hotmail.co.uk if you have any questions).

For Sale

David Kershaw has decided to sell some of his filming kit which is set out below. Don't delay as these items are real bargains, just for members. If you are interested please call him on 07824 619164.



Key Features & Capabilities

- **Design & Control:** Features a dedicated, ergonomic control panel that reduces the need to touch the phone screen. A large, integrated wheel on the side allows for manual focus pulls or smooth zooming.
- **Functions:** Supports object tracking (including faces), vertigo effects (dolly zoom), multiple timelapse modes (motionlapse, hyperlapse), and pan-follow, locking, and full-follow modes.
- **PhoneGo Mode:** Enables the motors to increase speed for quick, reactionary shots, minimizing the need for post-production stabilization.
- **Battery & Charging:** Offers up to 12 hours of runtime, with a USB-C port for charging.
- **Compatibility:** Designed for smartphones weighing up to 210g, such as the iPhone 13/12/11 series.

Asking price £30.

Zhiyun Smooth 4 mobile phone gimble.

"In excellent condition and has only been used on a couple of occasions."



Contour shuttlexpress multimedia controller.

"Brand new never used."

Asking price £37.



- 5 programmable buttons
- 360° rotating dial
- Rubberized shuttle wheel
- Compact design

The Contour ShuttleExpress helps improve productivity in the office, studio, home, and more! Using either stock or custom settings, copy, paste, save, print and more are all at the touch of a button. Accessibility of zoom and scroll is easier with the rotating dial and wheel.

The Contour ShuttleExpress works great with these programs and countless others:

Adobe Creative Suite
Apple Final Cut Pro
Apple Logic Pro
Autodesk AutoCAD
Avid Media Composer
Microsoft Office

Avid Pro Tools
Boris FX
Sony Vegas Pro
Steinberg Cubase
Web Browsers
Apple Work
and more...



Zeiss Planar 1.4/50mm ZF.2 manual zoom lens with external aperture ring.

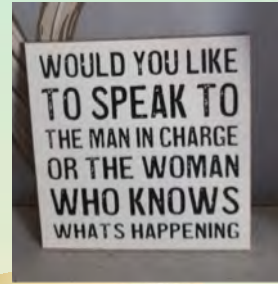
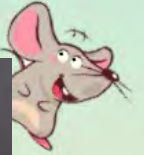
"Immaculate condition, clean lens, no scratches no fungus. Boxed with original instructions. **Note:** It has a Nikon mount, but it has been used on occasion with a Blackmagic camera using an addition adaptor. Currently selling at Wex photographic for £640".

Asking price £300.

Rita's

Rib

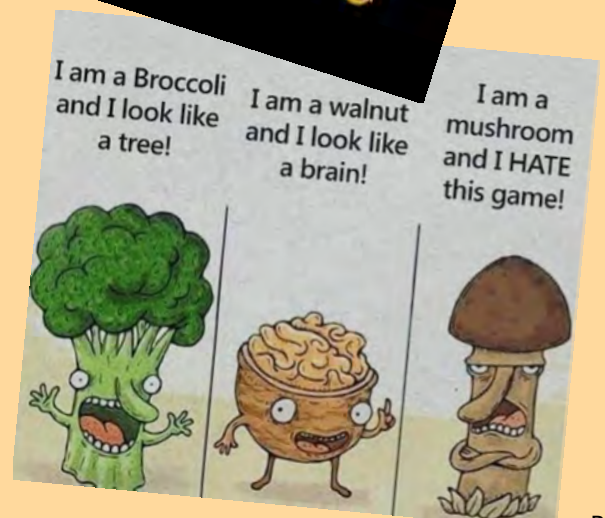
Ticklers



TEN COMMANDMENTS FOR SENIORS

1. Talk to yourself. There are times when you need expert advice.
2. "In style" are the clothes that still fit.
3. You don't need anger management. You need people to stop irritating you.
4. Your people skills are just fine. It's your tolerance for idiots that needs work.
5. The biggest lie you tell yourself is: "I don't need to write that down. I'll remember it."
6. "On time" is when you get there.
7. You've noticed people your age are much older than you.
8. Ageing has slowed you down, but it hasn't shut you up.
9. You still haven't learned to act your age and I hope you never will.
10. "One for the road" means peeing before you leave the house.

For the ladies that are still waiting for their prince on a white horse, don't give up! With the recent rises in fuel, it can happen any second now!!!! 🐎😂



HORIZON BAND EDIT

By Mike Sanders

The following pages track my efforts in achieving a high-quality movie for the Horizon band. As you will see, this proved to be quite a challenge. It is hoped that when we undertake the next similar function, we will be able to avoid some of the problems that beset us on this one.

HORIZON BAND EDIT

Getting footage: SMASH made a mess
Re: Dick Grainger, he had to bring his
clips on a disk as I got CRC error when
unzipping the files

DISK ORGANISATION

You need to be organised when doing big jobs so
material can be quickly found

Name	Date	Type	Size
Exports	13/04/2026 17:49	File folder	
Final Music	17/04/2026 11:34	File folder	
Footage	13/04/2026 10:42	File folder	
Graphics	20/04/2026 15:14	File folder	
Horizon Band Promo	13/04/2026 13:19	File folder	
Music on the night	13/04/2026 13:24	File folder	
Credits.docx	20/04/2026 15:16	Microsoft Word D...	13 KB

Name	Size
Exports	34,237,871 KB
Final Music	66,095 KB
Footage	337,127,524 KB
Graphics	653 KB
Horizon Band Promo	5,277,979 KB
Music on the night	53,922 KB
Credits.docx	13 KB

376 GB plus of space

DISK ORGANISATION FOOTAGE

The same applies within the footage folder itself

Name	Date	Type
Adrian Smith & Tom AX1	13/04/2026 12:30	File folder
Cameron Gilroy	16/04/2026 15:14	File folder
Dick Grainger	16/04/2026 15:20	File folder
Jack Visser	16/04/2026 15:02	File folder
Keith Bagot	13/04/2026 10:42	File folder
Making of shots	13/04/2026 12:38	File folder
Peter Stratford	13/04/2026 11:00	File folder
Session 5	13/04/2026 12:33	File folder
Session 6 close ups	13/04/2026 12:34	File folder

DISK ORGANISATION - FOOTAGE

Keith Bagot's files

Next time we need a naming policy so that we don't end up with similar default file names from similar cameras with different operators. It is a setting in media.

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Adrian Smith and Tom's files

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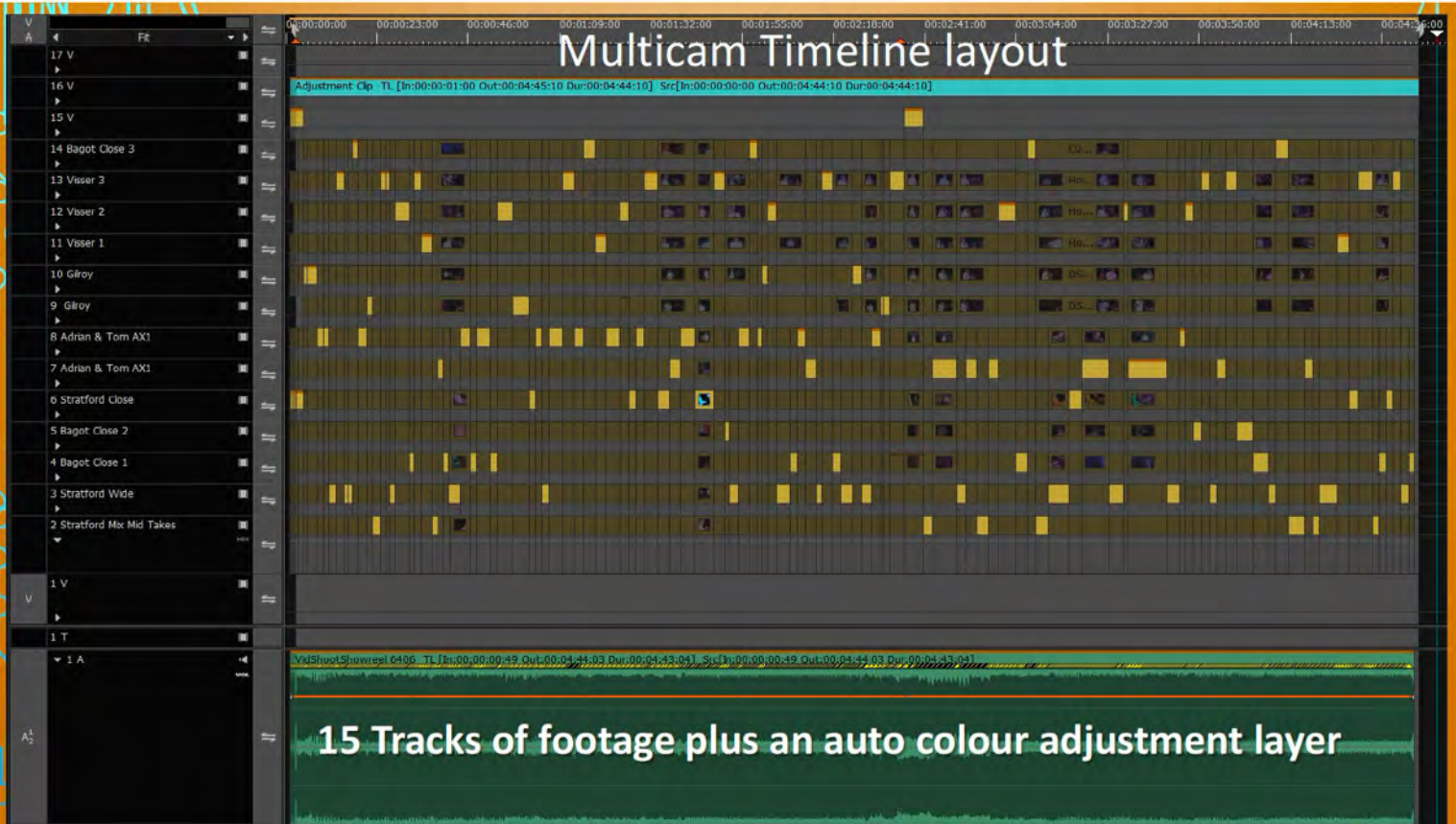
EDIT BIN ORGANISATION

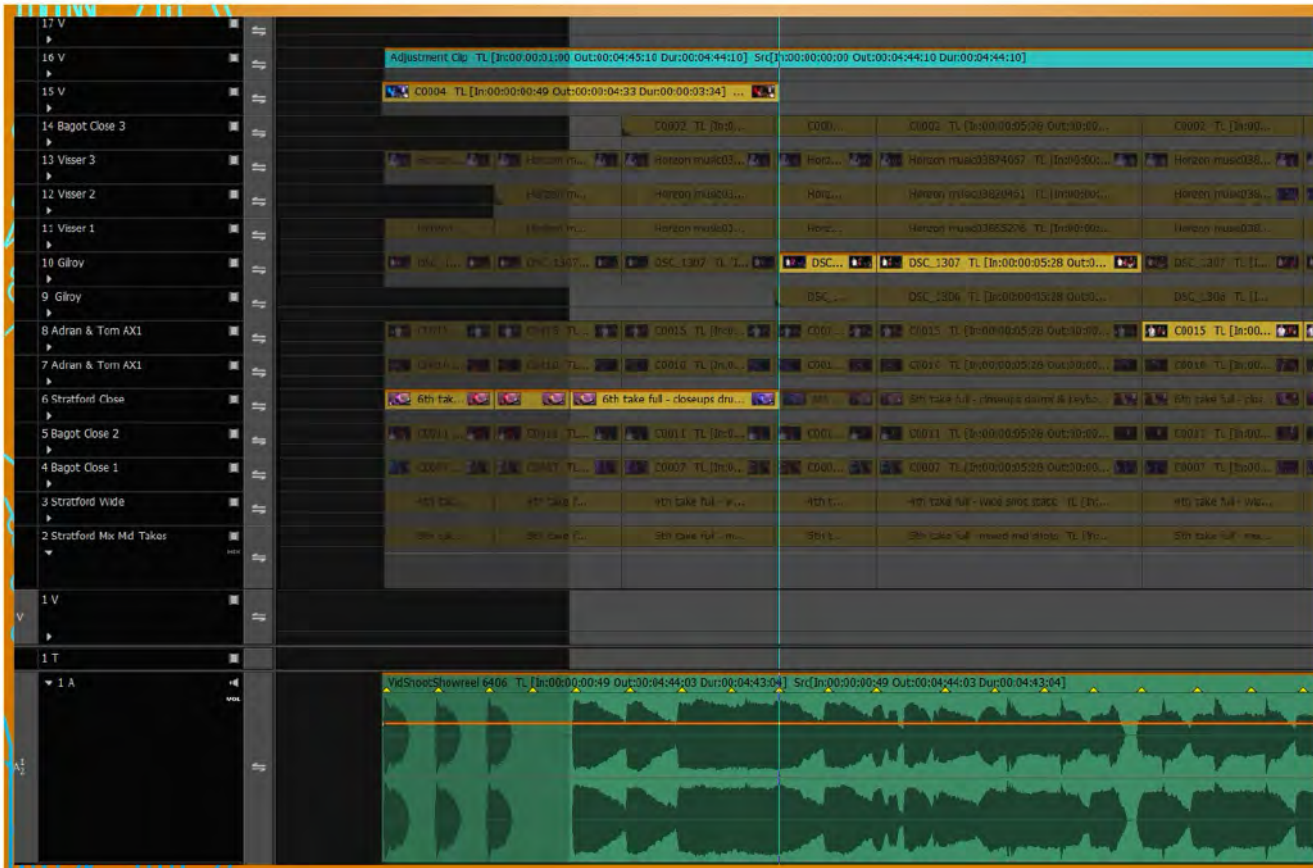
This mirrors the organisation on the hard drive



Multicam Timeline layout

15 Tracks of footage plus an auto colour adjustment layer



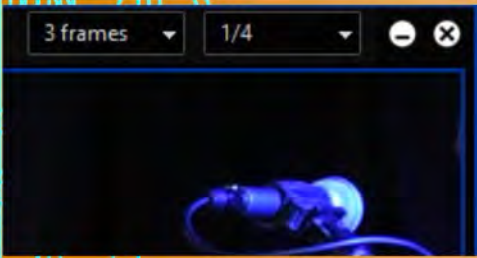


Edius beat Detector

Multicam Edit

The camera is chosen by using the number keys or clicking on the picture you want in the left hand window which then shows in the output right hand window. You can fine adjust the cut points later on the timeline if they aren't quite correct.

Multicam Edit



The PC wont play that number of UHD and HD tracks in real time without making lower resolution proxy files of each clip and you will see that it has made those automatically on the right next to the original files.

Also the playback skipped frames and resolution drop can help as well as above.

It is impiorntant to get the music to play smoothly.

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C0001.MP4	10/11/2025 18:57	MP4 - MPEG-4 vid...	22,088,478 ...	00:59:15
C0002.MP4	10/04/2026 09:40	MP4 - MPEG-4 vid...	266,032 KB	00:00:21
C0003.MP4	10/04/2026 20:01	MP4 - MPEG-4 vid...	2,080,059 KB	00:01:54
C0004.MP4	10/04/2026 20:03	MP4 - MPEG-4 vid...	650,876 KB	00:00:35
C0005.MP4	10/04/2026 20:03	MP4 - MPEG-4 vid...	62,726 KB	00:00:03
C0006.MP4	10/04/2026 20:09	MP4 - MPEG-4 vid...	4,652,679 KB	00:04:16
C0007.MP4	10/04/2026 20:20	MP4 - MPEG-4 vid...	5,482,481 KB	00:05:02
C0008.MP4	10/04/2026 20:30	MP4 - MPEG-4 vid...	8,450,225 KB	00:07:43

Multicam Edit - Proxy Mode

Proxy Mode Buffer : (8 / 8)

As long as the playback buffer during multicam is holding up at 8 as above, the music will play smoothly, even if the picture is a bit soft, it's good enough to edit with.



Multicam Edit – Glasses or no glasses?



The keyboard player Alex gave us a problem sometimes he had his glasses on (above) and sometime he had them off (right). We decided to use the glasses off clips only



Multicam Edit – Camera ops in the background



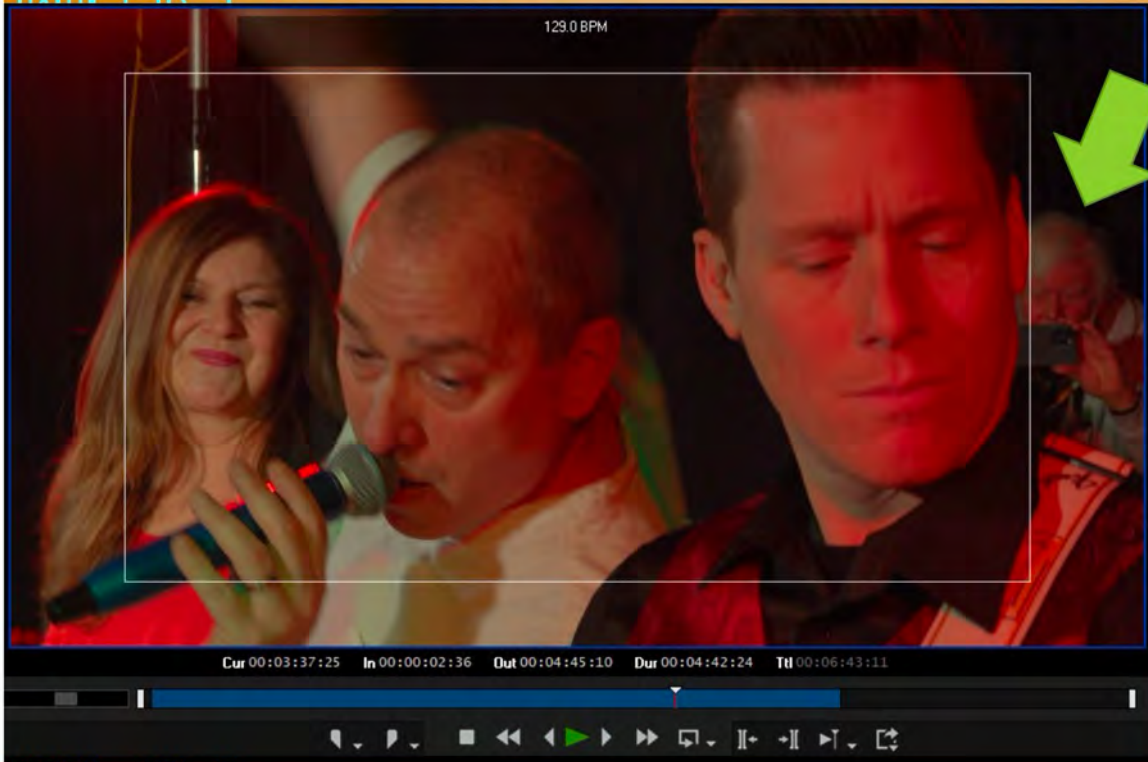
We also hadn't noticed to start with various camera ops in the background.

Here is Peter Stratford getting in on the action.

What does the assistant director do?

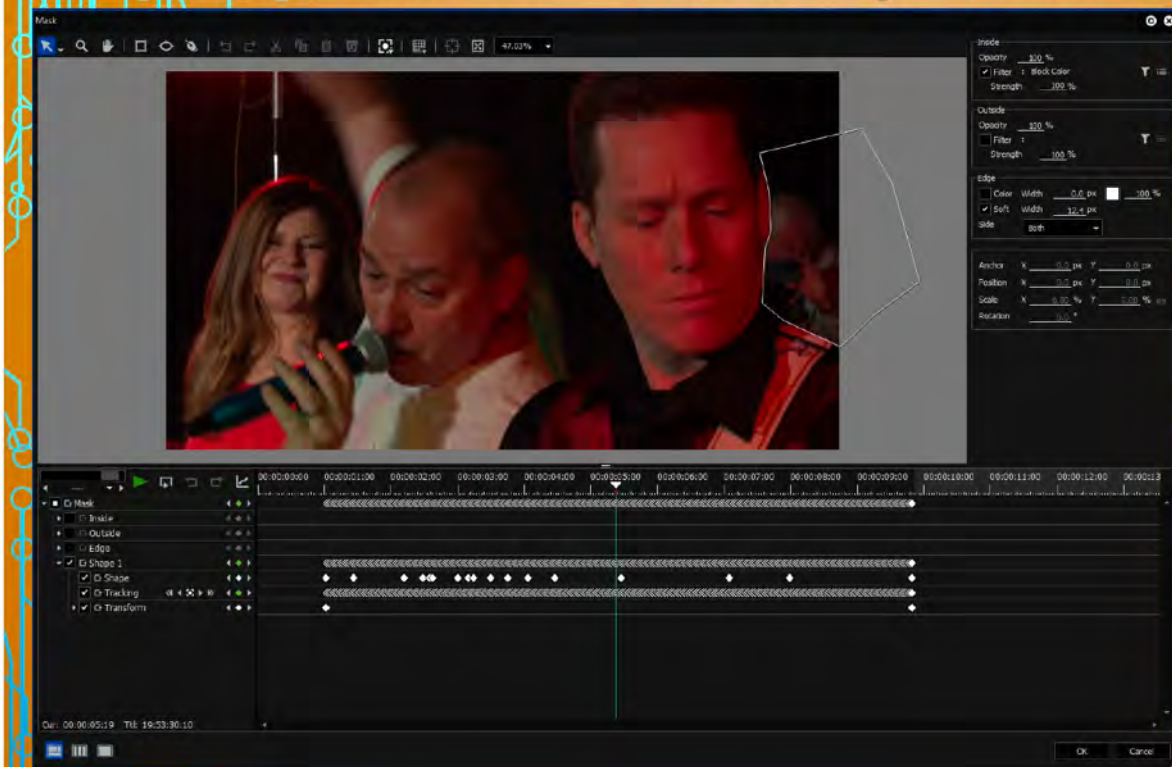
He concentrates on what is in the background of the shot.

