

SERIAC

N — E — W — S



SERIAC 50th ANNIVERSARY YEAR



THE KENT FILM FESTIVAL

**The Barclays cup goes to
Bruce Partleton for “The Caretaker”**

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INFORMATION

DEADLINES

JANUARY / FEBRUARY 2014 ISSUE	25 th NOVEMBER 2013
MARCH / APRIL 2014 ISSUE	25 th JANUARY 2014
MAY / JUNE 2014 ISSUE	25 th MARCH 2014
JULY / AUGUST 2014 ISSUE	25 th MAY 2014
SEPTEMBER / OCTOBER 2014 ISSUE	25 th JULY 2014
NOVEMBER / DECEMBER 2014 ISSUE	25 th SEPTEMBER 2014

IAC CONTACTS

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videolibrary@theiac.org.uk (Val Ellis)
musicadvice@theiac.org.uk (Richard Curry)

SERIAC CONTACTS

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Please note that all submissions must include the sender's name and full address otherwise they will be ignored. Only the name and town will be published

General SERIAC correspondence: (NOT for SERIAC News)
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WELCOME



From Keith Sayers (Editor)

Well this is probably the last full SERIAC News in print form. Many of you have said that you like the digital versions and, quite frankly, if we don't make any money from our festivals and SERIACTIVE events we will run out of money so, I am afraid, printing costs have to be curtailed as they are our biggest regular outlay. Still, it means that we can have more colour in the magazine and the deadlines may not be quite so tight but please let me know

what you think.

We have a report and pictures on the Kent Festival in this issue, the Sussex didn't quite make it in time but will be reviewed next time. There is also an entry form for the SERIAC Film Festival in the middle and this can also be downloaded from seriac.org.uk.

See you soon

LETTERS

From his reply to my original letter in the July/August issue, it would seem that Keith Baker has misinterpreted my comments about move technology. Perhaps I didn't express myself carefully enough. I wasn't for a moment suggesting that we should never use the word film. Quite the reverse, in fact; I was hoping to make the point that a movie should only be described as a 'film' if that photo—mechanical technique had been used in its production, and not as a blanket term to cover any type of recorded motion picture.

The sad thing is that this happens all the time. As I pointed out, the most blatant example is the name of the Institute's own annual competition — even though it hasn't accepted entries on actual film for about the last ten years! Also people such as the BBC — who should certainly know better — constantly refer to incidents as having been 'filmed' on a mobile phone. The very idea! Harry

Page says it all in his piece reproduced from Chichester's FAST FORWARD magazine, March 2004: to call movies shot with a video camera films "must be a misnomer" because their makers didn't use film. As a life—long lover and user of film, I fully endorse Mr Baker's list of the physical and psychological delights of handling the material. Ah, how well I remember the thrill of that little yellow package "plopping through the letter box"! I hope I've now made my position clear.

Yours sincerely,

Alan Cleave
London

Thanks for the letter Alan but I don't think Keith meant his to be taken too seriously. We do get your point but I think it is a case of a familiar term being carried over even when it no longer applies, for instance a vacuum cleaner is still a Hoover even if it is an Electrolux.

CHAIRMAN'S CHAT



From Ron Prosser

I hope you all have enjoyed this rather unusual summer we have recently had. Bright sunshine is great for the feel good factor but not so good for video making. (you will have noticed I have deliberately avoided the f... word) I was shooting a video in this bright sunshine and the contrast was so excessive the bright side of the face was blown out if detail was to be retained in the shadows. So it all had to be done again on an overcast day. I know, I should have used a reflector but I had forgotten it and it isn't a lot of use sitting at home!

Did you enjoy the two county festivals held recently? Unfortunately I was unable to attend the Kent festival as I was 'indisposed' but got to the Sussex to present the 'gongs' as SERIAC chairman. It was a very good show, good films and faultless projection but only about 45 souls turned up. It would have been nice to see more people as the festival could be in danger of becoming financially inviable. The same thing will happen to the SERIAC Festival if we cannot attract more B.O.S (think about it) The attendance at the next festival, which is booked for the 5th April next year, will be gauged by the committee as to whether we look for somewhere cheaper, but without the nice raked auditorium that we have come to enjoy at the Oast Theatre.

In 18months time we will be presenting BIAFF for the IAC in Sittingbourne, Kent. This will involve a lot of work for the SERIAC committee and it would be really great if we could attract some extra volunteers to help

shoulder the load. If you feel you can offer help then DO PLEASE let me know. You can contact me on ronprosser51@hotmail.com or give me a ring on 07703468866. Please help us to make it as successful as the last time we hosted BIAFF in 2007. It is still spoken about as one of the best BIAFFs ever so help us to live up to our reputation.

All PC and Casablanca users please look away now and Mac people gather round. As a Mac person I have enjoyed a few years of Apple's One-To-One training programme. This is, as it's name implies, one-to-one training with an Apple trainer. It costs £79 a year and you can go as many times as you like, even multiple sessions in one day. On top of that you can stay on after the training session and play to your hearts content on their machines. The only proviso is you can only book one session at a time to stop block bookings being abused by people not turning up. The training covers anything that Apple produce from systems to advanced video editing. Any of the Apple stores conduct these sessions and it is a simple matter to register online and get started. It is excellent value for money and is to be recommended.

It is always nice to know that my 'deathless prose' is read by my faithful fans. I have received emails and phone calls commenting on issues I have touched on in this column and my fan database is now up to five!! Keep 'em coming.

Until next time,

Ron

CREATIVE COMMONS LICENSING

By Chris Kenny

(From Chichester's "Fast Forward")

During a recent discussion about copyright of club films, the subject of 'Creative Commons Licensing' arose and I was asked to investigate further and report.

Creative Commons Licensing is fully described on their website www.creativecommons.org. This site contains full details of the of the organisation and how to register, and the following extract outlines the objectives of the organisation:

"Creative Commons is a nonprofit organization that enables the sharing and use of creativity and knowledge through free legal tools. The free, easy-to-use copyright licenses provide a simple, standardised way to give the public permission to share and use your creative work — on conditions of your choice. CC licenses let you easily change your copyright terms from the default of 'all rights reserved' to 'some rights reserved.'

Creative Commons licenses are not an alternative to copyright. They work alongside copyright and enable you to modify your copyright terms to best suit your needs."

Creative Commons can help a video maker in two ways, firstly by

giving us access to a variety of images, music and videos, mainly free and copyright free. To find a resource try searching for 'Creative commons music', 'Creative commons images' etc in Google. Judith recently sought a portrait to incorporate in a documentary and found that The National Portrait Gallery has released over 53,000 images free of charge to non-commercial users through a standard creative commons license. Other organisations are also going through this route.

Two of my favourite sites for suitable free and copyright free music pieces are:

www.louisebyrnemusic.com and
www.incompetech.com

Both these sites provide a good range of many types of music, all searchable by genre, mood etc. When any free resource such as the above is used, it is expected that the source will be credited.

The other advantage of a CC license is that a video, technical document or other work made by the club or an individual can be released under an appropriate free creative commons license. Dependant on the chosen form of license, this will allow others to view, copy, modify or use your work without fear of copyright infringement. Even commercial use can be allowed if desired.

KENT FILM FESTIVAL 2013

Observations from Peter Hughes (Chairman)

We have had another excellent festival with a wide range of subjects. This should give us all food for thought.

Unfortunately some of our 'Regulars' were missing due to illness. However, we did have a number of 'Younger' people in the audience, which was good for the future of the festival. On this theme, we had a number of films using young actors who had been well trained. We should thank their teachers for their dedication.

The Powell Theatre gave us our usual set of gremlins, even though we had been to the Powell a few weeks ago to check out the equipment. We will be contacting the University on the subject. It is a shame that they have such a good set-up and still had issues.

Some problems were down to the DVD's we all make. When you put a home made product through a professional set of equipment it will show up every fault. Some can be cured with a little extra thought. Others cannot due to the type of equipment we use.

Here are a few thoughts, which may help in the future.

1. Do not rely on the speakers of modern TV's. The speakers are so small and cannot provide you with

good quality sound. This is why you find in the shops soundbars. Fitting a decent set of speakers to your computer would be a major step forward. If you are a member of a club, showing your movie to the members will also give you an opportunity to gain comments on the quality of the sound.

2. If your editing programme has an Audio Mixer screen, use it. This will tell you when the sound is over modulating and you should be able to balance the tracks. This will stop you making the music louder than the speech. You will have taken a major step forward, which the professional TV programmes suffer badly from these days!

3. Making your DVD. If the DVD writer is an integral part of the editing programme, the defaults should provide you with the correct picture format.

If using a standalone programme, ensure the DVD programme is using the correct format – matching your edited film format.

Next year is our 40th Anniversary, so we hope to see you all there with plenty of films to show.

Peter Hughes
Chairman



SERIAC FILM FESTIVAL

Saturday 5th April 2014

Oast Theatre, London Road, Tonbridge TN10 3AN



Name of entrant or group

Address & postcode

.....

Tel No. **Email**

IAC Member No.* **IAC Club No. ***.....

MCPS Licence No. **Judges Comments*** **YES / NO**

Entry Fee

IAC Member or IAC Club **£5.00 per movie / One minute film £3.00**

Non IAC member or club **£7.00 per movie / One minute film £5.00**

Youth and Junior **£2.00 per movie / One minute film £2.00**

Return postage **£2.00**

**Films can be collected at the festival or returned if post has been paid for.
Any films left will be disposed of.**

Please make your cheque payable to SERIAC.

Entry fee £ **Return postage* £** **Total £**

Send to Competition Officer:

Rita Hayes, 70 Eglinton Hill, Woolwich, SE18 3NR **or**

Freddy Beard, 56 Rookesley Road, Orpington, BR54HJ

Closing Date for entries: 31st January 2014

** As appropriate*

FESTIVAL ENTRY DETAILS

Name of Film *(Print)*

Duration

Minutes

Seconds

Categories

Adult

Adult Group or Club

Youth

Youth group or club

Junior

Open

DVD

Mini DV

16:9

4:3

Please tick only one of the following

Drama

Comedy

Documentary

One minutes

Animation

Other

Junior or Youth entry date of birth *(if applicable)*

Brief description of any help received for Junior / Youth entry *(if applicable)*

Declaration (All)

I declare that this movie was produced without paid professional help and complies with the SERIAC festival rules. Copyright clearance has been obtained and I have read and understood and agreed to all the Competition rules. I confirm also that all trophies are the property of the South East Region of the I.A.C. (SERIAC) and must be returned when Requested.

Signed

Dated

Please print name

Detach and send copy with each entry

FESTIVAL ENTRY RULES

Amateur films are deemed to be made with no intended profit motive and solely for the joy and challenge of making them.

Location

- Entrants to the SERIAC Film Festival must reside in Kent, Surrey, Sussex, the Channel Islands or have a SE or SW postcode in London.

IAC Number

- An IAC Club number cannot be used for an individual's entry.
- Individuals who are not members of the IAC may enter the festival.

Entries

- A completed and signed form must accompany each film with appropriate fee.
- All entries must have a title and name and address on the tape and box or disc.
- Format must be standard as we cannot accept high definition at the present time.
- Copyright clearance of all visuals and recorded sound is the sole responsibility of the entry form signatory.
- Films **must not** have a menu.
- Please ensure all films **must** have at least a **10 second** black leader.
- One minute entries **must** include all credits within sixty seconds or less.
- Previous entries to this festival are not accepted
- All entries are handled with care but SERIAC cannot accept liability for any loss or damage.
- Judges decisions are final.
- SERIAC Council decisions on any matter arising and not covered by these rules will be final.
- SERIAC reserve the right to use entrant's film or photographs from that film in media associated with SERIAC.

Open Class

- An amateur or student who has paid for any technical creative help or assistance from a professional must enter the 'Open Class'.
- Open entrants are also those who are in higher education for a career in film making but are not Youth or Junior entrants.
- Open entrants are only eligible for the Open Award

Junior and Youth Entries

- Juniors must be under 18 year old on the closing date and Youth entries must be between 18 and 21 year.
- Both entries must disclose their age and any help provided.

Club Entries

- Club entries must be submitted from an address of an official of the club/society.
- Clubs do not need to be affiliated to the IAC.
- Club members involved in the making of the film must be included in the credits.
- The Kent Cup can only be awarded to an IAC affiliated club.

Trophies

- Trophies will be handed out only on the day of the event to the entrant or their representative.
- Trophies should be cleaned before returning to Freddy Beard one month before the next year's festival.

FESTIVAL AWARDS

Regional Shield

Best movie in the festival

SERIAC Cup

For runner up of best film

Kent Cup

Best movie by an IAC affiliated club *(Not available for individual entries)*

Acting Trophy

Best acting performance

Alex Dove Trophy

Audience choice of most entertaining movie

Baynes Trophy

Best photography

Croydon Trophy

Best documentary

Junior Award

Best film by a person under 18

JVC Trophy

Best edited movie

Marina Trophy

Best story

Open Trophy

Paid professional help or
in higher education for movie making

Orpington Cup

Best comedy

Paterson Cup

Best animated movie

SERIAC 60 Cup

Best one minute or less movie

Southern Sound Trophy

Best use of sound

Surrey Border Cup

For special merit

Youth Award

Best film made by a person under 21 but over 18 years

Certificates of Merit

Award at the judges' discretion for any entry in a category

Detach and retain

KENT FILM FESTIVAL 2013 AWARDS

Barclays Trophy (best movie)	The Caretaker (Bruce Partleton - Kent Youth Theater)
Most Entertaining Film (Audience choice)	Hard Boiled (Sophie Gauriglia, Ilona and Andrew Kent)
Acorn Trophy (IAC club)	The Devil is in the Detail (Medway Film Makers)
Charlesworth Trophy (photography)	More than Steam and Smoke (Sam Brown)
Animation Trophy	Chicken Books (James Fitzgerald Reed and Chloe Smith)
Cornwallis Trophy (1 min.)	Stitches (John Sharp)
Les Holtum Cup (documentary)	Enid Blyton - The Beckenham Years (Mike Shaw - Footprint Productions)
Les Paine Trophy (travel)	Okavango Safari (Linda Mercer)
Vic Currie Comedy Plate	Korky - A Life in Film (Peter Macpherson)
Johnson Acting Trophy	The Caretaker (The whole of the cast)
Canterbury Cup (sound)	Hard Boiled (Sophie Gauriglia, Ilona and Andrew Kent)
Dennis Minett Plate	Friends in Need (Roy de Boise)
Mike Turner Drama Trophy	Hard Boiled (Sophie Gauriglia, Ilona and Andrew Kent)
Maiden Trophy	The Glass Church (Dorothy Batten)
Kent Film Festival Trophy	Regulbium (Russ Gomm)
Lazer Rush Kent Award	The Village Mosaic (Barbara Darby)
Junior Award	The Boy in White (Joshua Evans)
Highly Commended for a Drama	The Rose (Bruce Partleton - The Granville Theater)
Highly Commended for a Documentary	Seward (Graham Evans)
Commended	The Real Pamela Anderson (Colin Spicer)
	We are the Robots (Bruce Partleton - Sandwich Technology School)
	Hurtigruten (Linda Mercer)
	Eastbourne - Empress of the South (Mike and Jo Coad)

SNIPPETS

From SERIAC club magazines collated by Keith Sayers

BACKUP METHODOLOGY AND LONGEVITY OF DIFFERENT STORAGE MEDIUMS

by Mike Sanders

From Surrey Borders' "Border Post)

This subject is quite comprehensive, so rather than swamp readers with too much information at one sitting, it will be covered in brief over two months. Hopefully this introduction will start you thinking about what you do today, and how valuable your data is to you.

Any solid state memory such as Sticks and the new SSD hard drives need power occasionally to keep their memory, so long term archive storage without plugging them in will result in them becoming blank, as there is a very very low leakage of the stored charge for each data bit over time.

Much of my early career was working in non-volatile memory like ROM & FLASH. In general these types of memories are tested to guarantee 10 years of data retention (The Kingston brochure suggests that 10 years is still the standard). In FLASH memory the data retention is definitely a function of use, so less use means longer data retention. It is also a function of temperature, keeping things at lower temps will slow down degradation.

What I hadn't realised is that light destroys DVD's and CD's over time, but also cosmic rays have an effect as well, so to maximise their longevity, keep them locked away in a dark

fireproof cabinet. The earth's Magnetic field and cosmic rays also deteriorate Hard drives over time.

So what is there in supporting evidence and what are the recommendations? This is a great question, and a bit of a tricky problem to solve. After all, forever is a really long time, and nothing will literally last forever, but there are some ways you can make sure your cherished memories are available to future generations.

There are a few important things to consider when you're talking about future-proofing data and keeping it safely backed up for years and years. So let's get started.

Use Multiple (Reputable) Backup Services, Formats, and Platforms. Virtually every type of backup method commonly in use today—even tape backups often used by large companies—are subject to media decay and the inevitable progress of technology. Your best defense is to make sure you back up your data in different methods and different formats. As a start, what can we do as individuals? If you're seriously concerned with the long-term viability of your data, spreading your data across a combination of the following would be a good start:

- An external USB hard-drive
- A cloud-based, hosted backup service
- A direct-to-friend backup or shared hard drives
- A small, USB flash drive

FORTHCOMING EVENTS

Sunday 24th November 2013

NORTH V SOUTH COMPETITION

Village Hall, High Street, Farnborough, Kent

Closing date for entries October 11th

Contact Mike Coad (01424 220391) mikecoad@btinternet.com

Commencing 3.00pm (Doors open 2.30pm)

Saturday April 5th 2014

SERIAC FILM FESTIVAL 2014

Closing date for entries January 31st 2014

The Oast Theatre, London Road Tonbridge, Kent TN10 3AN

Rita Hayes, 70 Eglinton Hill, Woolwich, SE18 3NR

Freddy Beard, 56 Rookesley Road, Orpington, BR54HJ

Friday April 11th to Sunday April 13th 2014

BIAFF 2014

Hosted by North Thames Region

Closing date for entries January 31st 2014

The Park Inn Hotel, Bedford

Further details available from the IAC

If your club has a special function that you would like more people to know about then contact the editor and we can publicise it here

Website Name Change

The Orpington Video and Film Makers (OVFM) website address has now changed to OVFM.ORG.UK - the 'UK' has been added to the old address.

The website covers valuable information not only for club members, but for anyone and everyone interested in making movies as a hobby.

For further information about Club membership, please contact Mrs Freddy Beard on 01689 813616.

CLUB DIARY

Please send your club programme to:
Keith Sayers, 92 Loder Road, Brighton, Sussex. BN1 6PH
E-mail seriacnews@keithsayers.plus.com By November 25th. Thanks

Ashford Camcorder Club

Mrs. Heather Slater - 01233 627093
Heather48@talktalk.net
Nov 5th Best Stills of 2013
Nov 19th Open Choice, video or stills
Dec 3rd Best Film of 2013
Jan 14th AGM & Award / 2 minAdd Competition

Canterbury Camcorder Club

Alan Baker
The Haven, Cobbs Hill, Old Wives Leas, CT4 8AL
Phone 01227 730431
E-mail: DenisRatcliffe:ratcliffe299@btinternet.com
Meet 2nd Friday of each month
(Not December or August)
10 am to 12 noon
The Dominican Priory, St Peters Lane, Canterbury

Chichester Film & Video Makers

Clive Hand: 01243 587152
Nov 6th Film in a night
Nov 20th Holiday Competition
Dec 4th Pub Quiz & Mince Pies
Jan 8th Results of a Film in a Night

Circle Eight Film Group

www.circle-eight.org.uk

Copthorne Camcorder Club

David Smart 01342 713172
davidsmart47@hotmail.com
Meet 2nd Thursday of month & other times as arranged

Eastbourne Moviemakers

Meet 1st & 3rd Wednesdays of each month at -
St Lukes Parish Centre, Stone Cross. 7.45 pm
Contact: Julia Galvin Tel. 01323 507712
Julia_galvin@yahoo.com
ie competition, + Q&A.
Nov 6th Practice film making - session 2.
Nov 20th Barry Martin. choosing music for video
Dec 4th Results of Outdoor Shoot and Practice 2.
Dec 18th EMM Christmas Extravaganza

Epsom Cine & Video Society

Ron Everitt - 020 8394 2123
E-mail: ecvs@everitt.org.uk
Nov 8th Film appreciation
Nov 22nd 50/50 Evening with Epsom Camera Club
Dec 13th Christmas party
Jan 10th Holiday & Travelogue competitions
Jan 24th Sound levels during editing by Allen Dyke

Guernsey Film Makers

www.guernseyfilmmakers.org
Jenny Duncan - 01481242860
Meet at Les Capelles Community Centre
Nov 11th Milton Brehaut evening. & Sound comp
Dec 9th Annual Dinner
Jan 13th AGM

Haywards Heath Movie Makers

Liz Willerton - 01444 441479
Meetings at The Upper Room, Methodist Church,
Perrymount Road, Haywards Heath.
www.hhevs.f9.co.uk
Nov 12th Inter club competition with Copthorne CC
Nov 26th Chairman's evening, Film & tips on Photoshop
Dec 10th Christmas lunch, venue T.B.A.
Jan 7th AGM

Jersey Camcorder Club

Annette Lowe (Sec) 01534 721920
Alan Michel (Chair) 01534 862567
Meet first Wednesday of every month at The Royal
Jersey Showground, Trinity.
Upstairs in the Council or Bureau Room. 7.45pm
Nov 13th Project evening
Dec 11th Christmas dinner
Jan 8th Annual club competition

Maidstone Camcorder Club

Frank Bassett, Chairman 01622 745123
www.maidstonecamcorder.co.uk
Nov 6th R. & M. TROPHY
Nov 20th A.G.M. and review of years
Dec 4th Jakes Cup. Competition.
Dec 11th Christmas Meal

CLUB DIARY

Please send your club programme to:
Keith Sayers, 92 Loder Road, Brighton, Sussex. BN1 6PH
E-mail seriacnews@keithsayers.plus.com By November 25th. Thanks

Medway Film Makers

Beryl Hughes 01634 360401

Web site: medwayfilmmakers.com

Meet at: Davis Estate Community Centre, Barberry Avenue, Chatham: ME5 9TE. Alternate Thursdays

Nov 14th AGM

Nov 28th Five Minute Competition

Dec 12th Christmas Spirits

Jan 7th Film Request Night

Orpington Video & Film Makers

Freddy Beard – 01689 813616

beardfreddy@gmail.com

Nov 1st Autumn show, Orpington Methodist Church

Nov 12th Scriptwriting / Celtx Tutorial

Nov 26th Archive Treasures

Dec 10th Christmas Social

Jan 7th Top Ten 2013 Final

South Downs Film Makers

www.southdownsfilmmakers.org.uk

Jim Anderson 01903 786338 Jandie@msn.com

Meet at: Ferring Village Hall, Ferring, West Sussex

1st and 3rd Wednesday of each month at 7.30pm

Nov 6th Summer shoot & treasure hunt films

Nov 27th A Corpse in the Park

Dec 4th SDFM Skittles

Dec 18th Christmas Competition

Jan 8th Your films on the big screen

Shooters Hill Camcorder Club

Rita Hayes 0208 473 6818

rita.pip.hayes@ntlworld.com

Nov 6th Memories of the war years

Nov 15th An evening at the cinema

Nov 22nd Pip's Quiz

Nov 29th Filming Graham's "AGM the Musical"

Dec 13th Bring along your Xmas films

Dec 20th Xmas Nosh & Natter

Mid-Sussex Camcorder Society

Tony Chard - 01273 844425

Spring Park Film Makers

Brenda Troughton 020 8462 2822

Meet every Thursday 7.45 pm to 10 pm in the Griffiths - Jones Hall, Emmanuel Church, West Wickham BR4 9JS

Nov 7th Mark Trompeteler on cinemas

Nov 14th The Clive Copley Challenge. "Celebrate"

Nov 21st Desert Island Films

Nov 28th Snapshots of Africa

Dec 5th The Beck, a film of the River Beck

Dec 12th Pick & Mix

Dec 19th Christmas Lunch, Railway pub, W Wickham

Surrey Border Film & Video Makers

Josephine Jones, 26 Windermere Way

Farnham, Surrey. GU9 0DS - 01252 717877

web www.surreyborder.org.uk

email publicity@surreyborder.org.uk

Meet on the 1st Friday of each month 7.30pm

St Joan's Centre, St Joan of Arc Catholic Church

Tilford Road, Farnham, Surrey.

Nov 1st Evening with Terrence Patrick

Dec 6th Competition films shown, trophies presented

Dec 8th Christmas lunch at the Farnham House Hotel

Jan 10th Competition films not shown in December

Tonbridge Film Makers

Tony Smith

cherrywood@uwclub.net

Tonbridge Baptist Church 7.30 for 8.00pm

Sutton Film Makers

Sean Phelan 07775 690210

Email: secretary@suttonfilm.co.uk

www.suttonfilm.co.uk

Meet at the Parochial Halls Cheam Village, Sutton, Surrey

CLASSIFIED ADS

Sell your unwanted goods for only £5.00 for a 60 by 25mm box.

THE KENT FILM FESTIVAL 2013

Andrew Kent and his team take the award for the most entertaining film as chosen by the audience for “Hard Boiled”



Left: That man Bruce Partleton again accepting the Acting trophy for the cast of his movie “The Caretaker”

