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Header Creation Peter Frost

Sarah's War comes to the Guildford Fringe

By Brian O'Connell

You will all have received the e-mail below from Rita.

"About 8 years ago several SBMM club members were involved in making a full length feature film (1 hr 47 min) called Sarah's War. The film took about two years to make. Our SBMM team appeared on both sides of the camera.

Production planning started after **Sarah's War** was staged as a play in the Guildford Fringe in 2015.

This year, **Sarah's War** will be shown in the **Guildford Fringe on Tuesday 8th September at 7.00 pm** in a small room that seats 30 people at the Guildford Institute in the centre of Guildford.

There may be some club members who have not seen the film and might be interested in attending. Since seats are very limited it is important to book early on the Guildford Fringe website [Here](#) Peter Frost, Philip Morley, Gordon Sutton, Dick Grainger and Brian O'Connell are already booked to attend. There may be insights into the making of the film if there is time."

Please let Brian know by emailing brianpoconnell2@gmail.com if you book tickets so we can keep track of how many seats are left.

Brian.



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Spotted in Guildford High Street

By Brian O'Connell

Two old codgers were spotted in Guildford on Saturday 15th August 2026 taking part in a day of Guildford Fringe promotions. Guildford Fringe had a stage opposite for several acts to promote their performances. Singers, jugglers, actors and all.



Peter used his incredible skills as a Graphic Designer to produce some superbly eye catching posters, which, coupled with his engaging and charming interpersonal magic we are hoping to have a full house attending the event. Perhaps not as ambitious as it sounds as there are only thirty seats!



Letter to the Editor from Dave Skertchly

Lets make it Creepy (Or Sci-fi or just different!)



Wes Anderson is famous for his fantasy films often using mixed media, combining puppets, animation and live action in an abstract environment.

Just a few days ago I managed to get one of the final few tickets to the Wes Anderson Archives exhibition at the Design Museum in Kensington High Street.

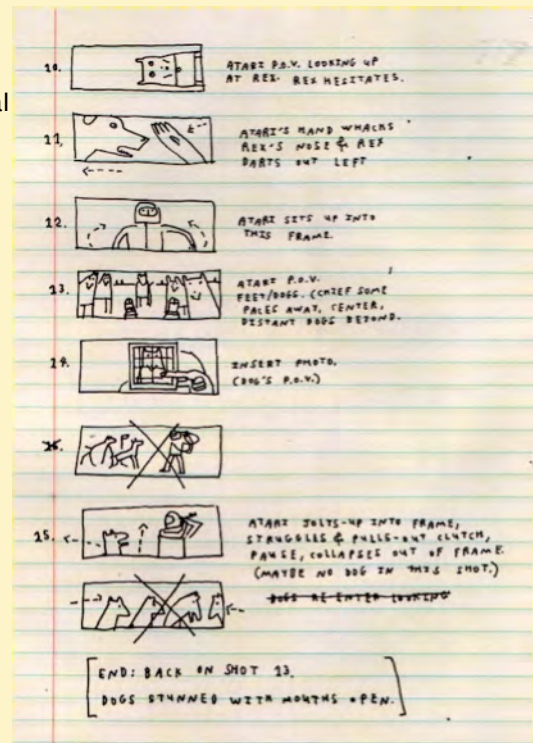
The exhibition had so much for fans to enjoy such as the animation puppets. These were made by McKinnon and Saunders, the same company who make Wallace and Gromit puppets, so on a budget of £100,000 each I would expect them to be great; but that was not what grabbed my attention. Here are my three takeaways and insights from one of the most creative Directors of our generation.

First, I found a few, rather scruffy notebooks and occasional facsimile pages next to the exhibits. It is evident that Wes Anderson spends years developing his ideas. He uses the roughest of sketches to capture his thoughts about the appearance of the characters and environments. I should have taken more photos because the catalogue was a staggering £35.00.



A typical very rough preliminary sketch catching characters and poses

Anderson draws his characters, whether or not they are to be puppets animation or live actors. It is the job of the actors to deliver the Director's vision and that is why they are paid so much.



Anderson's incredibly rough storyboard on ruled paper from his notebooks

Second, the film is storyboarded and even given some limited animation (an animatic) to design and develop the camera moves, set layout and character placement. He will then use a team to expand and improve his ideas, they are not a committee, their job is to produce **HIS** vision.



Wes Anderson
Life Aquatic



Karal Zeman
Three fantastic Journeys

Finally, I noticed rather obviously that his mixed media work does not try to be realistic; he is mixing puppets, animation cardboard sets and real people in a way that engages with people's imagination rather than trying to convince the audience that his film represents reality. Another artist who does this is Czech Director Karal Zeman and he may well have inspired Anderson. This is something we have actually done successfully in the club and you can see it in "The Fall and Rise of Mr Punch" and "Spyderfall" so it is entirely practical for us to do so. Let your imagination run riot!

My conclusions are:

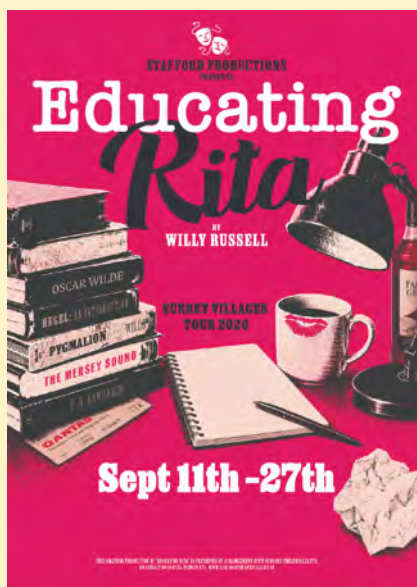
1. Don't rush.
2. Draw (if somewhat badly) all your ideas.
3. Storyboard your film.
4. Remember you are the Director. It is your film and your vision. It is the job of the crew to deliver it not to change it.

Like American cops, we tend to shoot first and sort out the bodies later. We have some very creative Directors in the club and I would like to see them get the chance to blossom. Hope this helps.

Cheers
Dave



The Fall and Rise of Mr Punch has all the elements of a Wes Anderson blockbuster, except we rushed it!



"Educating Rita" at a local theatre.

Like to support your local theatres? Here is an opportunity to see Educating Rita at a theatre near you, or at least not in London.

Whether you remember the original stage production or the award-winning film starring Julie Walters and Michael Caine, Educating Rita remains as funny, moving and relevant today as it was when it was first written.

Performances are taking place at:

- Leatherhead Institute - 11-13 September
- St Mary's Church, Cobham - 18 September
- Shere Village Hall - 19 September
- Brockham Village Hall - 20 September
- Bramley Village Hall - 25-27 September

Tickets can be booked online [Here](#)

Tickets can also be booked by telephone on 0333 666 3366.

Club night in August.

By Kathy Butcher

At the August club night while members' films played in the background, Paul Ashworth who was the producer and director for a short comedy about a film club, ably directed his cast and camera crew to film short scenes for the film. Paul's attention to detail and meticulous planning meant that they managed to film the 11 page script during the second half of the evening.

A film noir needed to be playing in the background so the short film made by members Philip Morley and Brian O'Connell some time ago was used. It featured the famous scene from Casablanca where Rick Blaine (Humphrey Bogart) bemoans the fact that his former lover, Ilsa, unexpectedly returns.

"Of all the gin joints in all the towns in all the world, she walks into mine."

The part of Rick Blaine in our clip was played by club member Tony Goodearl and Philip Morley. The film was played on a loop as a backdrop for the film that Paul produced.



Paul checks off his carefully planned list of scenes



Brian lines up the shot



John ponders his lines



Mike surveys the scene with amusement



Peter plays his part as the dead man, or is he having a nap?



Anita, Suzie and Gillian cast a critical eye over the proceedings.



The cast await instructions.



Brian gets the shot of Colin while Paul checks it off the list.



SBMM WELCOMES A NEW MEMBER!



Dr Anita Handa-Corrigan



I am a retired Biotechnologist/ Chemical Engineering Lecturer from the University Surrey.

I am a volunteer climate scientist keen to learn to make documentaries about the devastating effects of toxic chemicals, mining, mass agriculture and flower farming in Africa to meet the demands of Western markets.

The resultant health, food, water, energy and land insecurities require a series of documentaries and educational films to be made.

I had hired a film maker and a drone in Kenya to show the drought recovery of the Massai of Isinya, in Kenya.

I enjoy acting, looking forward to learning more about film making & script writing. I hope to incorporate improved film styles for my website [HERE](#)

Dead Man Walking – Reflections from Camera 2

By Brian O'Connell



Congratulations to Paul Ashworth for producing and directing a fantastic club night shoot (August 7th 2026) for the film 'Dead Man Walking'. The project involved a huge amount of work, but Paul is an experienced pro, and his broad shoulders from many years of corporate film work meant that the evening ran very smoothly. I am sure that there will have been hundreds of emails to both the technical team as well as actors to fix the shoot and so much of a successful film shoot is about effective communications.

If you are thinking of making a film here are samples of some of the copious planning documentation that typifies the work of a producer. Everyone needed to be aware of positions and the document below shows the set and layout. etc

Other examples include the list of the production team, and schedule. Of course, for your first film it would never be this complicated as you may well have a cast and crew of about five but the principles are the same. For newcomers to the club, this kind of project is a great way to get to understand the film making process and Paul as an experienced professional is a fantastic resource.

Dead Man in the Back Row

Set/Cast/Crew Layout

Camera #1 - Philip Morley HD
Camera #2 - Brian O'Connell HD
Camera #3 - Jack Vizzer + Boom Mic (supplied) HD
Boom - Marcus Henning - Plugged into Jack's Camera #3
Zoom Portable Recorder - Marcus Henning - Held by individual cast in Pages 1 - 5

STAGE / SCREEN – Pages 7 - 11

SHOOT #1 House Lights Up Standing 20:30 – 21:15

	A	B	C	D	E	F	G
1							
2							
3							
4				COLIN on Projector	Camera #3		
5						COLIN	
6			MAUREEN Raffle	Judith	Elsie		
7			Malcolm	Camera #2	Camera #1		
8			Alan	Bernhard			
9							
10				Mike Sanders Control Desk			

STAGE / SCREEN – Pages 1 - 6

SHOOT #2 Lights Down Seated B&W romance on screen 21:15 – 22:00

	A	B	C	D	E	F	G
1					Judith		
2					Camera #1		
3			Camera #3		Elsie		
4				COLIN Projector	Camera #2		
5			Camera #3		Alan	MAUREEN Raffle	
6					Camera #1 (2)		
7			Camera #3		Malcolm		
8					Bernhard		
9							
10					Mike Sanders Control Desk		

SBMM PATHFINDERS – DEAD MAN IN THE BACK ROW v7

PRODUCTION TEAM:

Producer/Director	Paul Ashworth	peulashworth@hotmail.com	07966 869528
Cast #1 Judith Chair	Susie Lewis	susie.lewis5@gmail.com	
Cast #2 Alan Treasurer	John Hewthorne	johnhewthorne@hotmail.co.uk	
Cast #3 Maureen Raffle	Antia Handa-Corrigan	antia.handa@corrigan.co.uk	
Cast #4 Colin Projectionist	Colin Lewis	colin.lewis@sky.com	
Cast #5 Elsie Regular Member	Isabella Smith	isabella.smith.07@outlook.com	
Cast #6 Malcolm Newer Mem	Cam Gilroy	camerongilroy01@gmail.com	
Cast #7 Bernard Old Member	Peter Frost	first.mai@outlook.com	
Camera #1 - in audience	Philip Morley	pfm15@mac.com	
Camera #2 - in audience	Brian O'Connell	brianocconnell2@gmail.com	
Camera #3 - side of audience	Jack Vizzer	jvasser73@gmail.com	
Sound Boom - linked to C#3	Marcus Henning	henningmarcus@gmail.com	
Sound Zoom Per Each Cast	Marcus Henning		

PRODUCTION SCHEDULES:

Pre-Production	w/c 25 th May	
- Scriptwriting		
- Read Through – on Zoom	4 th Aug 19:30 – 20:10	
Production	7 th August	CREW CALL 19:30
- Main Shoot	19:30 – 20:00 Blocking	Positions rehearsal
	20:45 – 21:15	Ending in lights up
	21:15 – 22:00	Opening in darkness
- Editing – all assets	w/c 10 th Aug	
Post-Production	w/c 10 th Aug	
Group Review – 1 st Cut	21 st August	
- Re-edits	25 th August	
Final Delivery	28 th August	
Competition Viewing	September Meeting?	St Joan's Centre

PROPS:

Torches + Biscuit Tin + Raffle Tickets + Paper wrapped Mints + Sealed Envelope

LOCATION RECORDING – CALL SHEET:

Location: St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ – 19:00 – 22:00
Parking: On-site front drive
Facilities: On site
Public Liability Insurance, Risk Assessment & Release Forms in process.

Any questions or problems – please email or call me soonest.
Many thanks. Paul

©SBMM

2026-07-31

Page 1 of 1

As you can see my particular role on the night was 'Camera 2' and it was a great pleasure to work with Paul for the first time. I have not had that much experience as a cameraman and I found it a challenge to manage a tripod without a ball head (meaning that levelling is achieved by adjusting individual legs – not easy to do on a fast paced shoot) , focus and quite a range of light settings.

I hope you enjoy the below screenshots from the footage on the night which are continued on page 8.



Screen shots from Camera 2
Continued



TRAILERS, 30 SECOND ADVERTS and A FOND TRIBUTE

By Kathy Butcher



A fine selection of Trailers and 30 Sec. Adverts were produced following ideas laid down at last month's brainstorming session. John Hawthones entry for the Trailer Challenge was the first to be shown on the big screen, it was titled **'To Be or not to BEE'** this was a trailer created by John for a forthcoming entry into the Documentary Competition, it was about a visit to an active beehive.

Another trailer entry was presented by Colin Lewis called **'A Day at the Races'** and showcased the crowds, excitement, racing and of course the fashion, this entry was proclaimed the winner by a show of hands on the night.



There were seven entries for the 30 Sec. Advert Challenge which could be on any chosen subject.

The first shown was one of several entries by Colin Lewis called **'5 A Day'** a humorous short movie involving 'local grown beer being harvested'!, another advert from Colin followed called **'i Boob'** a novel idea relating to personal microphones, next from Colin was **'Porsche and Polo'** a great Fund Raising day out at the Royal Academy Sandhurst, **'The Camcorder Enthusiast'** was the next entry to be shown, a comical look at a keen filmmaker not quite making the grade and needing assistance it concluding with the statement " should have gone to Surrey Border Movie Makers".

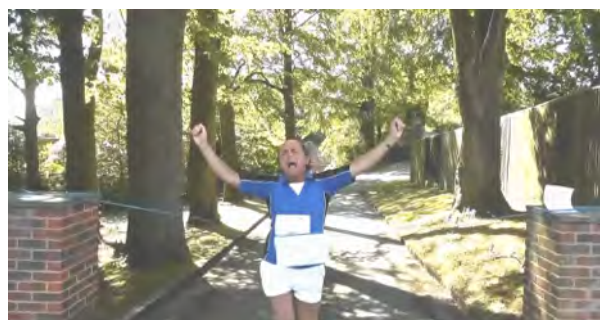
Another comedy entry from Colin titled **'The Runner'** involved a runner out in the country getting totally confused and lost and ending up in his own driveway the film footnote was "should have gone to Specsavers" Colin loves making these short films and always produces a great varied selection, his final entry was called **'Pain'** and involved piles of paper and ointment!.

The last entry for this Challenge was by Gino Cvetkov and presented by Kathy, Hugh and Philip Le Fanu titled **'Cheese'** this advert was about the pleasure of eating cheese which also involved some great use of an Ai mouse.



Camcorder Enthusiast'.

A winner had to be decided, and the majority vote went to Colin Lewis's film **'The**



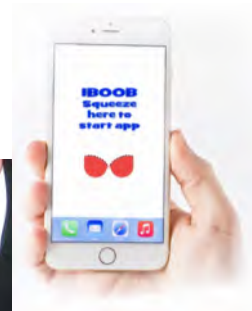
Colin - The Runner

A film by the clubs Pioneer Group was written by Marcus Henning and showcased during the evening. **'The Envelope'** was a drama about a family attending a meeting after a Wake which involved the opening of a letter left by the deceased relative and the issues arising from the content.

After the coffee break a Tribute was made to the late Peter Matthews who was a member of Surrey Border Movie Makers Club for over 25 years. He gave a lot of his time and expertise to the club and its members and was also an active Committee Member for many years. Peter hosted many informative 'extra' club meetings at the home he shared with his wife Janet (and his vast working model railway which he created in his garden). He and Janet always enjoyed attending the yearly Summer Socials held in the garden of Rita and Al Wheeler and also the Christmas lunches. Peter was involved in the making of many films and several were shown at the end of the meeting.



Colin nurses his Beer crop

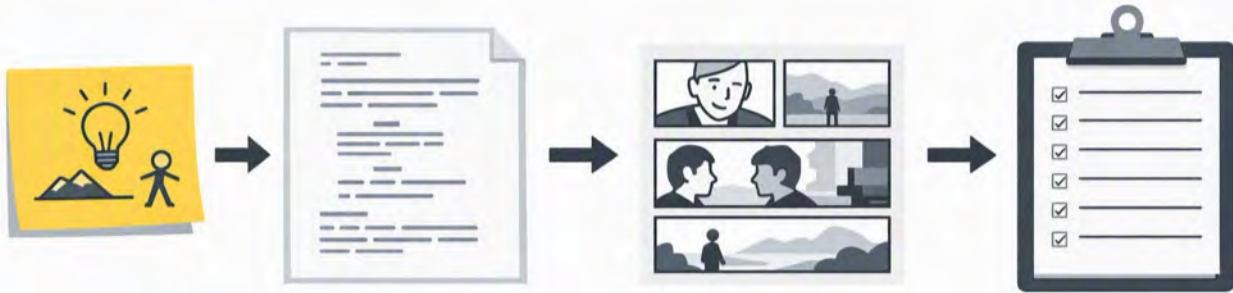




From Plot Spark to Shoot-Ready Script

How to turn a simple story idea into a movie script, storyboard and shot list

By Philip Morley



A movie can begin with the smallest spark: “someone must cross a city before midnight” or “two rivals are trapped in a lift.”

The craft is turning that spark into decisions a crew can film. Start by writing a one-sentence logline that names the protagonist, their goal and the obstacle. Then expand it into three short acts: setup, confrontation and resolution. This gives the idea a dramatic spine before dialogue or camera choices take over.

Next, create a beat sheet:

A list of the major turning points and emotional shifts. Each beat should answer four questions: who wants what, what changes, why it matters now and what visual moment proves it? A beat sheet is useful because it exposes weak structure early, when one line can be moved instead of ten pages rewritten. Once the beats work, convert them into scenes. Give each scene a location, time of day, conflict and outcome, then write the screenplay in standard scene units: scene heading, action, character cue and dialogue.

The best workflow is iterative: write, test, simplify and visualise. If a scene does not change the story, merge it or cut it. If a shot does not reveal information, build tension or clarify geography, replace it. By moving from logline to beat sheet, from beat sheet to script, and from script to shot list, a simple plot idea becomes a plan that can be produced, scheduled and filmed with confidence.

Idea	Logline	Beat Sheet	Script	Shot List
Premise and genre	Hero + goal + obstacle	Key turns and reversals	Scenes, action and dialogue	Camera plan for production

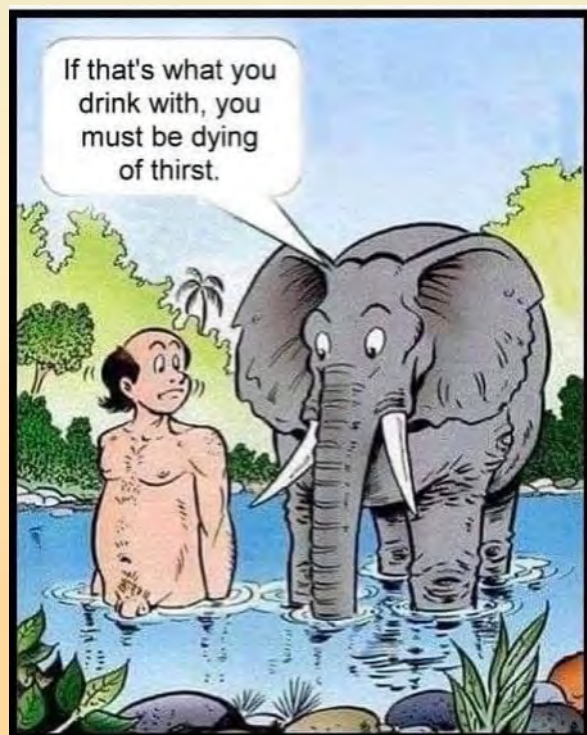
After the script comes the visual translation. Storyboards sketch the important frames; the shot list turns those frames into instructions. For every scene, list the shot number, framing, camera angle, movement, action and notes for sound, props or lighting. The aim is not to over-control creativity, but to make sure the director, cinematographer and assistant director share the same plan before the shoot begins.

Shot	Size / Angle	Movement	Purpose
1A	Wide, eye level	Static	Establish the location and character isolation.
1B	Close-up, low angle	Slow push-in	Reveal the decisive moment.
1C	Over shoulder	Pan	Connect character reaction to the obstacle.

The best workflow is iterative: write, test, simplify and visualise. If a scene does not change the story, merge it or cut it. If a shot does not reveal information, build tension or clarify geography, replace it. By moving from logline to beat sheet, from beat sheet to script, and from script to shot list, a simple plot idea becomes a plan that can be produced, scheduled and filmed with confidence.



Happy morning



Comparing trunks

My friend writes songs about sewing machines. He's a Singer songwriter. Or sew it seams.

Singer Song Writer

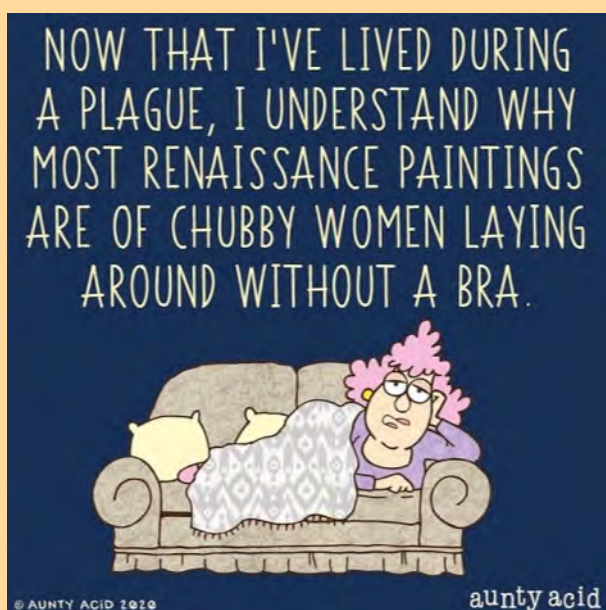


Looking for work



If the person who named Walkie Talkies named everything

Stamps = Lickie Stickie
Defibrillators = Hearty Starty
Bumble bees = Fuzzy Buzzy
Pregnancy test = Maybe Baby
Bra = Breastie Nestie
Fork = Stabby Grabby
Socks = Feetie Heatie
Hippo = Floatie Bloatie
Nightmare = Screamy Dreamy



Renaissance Painting

It's another hot day, so I've taken all my clothes off and opened every window... I feel so much better, although the other people on the bus don't seem so pleased!

Editor's Note

With so many movie-making clubs faltering because of the lack of younger members, many of whom have been captivated by the rapidly developing concept of generating films through artificial intelligence, our Club has found itself moving in a different and, in many ways, refreshing direction.

Rather than allowing new technology to diminish enthusiasm for traditional film-making, we have taken on a renewed momentum by embracing the craft of making films in the old-fashioned way. This means encouraging members to plan, shoot, direct, act, edit, and produce their own work using the practical skills and collaborative spirit that have always been at the heart of our Club's movie making.

At the same time, we are not ignoring modern innovation. In the case of John Hawthorne, for example, there is an exciting willingness to mix Ai-generated media with actual filmed material, creating a blend of new and traditional techniques. This approach brings with it fresh creative opportunities, as well as new challenges in the editing process, where artificial and real footage must be combined smoothly and convincingly.

John has taken on the role of Competition Officer with real gusto,

Next Meeting

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

Future Meetings

2nd Oct 2026: Examples of films for the Dec Club Competition, deadline for entry is 6th Nov.

6th Nov 2026: Inter Club Competition. Six clubs from around the UK will each enter a film, max 20 minutes.

bringing energy, imagination, and commitment to the position. Through his enthusiasm, he has helped rekindle the spirit of movie making within the club and has encouraged members to think more creatively about what they can produce.

By introducing a fresh and interesting approach to movie competitions, he is giving members new reasons to take part, experiment with ideas, and develop their individual interests in film-making.

These competitions have the potential to appeal to a wide range of tastes and abilities, whether members are drawn to storytelling, camerawork, editing, acting, sound, comedy, documentary, or the use of new technology. In this way, John's contribution is not only helping to sustain the club's creative activity, but also creating a sense of shared purpose and renewed enthusiasm for future productions. Long may it continue!

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, Dave Skertchly
Brian O'Connell, Philip Morley,
Kathy Butcher, Anita Handa-Corrigan

COPY DEADLINE! October 2026 issue will be 14th of September 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 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



Your Club Contacts

	Name:	Email:
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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	