Multicam Edit – Camera ops in the background



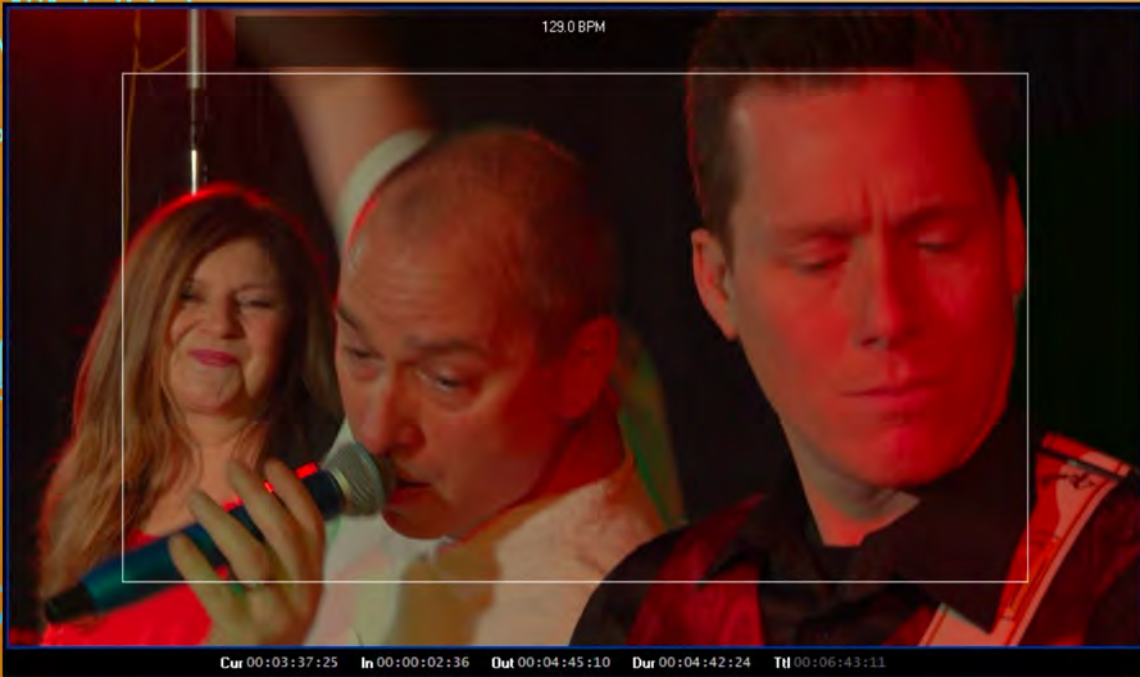
Here is the really hard concentrating Peter Frost also in on the action.

Multicam Edit – Camera ops in the background



Its difficult to easily mask of something (like Peter) that's not meant to be there when the edge of the area is moving (guitarist's face). Apply a key framed mask that tracks guitarist's face

Multicam Edit – Camera ops in the background



Mask
applied

Frosty -
gone

Multicam Edit – Next Steps

Main multicam edit completed to
original on the night audio 6 minutes
43 seconds.

Multicam Edit – Next Steps

Main multicam edit completed to original on the night audio 6 minutes 43 seconds.

Next step: export as high quality file.

Multicam Edit – Next Steps

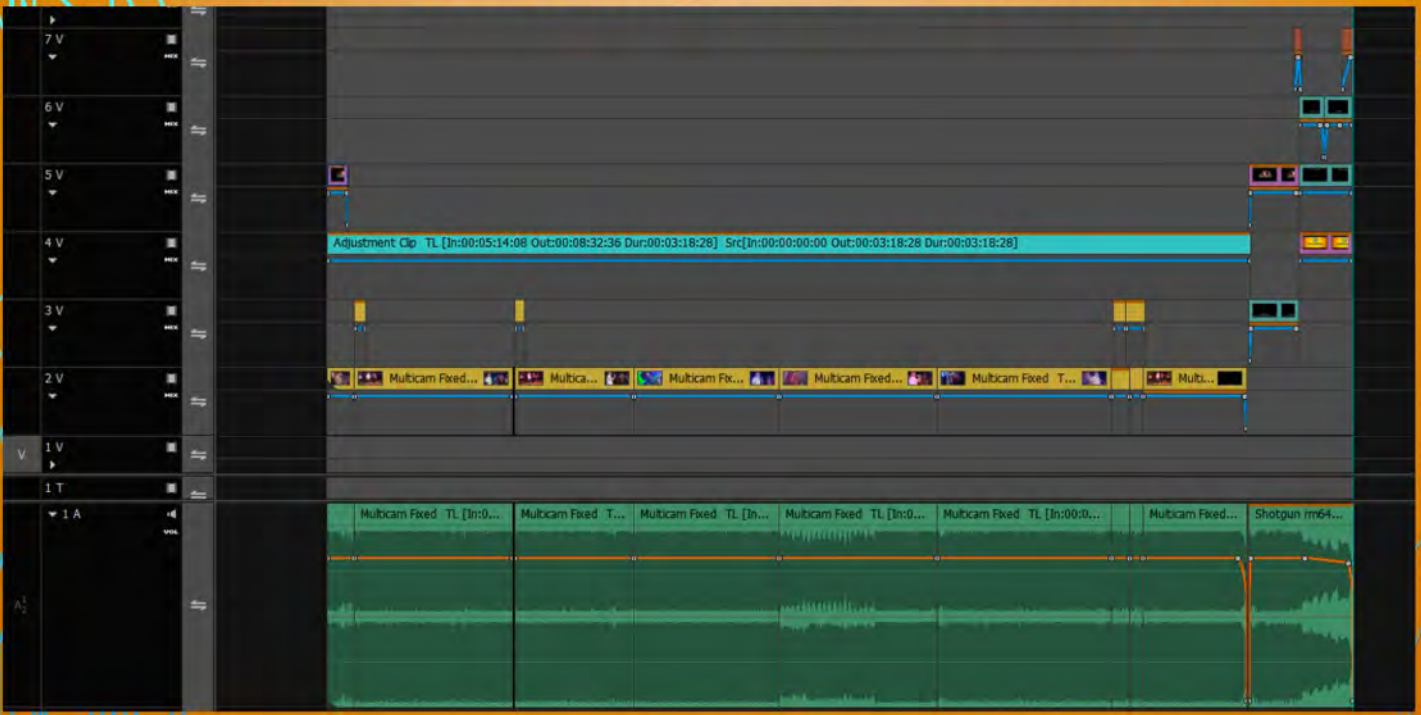
Main multicam edit completed to original on the night audio 6 minutes 43 seconds.

Next step: export as high quality file.

Make a new sequence and add the shorter music and sync the individual songs outputted from the multicam edit.

Multicam Edit – Final shorter Edit 3'13"

Joins between songs no transitions wanted



Multicam Edit – Final shorter audio track 3'17"

Edit Audio add Audio sweetening



Multicam Edit – Final shorter audio track 3'17"

Edit Audio add Audio compression



Hold track to maximum of -3dB

Let's watch the final result

Click [HERE](#) to view the movie.

Editor's Note

It is wonderful to have witnessed the wave of enthusiasm being generated by some of the new members. There are many daily posts on WeTransfer, which range from questions on equipment to the fine tuning of scripts for a new movie.

In this month, we have undertaken two highly complex filming exercises involving multi-cam and multiple sound channels. I am pleased to say that, despite problems along the way, they have both been very successful and have generated funds for our club.



Next Meeting

5th June 2026:

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.

Future Meetings

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

28th June: Summer Social. Check your emails.

7th August: Films to be shown for discussion, what works, what doesn't.

4th Sept: Documentary Competition. Open to members. Max 20 minutes.

We are delighted to see a number of explanatory articles outlining the problems and solutions of making these complex movies. This has led to this edition breaking all records at twenty-one pages. Don't worry, you have a whole month to read every article before the next edition.

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

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, Marcus Henning, Mike Sanders, David Kershaw and John Hawthorne.

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

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.

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	Marcus Hennings	
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: pfilms1@mac.com

