



Disney Sand



Taking the Mickey on Holiday?

Header Creation Peter Frost



Peter Matthews 1932 - 2026

By Gordon Sutton

It is with great sadness that I report the peaceful passing of our long term Surrey Border member Peter Matthews at his home on Friday 22nd May. His wife Janet was by his side.



Peter was a great asset to our club over the years, he was an active member of the committee.

With his exceptional expertise in electronics he was instrumental in constructing our club projection control system into a single unit which has recently undergone its 3rd iteration. I first got to know Peter at a New



Table of Contents

Remembering Peter Matthews	Page 1 to 3
Making Sarah's War with Peter	Page 4 & 5
Are you 4K ready	Page 6
Cinema Musicals the early years	Page 7 to 10
Competition Preparation	Page 11
Be warned !	Page 12
Apple Bets on Smarter Software	Page 13
Rita's Rib Ticklers	Page 14



Members club meeting in January 2000 and it was not long before he invited me to his home in Four Marks. Many of us have a room or workshop devoted to our hobby but Peter had four - Huts Numbered 1, 2, 3 and 4. His garage was a fully featured engineering workshop with lathe, milling machine and pillar drills all powered by a 3 phase electrical supply. Opposite the kitchen door was his film making studio with associated computers, editors and tape decks of all descriptions plus a high resolution monitor. The back garden housed an extended outbuilding to accommodate Peter's other main passion, model railways. A garden gauge system that naturally extended all round the garden. What about the 4th hut you may ask! That was Janet's domain. In 2006 Peter and Janet

Keeping up to date with technology was Peter's lifelong ambition and putting it to good use a constant aim. Peter



was much involved in a club film written by Rita Wheeler **The Indian Wedding Photo** which was entered in the 10th Guernsey Lilly International Festival. We had a very



kindly hosted a Surrey Border garden party which was filmed by our President Sir Paul Holden Up The Junction which serves to demonstrate Peter's superb railway modelling skills.



Peter was a great supporter of the Mid-Hants Watercress line, Hampshire's Heritage Railway who in 2001 were anxious to promote the newly converted former goods shed as a conference centre, and then treat their guests to lunch on the train. As a consequence a short

promotional film entitled **The Alternative Rendezvous** was made by the Club members and 1000 VHS copies produced enabling the Club to totally finance its first compact video projector.



memorable weekend at the Guernsey Festival as a result of our endeavours.

The Kempton Park Pumping House was another of Peter's interests, helping to maintain it as a working museum. His weekly visits in those early years of his active retirement often involved him as liaison manager with the film industry as the facility was in great demand such as James Bond films and the **Sinking of the Titanic**.

This facility was also used in conjunction with a club film by our own Brian O'Connell **The Dictator's Speech** involving members visiting the museum on an open day.

Peter also produced his own films such as **The Foundry** and for several years filmed the locally produced youth dramatic productions in Four Marks on an annual basis with many film copies made for the numerous participants.

Other films that come to mind include **Baby's Day Out** with Rita, **Fashions from Farnborough 2004**, **Judgement Day 2005** and **Wedding Bells 2012**

Thank you Peter for imparting your knowledge to others and being a good friend to us all.

Gordon Sutton

Reflections of Peter Matthews

By Brian O'Connell

Thank you to Gordon for his excellent article about the sad loss of our dear friend Peter Matthews. We shall all miss him a great deal as he was very much a pillar of our club. He was a gentleman in every sense of the word but as well as having the most kind and generous heart he also had a laser like technical astuteness, but this never stopped him from being ever ready to rejoice and delight in the simple charms of a child performing in one of the school productions he was filming or the banter of a bunch of old guys remembering humorous filming mishaps.

After joining the club in 2010 I quickly became aware of Peter as he would often demonstrate technical items during club meetings. Some of these were his own inventions and others were bits of kit that just make things work better. His innovations demonstrated an awesome level of both design engineering expertise and resource. He had an incredibly well-equipped workshop that enabled any kind of lathe, welding, soldering workshop practices. His high level of professional experience in design and production in the field of electrical engineering and electronics made him somewhat of a guru.

Peter was into all things Apple and he was often to be found at some of the local Apple Stores in Hampshire chatting with some of their young sales people where they soon discovered that he often knew more than they did.

Back in the day a handful of members decided to have some regular meetings every few months to mainly discuss Apple products but also to have the chance to talk about recent filming or projects. His wide screen 4k TV and sound system in one of his huts was fabulous and an inspiring place for any film makers. On **page 6** we have published a page from a 2016 October Border Post article that gives a flavour of an evening with Peter. We were always treated to tea and biscuits and on some of the winter nights at his hut this was particularly welcome.

Peter has been involved in so many club films and Gordon mentioned **The Dictator's speech**. This happened because of Peter's extensive interests and role at the Kempton Steam



museum. It was a complex and fun project and I remember Peter as the lynchpin behind it all.

There is also another particular way that I am indebted to Peter. He was instrumental in the creation of **Sarah's War** a feature film that many in the club were involved in. I have written about this on **page 4**.

Peter was a kind of fatherly figure at the club. I don't remember him ever being overly vocal about anything but was a constant presence to guide and help anyone that wanted to develop in film making. Forever young, he had a wonderful sense of humour and playfulness. He was an incredibly giving person and we will all have our own special memories of Peter to cherish.

We send our sincere condolences to his dear wife Janet and their family.



Peter makes a technical point at an Apple meeting

Peter Matthews and his role in the creation of Sarah's War.

By Brian O'Connell



In the early days of coming to the club I belonged to a play writing group up in London called the **Actors and Writers** group. At the time I had started to make some short films. I realised that for low budget filmmaking before you start on a script you need access to a location. You can write all you like but if you don't have access to basic resources like a location it will never be made.

I think it was about 2014 that Peter somehow mentioned that he had a motor boat. He later emailed me a picture of his boat and I started writing a WW2 story based on this picture without actually having been on his boat. In the back of my mind I had this idea that a few club members could go down to his boat to shoot a film.



I got a good way through the script (at this stage it was unimaginatively called 'A story involving a boat') and then went down to the Hamble to visit the boat. I passed an interesting and inspiring afternoon with Peter talking about the river Hamble during the second world war touching for example on 'The Pluto Line' (look it up) but also giving me some more ideas for the script.



Sadly, however it was very obvious that the interior of the boat that had been used in the 60's for some kind of electronic defence system testing had a far too modern interior for any WW2 context. There were several electronic items all over. I was somewhat deflated to realise that for filming I would need to find a different boat! However, a good chunk of the script now 'Sarah's War' was written and I went on to stage a reading of the script at the Actor's and Writer's group in Feb 2015.



I developed the script further to follow Sarah's life after 'the boat bit' and staged it as a play in the back room of the Star Inn at the Guildford Fringe. The play was very well received.



I thought that if the narrative works well as a play then it could work as a film.

A number of us club members went on to make Sarah's War as a film, a project that took several years to go from play to feature film, but it was all thanks to Peter's boat and his inspiration. He was also involved with the Watercress line and using his contacts we were allowed to film three scenes at the Railway station.

Thank you Peter, the film would not have happened without you.



An excerpt from the
October 2016
Border Post

ARE YOU 4K READY?

An evening with Peter Matthews

Written and photographed by Brian O'Connell, edited by Peter Frost

A few highly innovate members from our club, Mike Sanders, John Mills and Peter Matthews, have taken the cinematic bull by the technological horns and grappled with the latest innovation to impact on the film making world - 4K. At the last club meeting Peter Matthews very kindly gave an invitation to club members to experience the benefits of a 4K demonstration, and to hear how some of the many problems are overcome.



Peter Frost, Alan Brown, Dick Grainger and myself (Brian O'Connell) turned up one Monday evening in August. No subject was off limits and before long we were discussing the advantages of Solid State drives (SSD). One of the wonderful things about informal events at Peter's are the illuminating tangential discussions. Peter explained that a Samsung 1 Terrabyte drive can hold an entire days shoot reliably as there is nothing mechanical to fail as with a standard hard drive. Looks like it could be a good suggestion for Santa's shopping list if you've got deep pockets!



We also looked at some of his 4K cameras and learned that although they have fantastic resolution there are circumstances in which they were not so perfect for Peter's Apple system, for example when a large object like a bus or train moved across the screen there could be noticeable stuttering. However, Mike Sanders had an idea to cure this and Peter has worked on it and it's now satisfactory.

Although 4K cameras are getting much smaller the advantages of touch control on a larger camera cannot be over estimated. To have direct access to a function without

an intervening menu route allows for much more immediate and professional results. However this has to be offset by the extra bulk and Peter says he tends to use his smaller 4K camera for days out and holidays, but he is going through intensive training to gain experience with his posh camera.

We then went into Peter's incredibly impressive editing suite. He uses Final Cut X to import the Sony 4K footage, while Mike Sanders edits in Edius. Peter and Mike have had many 4K problems to solve with Apple, where Peter seems to have had to spend a fair proportion of his life! And it should be remembered that moving up to 4K will need a powerful computer to process the large increase in data and more storage space, so it doesn't stop at the camera.

One massive advantage of 4K is the fact that one can crop or 'Ken Burns' a small portion of the screen whilst maintaining at least HD quality. Peter wanted to use this feature for recording a school video production. The problem he has is that children are so unpredictable and during a one and half hour production it is impossible to say where the action is likely to be on stage. Indeed it often changes from rehearsal to performance. The school were delighted with his efforts and could clearly see an improvement from previous results. It was a highly successful first outing for his 4K capability.



While watching some footage on his 4K monitor, there were times when astonishingly it can almost be too clear. Although this is perfect for documentary Peter said that professionals often take the resolution down to 2K for fictional content allowing the imagination more opportunity for engagement with the narrative and cinema projection is currently 2K.

We finished off the evening with a blu ray showing of the opening section of 'Lord of the Rings' in 2K, projected onto Peter's superb home wide screen with a viewing angle of 50 deg. to achieve the 'Cinema Effect'. It was really impressive, and as you can see from the photo Peter Frost was aghast, and incredible as the experience was, we do recommend that he gets out more.

Photos:

Left column - The demonstration commences..

Samsung 1tb SSD Drive at just under £300

Right column: Sony AX338 4K at a basic cost of £800 plus £200 for a pro stereo mic and linc control, etc.

Sony AX1 4K at basic cost of £3,500 plus £800 for Senheiser stereo XLR mic plus all the rest.

Bottom photos: The wow factor of Peter's home cinema with widescreen projection.

1920s It would be remiss of our History of the Cinema series to omit the Musical which winds right back (once again) to the mid 1920s and the emergence of sound film technology, originally on phonograph disks the technology being pretty fragile but eventually allowing the almost natural transition from stage musicals to the more lavish possibilities in film, where song and dance could be set against scenery and locations impossible within the confines of the stage.

The early musicals were filmed with performers facing the camera, just as they would do in the theatre, remembering that sound technology was rather static in the early days where camera and microphones were often set in position.

Experimentation brought results and it was in 1929 that production 'broke free' with Paul Fejös mounting a camera on a crane, capturing his dancers with dramatic swooping shots.

His film *Lonesome* (1928) included a host of innovative cinematography such as: superimposition effects, roller-coasting camera, roving camera, fast motion, split screens, model work, matte paintings, hand-held shots and dolly shots plus experimental colour tint editing.

The camera went out and about with Rouben Mamoulian shooting his musical *Applause*, in the streets of Manhattan. Meanwhile King Vidor went further afield with *Hallelujah!*, shooting in the rural surroundings of Arkansas and Tennessee. These were all cinematic milestones of the time.

Although production had broken loose from the studio, song and dance sequences were still 'dropped in' without contributing to story development.

As we've covered before, it was Al Jolson in *The Jazz Singer* in 1927 from Warner Bros that launched the musical with synchronised songs and Jolson adding to the script with ad-libbed speech. Audiences' enthusiasm and



The Jazz Singer Teaser: [Click here](#)



[Click here](#)



Whole film - hilarious opening scenes:

[Click here](#)



[Click here](#)



demand made such an impact on the industry that within a year, Hollywood studios had dropped silent film production for sound.

MGM were reluctant to commit to talkies but their 1929 film *The Broadway Melody* was promoted as the "All-Talking, All-Singing, All-Dancing" movie, winning an Academy Award for Best Picture. All other major studios jumped on the bandwagon and flooded cinemas with musicals, so swamping audiences over the next year that there was a decline in popularity.



1930s

Elaborate staging, sets, showgirls and the vast shimmering spectacle of the Busby Berkeley musicals of the 1930s, such as *Gold Diggers of 1933* and *Footlight Parade* often filmed using an overhead perspective to display the extraordinary geometric patterns of the chorus line, waving and weaving to look more like the petals of flowers in the wind than performers.

By contrast, the elegance and glamour of Fred Astaire and Ginger Rogers and the apparent ease of Astaire's dance sequences, which were actually the result of punishing, stringent practice and rehearsal, continued to draw the crowds through the 1930s to films like *Top Hat*, *Follow the Fleet* and *Swing Time*.

The 1930s to 1950s became known as 'The Golden Age of Film Musicals', providing much needed escapism through the Depression and war years.

Musicals were founded on performers who became the screen regulars but in 1937 Walt Disney was about to take the musical into another realm, that of animation with *Snow White and the Seven Dwarfs* produced in three strip Technicolor.



Gold Diggers of 1933: [Click here](#)



Footlight Parade: [Click here](#)



Top Hat: [Click here](#)

The struggles that were overcome to bring 'Disney's Folly' to the screen started what became a mostly regular outflow of superior quality animated musical stories that most of us grew up on and which continue to this day, with the early films establishing the Disney style.



Meanwhile, back in the world of 'reality', coming down the track in 1939 was a film that was to become a landmark in the history of film musicals, Victor Fleming's *The Wizard of Oz* (1939).



Although *Oz* was recognised as one of the two biggest films of 1939, its cosy story of a dream world over the rainbow had several less than dreamy problems in its making.

It was early days for makeup which was toxic and stunts had dangerous mishaps while studio executives pressured their cast to deliver.

Judy Garland had to look like 10, so her 16 year old developed figure was strapped in with a tight corset; she was on a very strict diet to the extent of being permanently hungry and given barbiturates to stay energised for long shooting days, leading to a later addiction.

Buddy Ebsen as The Tin Man became horribly ill from inhaling aluminium powder, used to make his face look metallic, and after 10 days of filming it entered his lungs and he was rushed to hospital. He nearly died. Even when modified as a paste, his replacement Jack Haley, suffered an eye infection requiring surgery.

Margaret Hamilton's Wicked Witch suffered burns when shooting a scene where she disappears in a puff of smoke but the special effect went wrong and her green oil-based paint makeup caught fire burning her hands and arms. She was off for 6 weeks and wore a glove when she returned.

Winged Monkeys, the aerial army of the witch, flying through the forest were injured when wires supporting them broke.

Snow falling on the characters asleep in a field of poppies was actually industrial asbestos.

[Click here](#)



As for Victor Fleming, having completed *Oz* he was off to rescue the troubled *Gone with the Wind*, winning an Academy Award for Best Director of the second biggest film of 1939!

1940s American lyricist, Arthur Freed, had been an uncredited associate producer on *Oz* and was promoted to head of his own production unit at MGM. He reinvented the musical weaving songs and dances into the plot to contribute to the story. Through



his vision and freedoms he gave his directors, choreographers and writers, MGM became the leading studio in musical movies.

Through the 1940s and into the '50s the popularity of musicals grew and became driven more by the power of the stars who were now household names:



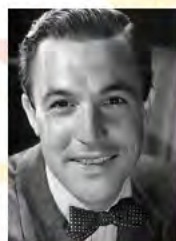
Bing Crosby



Fred Astaire



Judy Garland



Gene Kelly



Cyd Charisse



Frank Sinatra



Debbie Reynolds



Ann Miller



Jane Powell

Judy Garland was rarely off the screen in the 1940s, transitioning from juvenile roles to leading lady in films like *Strike Up the Band* (1940), *Babes on Broadway* (1941), and *Girl Crazy* (1943). *Meet Me in St Louis* (1944) was directed by Vincent Minnelli, destined to be Judy's second husband in 1945. *Easter Parade* (1948) paired with Fred Astaire was MGM's highest grossing musical of the 1940s.



[Click here](#)



[Click here](#)



Gene Kelly was an American actor, singer and dancer, a producer and director and skilled choreographer who dominated MGM musicals through the 1940s and 1950s.

His innovation and athletic skills took the art of film musical to another level through his experimentation with both the camera and his feet, working in collaboration with directors like Busby Berkeley or Stanley Donen.

He debuted in 1942 co-starring with Judy Garland in *For Me and My Gal*. *Anchors Aweigh*, in which Sinatra and Kelly are sailors on shore leave, is well remembered for the seamless dance sequence he had with Jerry Mouse, supervised by William Hannah and Joseph Barbera. Kelly was nominated for Best Actor.



The 1940s were boosted by the need to escape from the realities of World War II with music and humour in the cinemas, Hollywood's musicals providing a much needed morale boost before, during and after the war.

The most popular song writers of the era, the likes of Kern, Berlin, Porter, Fields Warren, Rodgers and Hammerstein, all wrote for Hollywood's musicals and their songs often topped the pop charts. Each studio had its own stars and house style for producing a flow of hits. Here's a dabble into a few more of the most prominent.

A QUICK TRIP ROUND THE STUDIOS

These links need to be copied and pasted into your browser to view



WARNER BROS

Let's start with *Yankee Doodle Dandy* (1942), it's huge success due to James Cagney's Oscar winning performance in this bio-pic of the life of renowned musical composer, playwright, actor, dancer and singer George M Cohan, directed with polish by Michael Curtiz.



Yankee Doodle TRAIER: [Click here](#)



GOLDWYN

Sam Goldwyn, an independent producer had found a new musical and comedy talent, Danny Kaye. Goldwyn featured this nimble Brooklyn comic in a series of hilarious screen musicals such as *Up in Arms* (1944), *Wonder Man* (1945), *The Kid from Brooklyn* (1946) and *The Secret Life of Walter Mitty* (1947).



WALTER MITTY TRAILER: [Click here](#)



THE KID FROM BROOKLYN, FULL MOVIE: [Click here](#)



Anchors Aweigh: [Click here](#)



Sailor Sinatra



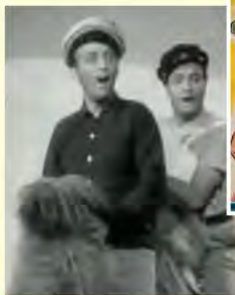
PARAMOUNT

Top musical entertainer, Bing Crosby's career soared with his laid back personality and warm vocals making him one of the most recognised celebrities worldwide.

Bing starred with Bob Hope and Dorothy Lamour on their *Road to* musical comedies which started in 1940 and stretched through to 1962.

With gags dominating the plot, the comedy was wrapped in a combination of adventure, romance and music. They travelled the Roads to Singapore, Zanzibar, Morocco, Utopia and Rio, then onward Bali and Hong Kong.

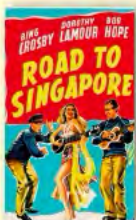
Holiday Inn (1942) teamed Crosby with Fred Astaire; *Bells of St Mary's* (1945) with Ingrid Bergman.



Road to Morocco: [Click here](#)



Road to Utopia



HOLIDAY INN TRAILER: [Click here](#)

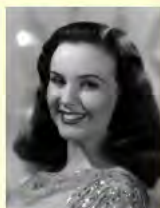


THE BELLES OF ST MARY'S TRAILER: [Click here](#)



UNIVERSAL

Deanna Durbin, discovered by MGM and dropped by the age of 15, was quickly snapped up by Universal. She was an audience favourite and starred in more than a dozen life saving musicals for Depression plagued Universal Studios during the 1940s, showcasing her lilting soprano voice and spirited screen persona beginning in *Three Smart Girls* (1936). Eventually disenchanted with her Hollywood options by the age of 27, she retired from show business.



COLUMBIA

Hollywood's most cost-conscious studio concentrated its efforts on low budget comedies, action films and a series of wartime musicals featuring superb tap dancer Ann Miller, civilian and overseas servicemen loved her upbeat persona in such films as the popular *Reveille with Beverly* (1943).



Deanna Durbin



REVEILLE WITH BEVERLY (FULL MOVIE : [Click here](#))

Another of their most popular musicals was *Cover Girl* (1944), a showcase for screen beauty Rita Hayworth with Gene Kelly.



Rita Hayworth



COVER GIRL TRAILER : [Click here](#)



20th CENTURY FOX

When 20th Century Fox lost its major asset, Shirley Temple who stopped making musicals in her teens they turned to their other adult female stars like Alice Faye and Betty Grable who continued to churn out lighthearted musicals in films like *Tin Pan Alley* (1940), *That Night in Rio* (Faye), *Sweet Rosie O'Grady* (Grable)



Alice Faye



Betty Grable



In Technicolor - 2 colour



TIN PAN ALLEY TRAILER (Starring Faye: and Grable: [Click here](#))



Betty Grable in Sweet Rosie O'Grady [Click here](#)

COMPETITION PREPARATION AND BRAINSTORMING EVENING

By Kathy Butcher

Groups of Surrey Border Movies Makers members will be making short films to be completed in an evening. These will be shown at the July meeting and in preparation for this a selection of previous 'Film in an Evening' entries were shown as examples.

These included 'Office of Special Interest' made by the Oddbod team in a 2-hour filming session. This was followed by 'Framed' by the Klondyke team.

'Clue Dunit' produced by Tim Stannard was next and based on characters from Cluedo. Tim used a voiceover by a single narrator which was easier and much simpler to use for a quick film shoot.



There is also an exciting opportunity coming up for members to make a 1 Minute Epic or 30 Second Advert.

Previous entries for these were shown which included the following: 'Cody the Aviator' by Colin Lewis, 'Hot Wheels Test Drive' by Dave Skertchly, 'La Ver Rouille' by Philip Morley, and 'No Escape' by John Hawthorne. The 30 Second Advert examples shown were 'Divine Happiness' by Colin Lewis, 'Snowplough' by Philip Morley, and 'Wind Away' by Alan Butcher.

Recently the club was approached to make a short promo film for Elmbridge Choir. This was created by Mike

Sanders and Philip Morley. Mike gave a very interesting talk and PowerPoint presentation on how the event was filmed and edited and also how the multiple music tracks were compiled. This was a multi camera filming session with just two operators. There were approximately 110 people attending the event and 80 of them were in the choir! it was a very enjoyable and successful challenge.

After the coffee break members gathered around tables in groups for a brainstorming session to create ideas for the upcoming 30 Second Advert competition.



BE WARNED!

By Peter Frost

I have evidence that our 'beloved' Chairman has plans to eradicate me from this club, so I want to warn you that Mr Michael Sanders has an underlying murderous streak and I present my evidence for the jury from the Horizon shoot herewith.



PHOTO EVIDENCE 1

During the Horizon shoot with yours truly carrying out my interviewing duties, there is a clear sign that Mike wants to terminate me. Look at the happy look on his face!

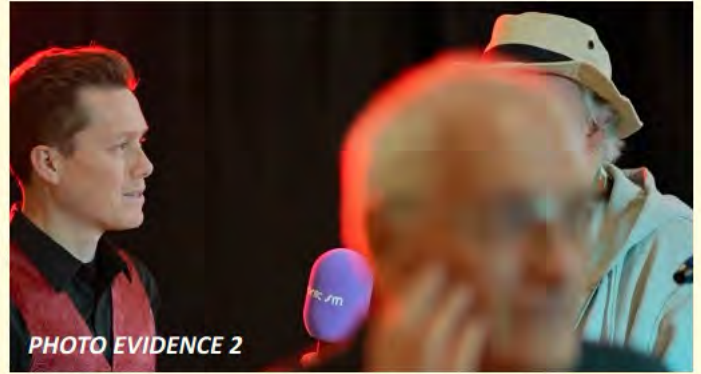


PHOTO EVIDENCE 2

Having failed to do so, he then blots me out by standing in front of my excellent work interviewing a Horizon band member.



AND HERE IS MIKE'S EDITING PRESENTATION

His next attempt is in his edit where he sees me concentrating hard at work.

He prepares a mask to eradicate me.



PHOTO EVIDENCE 3

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



PHOTO EVIDENCE 4

Its difficult to easily mask of something (like Peter) that's not meant to be there when the edge of the

The mask is applied and he admits difficulty in masking "something like Peter that's not meant to be there!"

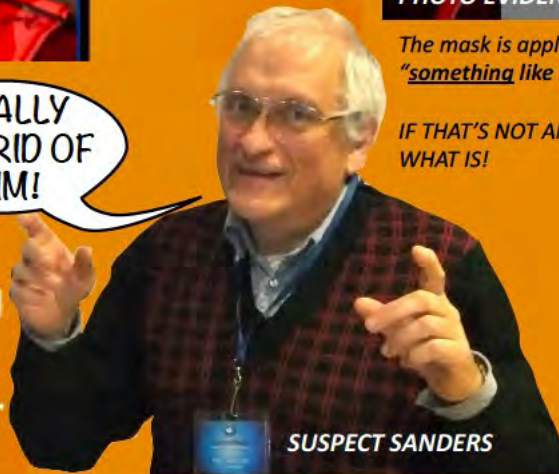


PHOTO EVIDENCE 5

FINALLY GOT RID OF HIM!

Mask applied

Frosty - gone



SUSPECT SANDERS

IF THAT'S NOT AN ADMISSION OF GUILT, I DON'T KNOW WHAT IS!



JUSTICE WILL BE DONE



FOOTNOTE

I have to admit that Mike did finger shoot me as a joke and did apologise for masking my epic work and to be honest, there would have been no video for the Horizon Band had he not stepped in to edit the 7 or so camera versions of the 5 performances in 4k.

In fact, as he sits at the back of the club room lining up the next video at the projection desk, it is hard to see how SBMM would have evenings showing members' movies, past and present if it were not for his impressive and often complex understanding of the tech needed to keep the show on the road, come what may. So thanks Mr Chairman and thanks to me for being so big hearted when *he is clearly trying to wipe me out!*

The so called 'Frosty'



Apple Bets on Smarter Software

By Philip Morley



Unveiled at **WWDC 2026**, Apple's next iPhone software update puts artificial intelligence, speed and everyday usability at the centre of its Autumn push.

Apple has unveiled iOS 27 as a pivotal update for the iPhones of the future.

The new operating system blends a more capable Siri, broader Apple Intelligence features and a series of performance upgrades that suggest the company is trying to answer two pressures at once:

growing expectations around artificial intelligence and user fatigue with software that promises too much and delivers too little.

The timing follows Apple's familiar playbook. Developer testing is already under way, a public beta is expected in July, and the full release is widely expected to land in September alongside the company's next iPhone range.

That matters not simply because it is routine, but because Apple increasingly uses its autumn launch window to make a broader case about the direction of the iPhone. In that context, iOS 27 is not being pitched as a cosmetic refresh. **It is being framed as a statement of intent.**



Much of that case rests on Siri. Apple says the assistant has been rebuilt to become more context-aware, more conversational and more useful across apps, reflecting a wider industry shift from simple voice commands to AI systems that can act, retrieve and assist in a more fluid way.

Alongside that, Apple is promising faster app launches, quicker photo loading and broader search improvements across the system. The effect, at least on paper, is of an update designed less to dazzle with dramatic visual change than to make the iPhone feel more competent, more responsive and more intelligent in everyday use.

So how will iOS 27 improve our Members video making results?

1. A More Flexible Camera App for Faster Shooting

One of the biggest upgrades promised in iOS 27 is a more customisable Camera app. Instead of forcing everyone into the same layout, Apple is expected to let users choose which controls are most visible, including settings such as exposure, timer, resolution and other advanced options. For SBMM video makers, that matters because it reduces the time spent digging through menus when a shot is happening in real time. If the controls you use most often are easier to reach, the iPhone becomes a quicker and more reliable camera for vlogging, short-form video and mobile filmmaking. It should make it ideal for film in an evening.



2. Smoother Performance Before, During and After Recording

Apple and early hands-on reports point to iOS 27 being heavily focused on performance and stability. Faster app launches, quicker photo and media loading, and improved AirDrop speeds may not sound glamorous, but they are

extremely useful when working with video. A more responsive Camera app means less delay before recording. Faster loading in Photos makes it easier to review clips immediately after shooting. Quicker transfers are especially valuable when sending large files to a Mac or another device for editing. Together, these improvements could make the entire capture-to-edit workflow feel more efficient.

3. Better Support for Serious Creators Using Pro Video Features

ProResRAW

For users with Pro-model iPhones, iOS 27 should make Apple's higher-end video features feel more practical in day-to-day use. Apple

already supports advanced recording options such as ProRes, including high-resolution and high-frame-rate capture on supported devices, and iOS 27's emphasis on speed and usability could make those features easier to work with in the field. This does not mean every iPhone will suddenly become a cinema camera, because some of the best video capabilities still depend on the phone's hardware. But the software update could reduce friction around recording, reviewing and transferring footage, which is exactly where mobile creators often lose time.

4. Smarter Tools Around the Camera Experience

Another change that could influence video creation is the reported addition of a Siri-powered mode inside the Camera app. This feature appears to be aimed more at visual intelligence than traditional filming, but it still points to a broader shift: Apple wants the iPhone camera to become more context-aware and more helpful while you are shooting. Over time, that could support creators with faster scene recognition, easier access to related actions, and less manual switching between apps. Even if these tools are not dedicated video features on day one, they suggest a future where the iPhone helps more actively during the creative process rather than simply recording what is in front of it.

5. Why This Matters for Everyday Video Makers

For most people, the real value of iOS 27 will not come from one headline feature. It will come from a collection of smaller upgrades that make the iPhone more dependable as a video camera. Social media creators need speed. Journalists need reliability. Small businesses need simple tools that help them shoot good-looking clips without carrying extra equipment. If iOS 27 delivers a cleaner Camera interface, stronger performance, faster transfers and more creator-friendly controls, then it will improve video making in the way that matters most: by helping people spend less time managing the phone and more time focusing on the story they want to tell.



It will be interesting to see how these improvements blend in with the likes of the Blackmagic movie app, which is still recognised as being the most professional App for movie makers.

Could this be a reason for buying an iPhone 18 in September?

Rita's

Rib

Ticklers



Last Week: Dangerous heatwave? seems dramatic, how bad it could be?
Me next week:



In a recent survey of Ireland's most popular airlines, Derry Air came bottom. 😂😂



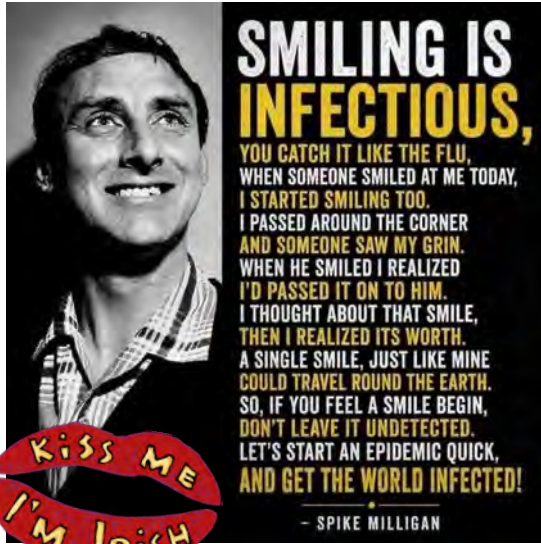
Editor's Note



Please read and react accordingly!
It may just save the world !!



Philip and Brian



Contributors!

Thanks to all members and guests who helped us by contributing to this issue:
Rita Wheeler, Peter Frost, Ian Absolon, Brian O'Connell, Philip Morley, Gordon Sutton and Kathy Butcher.

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



Next Meeting

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

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

Future Meetings

7th August: CREW CALL - check email from Rita on 1st July about Paul Ashworth making a film at the August club night. Some films will be shown in the background but here is your chance to TAKE PART in the filmmaking. Acting, crew or part of the audience, it is up to you. Contact Paul Ashworth, info in the email.

8th Sept: Documentary Competition. Open to members. Max 20 minutes.

26th Sept: Escalate Arts Festival - WHAT? read the email sent to you on 19th June. Deadline for entries - 23rd August.

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 Henning	
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	

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 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

