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CHAIRMAN'S CHAT

Why is it when Pam and I go away the weather is always better back home? We had a week in Kefalonia in May when the temperature in the UK was breaking all records. And at the time of writing we have just returned from the Lake District and missed the rare sunshine that the south enjoyed in our absence. We did however enjoy the time away on both these occasions.

Now that Autumn is upon us it's time to edit some of those outstanding films that are sitting on our shelves. The Eastern Fringe Group have been busy re-shooting some of the scenes for Blonde Fancy that was made for the film-in-an-evening in July. The first of these took place in the Princess Royal, Runfold, with the kind co-operation of the proprietor and staff, and caused great amusement when John Widdecombe had to don the long blonde wig yet again. In total 6 hours was spent in generating about 20 minutes of film that is likely to last no more than one minute when incorporated into the final movie.

Mike Sanders has again resumed his teaching role with Rounds 6 and 7 of the Hollywood Camera Master Class with currently 16 of our members (split

into 3 groups) deriving much valuable information from viewing these DVD based presentations and the subsequent discussions that have ensued. In looking back on the material viewed to date, the first two volumes have dealt with stationary camera work with emphasis on shot selection, framing, managing the line and the psychology of character placement and movement. Volume III now involves camera movement, ideally by dolly or crane, and looks at some fundamentally different ways to approach scenes that I have certainly never knowingly considered. The various approaches are numerous, one character introducing another by means of their movement from one position to another, for example. The placing of objects in the foreground enhances perspective whilst horizontal and vertical camera movement changes the parallax of the scene.

Maybe we should devote one of our club nights to demonstrating some of the principles being covered so we can all appreciate what is needed to get the best out of any filming situation. What do you think?

Gordon Sutton

HD OR NOT HD

Having watched Circle 8's recent showing of 'A Turn for the Worse' caused me to consider something that many of us have possibly not thought of regarding HD.

I understand that going to HD also inevitably involves changing format to 16:9, and thereby, in my opinion, getting a smaller and less acceptable picture (letter-box style) on any existing 4:3 screens you own.

This is the reason why I personally have set my face against the apparent attractions of HD. And I think that the presentation of "A Turn for the Worse" proved, to me at least, that if the content of a movie is interesting enough, the resolution and/or definition of the image quality is quite a minor consideration, which only the dedicated experts would even notice!

Just a personal point of view, but I draw it to your attention for possible consideration.

Paul Holden

NEED ACTORS?

We now have a relationship with an organisation which puts actors in touch with filming projects. They are quite happy with situations where no payments are made but in that case the actors will be wishing to add to their show reel that they use to promote themselves. This contact will be a potential benefit for any serious club project.

NEVER A DULL MOMENT, AND NOT MANY DRY ONES EITHER

It is really quite surprising that after 5 or 6 holidays together, WriteAngle are all still good friends!

This year we stayed at a holiday village in the Lake District, about halfway between Penrith and Keswick. The village was very pleasant and excellent food was served in their restaurant, but it was sited some



distance from the Lakes, and a little too close to a pig farm!

Despite the monsoon season, we all had a lovely time together, hired a minibus on one of the fine days, and toured nearly all the Lakes. We took loads of photographs and video, we did Fell walking, had visits to the theatre, visited lots of beauty spots, and Jean and I saw a red squirrel, no honest we did.

But no one believes us!! We even made a little film, which I hope you will let us show you sometime.

DH for WriteAngle

CHRISTMAS MEAL

The Christmas meal this year is at the Farnham House Hotel on Sunday 7 December. The cost is £18 per head. If you wish to book, please add your name to the noticeboard.

Please note that as Delia has funded the booking, your deposit of £10 is required when you book. Please give your deposits to Delia or Rita.

The menu is printed here for you, but the official booking menu is on the noticeboard. Please make your choices by the beginning of November latest.

STARTERS

Duck & port pate

Seasonal melon with wild berries in a port & ginger jelly with honey and raspberry coulis

Buffalo mozzarella with beef tomato and parma ham with a pesto dressing

Succulent north atlantic prawns and avocado on a bed of crispy leaves coated in marie rose sauce

MAIN COURSE

Braised rib-eye steak with a shallot, madeira and wild mushroom sauce

Traditional roast turkey served with sausage wrapped in bacon, chestnut stuffing, roast potatoes, gravy and cranberry sauce.

Grilled salmon darne, on a bed of spinach with a stilton sauce.

Roasted red pepper stuffed with cous cous, served with a tomato sauce

DESSERT

Traditional Christmas pudding with a brandy cream sauce

White chocolate and raspberry torte with a contrasting fruit coulis

Strawberry tarte with a honey flavoured clotted cream.

Selection of cheese with biscuits, grapes and celery

ALBANY COMPETITION 2009

Following last year's very successful efforts to produce worthy entries for the Albany Competition, it is now time to gear up our loins to produce one or more films to enter into this year's competition, for which the theme is "The Clock is Ticking".

What I think we need is to assemble, in the very near future, one or more "brainstorming" groups to kick around ideas, and develop them into one or more themes for a short film that we can make during the autumn for this Spring Competition.

Will anybody who can think up any possible idea for a starter to these brainstorming session(s) please:

- a) keep the ideas to yourself, until you introduce it into the discussion (in case it inhibits anyone else from thinking up a possibly quite different idea); and
- b) volunteer your services to lead, or contribute to, a brainstorming group.

I shall be asking for volunteers to take part in these discussion groups at the October meeting – this article is an appeal for anyone who misses that meeting, or thinks of an idea afterwards that they might contribute,

to get in touch with me urgently if you would like to take part in this extremely worth-while and sociable club activity. (I should emphasise that volunteers do not necessarily have to take part in making any film that arises from these discussions – that will be a further and possibly quite different appeal to staff up one or more film-making groups, when we know what it is we are wanting to make, and the location(s) and timescale for these productions!)

Paul Holden

WHAT'S BEEN HAPPENING

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|--------------|---|
| 8 Sep | Peter M and the Chairman meet to discuss plans for a further Mac Users training session. |
| 10 Sept | Club committee meeting. |
| 12 & 22 Sept | On-location shoots held for 'Blonde Fancy' in Runfold and Bagshot. |
| 1 Oct | Committee and members meet at the Princess Royal at Runfold to brainstorm for 2009 club programme |

CLUB COMPETITION

Please note that entries for the club competition in December can now be made on DVD, so whilst we would prefer your entry to be in miniDV format please don't be put off entering if you only have your masterpiece on DVD!!

GRAMMAR, PLEASE

So what is a 'full stop' in visual terms, and what is a 'comma' in visual/video terms? It is surprising how quickly we accept the visual conventions, and how quickly they change and develop, before our very eyes. I suppose film/television/video are all ways in which we manipulate time, and it is the apparent passage of time which dictates a certain visual grammar.

In its simplest form a mix (cross dissolve) from one scene to another has become the accepted way to indicate a transition of time. If we move between two disparate scenes, our minds have become accustomed to accepting this as a passage of time. If we mix between two identical scenes, and there is no change in time, we, the viewer are slightly confused, but we quickly adjust to this. After all this is what so often happens during a sequence with a singer and their accompaniment. All visual grammatical conventions seem to be of little use during music.

I am afraid that I am showing my age, but all I need to be able to tell a story in video, is a 'cut', 'mix'(cross dissolve), and a fade to black (or white). The mix tells the viewer that time has passed since the last shot, a fade to black tells the viewer that a longer passage of time has passed, and a cut tells you, that no time has passed, and that all on the screen is happening in 'real', or apparently continuous time.

With the advent of non linear editing, there has been a plethora of all sorts of visual devices to enable the editor to move between one scene and the next. I am sure that they all have their place, and quite often they are much the most interesting part of a programme! If we are resorting to clever visual effects to move between different parts of a story, then perhaps we have lost the plot. Echoing Jim Closs in last months 'Border Post', don't let a clever visual effect detract from the story you are trying to tell.

It is fascinating how easily we are fooled about the passage of time in video/film. Someone gets out of a car, walks past camera, and the next thing we see is a key going into the door, or even the door being closed from inside the house. Our minds accept completely that the person must have walked some little distance to the door, opened it, moved into the building, and closed it behind them. It just doesn't matter that we haven't seen all the action, our minds accept that it all must have happened. Just as long as we don't use mixes or fade to black between the shots

in this sequence, our minds take it all in and accept the illusion that this has all happened in continuous time.

And talking of illusions, one little trick I enjoy using to cement a sequence of shots all apparently happening in the same time frame, and that is to place a sound effect over a number of disparate shots in a sequence, and our minds will have to believe that it all happened at the same time. In the sequence I have just written about, perhaps we might have added the sound of an aeroplane flying overhead, quite loud outside the building but still just audible after the door is closed. Well it must all have happened at the same moment in time mustn't it?

For me 'barn doors' are reserved for placing on the front of lamps and opening or closing to allow just the right amount of light to fall on the scene to be recorded. So my advice is to keep the barn doors closed on your multitudinous effects bank, because if the horse bolts you may well lose the plot.

Dick Hibberd

STOP PRESS

The venue for our December club night will now be St Joan's Centre and not as previously notified.

The Chairman is currently acting as Treasurer until the AGM in February 2009.

SURREY FILM-VIDEO FESTIVAL

I am delighted to tell you that because of the very positive response we had to my recent pleas, 'The Surrey 2009' has been saved and we have successfully recruited judges for the competition.

So far both Bob Hayward and Ron Prosser have agreed to judge for us. Bob is a senior, professional movie editor and Ron is well known as a gifted movie maker (and also Treasurer of the IAC). I have had the privilege of working with them before for both SERIAC and the Surrey competitions and I know first hand what an excellent job they do. We are currently in discussions with a third judge. So now its down to you! We need your

movies and we need you and your family, friends, supporters and fellow club members to put bums on seats on the day.



Every good wish for productive movie making and hoping expecting to see you in January.

David Longley

JOHN WOOLMER

Club members who know our former member John Woolmer, will be sad to hear that he is very ill and awaiting a move to the Phyllis Tuckwell Hospice.

I'm sure all will join me in thinking of John and Joan at this difficult time.

Penny



MEETINGS are held at St Joan's Centre, 19 Tilford Road, Farnham on the 1st Friday of each month at 7.30pm for 7.45pm. Meetings close around 10.15pm

New members are very welcome, either phone 01252 717877 or turn up at the door!

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.



COMPETITIONS

All details and entry forms of the following competitions can be found on the IAC website.

Competition	Closing Date	Festival Date
Phase 4	28 September	27 October
Frome 5 minute	28 January 09	5 April 09
Croatian 1 minute	18 April 09	30/31 May 09
North V South Southern Heat <i>(see notice board)</i>	1st November	23 November
Surrey Festival <i>(see notice board)</i>	15 December	18 January 09

Events

The Guernsey Lily Festival 14-19th October

The IAC convention at Milton Keynes 23-26th October

North V South Southern Heat 23 November Farnborough village hall, Kent

PLEASE HAND IN YOUR ENTRIES FOR OUR OWN DECEMBER COMPETITION AT THE NOVEMBER MEETING to MIKE or PENNY
Remember no more than 6 minutes.

Surrey Film Festival is inviting everyone to send in their entries for the festival by the 15th December. The festival will be held at The Electric Theatre,

A note for your diary

Just to let you know that next year's **Albany Competition** will be held on Sunday 19 April 2009 at the Newell Centre Hall, Chichester. (Same venue as this year)

Doors open at 2:00 for show to start at 2:30

21-29 March 2009 FIFA (Wildlife) Festival. Held at Albert in Northern France.

CLUB DATES

- Oct 3** Inter-club Competition
- Nov 7** Chairman's Night - 'My Cut & Splice Days of Film Making'
- Dec 5** Annual Members' Club Competition - Judges David and Jan Watterson

DIARY DATES

- Nov 12** SBFVM judging at Chichester
- Dec 7** Christmas Lunch

MISCELLANY

- The Chairman is currently acting as Treasurer until the AGM in Feb 09.
- The venue for our December club night will now be St Joan's Centre and not as previously notified.
- If anyone has any camera or editing questions, don't forget to ask Fred - he will put you in touch with the right person to help you out.
- A Judging workshop is being arranged in the first two weeks of October. Please add your name on the notice on the board if you are interested, or ring Penny to arrange available dates.

IMPORTANT CONTACTS

Name:

Telephone:

Email: