



Relaxing in October's Last Rays

Header Creation Peter Frost

Roadrunner

Dave Skertchly finds out how Wes Anderson creates green screen effects without a huge green screen

I recently visited the Wes Anderson Archives exhibition at the Design Museum in Kensington High Street. Wes Anderson is famous for using live action craft style effects with a minimum of CGI involving techniques which we as amateurs might achieve. There was lots to see and lots to learn, although most of the exhibits were for fans rather than producers like me. There was one photo that piqued my specialist interest. It was a shot of the Roadrunner puppet with the puppeteers dressed in chroma key green against a real background so how did these simple effects shots work?

The thing you notice is the shadows of the puppeteers, first there are actually shadows and second they are in the wrong direction falling over the puppet. It was obvious that this was a posed shot.

I went online and found a better shot which really shows how it works.



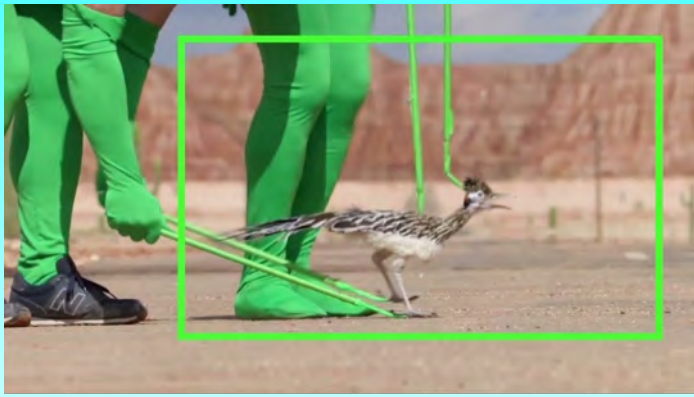
The posed photograph of the roadrunner puppet which piqued my interest.

In this shot from the internet which is properly lit we can start to guess how the shot works



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Right this is how I would guess the shot is cropped to take out the LH Puppeteer's trainers!



Finger puppets like Finger Bobs are just screaming out for the Chroma key Treatment.

These are the kinds of effects that we can quite easily incorporate into our own films. With green gloves for example we could create Finger Bobs (who remembers them!) against a real or drawn background.

Fold, Shoot, Repeat

Is Apple's New iPhone a Filmmaker's Dream?

By Brian O'Connell

I notice that some of the most expert and experienced filmmakers in SBMM like Philip Morley and our Chairman Mike Sanders are not these days (like me) humping around a DSLR. They use an iPhone with a rig that can support audio inputs, data drives etc and this seems to have already changed their filmmaking.



Apparently, you no longer need a huge camera, an Estate car full of equipment and a eye watering budget to make something that looks genuinely cinematic. They do have relatively recent iPhones and I suspect my old iPhone 11 would not cut the mustard. Besides I could easily get addicted to gadget lust and the new phenomenon of iPhone 'rig envy' could get out of hand. What does this bloke do if a vital call from the plumber comes in during the shooting?



But now Apple wants to change the shape of the phone and the camera itself.

Enter the **iPhone Duo**, Apple's first foldable iPhone.

At first glance, it might seem like another expensive gadget. But for amateur filmmakers its unusual design could actually make a difference. When unfolded, the Duo has a 7.6-inch display, giving filmmakers a much larger screen for reviewing footage, checking focus and editing. Fold it partially, however, and the phone can stand on its own. That could be surprisingly useful when you're filming an interview, a piece to camera or a static shot and you don't have a tripod handy.



Even more interesting is the Duo Preview feature. When you're using the rear cameras, the outside display can show a live preview to the person being filmed. For solo filmmakers, that's a big deal. Instead of recording a take, walking over to the camera and discovering that you've been standing halfway out of frame, you can actually see yourself while shooting.

And then there are the cameras. The Duo features 48MP main and ultra-wide cameras and can record 4K video at up to 120 frames per second in Dolby Vision.

For filmmaking projects, that means plenty of flexibility for slow motion, wide establishing shots and detailed footage. Apple has also improved its audio and cinematic-video tools, giving users more control over how their finished footage sounds and looks. But the biggest advantage might be something less obvious: **portability**.

They say that the best camera is the one you have with you and most of us spend a surprising amount of time carrying equipment around unless you are Dave Skerthly who seems to make most of his films with a pinhole matchbox. (I am joking Dave. It is awesome how your incredible creativity extends into technical aspects of film production!) For me a film shoot means camera bags, tripods, microphones, lights, batteries... suddenly a simple filming session becomes an expedition and a workout. A foldable phone won't replace all of that equipment, but it could make small productions much quicker to set up.



Of course, there are reasons to be sceptical. A smartphone still has limitations compared with a proper cinema camera, particularly when it comes to lenses, sensor size and professional production workflows. And with a premium price tag between £2,000 and £3,100 the Duo certainly isn't going to be an impulse purchase.

The word on the street (from street wise Philip) is that the camera on the Duo is not a patch on the camera in the iPhone 18 Pro Max so even if you win the lottery it may be best to wait until a more superior camera arrives into the foldable iPhone.

Still, its folding design feels more useful than a gimmick. The real innovation isn't simply having a phone that bends. It's having a camera that can become a monitor, stand and camera system all in one.



Great for: solo filmmakers, student projects, interviews, social video and run-and-gun shooting.

Not ideal for: replacing a dedicated cinema camera on a serious production, and for keeping fit.

The verdict: If you're already an iPhone user and want the most flexible filmmaking phone possible, the Duo would not be your first choice and still best to put money towards a microphone, lighting kit or decent tripod first.

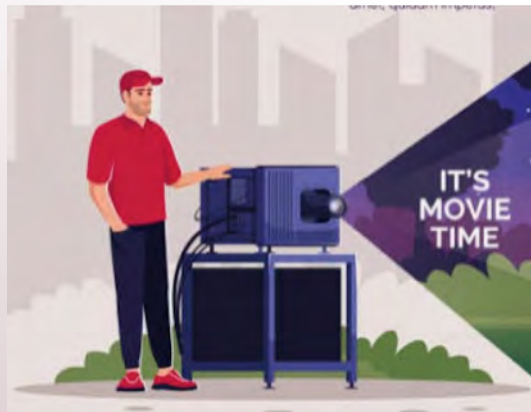
 **Verdict: 7/10**

Technical observations from a club projectionist

By Mike Sanders

Here are a few observations from the submitted films at our last club meeting of September 2026.

- 1. Frame rates.** Delivering the film at 50p does not necessarily mean that it will be smooth on camera pans if it is shot at 25p. It depends how your editing software makes up the extra frames from 25 to 50p as to whether it is smooth or not. Generally, for frame interpolation you have a choice of frame blending or nearest neighbour, and neither might be smooth.
- 2. Slow motion.** This can also suffer the same issue in number 1, but in Edius 11, I apply Optical Flow, which does need rendering to play in real time. It makes slow motion silky smooth. You will have to see what options are available, in your own editing software.
- 3. Colour.** Members need to check they have looked at the vector scope and waveforms, before burning the film to an MP4. In Edius and Final Cut there is a line on the vectorscope for skin tone and you should check that your faces fall close to that line. Also check the blacks are black and the whites do not exceed 100%. Dark scenes are particularly tricky to get the face colour correct.
- 4. Poor light.** Noisy video footage is usually caused by insufficient light. This can be vastly improved with Neat 6 de-noiser plugin if your editing software supports it.
- 5. Sound – Difficult to hear** speech over noisy backgrounds. There are [online AI tools](#) to help with this as well as Acon Digital Extract Voice part of the Acoustica suite (Windows and Mac) [Acon Digital](#) or you can use Adobe audition.



Club Projector

It was niggling me that the on-screen colour wasn't quite right and it was different from what I saw on the laptop screen.

Before the last meeting I turned off the black auto enhancement as I found that it darkened the image during a cross fade, emphasising the cross fade, and made dark scenes even darker.

Without going into a lot of detail, I found the gamma needed to be 2.4 otherwise it gave a poor black. Another setting which made the picture too bright, was the white enhancement now set at 2/10.

Alternative Settings

All right, so what else is there to set? I found a menu called Colour Match. This turned out to be the bit of magic I was looking for. It covers not only white balance but also individual colour hues, saturation and luminance. This option matches the laser output to faithfully reproduce natural colours that are seen on a computer screen. The menu covers Red, Blue and Green as you would expect, but also Yellow, Cyan, and Magenta.

Test Card

The first thing to get correct is the 'test card grey' in the white menu. That grey was too blue, now more obvious having turned down the white enhancement.

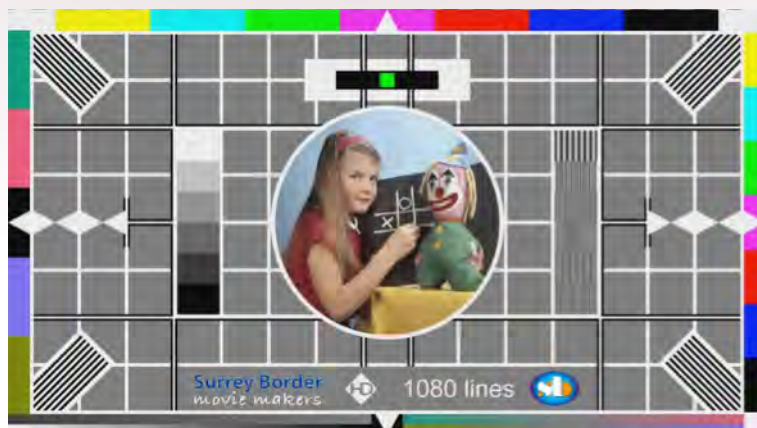
The hardest colour to get the projector to do was the teal box (top left edge of the test card), which was achieved by adjusting the Cyan hue.

Adjustments for the films

It was then necessary to check real films rather than just the test card, for example the **Car Rally film** with the red Sunbeam Tiger, and that red proved to be very sensitive to being too blue or orange in the red hue setting. Ok done.

Then in the **Shieldhall Boat film** we had orange hard hats and a slightly orange control box on the rescue boat, a fine tweak of the Red and Magenta fixed that. The Club Evening film had a shot in the club room and the yellow doors were coming out too yellow, they had almost an orange tint, so I adjusted the Yellow Hue.

Finally, on the **Lasham Gliding film** the grass was too green so I adjusted the Green hue and that brought out the slight yellow tint in the grass. Another round of looking at all the films in the documentary competition and some small tweaks and I am now satisfied with the result.



Presentation software.

We use VMix and after 3 Windows updates to Windows 11 25H2 all Vmix would do was give me a 3D11 corrupt memory message and not start. We had version 26 and after some online research it turned out that version 29 didn't have that issue, so I was forced to buy the upgrade to VMix 29.

It now has a quirk that version 26 didn't have. If High Input Performance mode is selected in settings some of the last video inputs don't display any video but the sound is OK. I use the High Input Performance mode to reduce the delay when we are using live cameras. Conversation started with VMix support. For now, I have left the setting off. After some trial and error, I have also been trying to get VMix to display our films as smoothly as I can get it. The best setting was in the VMix decoder menu, set the LAV decoder not to use 3D11 but DXVA copy back and that seems to give the minimum dropped frames in VMix.

Our laptop is quite old now relative to the technology in the new ones, it has an i79750H CPU with an NVidia RTX 2060, and a 17-inch screen, and they seem to hold their second hand value around £600.

The above is quite a challenge but all I can do is get the best out of it I can.



Our Student Membership Success

By Paul Ashworth



Over recent years the club has had the benefit of having student members, introduced by parents and peers, joining in with a variety of our film productions.

This year, that involvement has grown to include a student group entering the **'Trailers and Advert Competition'**, following ideas laid down at the previous month's brainstorming session.

Our Brainstorm Team, which included Felix Whitehead, Geno Cvetkov and Tom Simpson, got cracking!

And they created 'Cheese' – an advert about the pleasure of eating cheese, which also involved some great use of an Ai mouse.

With the initial concept, location stills and editing by Tom Simpson, and script by Geno Cvetkov – who also directed – the production was recorded in three locations in one day which included The Cheese Counter (Secretts of Milford) and Le Fanu Towers (thank you!).



Since then, we were all delighted that two of our team have now started Uni in their preferred subjects:

- Tom Simpson at University of Winchester – Film Production
- Geno Cvetkov at John Moores University, Liverpool – Media Production

Congratulations to you both! And to the club for guiding them on their way.

It has been such a pleasure seeing two of our younger members benefit from membership of our club, and gaining knowledge from our enthusiastic bunch of creatives and old pros.

If you know of any students interested in learning more about our activities, do contact Rita for details of our monthly Club Nights.



Philip and Mike Sanders were invited to film a long live performance held at the **Alton Assembly Rooms**. This involved three iPhones and a Sony Z90, and a few unexpected complications.

Four cameras, one evening of jazz

They set out to film the event using a compact but carefully planned four-camera arrangement. The objective was to capture the performance with enough coverage to make a lively multicamera edit, while keeping the equipment discreet and practical for a live venue.

The setup used two iPhones positioned left and right at the stage, supported by a Sony Z90 placed high up in the projection room. This gave the team a wide, reliable master angle from above, combined with closer side-stage views from each iPhone. In theory, it was a straightforward and flexible arrangement: the Z90 would provide dependable long-form coverage, while the iPhones would add movement, intimacy, and additional cutting options.

Matching the cameras

The key to making the system work was ensuring that all three cameras were set up with identical settings. With multiple camera sources, especially when mixing dedicated video equipment with smartphones, small differences in resolution, frame rate, colour profile, or recording format can create problems later in the edit. Matching the settings at the start gave the footage the best possible chance of synchronising cleanly and cutting together consistently in Final Cut Pro.

Philip used his Scorp Mini 3 Pro gimbal to hold his iPhone 17, giving him a compact stabilised setup. Mike, meanwhile, used his fully constructed rig, designed to hold the phone and recording accessories securely during the performance. Together, the two iPhone rigs formed the left and right stage cameras, while the Sony Z90 acted as the fixed elevated camera from the projection room.

Long sessions and rising heat

The Sony Z90 was built for extremely long sessions, so it was well suited to the demands of the evening. The challenge came from the two iPhones. The first and second sessions were each in excess of one hour, and both iPhones were filming using the Blackmagic app set to film in Apple ProRes 422 LT at 4K resolution. That combination produced excellent-quality footage, with the option to zoom shots by 25% without affecting quality, but it also

generated substantial heat in both the phones and their associated recording SSDs.

In Mike's case, that heat became a practical problem. Shortly before the end of the first session, the SSD stopped recording, leaving the team with only two angles instead of three. It was a reminder that even when a rig is mechanically sound, heat management can become the weak point during long, high-resolution recordings.

Philip's setup did not suffer the same failure. His iPhone was held in a clever gripper that included a cooling fan, which helped manage the heat generated during the long ProRes recording sessions. That small difference in rig design proved important as the evening progressed.



Solving the missing-angle problem

The loss of one fixed iPhone angle created an immediate coverage problem, but it was overcome by bringing Philip's iPhone 18 into service as a roving rig. This gave the team a way to regain visual variety and capture additional perspectives, even though the original three-camera plan had been interrupted.

An audio setback

A further problem emerged the next day, when the technician from the jazz band contacted the team to explain that the dedicated audio recordings he had undertaken to make for them had failed. This left Philip and Mike with only the reference audio recorded by the three cameras.

That made the post-production process considerably more difficult. When all the footage was imported into Final Cut Pro as a multicam document, the absence of a clean dedicated audio recording meant that the edit had to rely on camera audio for synchronisation and reference. What should have been a routine multicamera assembly became a more delicate technical exercise.

Work still in progress

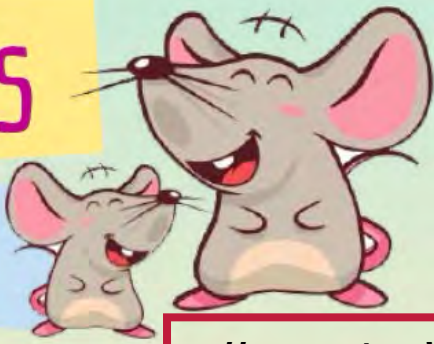
The edit is still in progress, but the experience has already highlighted several useful lessons: match camera settings before filming, plan carefully for heat management when recording long 4K ProRes sessions on phones, and always have a robust fallback for audio. Despite the difficulties, the combination of the Sony Z90, the iPhone rigs, and the improvised roving camera has left Philip and Mike with material that can still be shaped into an engaging record of the evening.



Rita's

Rib

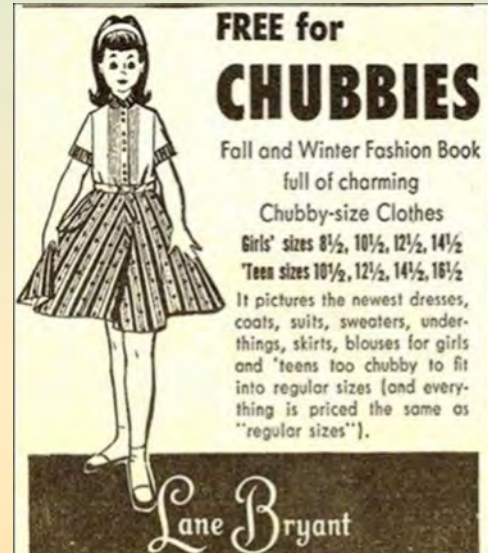
Ticklers



"I would challenge you to a battle of wits,
but I see you are unarmed!"
—William Shakespeare
Happy Shakespeare Day!
{PS}



Here are two VERY OLD ads. How attitudes have changed!



Some artists of the 50's are revising their hits with new lyrics to accomodate baby boomers. Here's a few:

1. Herman's Hermits- Mrs. Brown you've got a lovely walker.
2. The Bee Gees- How can you mend a broken hip.
3. Bobby Darin- Splish Splash I was Having a flash.
4. Ringo Starr- I'll get by with the help from depends.
5. The Commodores- Once, twice, three times to the bathroom.
6. Marvin Gaye- Heard it from the Grape Nuts
7. Leo Sayer- You make me feel like napping.
8. Willie Nelson- On the commode again.
- 9- Procol Harem- A whiter shade of hair.
10. Johnny Nash- I can't see clearly now.
11. Helen Reddy- I am woman hear me snore.
12. Abba- Denture Queen.

SENIOR TRYING TO RESET PASSWORD

WINDOWS: Please enter your new password

USER: cabbage

WINDOWS: Sorry, the password must be more than 8 characters.

USER: boiled cabbage

WINDOWS: Sorry, the password must contain 1 numerical character.

USER: 1 boiled cabbage

WINDOWS: Sorry, the password cannot have blank spaces.

USER: 50damnboiledcabbages

WINDOWS: Sorry, the password must contain at least one upper case character

USER: 50DAMNboiledcabbages

WINDOWS: Sorry, the password cannot use more than one upper case character consecutively.

USER: 50damnBoiledCabbagesShovedUpYourAssIfYouDon'tGiveMeAccessNow!

WINDOWS: Sorry, the password cannot contain punctuation.

USER:

ReallyPissedOff50DamnBoiledCabbagesShovedUpYourAssIfYouDontGiveMeAccessNow

WINDOWS: Sorry, that password is already in use.

NASA space rocket arrives on the moon .



**AS A KID, I USED TO
WATCH THE WIZARD OF OZ
AND WONDERED HOW SOMEONE
COULD TALK WITHOUT A BRAIN**



**NOW, ALL I HAVE TO DO
IS WATCH A WHITE HOUSE
PRESS CONFERENCE**

Editor's Note



An Impotent Mesage from Sub Editor of Boarder Post

I feel it is my duty to remind everyone about the impotence of good grammer and speling. After all, this is a serious publication about amatuer film making, and we cant have people thinking we dont know what where doing of.

Every month I recieve articles that are full of typoses, missing comas and sentences that go on for ever without seeming to have any particular point or indeed knowing when to stop. It makes my job very difficult, becuase I then have to spend several hours correcting things that should not have been incorrected in the first place;

For example, last month one contributor wrote that there film was "a real peace of cinema". Now, I a'm sure they ment piece, and another member described there camera as "stationery" when they ment "stationary", which is like envelopes and paper on a desk.

Bad grammer can also cause confusion. For example: "The director said the actor's were rubbish." Were the actors rubbish? Or was the entire film rubbish? Nobody knows, becuase there was insufficent punctuation.

Next Meeting

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

Future Meetings

4th December: Club Competition. Films, docs, drama, holiday, animation. No longer than 6 minutes. Have to be submitted by beginning of November. External judges.

So please, before you submit your articles, check your speling, grammer and puncuation. Read it back to yourself. Ask a friend to read it or even ask your dog. The dog may not know much about semi-colons, but at least it wont pretend that "their", "there" and "they're" are all interchangeable. Remember, we are all amatuer film makers, but there is no reason for us to be amatuer writers as well. Good grammer makes the magazine look proffesional, and spelling mistakes make the sub editor look very tyred or very useless.

Now if youll excuse me, I have 14 pages of other peoples mistakes to corect.

Yours sincerely,
Bryan and Flip!

....**Only joking and thanks to all of our contributors.**

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

Your Club Contacts

Chairman
Vice Chairman
Hon. Secretary
Hon. Treasurer
Webmaster
Competition Officer
Movie Projects Co-ordinator.
Public Relations Officer
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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,

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

