

*Download your Border Post direct from [www.surreyborder.org.uk](http://www.surreyborder.org.uk)*

## CHAIRMAN'S CHAT

Well, we've started the new year well, I don't mean the cancelled first club night, I mean the sterling efforts made by the crew involved in the shooting of our film

for the Albany Competition. First filming date? Monday 4th January. I still find myself shivering when I remember standing outside for an hour,

avoiding slipping on the ice and trying to keep fingers and toes from freezing. But we did it. Then we did it again on Sunday 24th January. The last few scenes were shot at the St. Joans Centre. We can give ourselves a slap on the back, not even the end of January and we've completed a film for 2010. Although the edited film will not be ready until later.

Writing this in January I am hoping that despite dire warnings of more



snow on the way that the AGM has happened and we can now welcome Eleanor Wood to the committee as Competition Secretary and Gordon

Sutton, who is returning to the committee, as Training Officer. I hope that all members will give as much help and support as possible to Eleanor who is a relatively new member, and also let Gordon know of any training needs to help him as he takes up his new post.



I'd like to remind everyone that in April we have Creative Film Making. The challenge is to make a 30 second ad or a one minute epic – or both.

You can make as many as you can think of, there is no limit, except your imagination. Good luck and I hope we'll see some inventive results.

**Rita Wheeler**

## JANUARY CLUB NIGHT

The first 2010 club meeting of Surrey Border Film & Video Makers was cancelled due to snow and ice.

However, a few days before, twelve members of the club braved the freezing weather to film an outside scene on location in Farnborough.

The film is a short comedy and will be entered into The Albany Competition, an annual event which involves nine amateur film clubs in the South East region. This

year the competition is organized by South Downs Video & Film Makers

and will take place in West Sussex on 25th April.

The club has an exciting programme for the year ahead including an evening of advice

and tips on How to Make a Holiday Movie, the type your friends actually want to watch, from award winning member Gillian Gatland.

Every word that is written should serve one of four purposes:

1. To move the story forward
2. To reveal character
3. To create atmosphere
4. To cause a laugh

## WHAT'S BEEN HAPPENING ...

The last session of the Hollywood Camera Course, run by Mike Sanders, was postponed from 14th January to 28th, due to ice and snow. On Thursday 28th Neil, Gordon, Paul,



John, Al and myself met at Mikes. It was some time since the last session so with Mike's help we had to remind ourselves of some of the terms used.

I found this part of the course very interesting possibly because the suggested camera angles used were demonstrated with the use of a written



script and the 'characters' were given actual voices, all of which brought it more to life. The same scene was shown being shot from several different angles and then certain of these shots were used to help tell the story.

We got into a discussion about the course, cameras, HD and Blu Ray and suddenly the evening was over and we had only seen part of the DVD. So, another final session has been arranged.

**Rita Wheeler**

# ITS A WRAP

Apparently the expression "It's a wrap" dates back to the 1920's when it was short for Wind Reel And Print, heralding the end of principle photography on a film.

It's been quite a long journey since our brainstorming session on 9th September when Harry Newland came up with an excellent idea for our entry to the Albany Competition, whose theme for 2010 is "In the Hot Seat."

I wrote the script and during the rewrites incorporated several additional good ideas from the crew. Paul took on the job of Producer and found a superb location for the corporate building and meeting room we needed. Ivan Dally kindly offered the use of his kitchen for the first scene. Val used her connections with Loddon Players and arranged for a casting session at her house. Tessa O'Sullivan let Alan Hussey use her new HD camera for the shoot.



Roger Gould wanted to gain experience of Directing and took on the job of assistant Director, impressing everyone with his skills at working out shots and doing an excellent storyboard, unfortunately one of

the lessons learnt was that it is better for the Director himself to do the storyboard as most of Roger's suggestions were ignored on the actual shoot. That's life!

The first scenes were shot on Sunday 13th December at Ivan Dally's house. Monday 4th January saw twelve shivering crew congregating in Farnborough to film what should have been the last outdoor scenes for the film. With frozen fingers and rapidly fading daylight one essential outdoor scene could not be filmed on that day. However, Paul had arranged for us to have access to the office building after 6.00 pm



and we did manage to complete one of the main indoor scenes. Thanks to Marjorie and Peter Dickens and Jack Pook for their acting. The other roles were all performed by members of the Loddon Players as recruited by Val Hitchman.

I am pleased to say that the last scenes were filmed on Sunday 24th January at the St. Joans Centre. Again another cold day, not quite as cold as that first Monday of the year. We managed to film the missing outdoor scene that we could not manage in Farnborough. Alan Hussey shot the other scenes which were all done in the cramped Gents toilet at the centre. Try

getting a light, cables, boom, actor plus camera into that small area, without any of them being reflected in the mirror! He did it somehow.



After braving freezing temperatures on the first shoot of the year, 4th Jan, and just under freezing temps on 24th Jan, at



4.35 pm on Sunday afternoon I called "It's a wrap" having been called in at the last minute to act as Director as Dick was ill and Roger was sound and monitor. Now it's up to Gillian and Roger to do the edit of our competition entry for the Albany Competition.

**Rita Wheeler**

## STAGE ACTING vs FILM ACTING

Unlike the theatre actor, who gets to develop a character during the course of a 2 or 3 hour performance, the film actor lacks continuity, forcing him or her to come to all the scenes (often shot in reverse order in which they'll ultimately appear) with a character already fully developed.

The performance of emotion is the most difficult aspect of film acting to master: While the theatre actor can use exaggerated gestures and exclamations to express emotion, the film actor must rely on subtle facial ticks, quivers, and tiny lifts of the eyebrow to create a believable character. This because film captures even the smallest gesture and magnifies it 20 or 30 times, thus demanding a far less flamboyant performance from the actor than does the theatre.

**STILLNESS.** A word vital for all acting, because stillness refers to specific body

movement. In real life, most people do not wave their arms around like semaphores. That is, until they start "acting." Especially on film, keep those arms, hands, head STILL. And forget in-the-face finger wagging!

The most difficult acting task is BEING/ SOUNDING NORMAL in front of an audience or a camera. And being STILL goes a long way to being and sounding normal. Stop flailing.

Another acceptable phrase for film acting: **DON'T ACT.** "Not acting" is very difficult. It requires absolute concentration to not act. Remember, the camera does a lot of the acting for you. Being natural on stage or camera, is the goal we all must aim for. Natural ("normal") is what film acting insists on.

When Woody Allen was interviewing actors, he apparently would really like them and then they'd pick up the script and start ACTING. His

reaction? "STOP ACTING."

An actor once auditioned for an agent a few years ago, using a fascinating monologue about an older woman looking back at her first affair when she

If at first you don't succeed, skydiving is probably not for you

was in college. When they had finished the agent said, "That's not acting. That's just you being you." Years after, that actor

realised that was the best compliment they'd ever received. Even if the agent didn't intend it to be!

So the next time someone tells you you're not acting, thank them profusely. It is the most difficult of all acting. To have control, to know what you are doing, to make exciting choices, to use your imagination and intuition and intelligence, to be fascinating, and all the time look normal, natural, not actory--"That's not acting?" Congratulations. You just learned to act. On camera. And stage.

# MIKE'S NEWS - Looking at projects and how to go about them.

## Filming a Band:

The usual way to film a band is to get close ups during rehearsals (songs are played all the way through) earlier in the day. Players have to wear same clothes in rehearsal as for performance, lighting has to be set for the rehearsal and left set for the performance.

Instruments/band arrangement on stage has to be same position in rehearsals and performance. Close up camera not turned off during rehearsal to give easy sound sync with final performance. Keep running even when changing position.

Ok so we have now got all our close ups/cutaways. Then film front both sides on during real performance as well as get audience reaction shots.

Height of stage above camera important (assuming camera at audience level)

If you look at music videos nowadays we would normally need dolly and rails to add movement to the shot to keep visual interest.

Needs feed from mixer desk onto a camcorder to get good sound off the band mics, do not use camera mic for master sound track. Camera mic sound needed for audience clapping sounds at end of song.

### Remember:

Camera ops have to not interfere with audience view of band as they have paid.

It certainly means a long day and it might mean using ear defenders for Health and Safety!

### Editing....

Once all the camera material has been put on the timeline and the sound is in sync on all tracks, and if the editing software supports it (mine does), the editor can do a multicamera edit as if it was a live vision mix. On Grass Valley Edius it will give you up to 9 screens (top right is the master output) on the record monitor. I just mouse click on the picture I'd like to cut to and the software makes the necessary cuts in the tracks below and above the track selected by the click. Fine tweaks and dissolves are added after the multicamera cut.

Bands usually haven't got much money so £300 or £400 is a lot for them but its a lot of work for that.

## Filming Gymnastics:

### Method:

Shoot as required but don't cross the line otherwise it won't cut together. I suggest 3 or 4 cameras would probably be enough.

However the broadcaster method is as follows:

1 wild camera for cutaways, name board, outside establishing shots, interviews etc interview mic (got to have real folks talking - testimonials). Usual to shoot person A doing gymnastics and interview them, put action shots of A doing gymnastics over A talking. People saying the value to them, what they get out of it, keep youngsters off the street that sort of stuff. Broadcasters would

normally get the same person to do their gymnastics several times over and move the camera angle to several places to give the impression of multicamera.

Get interviews from participants/trainers/parents aspirations/hopes make it personal and help to get to know people on screen.

### For a multicam shoot:

All cameras on gymnastics must run the entire period they are on for, no pausing the tape even if the camera is moved. All Stop or all start. Framing heads are at similar heights, person always looking into the shot.

Collect all tapes. Ingest material in (longest part of the exercise) and multicam edit.

## Charity Football Match:

### Time, Location and Travel:

A request came in to SBFVM to film a charity football match taking place in Dartford for the participants. My immediate comment is that Dartford is a long way! and its a working day too.

### Financial:

I would also guess that DVD sales would be no more than 30 maximum and they would have to be £10 each. That would mean maximum club income of £300 less petrol expenses tapes and DVD production.

### Live Mix:

Looking at it as a live event and an on site mix, there is no way we can do a live mix as the cable lengths will be too long. The club is not the BBC!

We don't have digital transmitters to link the cameras either as they are very expensive as they generate COFDM (the same robust but complex transmission system as freeview) but at a broadcast quality high data rate with only a 1 frame processing delay. This means you can take them into buildings or under metalwork and you see no disturbance in the end result, that's why they are expensive. Used on Formula 1 now.

We could do it with 2.4GHz link transmitters (the ones you would use to send Sky TV to another room, but they are very low power and might suffer WIFI interference from computer networks (although they have 4 channels to try to avoid that). They are however £90.00 a set (Receiver and Transmitter). As they are an FM video signal they do suffer from non direct path disturbance between the two ends, like FM radio in the car. To use those each camera set up would need a mains supply.

So lets say that a live mix is out, and look at it from a videoing standpoint.

### JUST VIDEOING IT

The view from the bottom row of seating or standing around the edge is fairly useless for video cameras, they need to be higher up otherwise its difficult to follow the play tactics. Sometimes its useful having a camera on the line or by the goals. At

minimum it needs two high up cameras with good lenses (times 12-15) and free flowing camera mounts (not jerky). One could be on close ups the other on medium shots.

Operators need to be practiced in following the action, and cameras must be placed not to "cross the line" so the action always goes in the same direction. Someone needs to be allocated to sound recording (could be a camera locked off with a boom mic). So I would suggest its tapes all round. 4 cameras and one for sound.

So the question would be are there two high up vantage points available?



There appears to be only two possibilities the roof of the covered stands in the top picture or the open air raked stand on one side in the bottom picture. I suggest the top shot in the photo is taken from the raked stand and looks to be a decent view.

It then needs all the cameras to film in the same format, and as most people have now got flat panel TV's I would suggest it's filmed in widescreen.

### POST PRODUCTION

Then of course its generally 90 minutes so thats 4 cameras 81/2 tapes, and a multicam edit. My software does up to 8 cameras and you just click on the image you like on the split screen and it does the edit for you.

### REVIEW

#### What it would take to do it

Its no light undertaking and requires a minimum of two cars to go and 5 bodies.

### General Comment:

None of the above jobs are easy to do and require a lot of effort for very small return, as the groups of people making these requests often have little spare cash, and often videoing the event is organised very much as an afterthought.

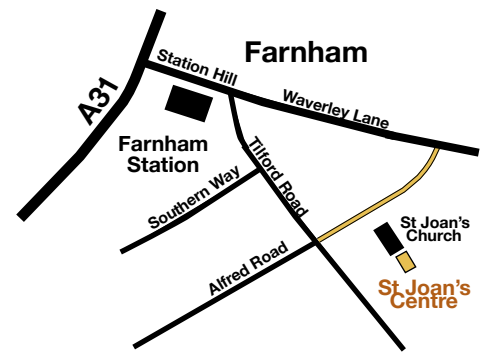
Each project has to have an SBFVM producer to ensure its done properly, not forgetting the risk assessment for each job.



**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

### **BIAFF (British International Amateur Film & Video Festival)**

Closing date: 31 Jan 2010, Festival: 16-18 Apr 2010

This is the greatest amateur film festival in the British Isles. There are no limits on length, topic or style. Every entry receives written comments from the judges and is graded.

### **SERIAC Film Festival**

Closing date: 20 Feb 2010, Festival: 1 May 2010

Don't miss a fantastic day out. Book this date in your diary now. Festival to be held at the Oast Theatre, Tonbridge.

### **The Guernsey Lily International Film & Video Festival**

Closing: 31 May 2010, Festival: 15-17 Oct 2010

The Guernsey is the friendliest festival in the British Isles - and it takes place on the Channel Island of Guernsey. Entries up to 30 mins in length

### **The IAC**

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.

## A DATE FOR YOUR DIARY

The 2010 Albany competition will be hosted by South Downs Video & Film Makers on 25 April 2010. The venue will be the Ferring village hall, Ferring, West Sussex.

The theme for 2010 is "In the Hot Seat", and our club entry is now in the can and editing will shortly be completed.

## CLUB DATES

**5 Mar** "Finding Esther" a 45 minute drama with discussion after. Members, please bring any films you want to show or if you are stuck with a film, show us and ask the members for suggestions on what to do next.

**2 Apr** Creative Film Making - your challenge is to make a 30 second ad or one minute epic, or both, as many as possible. Let your imagination run free!

**7 May** David Fairhead will be presenting an evening regarding the importance of music and film.

**4 Jun** Gillian Gatland will be presenting an evening of advice and tips on How to Make a Holiday Movie, the type your friends actually want to watch.

## ONE-2-ONE TUITION

Don't forget, One-2-One tuition is always available at the club, and currently Gordon and Val are helping folk with the basics of Final Cut Express.

We have quite a few mac owners now and some are struggling to make the transition from iMovie to Final Cut. So make your needs known to Gordon or Val so that help can be arranged for you.

## IMPORTANT CONTACTS

Name:

Telephone:

Email: