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## CHAIRMAN'S CHAT

At the time you read this I shall be in France enjoying one of the many Night Markets held in the rural areas during July and August. These markets take place each summer with the specific intention of promoting local farm produce and wines...mmm. For those of you in Farnham, tonight David Longley, recently returned from France, will be offering an evening of entertainment with the best films from The Surrey.

July has been a busy month with **Film in an Evening** on 3rd July followed by the annual Summer Social. We had a record six groups take part in F-i-a-E this year and as well as the standard of filming being excellent it was good to see so many different takes on the theme. The sun smiled the day of the Summer Social and, again a record, 29 members and friends enjoyed a get together and barbeque.



One of the advantages of meeting in the St. Joans Centre is that we do not have to bring our own screen. At the touch of a button, a state of the art screen drops down from the ceiling. However, as a club, we still need to use a portable screen on many occasions and this now needs to be replaced. A sub-committee has been formed to help choose the best possible

replacement, taking into consideration cost, size (no good if it is too big to fit into most cars) and weight. Once a month from September through to April two volunteers from our club take the projector, screen and a camera to Fleet Arts. The Arts Society organize an artist to come and create a picture in front of a live audience and our part is to use the camera to project the image of the artist onto the screen so that all the members of the society can see them creating a painting. Where else can you get a free art demonstration and earn some money for the club at the same time? A considerable amount of the club's money comes from this service we provide

to Fleet Arts Society. It would be a great blow if we had to give up this income and would ultimately lead to increased membership fees. So please, consider getting involved. If you don't know how to use the projector, training will be given. We only need six lots of volunteers to help out the ones who always do it. Sir Paul keeps the list of volunteers and he is seeking people to help.

**Rita Wheeler**

### 2 DAYS LATER Short Film Competition 2009

We've just had "Film in an Evening", now you can enter a competition where you can make a film in 48 hours. You don't have to stay awake for 48 hours, you can make the film over several days, but you must not take more than 48 hours.

The aim of the competition is to devise and produce a chilling 10 minute short film within 48 hours. Entrants are required to feature three items from a given list as part of their film productions. So check out the website: [www.2dayslater.co.uk](http://www.2dayslater.co.uk) The closing date is 5pm Wednesday 30th September. See page 3 for more details. Good luck!

## STEP-BY-STEP APPRECIATION LETTER

*"Dear Sir Paul, although I have not been actively involved in the filming of the interviews I have been admiring, via sight of the emails, the sheer professionalism that you and the Surrey Borders Team have demonstrated throughout this project. We are all awaiting, with much anticipation and excitement, to see the end product of the many hours of dedication and commitment that you have all shown to us. Equally, I am sure that Farnham Lions will be very pleased when they are able to see first hand in August how their valuable funds have been so carefully deployed by your Team. It is on the point of Lions that*

*I write to you, for both information and advice. As an Ex Tabler, I volunteered to help Heather create a targeted approach to 'Service Clubs', as we have deemed organisations like Table and Rotary, to see if we can generate goodwill and ultimately funding. However, so far we have only limited contact with local Lions Clubs and I wondered therefore if there was a National Directory that would provide details and contact points for the local clubs in Surrey, Hampshire and Berkshire. If there is and you have access to it, are you able to lend it to me or is that not regarded as appropriate behaviour by the wider*

*Organisation? If not then any other pointers you can give me would be helpful! Irrespective of whether you can or can't help on these points, as a Trustee of Step by Step, I know I can speak on behalf of my fellow Board Members when I say that we will always be grateful to you for the incredible generosity you have shown to us. Ultimately giving one's own time is the true measure of people and you and your team have certainly shown what great people you all are!*

*Best Regards*

*John (Devlin)"*

# JULY CLUB NIGHT Film-in-an-Evening

This was a very good year for Film in an Evening with six teams producing an interesting, varied and imaginative interpretation of the theme "Trapped". All entries were good. Zapped was the clear winner, but making selection of the films to recommend for remake as club entries for the Albany competition is not so easy; more of that later!

**Writeangle** produced "Zapped" a tale of would-be burglars, suitably attired in balaclava hoods, who managed to avoid really being arrested when, at night, they inadvertently opened a jewellery store in Lion and Lamb yard, Farnham. Their attempts to escape (in the film) were frustrated by two well-meaning ladies who "rescued" the keys they had deliberately left in their escape car.

**Eastern Fringe** produced "Double Trouble" an ambitious and amusing tale of a two-timing philanderer who, in the dark, falls into an open grave, where he is made to face up to his responsibilities. In one of the two versions shown he is confronted by a full-sized talking skeleton.

**Oddbods** produced "A Sense of Security" A Mr Bean-type character, (**Mike Sanders pictured**) whose only dialogue was a succession of grunts and with Charlie Chaplin like antics manages, uses a wheelie bin and various plastic tubs, to build a precarious structure to help him

to scramble over the back garden gate to retrieve hidden front door keys (he has, absent-mindedly, left his front door keys in his car at the MOT garage). Only then did he find the gate locked on the inside by a padlock, and he could not scale the gate. Ironically, all the film crew (except Josephine, the owner who, fortunately, was inside and able to release them) were trapped in the back garden by the same gate.

**RODJA** Produced "Jailbirds" a story of two old lags who decide to reopen their careers as burglars by breaking into a vacant house. They are surprised and alarmed to be admonished by a voice informing them that God is watching them. This turns out to be only a parrot that, in response to their question, menacingly says its name is Moses, but - accompanied by fierce growls and snarls- goes on to add that the god is in fact a rotweiler called Jesus. We



do not get to see the dog.

**Klondike** Produced "Trapped by Technology". This is the tale of an airline passenger's attempt to check in for his flight only to be informed by the check-in clerk that he has already checked in and the system doesn't allow him to check in again nor will it allow a replacement boarding card to be issued. Deadlock! A convincing performance by Jan Attew as the check-in clerk and good anticipatory footage of the airport scenes by Sir Paul Holden.

**The A Team** produced "Bookworm" An absorbing tale of irreversible(?) transmogrification involving worms. Does someone have bigger worms for the remake? Voting results are from a system that clearly had loopholes:

**Best film on the night:** Zapped by Writeangle, a clear winner.

**Best films for competition entry:** Zapped and any one of the three; Bookworm, Jailbirds and Double Trouble.

A small group of experienced members should now see the competing films again and recommend some timely action to generate the competition film(s)

**Fred Hawkins**

## AUDIAL VISUAL - What is that all about?

I suppose it must be about 20 months since I last used a stills film camera. I used to load up with 35mm and 24 frames, probably get to expose 25, and end up with about 23 pictures that I wanted to use.

So on my last birthday our children decided that their Dad had to move with the times, and they bought me a digital stills camera. It is an excellent camera, and produces very good pictures which I can load into my computer and print at any size I wish, down from A4.

I have tried to remain as disciplined about the number of pictures I take, as I was with 35mm, and in the main I have, but I have slipped when it comes to the number of pictures that I have shot over the last 18 months.

There are at present 4,216 pictures in my computer. I am certainly not going to be able to print all those! But what I do is to put a sequence on a DVD together with music and effects, which then can act as a very pleasant memory prompt of some occasion.

I have a made quite a few DVDs now, one of which is on Utube for friends from the same organisation, who enjoyed the same event as Jean and I. I have recently made a couple of DVDs of special birthday events, which I believe have been very gratefully received by the birthday 'boy' and 'girl'.

Jean and I had a little celebration this month, and friends and relatives have very kindly downloaded their pictures into my computer to make another 'memory prompt' DVD. The only problem is that this time I have 424 pictures to play with, put in order, decide where to fade up/down, zoom in/out, and what music to put under, and so on.

But it is a lot easier than taking your video camera along, and doesn't destroy your own enjoyment of the event, as video cameras so often can. It is always nice to include a little video here and there, but then these little 'still' cameras can also do that. That is if you know how.....

So how do these little epics turn out Dick? Don't ask, I might show you.

**Dick Hibberd**

## WOOLMER'S WISDOM:

**THE PRODUCER.** Those of us who are One Man (or One Woman) film makers, have become accustomed to filling every role in film making. From Director to organising tea for the crew. However if the project is of an "epic" nature, the cameraman does not want to think of all the peripheral aspects involved. He or she may wish to direct and edit as well as use the camera, especially if they have written the script.

But! It is sometimes nice to leave the production to someone else. This means: Recruiting a crew, Casting, Continuity, Location, Costumes, Props, Scheduling, Equipment, Transport, Refreshments, Etc.

All those telephone calls to ensure things HAPPEN, and the skills to keep the crew happy, are vital to the production! LAST OF ALL - a dedicated producer means there is someone to blame IF IT ALL GOES WRONG!

# GUERNSEY LILY and LAST PRAYER

Below is an email I received from the Guernsey Lily Festival regarding our entry of Last Prayer.

*Dear Dick*

*Judging the entries for the Guernsey Lily Film Festival 2009 has now taken place.*

*I am pleased to tell you that the entry sent of behalf of Surrey Border Film & Video Makers, "Last Prayer" has been judged 'Commended' in the competition.*

*We hope you are able to attend the festival, in which case the film will be shown. A Booking Form can be found on our website: [www.guernseylily.com](http://www.guernseylily.com) Please contact me if you would like any further information. We can assure you of a very warm welcome.*

*Meanwhile, please accept our sincere congratulations.*

*Kind regards  
Mary Rouillard*

Whilst it was disappointing that we didn't receive a Highly Commended, it is still an acknowledgement of reaching 'a required standard'. Also to be noted is the fact that this is a worldwide competition, so I think the Last Prayer team must all feel very pleased with ourselves, especially our talented actors. As myself, Jean and a few others will be attending the festival, Last Prayer is guaranteed to be shown to the international audience present!!!

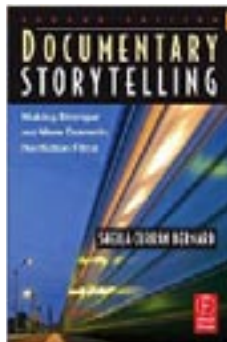
**Dick Hibberd**

# REVIEW CORNER

**Documentary Storytelling, Second Edition: Making Stronger and More Dramatic Nonfiction Films**  
by Sheila Curran Bernard

Whether a practitioner of the craft or someone who enjoys viewing non-fiction films, 'Documentary Storytelling' is an invaluable resource. Sheila Curran Bernard's award-winning experience in the genre shines in this extremely practical book. From casting to treatments to editing, Bernard covers all the basics in great detail. But what distinguishes this book is her dedication to storytelling, a concept often lost with the technical wizardry available at our fingertips.

Bernard's breakdown of the three-act structure and comparison of the narrative spine to a train offer wonderful lessons for novices and reminders for experienced filmmakers. Her analysis of existing documentaries illuminates the three-act structure. Bernard's main points are reinforced at the end of the book, thanks to a series of interviews she conducted with experienced documentarians. The



reader is left with a practical how-to guide to make documentaries, as well as the critical skills to analyze non-fiction films.

In short, 'Documentary Storytelling' is a must for students and anyone who wishes to engage in documentaries!

While there are many good books on the subject of producing documentaries, Sheila Curran Bernard's 'Documentary Storytelling' has done what I feel no other has managed to do; she discusses the principles, practical aspects and basic story telling structure of writing and producing documentaries in great depth, yet as though she were talking to a good friend. No lectures, no "the world according to me" (although well she could, as her track record is beyond impressive), just straight talk about the craft of producing documentaries and what we all should continue to seek out and ask ourselves as we continue to chip away at the art form. She rounds out the book with several informative interviews with recognized film makers and here too; no preaching, simply shared experiences and insights.

There are many good books on the subject, all of which the writer refers to from time to time, but 'Documentary Storytelling' is the one that is kept beside his bed and in his kit. From the casual viewer to the well seasoned producer, camera person or editor, all would be well served to buy and read this wonderful

## 2 DAYS LATER 2009 COMPETITION BRIEF

### THE DARE!

Throughout the months of June to September, Beeping Bush Productions invite budding filmmakers to try their hand at producing a 10 minute horror short within 48 hours. This annual competition has been created to encourage anyone interested in film (maybe for the first time) to make a production of nominal expense and technical ability. "It's a rare and free opportunity for budding film makers to actually see how an audience reacts to their work in a friendly and relaxed atmosphere." **Mick Etherton**, Beeping Bush Productions

### MAIN CONDITIONS OF ENTRY

To produce a short film/video on any format up to, but no more, than 10 mins in length. The final delivery must be submitted on either PAL DVD video or miniDV tape (including sony HDV). All submissions require to be of Horror/Suspense/Chiller Genre and **MUST include THREE of the following items in your film:**

**The phrase** "It was on the radio last night" (It is not acceptable as a title/tagline and

must be incorporated in to the script even as a "one liner". Non-dialogue submissions must use their imagination!)

**A Puppet** (plastic, wooden or shadow)

**A Cow** (this year's challenge)

**An Aphrodisiac** (oysters, viagra or toad)

**Something Silver** (handy in case of werewolves, vampires or crows)

**A Skull** (self-explanatory)

### HALLOWE'EN SCREENING EVENT

We have a fantastic screening event for you this year that will be held at the Theatre Royal, Margate on Saturday 31st October 2009. Full details will appear on the 2 Days Later Short Film competition website ([www.2dayslater.co.uk](http://www.2dayslater.co.uk)) in the forthcoming months but it is expected that doors will open 30 minutes before the 14.30 Matinee screening and 19:00 Shortlist screening. Admission to all screenings are free of charge.

A shortlist of no more than 13 films will be shown in the evening Shortlist Screening. It is hoped that all other submitted productions will be shown in the afternoon Matinee Screenings, but due to time restraints, this will be restricted to around 20 films split across three screenings. If there are any entries that couldn't be shown on the big screen then these will be shown on monitors within the theatre complex during the day.

Where possible, all film entries are shown to public audiences, and shortlisted films are judged by a panel of film and media industry professionals competing for a wide range of prizes. There will be an after-party event following the Hallowe'en Screening and Awards, details to follow on the 2 Days Later Short Film Competition website. Fancy dress is optional but highly recommended. A prize will be given for Best Costume.





**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

You don't have to be a member to look on the IAC website:

[www.theiac.org.uk](http://www.theiac.org.uk)

Here you will find an events diary and all the competitions being held, entry forms, news and competition results.

It will keep you busy for hours. You can even watch many of the winning videos from BIAFF and other IAC competitions and the write-ups on how they were made.

**Sept 5th** Closing date for entry to '2 Days Later' short film competition

**October 16-18th** Guernsey Lily Festival. Oct entries close for Southern Heat TBA

**Oct 31st** '2 Days Later' screening event at the Theatre Royal, Margate.

**November** North V South Southern Heat. Date TBA.

## EVENTS

**October 30th** SOCO Region weekend at Bournemouth

## CLUB DATES

**7 Aug** David Longley 'The Surrey'

**4 Sep** Tana Fletcher and 'The Dolphin Puppeteers'

**2 Oct** Inter Club Competition

**6 Nov** Retrospective on John Woolmer

**4 Dec** Club competition

## DIARY DATES

TBA

## DECEMBER COMPETITION

It isn't too early to start thinking about your club entry for the December meeting, our club competition. Any subject at all as long as it is not more than 6 minutes.

If you haven't entered before, there is a trophy for the best 'first time winner', also for the best holiday movie and the best documentary.

Technical trophies are offered for the best sound, editing, photography and creativity. Then there's the big one for

the overall winner.

The judges will pre-judge the entries, scrutinizing them at home and writing helpful comments for you to be able to improve your masterpiece the next time round. This is a good learning exercise.

So get busy now as the entries will have to be in no later than the November meeting. It always goes to the last minute!!

**Pennyj**

## BARNFEST

[www.thebarnfarnham.com](http://www.thebarnfarnham.com) will carry an advert tomorrow for their 'Barnfest'. They tell me that they would be delighted to play some of our club's productions throughout the day. DVD or digitape. This will happen in the Garden behind Farnham Library. They have a lot of young members, who might wish to also join in our club activities. I am hoping that their organiser, Marios Panteli, will email me a copy of their pamphlet which is publicising their event. I will forward the details as I receive them. **Dick**

## IMPORTANT CONTACTS

Name:

Telephone:

Email: