

# SERIAC

N E W S IAC

## The BIAFF 2015 Collection

BEST WESTERN PLUS  
the coniston  
HOTEL & RESTAURANT



Jack Spring



Mike Shaw



Mike for Circle Eight



Peter Macpherson

Some of the SERIAC winners at BIAFF

# INFORMATION

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| SEPTEMBER issue -    | 25 <sup>th</sup> JULY      |
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Peter Hughes, Reg Lancaster. Ron Prosser  
Pip Hayes, Charlie Caseley, Gwen Whippy  
Alan Whippy, Terence Patrick, Ian Wingate

# WELCOME TO SERIAC NEWS

## Oh! What a beauty

You may well have seen one as big as this before but not for a very long time. Yes, this is SERIAC's biggest and most colourful News in living memory because we are celebrating the success that was BIAFF 2015 and our three council girls organised it almost single handedly, well I suppose that's three pairs of handlies actually, (is that even a word,



my spell checker doesn't like it) and did they step up to the mark?

They certainly did and beyond.

This started off as a sixteen page booklet but with the help of Brenda sourcing material and the rest of the council contributing articles together with others, it's now up to 36 pages. I could double that easily if I included all the pictures I have. We are hoping to issue two printed magazines per year to see how it goes so please keep those contributions coming, you can tell me how bad you think this one is and I will print it as long as it's decent.

So now it's time to turn our thoughts to the county festivals with the Kent and Sussex coming up, the entry form for the Sussex is in the centre and it's hoped there will be a bigger audience this year.

The SERIAC Festival returns in April 2016 and details will appear in this publication as soon as I get them

On a downbeat note I have sadly learned

from David Heath that Mid Sussex Camcorder Society has folded on



their 50<sup>th</sup> anniversary due to dwindling numbers, there are, however, some terrific clubs nearby and I hope you all find something that suits your film making needs for the future, best of luck.

So as we wind down from BIAFF we have been asked if we will host the IAC AGM weekend in 2017, coming so soon after the last one there were a few groans

from council but, you know, we like a challenge (or the girls do) and, if we can use the Coniston again we are half way there aren't we. However that's for the future and I

will keep you updated here. I leave you with some Chatham film sets to go with the others elsewhere in the mag but for now all the best and see you at the counties.



*Keith*



In case you haven't looked at our May issue of SERIAC News on the website, you might not know that I am your Chairman once again.

**R**on Prosser is now enjoying a well earned rest after his busy two years in office which finished on a high with a successful BIAFF at Sittingbourne. What better way to celebrate than to have this edition back in print, thanks to our secretary Brenda Troughton who has found a much cheaper print service. Hopefully this will allow us to produce further editions in this fashion during the coming year.

The last time that I was Chair of the region, an office I held for three years, was

**Due to adverse criticism of the hard working Kent Festival committee, they had had enough and all resigned.**

way back in 2000. During this time we faced a real crisis due to adverse criticism of the hard working Kent Festival committee. They had had enough and all resigned. Kent had been such a well attended and successful festival and over the years had made substantial donations to SERIAC. I was determined not to see its demise, so I set about writing – yes, writing by hand, as I didn't own a computer then! – to all the clubs in the region to try and form a new committee. To my relief and delight, it worked. Five people agreed to form a new committee:

Mike Turner, Derek Alan and Freddy Beard from Orpington, Robert Nash from Deal, and Charlie Caseley from Shooters Hill who had been on the Kent Committee when it folded. Before long, the committee was settled and working well.

Thankfully I should not have this problem to face during this term in office as the Kent Festival is as strong as ever. Sadly both Mike Turner and Derek Alan have since died, and I remember them both with great affection for all their dedication and hard work. They helped get things back on track and it's a fitting memorial to them both that this year's Kent Festival will be held as usual at

Christ Church University, Canterbury, on Saturday 26th September. Let's have a bumper number of entries and lots of attendees please. I look forward to watching your films and meeting up with some of you there.

Finally, due to our hosting of BIAFF 2015 we were unable to hold our SERIAC Competition this April, but it's back on track for April 2016... so get filming!



SERIAC organised their last BIAFF in 2007 and Reg Lancaster and myself were joint festival officers.

Between us we undertook a lot of the organising ranging from printing all the tickets needed, putting up acres of blackout, arranging the back to back screens and synchronised projection and printing the programmes.

The lion's share this year was gamely taken on by Rita Brenda and Freddy who between them became a Force majeure.

Unfortunately this year both Reg and myself were somewhat hampered by disabilities and our involvement was a bit limited. However the lion's share was gamely taken on by the three ladies on the committee - namely Rita Hayes, Brenda Troughton and Freddy Beard who between them became a Force majeure and left the rest of the committee a little breathless and in awe of their organising abilities.

The organising, since its inception, went quite smoothly, only hotting up in the last two weeks before the festival began. We were suddenly made aware that the ballroom, where the Sunday award show was to be held, had no light switches in the room, being controlled by a computer housed in a "Broom Cupboard"

outside! It made us wonder what sort of idiot had designed this for a new hotel. By the time BIAFF arrived common sense had prevailed and dimmer switches had been installed - albeit behind the screen on a very dark stage.

Due to a low ceiling the screen was not high enough to accommodate subtitles and I know this irritated a lot of our visitors but there was little we could do about it. This is a problem shared by most modern hotels these days I'm afraid.

Technicalities aside and from a

The Sunday Award Show had no light switches in the room, being controlled by a computer housed in a "Broom Cupboard"

pastoral side of things we were very pleased with the hotel and the service we received. Nothing was too much trouble for them and our every request was carried out swiftly and efficiently and the food they served was excellent. All of our visitors that I spoke to endorsed this view and everyone appeared to have enjoyed the weekend.



# SETTING UP BIAFF

## From our new Chairman

Rita Hayes

Organising an event like BIAFF is a major undertaking and not for the faint hearted.

The organisers know what they want, but the challenge is in turning ideas and suggestions into a workable, successful event.

Our first problem in the process of bringing BIAFF 2015 to the SERIAC region was to locate the right hotel. This was not as easy as you

I ended up contacting Best Western and told them our requirements. The company soon got back to me suggesting

The staff at the hotel were superb - nothing was too much trouble for them

the Coniston Hotel, Sittingbourne, which met the majority of our requirements, and



would offer a special reduction for single occupants. As we discussed the finer details, I mentioned that we needed four cinemas operational during the event. It turned out that they had three which were fine but two that only seated fifteen people. I asked David Newman if the two

might imagine, for we found lots of seaside hotels that at first seemed to fit the bill. However, looking into things more



Rita and Pip SERIAC reception

deeply, we found that most either had no parking or made high charges

for cars parked on site. Additionally, it was almost impossible to find hotels in our region that offered single rooms, meaning that single occupants would have to pay over the odds to stay in double rooms.

smaller rooms could have the same films showing, so that thirty people could see that programme at once. David felt that it

would be more useful to show a different programme in each, in order

that more films could be shown, so we ended up with five cinemas, one more than we had planned!

The staff at the hotel were superb - nothing was too much trouble for them and they cheerfully saw to all our needs.



The one worry that I had was the tea, coffee and biscuit breaks. At our various meetings prior to the event, I reminded the hotel staff of the problems that we had faced in the



time. The staff also gave out menus for evening meals at breakfast, which also led to a quicker service later each day.

The event, however, was not confined

to the hotel, and when we did venture out once and needs to go to the next film session within half an hour. They listened to our concerns, took them on board, and came up with the idea of having members of staff pouring



we met with a sunny, dry day- something hardly guaranteed in England in April - and this added greatly to the enjoyment. The trip to Chatham Dockyard was enjoyed by all, with the highlight being a fascinating film set tour, an ideal activity for Film Festival trippers! The organising of BIAFF 2015 presented a lot of hard work for our council members, who spent two years preparing for the event. By the remarks received so far, it was well worth all the effort put in.

drinks at different tables. This worked splendidly, and as a result, the usual problems caused by people helping themselves to drinks did not arise this



# SETTING UP BIAFF

From our Secretary

Brenda Troughton

Two years ago the IAC asked if SERIAC would run the 2015 BIAFF event.

With some trepidation our Council agreed that we would undertake the task and the two year activity involving complex logistics began.

criteria to satisfy, Initial research found that nothing fitted the bill, so Rita took the problem in hand and phoned Best Western. “Can you help and this is what we are looking for. You can and where is

this situated – in Kent – great”. So visits were made to inspect the said hotel and yes it fitted the bill.

So we had established that this



The first business in hand was to find a suitable venue. We needed a hotel with at least four rooms for mini cinemas and a large hall for the gala dinner which would also double as a cinema for the Sunday Award winners’ presentations.

There are many places to visit in Kent but at last we agreed on the Chatham Historic Dockyard.

would do very nicely – a modern hotel which would meet all our requirements, and were happy to accept a booking for the whole hotel in 2015 once a date

could be established

could be established

Finding an appropriate venue was difficult as we had so many





Coach prices were checked and the coach was booked. Everything seemed to be going well.

The next job was to work on a booking form and to have printed – by this time we were in 2014 and these needed to be sent to Garth to be included in the despatching of the F & V Magazine. An online printer

Of course this was just the start. A date was fixed and then the discussions

was found at a good price and the order was sent over the internet. The next big

**An online printer was found at a good price and the order was sent over the internet.**

job was going to be the programme which I said I would take on. Speaking to Brenda Granshaw at

began over the costs. Council members made many journeys to Sittingbourne to consult and discuss and finally a price was agreed.

the Stratford AGM she assured me it was a straight forward copy and paste job. However, changing minds changed the order of the films and so several proof readers (council members) were called upon to check.

The next obstacle was to decide on a coach outing. There are many places to visit in Kent

but at last we agreed on the Chatham Historic Dockyard.

Once again Rita with Freddy visited the dockyard to ensure it wasn't too far



Call the Midwife location

Again the online printer was used and were unbelievably helpful and rushed through the printing and delivered in a few days all the way from

and had the facilities we needed. We were also offered a tour of the locations used for filming which included TV programmes such as Call the Midwife.

Germany at a cost of only £330.00.



Brenda

# SETTING UP BIAFF

## FROM OUR ROOKIE TREASURER

Freddy Beard

My experience started off very well with booking forms and cheques in almost every post.

Then came the balances of the payments – again, just take to the Bank.

But then, Dr. Chris Kenny sadly died. He and Judith were no. 1 on the list and he was also going to do projection for us. As he wanted to be certain of doing the right thing – we made sure that he could have a chat with David at the AGM in Stratford.

Overall we had 10 cancellations including the Kenny's – Barbara Jenkins, David Brown, Val Ellis and Leonie, the van Vaerenberghs, (Netherlands), Norman and Sandra Lilley and Dave and Jan Watterson. Most of these names are

usually present for IAC events and we missed all of them.

As you will have heard, David Newman, the projectionists and all the hotel staff did a great job. The Chatham Day was enjoyed, and I thank all the helpers 'on the Desk'. Nothing is as easy as it looks if someone else is doing it.

And we made a profit – cannot state how much just yet as some invoices and refunds have to be cleared, and I do not know how this will compare to previous years but hope it will measure up well enough.

*Freddy*



# SETTING UP BIAFF

## The raffle

Peter Hughes

Organising a raffle can be tortuous - finding the appropriate prizes, timing and method of draw.

Here in the SERIAC region, we are very lucky that all this year's BIAFF prizes were donated. We thank all those who donated.

The selection of prizes need to be balanced, not too many bottles or 'smellies' and a broad selection of useful prizes. We have found having a 'Star' prize helps with getting people interested in buying tickets.

Drawing the raffle can be a nightmare.

If you have a small number, draw live, however at BIAFF, we had 30 prizes, so draw was carried out separately to avoid upsetting the schedule for the day. Prizes were then marked with ticket numbers and ticket holders came as and when available. The cash generated is always useful.

*Peter Hughes*

*(Medway Movie Makers)*



# KENT FILM FESTIVAL

26<sup>th</sup> September 2015

Graham Evans

Have you ever thought of entering one of your films in the Kent Film Festival?

**W**ell, if you are a resident of Kent or South East London, or you a member of a film making club in those areas, you are eligible to enter the 2015 Kent Film Festival.

It only costs £6 pounds to enter each film (only a fiver for IAC members). You may well win one of the many awards and trophies on offer. Young people and students are particularly encouraged to take part (only £4 per film). Many entrants will see their film on the big screen at the Festival in front of a large audience. It all kicks off at Canterbury Christchurch University on Saturday the 26<sup>th</sup> of September.

Every year we are amazed at the quality

and variety of the films entered, so please make every effort to enter your films to help make this Festival yet another fantastic success. It is well worth attending even if you don't enter a film.

The closing date for entries is 26<sup>th</sup> July. You can find an entry form on our website [www.kentfilmfestival.com](http://www.kentfilmfestival.com) with details of where to send your entry and details of the event.

As long as your film hasn't been entered at Kent before and you live in Kent or South East London (or your club is in our area) you can enter. Go on, have a go!

*Graham Evans.*

*Competition Officer, Kent Film Festival*

# SUSSEX FILM FESTIVAL

4<sup>th</sup> October 2015

Keith Sayers

The Sussex moves back to it's spiritual home this year at Wivelsfield Green.

**A**fter a very successful trial at Plumpton we are going to continue with the buffet that everyone enjoyed, but as no separate dining room is available we have decided to provide the food and admission for an all inclusive price of just £10.00 per head payable at the door. This means that everyone can enjoy Joy Prosser's

delectable offerings without having to purchase a separate meal ticket.

We decided not to use Plumpton Village Hall again due to the early time we had to vacate the premises and the small size of the car park.

We look forward to seeing you there and an entry form for your films is in the centre of this magazine

# WHERE THE YOUNG PEOPLE DWELL

Mark Anthony Games

In highly unusual circumstance a gift of a camera or the chance happening upon such a device will birth a film-maker.

Our world is full of stories and characters, and such moments in our own lives might well birth a writer. In majority it is film that births film, even the first film was birthed by still images moving fast. So to inspire a world of creative minds, using creative tools to create creation, we must make films.

Like a contagion a question is passed around the members of the IAC and has burst to spawn in my own ear many times. What is this question? Well it is a question of survival, a question of legacy, and a question of passing creativity to the new architects:

**'How do we get young people into the IAC? How do we get them to take part in BIAFF?'**

To make new friends one cannot simply expect the others to step into your world; you must also step into theirs. This means embracing all that new fancy technology that we all claim to not understand and are slightly afraid off. Yet the mighty George stepped into the cave, slaughtered the dragon and became a hero for all. In this way every member of BIAFF can be a hero, but instead of slaughter I encourage you to tame the beast. All films come from nothing, then the spark of an

idea is born and the end product is an adventure. Technology can be the same and with faith and conviction a new legacy can be formed. We will even have a day named after this bravery, British International Amateur Film Festival. In fact this day will be a weekend, and it shall be a weekend filled with young and old united in one passion: film.

I would never have heard of the IAC and BIAFF if it were not for a chance meeting with one of its members. In my first year of awareness I have been a judge for the competition and a host at the festival. If this is your reaction to younger members then I think the future is bright, especially as at 36 I am not even young. This fantastic festival needs a public face, a public voice. Simple outlets such as a BIAFF You Tube Channel and Twitter feed will strike a blow of acknowledgment to many new ears. Just think, if all 200 entries had tweeted their involvement in this festival and each tweet was only seen by one other film-maker that would be 200 new ears hearing BIAFF! A You Tube Channel with 'Playlists' that have links to every film entered will not only help promote the films but also bring BIAFF into their comments and consciousness.

In 2013 I watched a short film online

and discovered what I wanted to do with my life. I started writing at the age of 6, it was my coping mechanism for a pretty messy childhood. Poetry and prose are not very popular into today's world, so I posted my writing online and got on with my life. In 2013 I was in my first year at University studying Sports Science. Then I found a short film on You Tube that had a prose narration. Something in me just clicked. I had absolutely no previous experience of film-making or acting, but I realised right then and there that here was a new medium in which prose and poetry could make a comeback.

I hunted out a camera-man from University and made my first film *Love Left Town*. This three minute film was set to a prose I wrote when I was 14. I made two more that year, *Human Waste* and *Some Dreams*. I could not find an actor brave enough to perform live in the town centre, so I took on the role myself. This led to me being offered acting roles in other films. I changed degree to study Screenwriting and Drama. Since 2013 I have acted in 22 short films, 3 feature films, a music video, a documentary, and three stage shows. In addition to this I have written and directed 12 of my own films, the most 'successful' being *Silent War* a short film raising awareness of domestic violence that is now



Mark Anthony Games presents Jacob Crow with his 4 star award for "Superdog" at the Young Film Makers session

on 70,000 views on You Tube. I have done all this while being a full time student; working part-time and being flat broke.

In the middle of 2013 I founded my production company, Human Voice Productions. Our aim is to make short films that highlight social and community issues. All the films are made not for profit and with volunteer cast and crew. My student Finance is the major funding and I beg and borrow the rest.

Why am I telling you all this?, simply to show that if you want something then all it takes to get it is determination and relentless will power. The IAC is a fantastic organisation but BIAFF needs to change if it is to embrace a new

audience. I have been delighted with the range and variety of not just the films, but the people. There are so many wonderful backgrounds, characters, stories and motivations amongst the members of the IAC. Young film-makers could learn a lot from this environment, I certainly have. The welcome has been warm and humbling and I hope to continue my association with both the IAC and BIAFF.

[Mark Anthony Games](http://Humanvoiceproductions.com)  
[Human Voice Productions](http://Humanvoiceproductions.com)  
[Humanvoiceproductions.com](http://Humanvoiceproductions.com)



# SETTING UP BIAFF

## A PROJECTIONIST'S VIEW 1

Graham Evans

My club, Spring Park, was involved in the projection of films in small 'cinemas' at BIAFF 2007 when SERIAC last hosted the event.

I was a projectionist then, so it seemed appropriate to volunteer again this year for the Saturday when there are multiple mini-cinemas. The films (on Blu-ray discs and DVDs) we had to show was sent to me by secure post. All of these played on the player I was going to use for the projection. Many of these had menus and where possible I re-edited the disc to run without the menus. I did this because I feel that menus reduce the professional look of a film show. I think that the IAC should rule on (a) the use of menus when films are entered to BIAFF (b) how to deal with menus when displaying films when they are shown at BIAFF. One film had been shot in 4 by 3 aspect ratio but in a letterbox format within that shape. With the projector set for 16 by 9 ratio, the letterbox within 4 by 3 format showed on the screen as a small rectangle in the middle of a large screen. I advised the competition officer who agreed that was all we could do. I think IAC should consider banning this obscure format in future BIAFFs.

I was invited one Sunday a few weeks before the event, to acquaint myself with the logistics of the venue for BIAFF 2015, The Coniston Hotel in Sittingbourne, Kent. I was shown a small conference room where I would project the films by

some of the SERIAC Council Members. The room was not much bigger than my lounge at home and it was suggested that about 15 people could be seated in comfort. Given the size of the room I thought that the existing screen which was integrated with the wall was quite adequate for the viewers.

I was able to talk to the other



projectionists about the methods of projecting a programme eg whether to record the films from each session on a laptop or one DVD/Blu-ray disc. One of the projectionists volunteered to provide a still digital photo as a "screen saver" advertising BIAFF 2015 between films. I decided to show each film separately. One Blu-ray player ran the film being shown whilst the other player showed a two hour screen saver based on the digital photo provided for us; this Blu-ray was playing

on the second player before and during each session. The idea was to switch to the player with the screen saver between the films. The start and end of the films was seen on a seven-inch monitor which told us when to switch in and out of the screen saver.

I decided along with the other projectionists to bring our projection kit the day before the Saturday at BIAFF and set it up ready to show films at 9.30am on the day. I also confirmed that the seating would be set up in "my" cinema by the time I arrived at the hotel on the Friday at 10.30am (which it was - well done Coniston staff!). We were told that the windows (both external and internal) would need to be blacked out and I understood that this would be done by someone else. The windows were measured by the SERIAC team at the time. My fellow projectionist was David Hunt from Spring Park, who helps me with projection at the annual Kent Film Festival. We arrived at the hotel at 10.30am on the Friday and got the key to our cinema from the reception desk. This arrangement allowed us to set up the kit and leave it and the films to be shown securely in the room until we returned the next day. We were allowed to park near to our room so that unloading was not too much of a problem (we did not think of asking for the use of a trolley).

The room was set up with chairs either side of a central isle. The room had a large ledge at the back to put the two Blu-ray players, the amplifier, the channel switcher and monitor and these were easily accessible to us operators. This also housed our emergency spare kit (analogue

projector, DVD player, and amplifier). There were two power points accessible at this level which we supplemented with a multiple socket. A small table sited near the back of the room was used to place the projector next to the back row of the seating. Fortunately the projection of the film was clear of obstacles as it pointed towards the screen between the seats along the central isle. We tried the projector out and succeeded in getting a good picture clear of seats and audience (though the occasional shoulder was visible on the bottom corner of the image).

We then wired up the speakers, taking the wiring around the edge of the room secured by duck tape. We tested the sound system and video switching mechanism. We were told that we would have to black out the windows in our room and were given black plastic on a roll to do this. We measured the windows. We had our own duck tape and we borrowed scissors and cut the blackout to shape then stuck them up, taking care not to stick duct tape to the window frames. The outside windows got very warm with sunlight on the Saturday and we had to make 'running repairs' on the black out between films on occasion.

On the day we arrived just before 9am. I had kept the key to the room overnight so we went straight in and switched on the kit. Long after the festival was over, I looked back an old email address only to find instructions from the organisers (who had been using my current email address for other correspondence about projection work). Seeing it afterwards, most of it was common sense or known to me except one requirement. This was to provide

background music in the cinema as people entered to provide atmosphere. We could have provided this had the correct up to date email addresses been used by the IAC. Once we got going, our 4 sessions ran reasonably smoothly. All the discs ran correctly except on where there was a progressive lip-sync problem, which on reflection may have been due to me re-editing a DVD to get rid of the menu. If so I apologise – I should have tested the new

disc over the whole length of the film. Occasionally we switched from the film to the screen saver a bit too quickly during the end credits but generally the transitions worked well between the two images. Switching the lights on and off was easy with two operators. We kept within our session times.

*Graham Evans (chairman SPFM)*

## IN SEARCH OF NEW MEMBERS

Annabelle Lancaster

There was a mixed reaction amongst members when it was suggested that Orpington Video and Film Makers invite a non-member to come along and give some tips on film making.

Surely they had enough experienced people within the club itself, they thought! However, this wasn't to be an ordinary evening, but a special one to which members of the public would be invited in the hope of getting some new members.

It had been realised for some time that, to attract young members, older people had to accept the modern ways of shooting movies, whether they liked it or not, but not all that many knew much about the facilities on smart phones, tablets, iPods etc. So it was that John Mills and Alan Butcher of Surrey Border were invited along to share their expertise.

All doubts about the venture disappeared as soon as they started, with John and Alan each chipping in with their own special knowledge and experience

during their well-prepared presentation. It was an entertaining and informative evening, proving that it was possible to make a movie using the simplest of equipment, and editing apps. that cost just a few pounds.

Reg Lancaster, the club's president, who has an instinctive dislike of mobile phones, even when it comes to making a phone call, said he had to admit the images were excellent and the whole concept was thought provoking.

A few outsiders did turn up, and overall it was felt that the evening was a great success. The audience even learnt that the best material for making your own microphone cover is Siberian grey wolf fake fur!

Grateful thanks go to John and Alan for their hard work and enthusiasm.

# *The 2015 Sussex Film Festival*

## ENTRY FORM

Sunday 4<sup>th</sup> October 2015      Closing Date 7<sup>th</sup> August 2015

(Please fill in all details in BLOCK LETTERS. # Delete where not applicable)

Name of entrant or club.....

Address.....

Telephone (eve)..... (day).....

E-mail.....

# IAC membership number # affiliated club # student college.....

Entry fees: £3.00 for first entry (£2.00 for One-Minute), £2.00 for each subsequent entry.

Please tick this box if you DO NOT want your details to go to another festival.

Tickets for Festival: £10.00 per person to include interval buffet, payable at the door.

If you wish your film to be posted back to you please tick this box and enclose sufficient remittance for postage.

I enclose £..... for my competition entry(s)

and £..... for return postage (films will not be returned unless postage is enclosed)

TOTAL £..... Please make cheques payable to "Sussex Film Festival"

I certify that this entry is an amateur movie (not made for profit). It has been produced # with/without professional creative and/or physical assistance (other than video transfer from film). I agree to the rules and conditions attached.

Signed.....

(Entrant or Club Representative)

### FOR YOUNG MOVIE MAKERS (UNDER 20 YEARS OLD) ONLY

Date of birth :.....

How much adult help was received?.....

.....

**DETACH AND SEND THIS PAGE WITH YOUR ENTRY**

## DETAILS OF ENTRY

(Please fill in all details in BLOCK LETTERS. # Delete where not applicable)

Title.....

**Category:** Documentary      Drama/Story      Comedy      One-Minute  
Travelogue/Holiday      Animation      Unclassified

Please circle the category (**ONE ONLY**) in which you wish the judges to consider your entry. One-Minute entries are not eligible for any other awards.

### **Submission Details** (Please circle)

**Media:** MINI-DV / DVD / Blu-Ray - please send a standard DVD as well which may be used for judging purposes. The Blu-Ray version will be projected at the show.

**Format:** 4x3 / 16x9 (cropped) / 16x9 (stretched pixels)

For other video or sound formats, or film entries, please contact the Competition Officer. We may need to borrow your equipment for judging and show.

Running time: .....Minutes.....Seconds

Copyright clearance: (reference & date).....

*(Must be stated if copyright music or video has been used. A suitable licence for music is available through the IAC.)*

### FESTIVAL CONTACTS

Please return this form, your entry and the fee by the closing date to one of the addresses below. You are welcome to deliver your entry in person but please **CONTACT THE RECIPIENT FIRST** to check that somebody will be available to receive it.

Mike Coad, Competition Officer, 92 The Sackville, De La Warr Parade,  
Bexhill-on-Sea, East Sussex TN40 1LS e-mail: [mikecoad@btinternet.com](mailto:mikecoad@btinternet.com) Tel: 01424 220391

Ian Wingate, 8 Derwent Drive, Worthing, West Sussex BN12 6LA Tel: 01903 502675

Richard Mercer, 43 Sunte Close, Haywards Heath, West Sussex RH16 1QT Tel: 01444 452624

Web: [www.seriarc.org.uk/sussexfilmfestival.html](http://www.seriarc.org.uk/sussexfilmfestival.html)

### COMPETITION OFFICER: MIKE COAD

Any questions about rules or eligibility can be put to the Competition Officer or e-mailed. Each movie must be accompanied by a separate entry form. Photocopies of this form are acceptable.

**DETACH AND SEND THIS PAGE WITH YOUR ENTRY**

# ***Sussex Film Festival Rules***

**1 An amateur film or video** is deemed to be one that is made exclusively for the joy and challenge of making it, with no profit motive involved and without creative or other professional assistance other than film or video copying.

**2 Entrants** must be resident, a member of a club or attending a college in East Sussex, West Sussex or the Channel Islands. The same entry may not be submitted to more than one County Festival, but makers are encouraged to also enter the SERIAC Festival (the next step after the County festivals) which is run by the IAC's South East Region. Entrants' contact information may be passed to this or other film festivals unless they request otherwise.

### **3 Special entrant categories:**

Youths are under 20 years of age on the closing date, and should declare what adult assistance they received, if any.

Club entries should be submitted from the address of an official of the club or society, which must be affiliated to the IAC. Club entries should be films made and financed by the club, not individuals' films entered under the banner of "Club".

### **4 Formats:**

The festival accepts standard play video on MINI-DV, DVD or Blu-Ray Disc. Other formats, including sound formats other than mono or two-channel stereo, can be considered at the sole discretion of the Competition Officer, who may ask for assistance with equipment. Blu-Ray entries must be accompanied by a standard DVD version for judging purposes.

Entries must be boxed, with title, name and address on the cassette/sleeve.

Videos must be the only movie on the tape or disc submitted as they may be viewed several times.

Entries must have not less than 10 seconds of blank, silent leader prior to any pictures or sound.

**5 Previous entries** to this competition will not be eligible unless they have been significantly worked on since then.

### **6 Entering your movie:**

A completed and signed Entry Form (photocopies acceptable) must accompany each movie. All competitors must enclose a cheque or postal order made payable to the Sussex Film Festival covering the entry fee, and return postage for those not collecting their entry from the Festival. All entries must be received by the Competition Officer by the closing date.

**7 Any copyright** in picture and sound must be cleared by the entrant. This includes any pictures or sound recorded from broadcast or professional video sources. Copyright clearance authority (e.g. IAC licence) must be quoted unless non-copyright or no music has been used.

**8 One-Minute entries** must be no longer than 60 seconds from the first picture or sound to the last picture or sound.

**9 All entries** will be handled with care, but the competition organisers cannot accept liability for loss or damage, however caused.

**10 The judges' decision** will be final. The judges reserve the right to abandon viewing entries after 20 minutes if, in their opinion, they are not of outstanding quality.

**11 The Public Show** will include as many films and videos as possible, but the organisers may have to show extracts and to choose those entries best suited to make a balanced programme acceptable to the expected audience.

**12 On any matters not covered by these rules, the committee's decisions will be final.**

***PLEASE RETAIN THIS PAGE***

# *The 2015 Sussex Film Festival*

## **Public Show Date**

Sunday 4<sup>th</sup> October 2015 at Wivelsfield Village Hall,  
Eastern Road, Wivelsfield Green, Sussex RH17 7QG  
Doors open 2.30 p.m. Start 3.00 p.m.

**Competition officer: Mike Coad**

## **Awards**

Sussex Challenge Cup for the best movie  
Peggy Rodgers Editing Award  
Best Club Entry  
Best Drama  
\$ Award for Best Acting Performance  
Youth Award (age 19 or under)  
\* Best One-Minute Movie

Headline Animation Award  
Pathfinder's Sound Award  
Best Documentary  
Best Comedy  
Best Travelogue/Holiday  
Best Photography

\* entrants in this category are not eligible for any of the other awards.

\$ nomination is not required for this trophy - the judges will select from all appropriate performances.

Certificates of Merit may also be awarded at the discretion of the judges.

Awards may be withheld at the judges' discretion if the standard is not considered good enough.

**PLEASE RETAIN THIS PAGE**

# SETTING UP BIAFF

## A PROJECTIONIST'S VIEW 2

David Fenn

### Preparing for BIAFF - A Cautionary Tale

Having volunteered to set up and run one of the five mini cinemas at this years BIAFF, which as you all know is being hosted by SERIAC in Sittingbourne, I was anxious to make this presentation as professional as possible.

To that end and, building on the experiences of projecting with Rod at the past Albany and Sussex Film Festivals, I put together a set of equipment which would do the job nicely.

Projector and screen, amplifier and speakers, all good so far. A Blu-ray player and a DVD player and a cueing monitor. The former to play the films and the latter, via a switch to display the welcome sign between films. I had chosen a Sony Blu-ray player as it was the only one available at the time that had a composite output as all others were HDMI only.

One wet afternoon, I set up all these items for a rehearsal. My Sony Blu-ray player connecting the composite output to my 7" cuing monitor. I popped a DVD into each player and checked that I could switch between the two. I then removed the DVD from the Sony, re-inserted it and checked that I could cue it on the monitor via its' menu and pause it ready to be switched to the projector, no problem so far. I then inserted a Blu-ray disc and established the menu on the monitor. When I pressed play to cue the film, the Sony player

changed the composite output to NTSC! This happened with every Blu-ray disc but not with standard DVDs. I could find nothing in the player menu to stop this.

After much head scratching and searching on the internet, I happened to be chatting to my neighbour who has been in the TV trade for many years, about my problem and if he might have a magic solution. At the mention of Sony, he rolled his eyes and said he was not at all surprised



Projection in the Alfred Hitchcock Cinema

as Sony had always done things their own way! So my only recourse was to use an HDMI monitor and an HDMI combiner with two outputs. This set up works well but does require extra HDMI cables (cheap now on e-bay).

David Fenn  
(Haywards Heath Movie  
Makers)



Carol and I have been to 19 of the past 20 MOVIE/BIAFF events since we joined the IAC in 1994.

The only one we missed was Weymouth in 2012. Most have been great events with usually blistering sunny days spent watching a variety of imaginative non-commercial movies in darkened hotel conference rooms.

Sittingbourne in Kent, was the venue for 2015. We had no idea how far it was and just booked it anyway, but it became apparent that the Sat-Nav prediction of 4 hours and 10 minutes was unduly optimistic. Fifty mph speed limits on large stretches of the motorway and heavy traffic around the M25 as well as stops for petrol, food and comfort breaks, meant it took us over 6 hours to get there.

As we were the last to arrive on the Friday evening, and the meal was all about finished, we never expected to get fed, although we had paid for this as part of the weekend package. But Rita Hayes spoke to the staff and they were all very friendly and helpful and we had our own private sitting for the Friday dinner.

The hotel (The Coniston) was modern, very comfortable and spotlessly clean. The only issue was the confusion of controls for the taps for the bath and shower which seemed designed to baffle anyone without a science degree. But I worked it out after some trial and error.

Food for the BIAFF events can sometimes be a problem due to the hotel

having to cater for large numbers of people all at once, but we both thought that this year everything we had was first rate. There was a good selection of food and certainly what I chose was hot and well presented.

This year we had 5 mini cinemas to choose from on the Saturday. The decisions of which one to pick are always an issue as you usually only get the one chance to see the movies screened. It's always a compromise and you have to pick the programme that appeals overall. Our choices were mostly good, though you always wonder what other gems you are missing.

Silent War by Mark Anthony Games was a well made shocker about domestic abuse and I was surprised it only received 4 stars. I would have placed it higher, but then, there are always many differences of opinion at these events.

The third show on Saturday was the Young Faces at BIAFF presentation and here we saw lots of potential talent for the future. Great imagination, humour and serious topics were handled well by very young film makers which left me feeling more optimistic for future events.

Water's Edge a music video by Channel 7 was another film I think deserved better than its 3 stars. But then again, music videos tend not to be rated highly by many judges.



As always there was lots to see and discuss and even though the weekend seemed very full and hectic, we did get a few minutes here and there to speak to a film friends about what we had seen and sometimes to discuss the meaning behind some of the more obscure films.

Saturday was the usual gala dinner, though this time I had a surprise. Peter Rouillard who is well known from his running of the Guernsey Lily festival with his wife Mary, was supposed to speak after the dinner about his membership of the IAC. Unfortunately, he was taken ill and the organisers needed someone to read his speech for him. I don't know how it happened, but suddenly I found myself in the frame and before I knew it, I had agreed to do it for Peter. This was a bit of a shock and unexpected and I read and re-read his speech in breaks during the dinner. I explained to Jill Lampert who was sat next to us what was going on so as not to appear rude.

After this, Saturday was over and it was the big Sunday show. This year we had the expected mix of comedies, thrillers and serious dramas, sometimes a touch incomprehensible and some with subtitles.

This was the only real problem with the screenings over the various shows. Low ceilings are a real problem in hotels and in all the shows we attended, the bottom quarter of the screen was not visible. Whilst this is (kind of) manageable for films in English, the subtitled ones suffered badly and the Sunday show had around a dozen or more of us stood at the back so that we could read the titles over the heads of those in front. As each subtitled movie started, there was a rush from the seated audience to the back of the room, where we could stand without blocking those in front. This was a real issue for the film screenings.

But there were some really good films and a decent mixture of subject matter to keep us entertained. Unfortunately, due to the long journey, we left before the very end for the drive home, but we heard that *Copy That*, a really well made comedy, was the overall winner. A strong contender for me was *Selfie* by Geoff Harmer which is a very eerie thriller.

Overall it was an excellent weekend and well done to all the organisers for all their hard work.

# PHOTOGRAPHING BIAFF

Keith Sayers  
SERIAC News Editor

## It would be nice to say that I have a wealth of experience in photographing BIAFF but I don't.

The truth is, a region only gets to host it around every seven years so, although I had limited experience from the last time SERIAC was involved, I was still learning on the hoof.

The pictures are in demand by a number of prospective recipients including FVM, IAC and local websites, people and clubs who might have been photographed receiving awards and those who you have just caught on camera during the event so it is important to obtain the relevant emails.

This weekend included a day trip to Chatham Historic Dockyard on the Friday and I decided to get pictures of this for SERIAC News to make a complete record. I made a point of picturing groups of people here in case it was difficult to do at the main event, I also tried to get unusual shots to generate interest.

## On the Saturday five mini cinemas were in operation simultaneously

Throughout the whole weekend I shot in RAW and JPEG simultaneously as the JPEGs would be available immediately and the RAW files could be worked on at leisure. It is amazing how much a slightly under or over exposed (surely not!) or wrong colour balanced picture can be recovered with RAW.

24

On the Saturday five mini cinemas were in operation simultaneously so I could not possibly hope to capture all the action myself. I asked others with a camera to send me their photos, they might just have captured that important shot I missed. I



tried to prioritise young film makers and people who have not received an award before.

The Sunday event is for the major award winners and I photographed all who attended. This meant I would regularly leap up from my chair only to find no one was collecting the award, but I had to be ready in case. I liaised with Linda Gough who presented the awards and who was an absolute gem in encouraging the recipients to turn towards me and hold the certificates and trophies in view of the camera, even even getting them back after the show to re shoot the odd failed shot.

I hand held the camera, partly to avoid a cumbersome tripod and partly because each shot needs composing to suit, you can't hold up proceedings while you fiddle with a tripod.

I also made sure I got several shots of both inside and outside the hotel, shots of both SERIAC and hotel receptions, groups of people in the bar and restaurant and, of course the Saturday Gala Dinner including the laid tables before the guests arrived and the top table announcements.

All in all I took 335 pictures, thank goodness for digital media, but only a

handful will be used enabling me to pick the best. Then all that remains was to rename the files and distribute to all interested parties with their various resolution requirements, the web only needs low res but printed material must be 300 dpi.

I hope what I have learned will stand me in good stead for seven years' time.



## SATURDAY GALA DINNER



### Top table speakers



Alan Whippy MC



Ivor Rose



Linda Gough



Ron Prosser



Alan Atkinson

### Presentations



John Astin



UNICA medal for Betty



Ned Cordery

# A DAY IN THE LIFE OF BIAFF

Howard Johnson

## It was with mixed feelings that I decided to attend this years' BIAFF Festival

Turning up as a day visitor and representing just one member from a club of 50 is not quite the impact I would have expected from a club of our standing and I must apologise for our

poor response to what is the major Amateur Film Festival of the year and one which was being run under the jurisdiction of our own Regional Council SERIAC. However 164 miles return may have deterred

some of our more veteran filmmakers and I can understand their position. Consequently it was left to those clubs geographically closer to the venue to man and assist with the projection that is so essential to the success of the event.

And success it was, with over 200 films entered from all over the world, a selection of which were screened on the Saturday, the day of my visit, leaving Sunday for those wishing to see the major winning entries. With all entries pre judged, I was looking forward not only to picking up our award certificates but also to watching 'The Young Escapers' (3 stars) which had

been selected for screening that morning. 'The Sweet Life' plus 'A Corpse in the Park', good as they were, only received 2 stars and were not shown.

If there's one thing I've learnt over the

years and reinforced this year is to leave oneself plenty of time to reach your destination. With films scheduled to start at 9.30am, I left my hall of residence some 5 miles away in good time, only to

take a wrong turn, finding myself on the motorway heading for Dover. Consequently I missed the first two films of the 5 scheduled in the first session. With 5 cinemas running simultaneously it is important that films are carefully selected in advance. And with 2 sessions in the morning and two in the afternoon it is unlikely that you would want, let alone be able, to see more than 30 films during the day.

I had come with three main objectives, the first as representative of South Downs to accept any awards which are given out personally by a member of the IAC



Setting up the Alfred Hitchcock mini cinema

Council post screening; secondly to view as many of the 4 star films as possible to gauge what is needed to step up from 3 to 4 stars and finally to see how credible and



Liz & Rod Willerton, projectionists in David Lean

creative our young film makers (Under 21) can be. Fortunately the youngsters' entries were all screened together at one of the afternoon sessions which included several animations amongst them. Mark Anthony Games proved to be an excellent MC on the day but was thwarted by the lack of presence from the youngsters, a pity! Nevertheless I cannot fault the organisation with members of SERIAC there to greet all attendees and offer advice and guidance where needed. The amount of preparation and planning cannot be underestimated and I am sure this helped make the event run smoothly helped further by a glorious Saturday afternoon allowing attendees, judges and council to group and mingle outdoors. One of the great advantages of these events is the ability to see old friends as well as meeting new heads, comparing notes and aspirations and exchanging business cards

all of which form part of the overall networking process.

All in all a rewarding day at the 'races' with plenty of options for food and venues, free parking, plus Sittingbourne Town Centre and Chatham Historic Dockyard within easy reach.

There is no doubt that the Festival provides filmmakers, professional and hobbyists alike, an opportunity to evaluate how creative others can be and hopefully provide a springboard for ideas.

On reflection I would have liked to have got a flavour of the judges comments after each film so as to reconcile these with my own thoughts: maybe even a session with the judges as to how the star awards are given.

Being there for only one of the 3 days is hard for me to comment as to its overall success but my general feeling is that the Festival could have benefited from more participation and support from local club members albeit on a day basis. Had I had the foresight and time I should have made the effort to return on the Sunday for the Winners Gala but I'm not a betting man and no doubt the odds would have been against me and I might have ended up in Dover. Who knows if I made the right turn?

Let's hope next year more of our club members end up in making the right turn however distant Harrogate may appear.

Howard 

# THE MAIN PRESENTATION

John Myall

Counting up the trips, I've made five separate journeys to the Coniston Hotel as part of the Circle Eight team running the Awards Show for BIAFF.

It was SERIAC's turn to run BIAFF in April 2015. The SERIAC Council, which includes Terry, agreed that we should run the main Awards Show at the climax of the Festival on the Sunday of the long weekend.

Why so many trips of over 70 miles each way to run a film show? Well here's five wherefores: ..... The first trip in January comprised Terry and I to recce the hotel and take a look at the main ballroom, the venue, and its ability to accommodate a film show for some 150 international visitors, mostly earnest film makers wanting to see their award winning films shown under the best possible conditions.

The hotel was just 3 years old (at least the new part) and it is state of the art. However, as happened at BIAFF 2007 at Tonbridge, there was a problem with ceiling height. The room is barely higher than a normal domestic room and the stage had a low false ceiling reducing the height even more. I took measurements of the stage height to assess whether our large 10 ft 'Easirect'

frame screen would fit. If it did, then the existing stage curtains and tabs would make it look just right for the show.

However it would not be high enough to show films with a clear view of the inevitable subtitles on foreign films and the screen is not really large enough for that size audience. (remember we had to hire in a huge screen for the cathedral film a few years ago).

I asked about blackouts and lighting controls. The lights were peculiar. Being the latest design of ballroom lighting with numerous ceiling mounted rotating multi colour spot lamps and gobos, all computer controlled, we could have any lighting effect we wanted, from a dozen presets to



an infinite number of lighting designs we could program in. 'Where is the on-off switch for house lighting' I asked. The lovely Alicia, the Events Manager didn't know, much beyond stating there were no simple house lights as such and all controls were from a computer in another room. A

second visit to discuss matter with their technical people was inevitable.

I made the second visit on my own to talk with Richard, who had all the technical knowledge as well as being the duty manager. He explained we could control all the lights from the computer. This was stuck on a rack in a small equipment room, in a cupboard, in the back of a staff room-cum-store room, behind the cloakroom, through security doors, across the corridor from the

ballroom. No actual switches in the room and the system, as modern as it was, could not be remote controlled from a hand held controller, common with many digital lighting systems. Surprisingly, Richard was able, if requested, to install extra power points for our equipment or arrange a remote controlled computer to be used in the main room. All these options seemed both too complex and perversely generous, what with offering to have the room re-wired. We considered a walkie talkie system where the projectionist could cue the lighting person at the computer but Richard explained they had tried this and it interfered with the local taxi firm. We didn't want Terry, who was to be the MC, to get a taxi instead of lights down for the next film.

The SERIAC Council were duly surprised and perturbed by the news of the peculiar lighting and the ceiling height but

organised a visit by all the projectionists who were to use this room and others for multiple screens over the weekend.

So the third visit was another technical recce, this time by all the projectionists, where the same concerns were raised but



not solved. We did sort out captions and logos to go on the various screens between the films and had a look round the other committee rooms above the ballroom being used for the other shows.

Common

sense reigned just before we set off for our two films show events, the preceding Thursday, where we would be showing 'Tales of the Pilgrims Way' and the Sunday awards show. Richard advised me that he had had fitted a set of lighting dimmer switches behind the stage so we could in fact adjust the lighting before and after each show from the ballroom itself. Thanks Richard!

So the Fourth visit was the first multi-car transport of the intrepid Circle Eight projection team comprising Bill, Steve, Terry, Ange and I. Terry and Steve were about to have babies or at least becoming grandfathers again, which added a bit of a risk on availability on each of the two shows. We arrived at 3pm for an 8pm start with Terry arriving later due to a prior Council commitment in Guildford. We thought five hours to set up (we normally

take 40 minutes) would be more than enough but we didn't have it all ready until 7pm, leaving time for a special pre-brief at the hotel bar.

We found that the screen fitted exactly between the stage floor and ceiling, partly because of several measurements I had made before hand. In fact it fitted so snugly, we didn't need to fit its legs, which duly went home with Terry at the end of the show, leaving the screen in situ for other shows on the Saturday and Sunday.

Steve did a grand job in setting up new multi-colour digital lights for the screen and MC and Bill has become a past master (actually he is a past master - of a ship, ahem) in laying out the chairs so every seat had a good view of the low screen and were not blocked by a couple of pillars in the middle of the room.



After the debrief in the same bar we travelled home with a lot of the kit, only to return for a fifth and final time on the Sunday. The series of shows started at 9:30 in the morning, so we planned to start out early and get there for 7am for the get-in. This time, Jed and Mike were added to the team, along with Bill but Steve finally succumbed to new baby plans and wasn't able to come. I was able to get a late chance of a vacated hotel room on the Saturday night to complement my advance booking of a room on the Sunday as well. I wanted to

fully enjoy the debrief and not have to drive home, as well as the chance of a decent breakfast in the hotel before we started.

We set up all the gear as before, including our (sorry, Terry's) whizzy new Hitachi projector pushing out a beautiful High Definition picture at 5000 lumens (worth every penny, Terry). This show, as we now do, would be run entirely from laptop computers and no whirry things like tapes or discs anymore. The Circle 8 laptop was set up to show the 33 films, all carefully re-formatted in previous weeks to fit the screen exactly. My own laptop, similar to C8's, would produce the static captions and

non-sync music, as well as having a full back up of all the films, just in case anything went wrong. Well it did.

We had finished setting up most of the kit and tested it by 8:30, so while the others

fined tuned everything, I slipped off for a quick breakfast. I returned at 9am to Jed warning me that my laptop was bleeping. This meant its battery was running low. That couldn't be — it was mains powered after all. If there was a problem - and I couldn't see one, then we were stuck.

There was no replacement computer power supply and I would need to get the data files with music and captions off the computer before it died and onto a third computer waiting in the wings. I rushed to my hotel room to find a USB stick and

rushed back to the ballroom. Jed said that the bleeping had stopped.

The computer was dead, with just 20 minutes to go to the start of the shows and no chance of a copy on the USB stick being made. I frantically looked around the setup and looking for a hole in the floor to creep into, when I made a last check on the mains connections. The two laptops were supplied from my home made mains distribution unit that had two 'confidence' lamps on it to assure me there was a live mains supply and a safety earth. The unit was facing the wall so I had missed seeing that both lamps were out ..... Then I switched it on at the mains socket on the wall!

If my computer hadn't bleeped when it did, both laptops would have run their batteries flat during the first session and we would have lost the lot. My heart rate returned to normal and the shows proceeded without a glitch, almost.

Everything was tripping along nicely with Terry doing the MC bit, awards being presented and me trying to simulate a surround-sound effect on some films with the four independent speakers and amplifiers we were using. All was OK until the third session, when a film I had transferred from a DVD and logged at 4 min 22 sec didn't make sense on the screen. Lots of end credits and no proper start. I had already warned the competition officer, David Newman, that this session, in

planning, would seem to run 20 minutes shorter than the time he had planned and as David is known to be a stickler for detail, it must have been OK.

David came over as soon as the film had 'finished' and said there was still twenty minutes missing. It turned out (later) that I had not transferred all the video files from the DVD and thus missed the main part of the film. David produced the original DVD and we ran it from the laptop at the end of the session. So it seems that with two checks and balances, what with all the previews we had, we still had a gremlin get through. Luckily that was the only one.



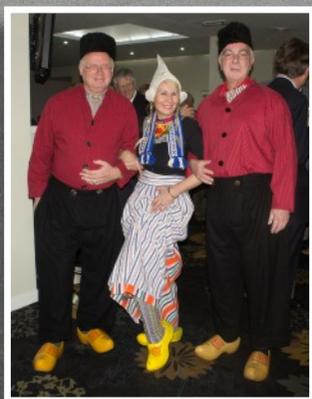
We chose not to have a live video of the awards being presented as most people could see the action and the low screen would not have given much more information to the audience.

So it was that Terry, (hoarse) Angela (has my new grandson arrived?), Mike, Jed and me (heart rate normal) retired to the bar for a final debrief.

I have to take this opportunity to thank all the staff at the hotel who were most cooperative in all aspects, especially setting out the ballroom facilities just as we wanted them, and for Rita Hayes in organising the hospitality for us and a spare room for me on the Saturday.

*John (the show) Myall*

# SOCIALISING



# ENTRIES FROM SERIAC

Well done to you all

| <b>TITLE</b>                      | <b>FILM MAKER</b>              | <b>STAR RATING</b> |
|-----------------------------------|--------------------------------|--------------------|
| My Dad The Viking                 | Mr J Anscomb                   | 2                  |
| Conductor                         | Ken Finch                      | 1                  |
| Cube³                             | Jeremy Bayne-Powell            | 4                  |
| Moonlight Challenge 2014          | Robert Nash                    | 2                  |
| Jim's Dream                       | Haywards Heath Movie Makers    | 3                  |
| A Mistaken Identity               | Paul Bailey                    | 2                  |
| The British Wildlife Center       | Paul Bailey                    | 2                  |
| Flash Back                        | Jack Butler                    | 4                  |
| The Young Escapers                | South Downs Film Makers        | 3                  |
| The Sweet Life                    | South Downs Film Makers        | 2                  |
| A Corpse in the Park              | South Downs Film Makers        | 2                  |
| Joey                              | Chichester Film & Video Makers | 2                  |
| An outside Chance                 | Chichester Film & Video Makers | 3                  |
| The Confession                    | Pam Baker                      | 3                  |
| Cakes and Onions                  | John and Ann Epton             | 3                  |
| Natural Wonders of the South East | Peter Macpherson               | 4                  |
| Salute to the 40's                | Peter Macpherson               | 3                  |
| Scotney Castle                    | Peter Hughes                   | 2                  |
| Horrid Hill                       | Medway Film Makers             | 2                  |
| in the docks                      | Rod Willerton                  | 3                  |
| This Sculptured Isle              | Rod Willerton                  | 3                  |
| 3 Pints                           | Richard Anthony Dunford        | 3                  |
| Forever Remembered                | Annette Lowe                   | 3                  |
| Pahar Trust Nepal - Visit of 2014 | Annette Lowe                   | 2                  |
| I Know How You Feel               | Mdhamiri A Nkemi               | 3                  |
| A Reflective View of London       | Graham Ralls                   | 6                  |
| The Bells of St Bartholomew's     | Barbara Darby                  | 3                  |
| Fair Exchange                     | Spring Park Film Makers        | 3                  |
| Illusions                         | Mike Shaw FACI                 | 4                  |
| The Artist                        | Mike Shaw FACI                 | 2                  |
| Building the Dream Boat           | Mike Shaw FACI                 | 3                  |
| Petals                            | Brian O'Connell                | 3                  |
| The Bench                         | Canterbury Camcorder Club      | 2                  |
| The Question                      | Jack Spring & Patrick Brouwers | 5                  |
| A London Oddity                   | Mrs C Clarke                   | 2                  |
| Mile High Contract                | The Video Players              | 2                  |
| Merek                             | Bruce Partleton                | 4                  |
| The Spectator                     | Jack Spring                    | 4                  |
| Alfie                             | Jack Spring                    | 4                  |
| Run                               | Jack Spring                    | 3                  |
| Darwin's Islands                  | John Sharp                     | 3                  |
| Fields of Blood Red               | John Sharp                     | 2                  |
| Valediction                       | Colin Jones & John Epton       | 3                  |
| Strictly Come Mowing              | Colin Lewis                    | 2                  |
| A Day at the Races                | Colin Lewis                    | 2                  |
| Zeppelins Over Guildford          | Circle Eight Film Group        | 4                  |
| The Picture Book                  | Circle Eight Film Group        | 3                  |
| The Boatman                       | Circle Eight Film Group        | 3                  |
| Crumbs!                           | Circle Eight Film Group        | 3                  |
| The Lost Tour                     | Ben Archard                    | 4                  |
| Census                            | Bob Vine                       | 3                  |
| Spitfire Restoration              | Paul Holden                    | 2                  |

# CLUB DIARY

Please send your club programme to the Editor Keith Sayers, .  
And club newsletters / magazines to Brenda Troughton SERIAC secretary,  
by July 25<sup>th</sup> Details on page 2. Thanks

## Ashford Camcorder Club

Mrs. Heather Slater - 01233 627093

Heather48@talktalk.net

Jul 14<sup>th</sup> T.B.A.

Jul 28<sup>th</sup> Results of film clips

Aug 11<sup>th</sup> Here's the answer. What's the ?

Aug 25<sup>th</sup> Comedy Film evening

Sep 8<sup>th</sup> T.B.A.

## Canterbury Camcorder Club

[www.canterburyvideomakers.weebly.com](http://www.canterburyvideomakers.weebly.com)

Alan Baker

The Haven, Cobbs Hill, Old Wives Leas, CT4 8AL

Phone 01227 730431

E-mail: Denis Ratcliffe: [ratcliffe299@btinternet.com](mailto:ratcliffe299@btinternet.com)

Meet 2<sup>nd</sup> Friday of each month at Chilham Village Hall  
(CT4 8BD) from 10 am til 12 noon

## Chichester Film & Video Makers

Rupert Marks: 01243 528599

Jul 8<sup>th</sup> Film project workshop

Aug 12<sup>th</sup> Film project workshop

## Circle Eight Film Group

[www.circle-eight.org.uk](http://www.circle-eight.org.uk)

July 23<sup>rd</sup> 70 Years at the BBC at Spring Park

Sep 4<sup>th</sup> Guildford in the Great War, East Clandon

## Copthorne Camcorder Club

David Smart 01342 713172

[davidsmart47@hotmail.com](mailto:davidsmart47@hotmail.com)

Meet 2<sup>nd</sup> Thursday of month & other times as arranged

## East Sussex Moviemakers (Formally Eastbourne)

Meet 1<sup>st</sup> & 3<sup>rd</sup> Wednesdays of each month at -

St Lukes Parish Centre, Stone Cross. 7.45 pm

Contact: Harry Lederman Tel. **01323 301997**

[harrylederman@tiscali.co.uk](mailto:harrylederman@tiscali.co.uk)

Jul 1<sup>st</sup> Filming on Location

Jul 15<sup>th</sup> "Who Am I?"

Aug 5<sup>th</sup> Directing a Movie – Alan Tutt

Aug 19<sup>th</sup> More Green Screen filming – Chris Conil

Sep 2<sup>nd</sup> Results from Outdoor location filming

## Epsom Moviemakers

E-mail: [moviemakersepsom@aol.com](mailto:moviemakersepsom@aol.com)

Jul 10<sup>th</sup> Studio evening, we make a short film

Aug 7<sup>th</sup> Review of summer projects

## Haywards Heath Movie Makers

Liz Willerton - 01444 441479

Meetings at The Upper Room, Methodist Church,  
Perrymount Road, Haywards Heath.

[www.hhevs.f9.co.uk](http://www.hhevs.f9.co.uk)

July 7<sup>th</sup> Wider Still and Wider

(Changing face of cinema)

Jul 21<sup>st</sup> Club outing to Wings Museum, Balcombe

Sep 1<sup>st</sup> Guest speaker, Dick Mills

## Jersey Camcorder Club

Annette Lowe (Sec) 01534 721920

Alan Michel (Chair) 01534 862567

Meet second Wednesday of every month at The Royal  
Jersey Showground, Trinity.

Upstairs in the Council or Bureau Room. 7.45pm

Aug 12<sup>th</sup> Meeting

## Maidstone Camcorder Club

Frank Bassett, Chairman 01622 745123

[www.maidstonecamcorder.co.uk](http://www.maidstonecamcorder.co.uk)

Jul 1<sup>st</sup> Cutting to music exercise

Jul 15<sup>th</sup> Visit from Ashford club

Aug 5<sup>th</sup> Show a film about a hobby

Aug 19<sup>th</sup> Show a film about your local church

Sep 2<sup>nd</sup> T.B.A.

## Medway Film Makers

Beryl Hughes 01634 360401

Web site: [medwayfilmmakers.com](http://medwayfilmmakers.com)

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

## Orpington Video & Film Makers

Freddy Beard – 01689 813616

[beardfreddy@gmail.com](mailto:beardfreddy@gmail.com)

Jul 7<sup>th</sup> Project - Park

Jul 21<sup>st</sup> Top Ten 2015 2<sup>nd</sup> round

Aug 4<sup>th</sup> Garden party at the Lakers

Aug 18<sup>th</sup> Top Ten 2015 3<sup>rd</sup> round

Aug 23<sup>rd</sup> Annual ramble / club outing TBA

Sep 1<sup>st</sup> Colin Jones 50<sup>th</sup> OVFM anniversary

# CLUB DIARY

## South Downs Film Makers

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

Jim Anderson 01903 786338 [Jandie@msn.com](mailto:Jandie@msn.com)

Meet at: Ferring Village Hall, Ferring, West Sussex  
1<sup>st</sup> and 3<sup>rd</sup> Wednesday of each month at 7.30pm

Jul 1<sup>st</sup> Summer filming

Jul 15<sup>th</sup> Chairman's presentation & John Fisher

Aug 19<sup>th</sup> Your films on the big screen

Sep 2<sup>nd</sup> Club meeting

## Shooters Hill Camcorder Club

Rita Hayes 0208 473 6818

[rita.pip.hayes@ntlworld.com](mailto:rita.pip.hayes@ntlworld.com)

Meet every Friday except 1<sup>st</sup> Friday of the month  
Shrewsbury House, Bushmoor Crescent, Shooters Hill  
London SE18

8:00pm to 10:15pm

Jul 10<sup>th</sup> Pip's summer quiz

Jul 17<sup>th</sup> Nosh & Natter

Break till Sep 11<sup>th</sup>

## Sutton Film Makers

Sean Phelan 07775 690210

Email: [secretary@suttonfilm.co.uk](mailto:secretary@suttonfilm.co.uk)

[www.suttonfilm.co.uk](http://www.suttonfilm.co.uk)

Meet at the Parochial Halls Cheam Village, Sutton, Surrey

## Spring Park Film Makers

Brenda Troughton 020 8462 2822

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

Jul 9<sup>th</sup> Visit to London Film Museum

Jul 23<sup>rd</sup> Circle Eight showing "70 Years in the BBC"

Aug 6<sup>th</sup> Movie-go-Round

Aug 20<sup>th</sup> Desert Island Films

Sep 3<sup>rd</sup> Queen Elizabeth II will be Britain's longest  
reigning Monarch this month, theme for films

## Surrey Border Movie Makers

Rita Wheeler

[secretary@surreyborder.org.uk](mailto:secretary@surreyborder.org.uk)

web [www.surreyborder.org.uk](http://www.surreyborder.org.uk)

Meet on the 1<sup>st</sup> Friday of each month 7.30pm

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

Tilford Road, Farnham, Surrey. GU9 8DJ

## Tonbridge Film Makers

Tony Smith

[cherrywood@uwclub.net](mailto:cherrywood@uwclub.net)

Meet in members' homes

# FORTHCOMING EVENTS

**Saturday 26<sup>th</sup> September 2015**

## *KENT FILM FESTIVAL*

Closing date for entries Sunday 26<sup>th</sup> July 2015

Canterbury Christ Church University, North Holmes Road, Canterbury. CT1 1QU

[www.kentfilmfestival.com](http://www.kentfilmfestival.com)

**Sunday 4<sup>th</sup> October 2015**

## *SUSSEX FILM FESTIVAL*

Closing date for entries 7<sup>th</sup> August 2015

Wivelsfield Village Hall, Eastern Road, Wivelsfield Green. RH17 7QH

[www.seriac.org.uk/sussexfilmfestival.html](http://www.seriac.org.uk/sussexfilmfestival.html)

**Sunday 6<sup>th</sup> December 2015**

## *NORTH V SOUTH COMPETITION - GRAND FINAL*

Village Hall, High Street, Farnborough, Kent

Closing date for entries TBA

Contact Mike Coad (01424 220391) [mikecoad@btinternet.com](mailto:mikecoad@btinternet.com)

# POSTCARDS FROM CHATHAM



Naval sloop HMS Gannet



Hearts of Oak tour guide



Victorian rope making machine



HMS Cavalier



Hearts of Oak Digital Theatre



Lifeboat museum



Mr Selfridge film set



Roof space at 3 slip



HM Submarine Ocelot