Surrey Border movie makers

Border Post

The Journal of Surrey Border Movie Makers
www.surreyborder.org.uk

Affiliated to the IAC www.theiac.org.uk

Editor: Philip Morley
Sub-editor: Brian O'Connell

November 2026



Welcome to Mike Haynes

Hello,

I'm **Mike Haynes,** That's me in the picture on a Community Radio outside broadcast unit at a local fete.

I have recently joined SBMM. I enjoy making movies and possess a small but 'humble mini studio', as I call it, for my video and potential radio work. So, is anyone looking for a presenter?

Apart from that, I hope to take part in future activities within the club as I also have a background of writing, acting (Ex Drama School) and voiceover work within a community background. I hope to submit a film for the up coming club competition, technology permitting!

I am no wiz on the computer and have developed a kind of free style video production technique. Tell me what you think on the night. So, taking that into account, I would like to learn from others by assisting in their productions, in any small way.

I do drive but have no car and now rely on public transport. So if you want a hand anywhere else other than Farnham you will have to take this into account. I currently live about nine miles West of Andover. Will I get another car? Probably not as using public transport now especially to Farnham once a month gets you out, gives you exercise and broadens further the distance that you discover you can travel publicly.

I originally come from Camberley which is just up the road from Farnham.

See you soon
Mike.



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Introducing our latest new members.....



Thomas and Julie Howe

Thomas is a filmmaker in the south of England. He is 26 years old and a graduate of Film Production at the University of Winchester in 2024. Since then, He has been making short travel and geography films on my YouTube channel *TGH Travels*.

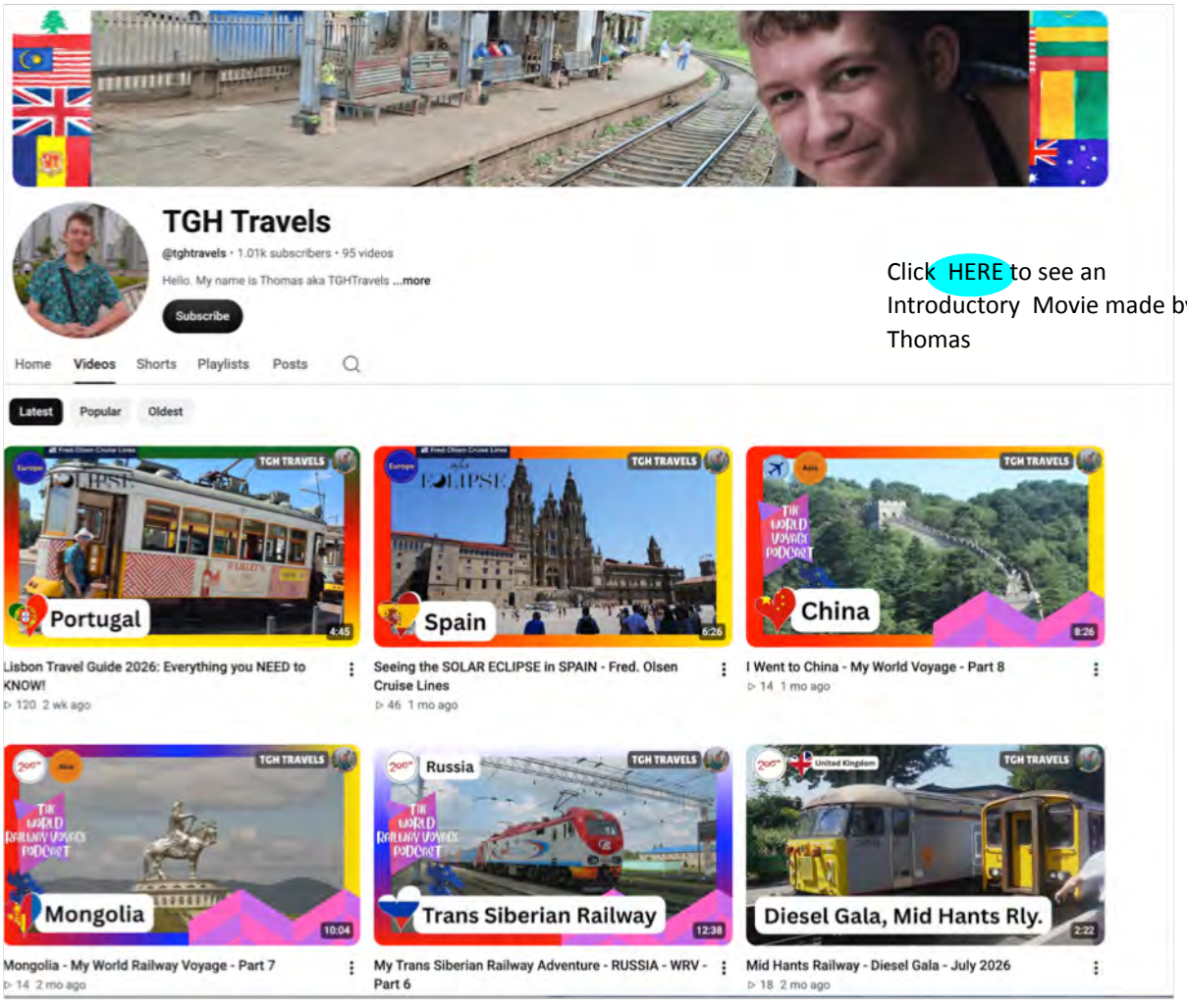
His main areas in film are screenwriting, cinematography and editing. Currently, he is working on videos based on my recent travels and a screenplay for a short film. He plans to move on to short drama films and upload them on his second YouTube channel, *Howewood Productions*.

Currently, his big goal is to write a series of stories in the dark fantasy genre. Smaller short-term goals will be to make more short films for YouTube and even send entries to small film festivals.

What he is seeking from the club is to connect with other filmmakers and potentially work together to bring our ideas from paper to screen. He want's to grow his knowledge in filmmaking and develop his skills in filmmaking and story development. He also wants to spend his time working on my debut novel.

Julie Howe

Julie loves watching films and has done so since attending 'Saturday morning pictures' as a young child. She is fascinated by the whole process, from the conception of initial ideas to a completed film.



Click HERE to see an Introductory Movie made by Thomas

The Fever Diminishes

1950s - 1960s The Golden Age Runs Its Course

Researched, written and compiled by Peter Frost with Ian Absolon
Design by Peter Frost

1950s Our top selection of movie musicals in the '50s are: ***An American in Paris*** ('51); ***Singin' in the Rain*** ('52); ***The Band Wagon*** ('53); ***A Star is Born*** ('54); ***Seven Brides for Seven Brothers*** ('54); ***White Christmas*** ('54); ***The King and I*** ('56); ***Gigi*** ('58).

FOR TRAILERS BELOW: *Copy and paste these links into your browser to view*





Singin' in the Rain:

Click HERE to View

Kelly is best known for his performances in some of the greatest musicals of the time, such as ***An American in Paris*** and ***Singin' in the Rain,*** a light hearted depiction of Hollywood in the late 1920s.

Kelly was the primary choreographer for the iconic dance sequences, working with Stanley Donen on staging, starred in the film and co-directed with Donen. **Cyd Cherisse** and **Donald O'Connor,** worked with him to perfect the complex dance sequences. O'Connor also performed the *Make 'Em Laugh* slapstick song and dance routine which packed in a host of frantic comedic movements.



Make 'Em Laugh:

Click HERE to View

And perhaps a runner up with Doris Day hitting the trail in: ***Calamity Jane*** ('53)



Click HERE to View



An American in Paris 1951:

Click HERE to View



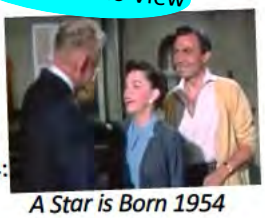
The Bandwagon 1953:

Click HERE to View



Seven Brides for Seven Brothers 1954:

Click HERE to View



A Star is Born 1954

Click HERE to View



White Christmas 1954:

Click HERE to View



The King and I 1956

Click HERE to View



Gigi 1958:

Click HERE to View

1960s Big shifts were afoot in the 1960s with the emergence of youth culture leading to a rise of rock and pop music. The vitality of this movement threatened to make Hollywood's lavish big budget movies look rather stuck in a rut and un-hip as realism and intensity became well seated. Fluffy chorus lines were now becoming a thing of the past decades.

All was not lost as Hollywood's studio system turned to the safety of popular hits of the theatre like ***Hello Dolly***, for example. But a new generation of sparkling young stars was emerging, such as Barbara Streisand, Audrey Hepburn and Julie Andrews.



Audrey Hepburn



Julie Andrews



Barbara Streisand

It was Julie Andrews whose role in ***The Sound of Music*** was the climax of her rise to fame, and it became the most successful film of the decade and reappears almost annually, making it the most successful film ever.

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The Fever Diminishes

1950s - 1960s The Golden Age Runs Its Course

Researched, written and compiled by Peter Frost with Ian Absolon
Design by Peter Frost

1960s We have picked a number of titles of musicals, most of them well known, from the many made in the '60s.

So we'll kick off with a classic Hindi historical romance, a film that you are unlikely to know but it remains one of India's most expensive, groundbreaking, opulent musicals in Bollywood's long history.

It is ***Mughal-e-Azam***. Love, romance and drama leading to defiance and tragedy, it has everything that appeals to the audience and it took nearly sixteen years to complete. There are spectacular battle scenes and the a massive set of a 'Hall of mirrors' made with numerous small mirrors of Belgian glass.

Director David Lean was consulted as the mirrors were a technical hindrance to the lighting. He decided that the scene was impossible to film under the intense glare of over 500 trucks of lights, and asked for the scene to be scrapped.

But the scene was filmed and remains one of the most spellbinding achievements of technical finess.





Mughal-e-Azam 1960: Click HERE to View

And now four very well known titles, the first two having that element of youthful zest and intensity.

West Side Story 1961 Is packed with dynamic choreography as rival teenage gangs compete for control of the Upper West Side, the Jets and the Sharks.

A Hard Day's Night 1964 A behind the scenes peek at a day in the life of the Fab Four during the height of Beatlemania. Packed with the riotous charm of John, Paul, George and Ringo.

Mary Poppins 1964 Julie Andrews
A more gentle tale of the magical Nanny who descends by umbrella on the Banks family at the request of the children, Jane and Michael. The enchanting special effects and animation made it an eight time Oscar winner.

My Fair Lady 1964 Audrey Hepburn
Based on George Bernard Shaw's play *Pygmalion.* Professor Henry Higgins bets that he can train Eliza Doolittle, a cockney flower girl to pass off as an aristocrat.

The Umbrellas of Cherbourg 1964 A huge success in France using no spoken dialogue but instead a form of operatic, conversational style of singing accompanied by a deeply romantic score by Michel Legrand.

The Sound of Music 1965 Julie Andrews
Set in Austria which is about to be taken over by Nazism. It is one of the most best loved, rewatched films of all time and needs no further explanation.

Funny Girl 1968 Barbara Streisand
The biography of actor-comedian Fanny Brice which traces her climb from failing chorus girl to Broadway stardom and her doomed romance with handsome and charismastic gamble Nick Arnstein.

Oliver 1968 It was made towards the end of the grand-scale musical era, and was the last song-and-dance movie to win the Oscar for best picture for more than 30 years. The film's success was helped by the superb performance of Ron Moody as the infamous Fagin.

Oh! What a Lovely War 1969 The young of the Smith family are gradually disenfranchised by the reality and brutality of the First World War. They abruptly turn to critique the war and the bureaucratic failings that came with it. It was directed by Richard Attenborough.



West Side Story



A Hard Day's Night Click HERE to View



Mary Poppins



My Fair Lady



The Umbrellas of Cherbourg



The Sound of Music



Funny Girl



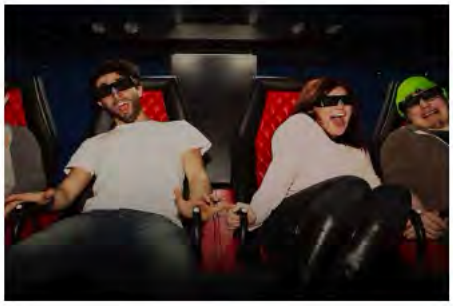
Oliver



Oh! What a Lovely War

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5D Cinema: Taking the Audience Beyond the Screen



By Brian O'Connell

Imagine watching a car chase on the big screen. The vehicle speeds round a corner, the camera follows, and suddenly your seat jolts as the car hits a bump. A gust of wind brushes your face, mist sprays across the audience, and the whole room seems to react to the action. Welcome to the world of 5D cinema, where watching a film becomes a physical experience as well as a visual one.



What exactly is 5D cinema?

Most of us are familiar with 2D cinema, where the action unfolds on a flat screen. 3D cinema adds the illusion of depth, making objects appear to extend towards the audience. Some cinemas then introduce additional sensory effects, commonly marketed as 4D or 5D experiences.





There is no universally agreed technical definition of 5D cinema. The term is generally used to describe screenings that combine moving seats with effects such as wind, water spray, vibrations, bubbles, scents or changes in temperature. The idea is to make the audience feel more involved in the action, rather than simply watching it from a distance.

The distinction between 4D and 5D is largely a matter of marketing, with different venues using the labels in different ways. What matters most is the combination of filmmaking, sound, movement and carefully timed effects.

The filmmaker's challenge

For amateur filmmakers, this technology raises some fascinating questions. How do you create a sequence that works not only on screen but also through movement and sensory

stimulation? A sudden camera shake might suggest an explosion but a moving seat or bursts of flames can make that moment far more convincing.



Wind could emphasise the speed of a motorcycle, while a brief water spray might bring a storm sequence to life.

Timing is crucial. Effects must support the action rather than distract from it. If a seat jolts a second too early, or a gust of wind arrives after the action has passed, the illusion is broken. This requires close coordination between editing, sound design, visual effects and the control system operating the seats and environmental effects.

There is also an important lesson here about restraint. Just because an effect is available does not mean it should be used. A quiet, tense scene may benefit more from subtle sound and stillness than from constant movement. Good filmmaking remains about telling a story and making the audience care about what happens next.

Could we experiment on a club budget?

Fortunately, amateur filmmakers do not need a specialised cinema to explore the principles behind 5D filmmaking. A short film can suggest physical sensations through clever camera work, sound and editing alone. Low-frequency sound can imply a heavy impact; a carefully timed close-up can heighten tension; and a combination of wind noise, moving foliage and a character's reaction can suggest a powerful gust.

Club members could even produce a short action sequence designed for a hypothetical 5D screening. Let us start with say three teams. One team could create the sensory effects, a second team could create a film that would involve these effects and a third team could design a soundscape.



Everything would depend on what the sensory team could offer. For example, autumn leaves, water spray for rain, dry ice for artificial mist, fake snow, small buckets of water, fan for wind effects, polystyrene bricks and plastic bottles for a mob scene, ropes to jiggle chairs for screened movement etc

This list is given to the film creation team who would make a film involving these effects.

Once completed the Sound team could finish the job and the film could be screened for a small audience. Safety and comfort would need to be considered when any physical effects were introduced, particularly water, moving equipment or sudden movements.

At the same time a **'Making of' film of the club 5D film** showing a wide shot of the Sensory team in action during screening might make for an entertaining and humorous film. How is that for a challenge?

Lights, Music and Community at The Alton Assembly Rooms

By Mike Sanders & Philip Morley

Mike and Philip capture two memorable events at a little-known venue with big ambitions.

Tucked away in Alton, the Assembly Rooms is an up-coming venue with considerable potential. Keen to showcase its versatility and encourage future use, the venue recently hosted two very different evenings—both filmed by Mike and Philip, whose work captured not only the performances but also the atmosphere, warmth and sense of community that filled the building.

'A Night at the Assembly Rooms'

The first event was a musical soirée created for people living with dementia and their families living in the Alton area. It made imaginative use of the vast stage and elevated projection room to create a magical setting with a distinctly Shakespearean feel. Most importantly, many participants with dementia were able to take part in the theatrical scenes themselves, —an inclusive experience that proved hugely beneficial and deeply rewarding.



Paul Tickner sings the blues

They were joined by performers from local amateur dramatic and singing associations. Under the assured direction of musical director Paul Tickner, familiar favourites including "Summertime", "My Favourite Things", "Hi Ho Silver Lining" and "A Teenager in Love" soon had everyone singing together. The result was a joyful, shared evening in which performers and audience became part of the same production.

Mike and Philip discreetly filmed the soirée using three iPhones and a Sony Z90 camcorder.
Philip used his newly acquired **Feiyu SCORP Mini 3 Pro Gimbal** with some great results. The ability to remotely control the movement and other functions from a detachable handle was a very helpful feature.

The changing action created its own challenges: dramatic scenes took place on the stage, while the communal sing-along unfolded on the audience floor. Moving between these differently lit spaces produced some white-balance issues, but, with careful matching of iPhone settings they successfully preserved the evening's character and saved a lot of time in the edit.

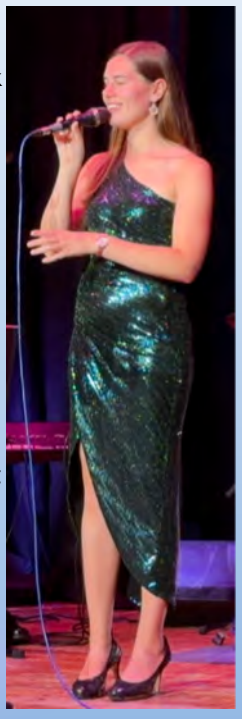
Jointly edited by Philip and Mike, the finished film was later screened at the venue and warmly appreciated.



The cast in full song

'Jazz Takes Centre Stage'

The second event brought a completely different flavour. The 'Simply Jazz Quintet' occupied centre stage to accompany Tilly Clark who is one of the most exciting jazz vocalists in the country today. Her cool, captivating performance set the tone for the night. With the venue packed, the audience quickly got into the swing of things, dancing to the rhythms and giving the Assembly Rooms the feel of a lively jazz club.



Tilly Clark

Long recording times created a fresh set of technical problems. Each half ran for more than 40 minutes, causing the SSD recorders mounted on the iPhone rigs to overheat. Mike's SSD refused to record the entire second half, but Philip's rig included a cooling fan that helped regulate the temperature in both the phone and its SSD. Meanwhile, the Sony Z90 remained high in the projection room, capturing a sweeping bird's-eye view of the crowd enjoying the music.

Despite the difficulties, both films demonstrated what can be achieved at Alton Assembly Rooms. From participatory theatre and dementia-friendly music to a packed jazz night, the venue proved itself adaptable, welcoming and full of character.

Through resourcefulness, teamwork and careful editing, Mike and Philip created a vivid record of two successful events—and helped reveal the Assembly Rooms as a venue ready for many more.



Dancing the night away

Their efforts, which included filming and undertaking a complex multi cam edit for each event, were recognised with a generous contribution to SBMM Club funds. The team are currently working on a 3-minute promotional video covering both events, which will be shown at a future SBMM meeting.



Making the Jazz harmony in style

Surrey Border movie makers

Annual video competition

The SBMM video competition CLOSING DATE will soon be here. You have until Wednesday 4th November to submit your videos - that is less than a week! This competition is open to all members and that includes anyone who joins now; they too can submit their videos to the competition.

The awards include:
Ron Clements Award for Creativity.
The Jackson Trophy Overall Winner
The Jack Stribblings Trophy: Best first time winner.
Dick Hibberd Trophy for Best Camerawork
Arthur English Memorial Trophy for Best Photography.
Sir Paul Holden Trophy for Best Use of Commentary
Pat Doherty Award for Best Use of Sound
Penny Johnson Trophy for Best Editing



We have been very fortunate that **Alan Sinclair and Kate Hawthorne** have agreed to be independent judges this year. Their Bios can be found below.

Click the link HERE to see the details of the competition and HERE to see the rules and HERE to see how to upload your submission.
GOOD LUCK !!!

Alan MacDonald Sinclair – BIO



Alan's career has spanned electrical and electronic engineering, computing, and data communications, beginning in the era of mainframes and culminating in his role as IT Manager at the Dounreay Nuclear Site in Caithness, Northern Scotland, from which he retired in 2019.

From his early teens, he developed a strong interest in filmmaking, producing several documentaries about his local area in the far north of Scotland on Super 8 film. However, marriage, family life, and career commitments brought this pursuit to an abrupt halt, with his creative interests continuing only through family films and occasional talks to local groups.



Following his retirement, he returned to filmmaking with renewed enthusiasm, rejoining the Institute of Amateur Cinematographers (IAC) and producing approximately three documentary films each year since 2020.

During the COVID period, he proposed the idea, at an IAC AGM—of creating a virtual "club" for filmmakers without access to a local group.

Together with Stewart Emm and Charles Elsden, he co-founded **The Virtual Video Group** in 2021. The initiative has proved highly successful, now boasting almost 100 members, with 30 to 40 regularly attending the monthly Zoom meetings.

To further develop his narration skills and public speaking, he joined Caithness Writers in 2018, where he currently serves as Secretary. He is also Vice Chair of the Caithness Disabled Access Panel and is actively involved with the University of the Third Age, as well as various church roles within Caithness.



Alan is currently actively exploring how A.I. can be used as an effective tool for amateur filmmakers.

Kate Hawthorne – BIO



Kate started her career in 1969 at Warner Brothers Records, in their press office and A & R department. The company ran several record labels including Warner Reprise, The Rolling Stones label, Elektra & Atlantic records hosting some of the greatest music names in history.



She went on to work as a music producer for **Sir George Martin** in 70's, representing award winning composers and producing music for film before becoming an independent music producer. During this time, she worked with global brand leaders shaping clients' requirements into soundtracks. Many of the music tracks Kate produced became hits and are iconic to this day.



Kate worked with film directors such as **Ridley and Tony Scott**, **Hugh Hudson** and multiple others in the 70's providing music for their films alongside the country's top editors, professional musicians, and singers.



She won the **'Best use of music in Advertising'** award in the early 70's, **the Best e-commerce Award** (sponsored by the Times), in the 80's, (utilising sound bites of actors' voices for online portfolios which was a first in this format.

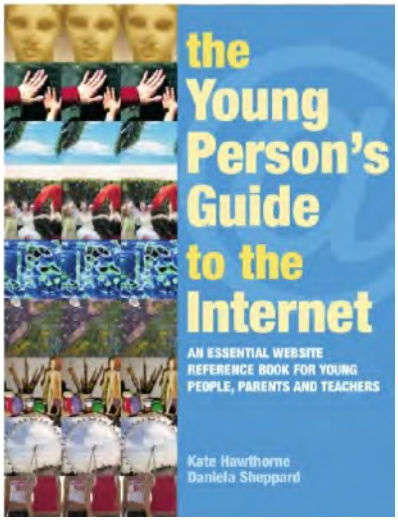
She wrote **The Young Persons' Guide to the Internet**, the first educational directory providing subject matter (from the www), for the National Curriculum. Kate was told **" not to bother by publishers because 'The Internet will never catch on". It became book of the week in the Guardian and book of the month for teenagers in the Times.**

In the 90's Kate was a visiting lecturer at Goldsmith University and the Royal College of Music.
She ran her own PR and marketing Company, www.hatricks.co.uk promoting everything from **Durex** to a book on (the then) **Prince Charle's** work.

In the 20's Kate was founder and editor of a London monthly newspaper interviewing world leaders and managing a team of talented writers, poets and artists. The title was shortlisted as **Newspaper of the year twice during the decade of her tenure**, (including by Google).

Kate is currently working on a documentary about the History of Music and Film in Advertising and the impact these two powerful medias had on our musical and social history, her own Oral History and a book about **A decade in the life of a newspaper editor.**

Her greatest achievement, apart from being a mother, is surviving Covid in 2020 where she was the only survivor in her hospital ward and remained on oxygen 24/7 for two years.



MOTTO



Rita's Rib Ticklers

















Why do we say 'slept like a baby?'
Babies wake every two hours crying.
I want to sleep like a cat, 14 hours straight.

I'm giving up drinking for a month.

Sorry, bad punctuation.

I'm giving up. Drinking for a month.

Editor's Note

Our Club is buzzing with talent, ideas and ingenuity. It's so good to see new members arriving with all sorts of impressive projects and aspirations. It's set to breathe new horizons into our Club.

With so many other video clubs closing down around the UK, we are a shining light in a diminishing population.

We sincerely hope that this will lead to us producing a spectacular club movie in 2027.

Special mention should go to Mike Sanders, our Chairman, who has recently successfully negotiated a number of engagements which have resulted in the club receiving some significant donations.

Philip and Brian



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.

6th Dec 2026: Christmas lunch. The Spotted Cow, Farnham. 12.00 – 3.00



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, Ian Absolon, Peter Frost, Brian O'Connell, Alan Sinclair, Philip Morley, Kate Hawthorne,Thomas Howe and Mike Haynes.

COPY DEADLINE! December 2026 issue will be 14th of November 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.

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:		
Chairman	Mike Sanders	chairman@surreyborder.org.uk
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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: pffilms1@mac.com



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