



South Downs
Win the Sussex

The SERIAC Film Festival

BACK TO THE OAST THEATRE
FOR THE 2020
SERIAC FILM FESTIVAL



Information

COPY DEADLINES

JANUARY issue	1 st DECEMBER
MARCH issue	5 th FEBRUARY
MAY issue	5 th APRIL
JULY issue	5 th JUNE
SEPTEMBER issue	5 th AUGUST
NOVEMBER issue	5 th OCTOBER

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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.

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Tel: 020 8462 2822

Web: www.seriac.org.uk

[Scan the code with your smartphone](#)



SERIAC COUNCIL

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SERIAC DVD SET

Still available from Brenda Troughton



<https://www.facebook.com/seriacnews>

CLUB MAGAZINES & PROGRAMME

We love to see your club magazines/newsletters and will publish articles from them as appropriate. Please send them to:-
Brenda Troughton FACI, SERIAC Secretary
And programme for Club Diary to:
Keith Sayers, SERIAC News Editor.
Please note the contact details and deadlines on the left of this page.

Rita's Review

Thoughts from *SERIAC* Chairman Rita Hayes FCI

Hoping for a better year



Although I am writing this before Christmas you won't receive it until the New Year.

I hope you all had a good Christmas with lots of gifts and festive food. I'm hoping 2020 will prove to be much better for Pip and myself than 2019, what with our many robberies etc. We now have double glazing and more keys than Fort Knox - and thankfully the burglar is in jail at present anyway, so fingers crossed!!!

As I mentioned in my last review, the SERIAC Festival will be on 18th April and the competition entry forms are included in this edition. Hopefully we will get our usual bumper bundle of entries.

A few years ago when Freddy Beard and I were Competition Officers, as usual the Commended and Highly Commended Certificates were issued at the Judges' discretion - and that year only about three were awarded. As we had so many good films, we felt it would be good to award three Competition Officers' Certificates in thanks for your support of the Festival and we have done this ever since. However, I have heard that some people do not agree with this, so I would like to know what you feel about it, so we can make a decision on this for this year. Comments please to me at rita.pip.hayes@ntlworld.com

As you know I mentioned in the last edition that I was attending the one-day AGM event in Newcastle. It certainly proved a long journey by coach, leaving London at 12.30pm and arriving in Newcastle at 9.10pm. Brian Dunkley FCI was there to greet me and escort me to the very nice hotel. There were more people attending than expected, although many of these were just people resident in the area who would not usually attend the weekends. There was only Mike Whyman and myself representing SERIAC and only a few from North Thames and CEMRIAC, along with two from Scotland. The rest were all from the North.

The reason I attended was to ask at the AGM if the AGMs in future could be combined with BIAFF. If not the AGM, then at least the Mermaid and Mini Mermaid competitions, as they are judged by audience votes and would be much fairer if it was judged by a wider audience from many regions as this year the winners were both from the North. This will quite possibly be repeated at each Region that hosts the one-day events in future. Although our two entries went down well with the audience, we did not win this time.

I did enjoy meeting up with friends but I did miss the usual things like the two-day trips and Gala Dinner. I doubt many will attend in future for just a single day, unless they are relatively local to the chosen venue. Hopefully my question at the AGM will be considered seriously and that it is decided at least to combine the Mermaids with BIAFF, possibly as part of the Friday afternoon schedule. We shall see!

A handwritten signature in blue ink that reads "Rita Hayes". The signature is written in a cursive, flowing style.

Keith's Column

Notes from the Editor, Keith Sayers FACI

Happy New Year

Let's hope it's a good one for film makers, clubs and festivals alike.

Much has been said about falling attendances in the county festivals but the regional festival seems to remain reasonable constant although there is room for more. A large audience always makes for a better atmosphere at any function and it's a chance to see what your fellow film makers are doing and get a feel for how much an audience appreciates your film. I'm sure your family and friends would love to soak up this atmosphere as well so bring them along to the next one, who knows, they could well thank you for it.

I am writing this before Christmas and we already have several entries for the SERIAC Film Festival, let's hope this continues until the closing date at the end of January and don't forget to support the Kent and Sussex festivals both with your films and your attendance, we've already lost the Surrey, we don't want to lose any more.

Another sad note, Mike Shaw passed away in early December. Mike did a lot of good work for various clubs, SERIAC and the IAC and he will be sorely missed. We hope to have more about his life next time.



A handwritten signature in black ink that reads "Keith" with a long, sweeping underline.

Your letters

I notice in the magazine that there is a comment about numbers of entries and audience at the Kent film festival. Kent is probably in the same predicament as a lot of area's with falling numbers of film makers, I, in my innocence contacted the Kent people to determine if Sussex film makers could enter their festival and the reply was no. Surely if numbers are down, why restrict the area for entries, we all have to move with the times and maybe it's time for Kent to reconsider before it's too late.

R.Powell
Sussex

Reply from Peter Hughes, Kent Festival Chairman

From a historical point of view, the Kent Film Festival was born out of the Sussex Film Festival. Eric Charlesworth used to live in Sussex and then moved to Kent. He persuaded SERIAC to have county festivals. These would feed films to the regional festival. To answer your letter, we would not want to jeopardise the SERIAC Festival by accepting entries from other counties. Also, we were short of entries and audience from one club. If this club had entered in the normal way, we would have been about average and broken even.

Peter

The Sussex Film Festival 2019 Results

A TOAST TO TARRING

By South Downs Film Makers

Is awarded the:-
Challenge cup for the best overall film
& The Documentary certificate.
Howard Johnson accepts the cup



DEAD ON TIME

By South Downs Film Makers

Is awarded the:-
Mike Coad Trophy
For the favourite film of the audience



BEST ACTING AWARD

GOES TO Victoria Blunt

For her performance in
10 Minutes With Captain Lightstar
By Steven Lancefield
Steven accepts it on her behalf



THE DAVID BUMBLEBEE INTERVIEW

By Geoff Davey

Is awarded the best comedy



HIGH JINX

By South Downs Film Makers

Is awarded the best one minute film
Accepted by Howard Johnson



ALL ABOARD FOR BELL BANKS

By Jonathan Wilde

Is awarded the best edited film



THE POSTAL MUSEUM

By Rod Willerton

Is awarded the best use of sound

Rod was also awarded the best Travelogue for

Four Gems and a Jewell



PAINTING WITH GLASS

By South Downs Film Makers

Is awarded the best Photography



PRIORY PARK 100 By Chichester Video & Film Makers

Is awarded the best Club film

CARDINAL SIN By Chichester Video & Film Makers

Is awarded the best Drama

HIGHLY COMMENDED

A Little Mixed Up by East Sussex Movie Makers

COMMENDED

Centre Stage by Riot Film Group

11 am by Haywards Heath Movie Makers

**Thanks go to Mike Whyman
Vice President of the IAC
For presenting the prizes**



SERIAC FILM FESTIVAL

Saturday 18th April 2020

Oast Theatre, London Road, Tonbridge TN10 3AN

Name of entrant or group

Address & postcode

Tel No. Email

IAC MemberNo.* IAC Club No.*

MCPS LicenceNo. JudgesComments* 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 to be collected at the festival or returned if post has been paid for.

Please make your cheque payable to **SERIAC** or pay on line to Account 90508195
Sort code 20-12-26 Reference 2020 followed by surname.

Entry fee £ Return postage* £ Total £

Cheque and/or entry form should be sent to Competition Officer

Paid on line yes no

Films, cheques and entry form should be sent to:

Competition Officer, Keith Sayers 92 Loder Road, Brighton, BN1 6PH, which
can include USB Drive. Or send films by

file transfer: seriacfilms@gmail.com

Closing Date for entries: 31st January 2020

FESTIVAL ENTRY DETAILS

Name of Film *(Print)*

Duration

Minutes

Seconds

Categories

Adult

Adult Group or Club

Youth

Youth group or club

Junior

Open

DVD/Blue-Ray

USB Drive

1 6:9

4:3

Please tick only one of the following

Drama

Comedy

Documentary

One minute

Animation

Other

Confirm film sent to *Keith Sayers* seriacfilms@gmail.com

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

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

Declarations

We trust that you are happy for your film to be shown either on our website or in a compilation of films on disc unless we are advised to the contrary.

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 separate copy for 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 clearly marked on your film entry.
- Format accepted SD, AVCHD or Blu-ray on disc or USB Drive.
- Copyright clearance of all visuals and recorded sound is the sole responsibility of the entry form signatory.
- Films **mustnot** have a menu.
- 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 unless advised to the contrary by the entrant.

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 the nearest member of the SERIAC Council one month before the next year's festival. Please ring or email for nearest member.

Regional Shield

Best movie in the festival

Freddy Beard 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

Colin Payne Trophy

Film in no special category includes mood, experimental, other

Croydon Trophy

Best documentary

Junior Award

Best film by a person under 18

JVC Trophy

Best edited movie

Marina Trophy

Best story

Mike Code 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

Awarded at the discretion of the judges

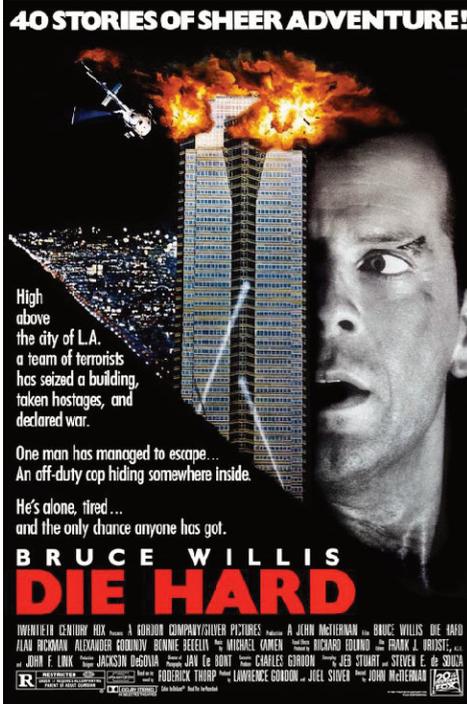
Elements of the Screenplay

Continued from November. By Alan Cross



The Three Acts

To set up questions in the audience's mind film needs to follow a strict structure. It needs a beginning, middle and end or three Acts. Act 1 is the first two sections of the film – the beginning. At the start we show the Protagonist in their normal everyday humdrum life.



They are struggling, failing but just about coping, usually due to a flaw from their past – their Backstory haunts them, stopping them getting what they need or having what they really want from life. They are somehow wounded by a past that is unresolved.

In Die Hard Bruce Willis plays a disenfranchised New York cop, John McClane, who has been disgraced by an episode at work (problems at the office). He is on leave in LA to see his estranged wife (problems in his personal life) and finds himself in her company headquarters building when it is taken over by Terrorists. A perfect inciting incident and he is locked in with no escape (and no shoes – even better)! He is now transported and locked into the “New World” and completely out of his comfort zone. New rules mean new problems, new conflict and of course the essential ingredient we need: Dramatic

Tension! He is forced to make difficult choices. Choices that test his character and show us the audience his true character, deep down.

Act 2a – two more sections form the first part of the middle. Here we see the McClane the protagonist have some success against the terrorists. He gets a radio, kills a few bad guys and makes some progress but in Act 2b – two more sections forming the second part of the middle, we see increasing complications as the dramatic tension builds and increasing conflict raise the stakes to add to the drama.

Here the Ellis character tells Alan Rickman's brilliantly played terrorist, Hans Gruber: “Hans, Bubby, I'm your white knight”! Ellis is a shapeshifting cocaine addict in the office with low moral fibre. He gives the terrorists information about McClane and by revealing his wife's identity gives them the upper hand. This is what we want to see – more obstacles from reaching his goal so the Hero fights against all odds, maximum stakes and with everything to lose. We ask ourselves:

“What the hell can possibly happen next?” And keep watching to find out.

By Act 3 two final sections to form the ending, McClane has all but lost but his wife knows him too well and his Roy Rogers obsession saves the day – he has a gun strapped to his back and in the nick of time shoots at the last terrorist. Hans Gruber grabs his wife and after a struggle McClane eventually lets him fall from the building. “Yippee Ki Yay”!

There is not just one but two great twists to the end of this film making it an exceptional piece of movie making (probably why it still gets shown on an almost weekly basis on TV). The final twist where the last remaining terrorist emerges from the building shooting everyone in sight, is killed by the rookie cop, shows the audience that our Hero has even taught a lesser character to stand up for himself and be a Hero too! McClane is no longer simply a discredited cop, he has now become totally Super Cool and a Mentor himself! The rookie cop has learned from the Jedi Master! That’s Movie magic in action right there.

The film totals eight sequences, with five to eight scenes each. This gives us around sixty twominute scenes to make up a two-hour movie in three acts. To summarise the three acts are as follows:

Act 1

This is where we introduce characters and show them in their default mode. We get to know the players and introduce the Protagonist and the Antagonist. We show the trouble they are in with an Inciting Incident followed by the Lock In, which gives them no choice but to go on their journey. This is the set up.

Act 2a

This is to show some degree of success but it is limited. We all like to back a winner so we have a mini victory but by the end of this section problems kick in at the Midpoint Climax – literally the middle of the film.

Act 2b

Here everything goes downhill. We will get pleasure from the release of tension later but for now they battle increasing complications and we think it's all over - our protagonist is being badly beaten. They are losing.

Act 3

Our Hero deals with his or her past and, in doing so, changes how he or she looks at the World. Now they march into the fight with new powers. They are here with a new attitude: to Win!

Loglines

When we try to write a Story for our next movie however short or small our project might be, the best way to start is to try and write it in as short a way as possible, preferably in 50 words or less. If it doesn’t work like that it will never work so don’t waste time trying to write it until you find that Logline short form.

For Die Hard the logline would be something like “While on leave, a disenfranchised New York cop visits his estranged wife in LA and finds himself trapped in her office building when it is taken over by terrorists”. That’s the whole film in one sentence. He is disenfranchised – has a flaw, has an estranged wife – more obstacles, is trapped in a building with terrorists – has an opportunity to grow and redeem himself. Perfect storm.

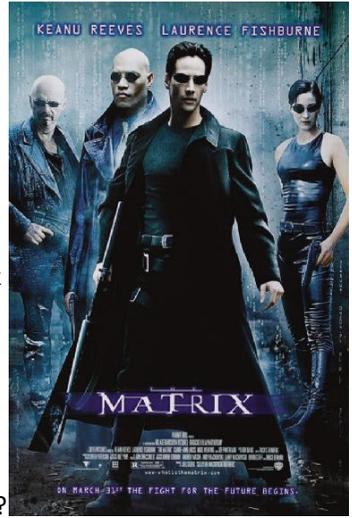
More loglines might include: For the Matrix: “A computer hacker learns from mysterious

rebels about the true nature of his reality and his role in the war against its controllers.” For Silence of the Lambs: “A young F.B.I. cadet must confide in an incarcerated and manipulative killer to receive his help on catching another serial killer who skins his victims.” For Casablanca: “Set in unoccupied Africa during the early days of World War II: An American expatriate meets a former lover, with unforeseen complications.” For Shawshank Redemption: “Two imprisoned men bond over a number of years, finding solace and eventual redemption through acts of common decency.”

Writing Loglines for your movie ideas really helps format your Story in its simplest, most essential form and takes us right back to the beginning of this article. To provide the essence of your Story, a good Logline should contain some reference to your Hero’s CHARACTER - who is the main character in your film and why are they interesting? Some reference to what they WANT - what is the central storyline that drives your film forward?

Finally, your logline should reference the OBSTACLE - What is the main obstacle preventing the Hero from reaching their goal? The Antagonist Character embodies this obstruction. They will be somebody actively blocking the Hero’s path. The more active and more villainous the better!

[To be continued in the next SERIAC News](#)



Thanks to South Downs Film Makers “Freeze Frame”

The Albany, Sunday May 24th 2020

As you know next years Theme is 'A Change of Direction' and so far I have had 4 clubs including ourselves express an interest in participating on 19 April 2020. However in keeping with the theme I would like to propose an alternative date of the Festival as unbeknown to me at the time was that the SERIAC Festival organisers had brought forward their usual date in the calendar to April 18th which is 'Too close for Comfort' coining another former theme.

We are therefore proposing to move back the ALBANY date to Sunday 24 May 2020 which in many ways gives everyone more time to come up with their entry or even more than one entry, so there can be no excuses!

I will drop everyone a line in the new year with an outline of the rules and a copy of the entry form which should be available to download from the SERIAC website in due course. I will also be asking you for possible themes for 2022, So get your heads down and start filming!



*Howard Johnson
Competition Co-ordinator
South Downs Film Makers*

Club Diary

Contact details & meetings for clubs in the region

Ashford Camcorder Club

Contact: Mrs. Heather Slater - 01233 627093

heather48@talktalk.net

www.ashfordcamcorderclubkent.co.uk

Jan 7th AGM, Trophy Awards/2-MIN. Ad. competition



Contact: Norman Bull 020 8337 8118

Epsomcvs@hotmail.co.uk

www.epsommoviemakers.co.uk

Meet at: St.Mary's Church Hall, London Road KT17 2AZ

Jan 10th Holiday & Travelogue competitions

Jan 24th Showreel from another club

Feb 14th Non Holiday competition

Feb 28th Shared evening. TBA



Contact: Robin Helmer Tel:01233 750236

Rayshalay, Hastingleigh, Ashford, TN25 5HU

Cfm@canterburyfilmmakers.club

www.canterburyfilmmakers.club

Meet 2nd Friday of each month 10 am til 12 noon

All Saints Church Military Rd, Canterbury CT1 1PA



Contact: Val McManus (Sec)

Valmcmanusuk@yahoo.com

www.eastsussexmoviemakers.org

<https://www.facebook.com/pages/East-Sussex-Moviemakers/625638464235183?ref=hl>

Meet 1st & 3rd Wednesdays of each month at -

St Luke's Parish Centre, Stone Cross. 7.30 pm



Chichester

Film & Video Makers

Contact: Rupert Marks: 01243 528599

rupertjmarks@gmail.com www.cfvf.org.uk

Jan 8th Ken Burns masterclass

Jan 22nd Keith Baker One Minute Competition

Feb 5th The Power of Advertising, make your own advert

Feb 19th Avoid common mistakes when filming

Mar 4th Documentary Competition



Haywards Heath Movie Makers

Contact: Liz Willerton 01444 441479

liz.willerton@icloud.com

www.haywardsheathmoviemakers.org.uk

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

Jan 14th AGM

Jan 28th Annual Lunch

Feb 11th BIAFF Showreel

Feb 25th Merv's evening

Mar 10th Holiday competition



Circle Eight Film Group

Contact: Terence Patrick 01483 222534

www.circle-eight.org.uk enquiries@circle-eight.org.uk

Jan 16th Tunnel Under Hindhead & Out of the Blue for the Guildford Chantry's Rotary Club

Feb 2nd CIRCLE EIGHT AGM at 11 Woodstock

Mar 10th Tunnel Under Hindhead for Tillingbourne WI



Contact: Frank Bassett

01622 745123

info@maidstonecamcorderclub.co.uk

www.maidstonecamcorder.co.uk

Meet 1st & 3rd Wednesday of the month from 7.45pm

East Farleigh WI Hall ME15 0HQ

Medway Film Makers

Making the most of Making Movies

Contact: Beryl Hughes 01634 360401 for more info.

www.medwayfilmmakers.com

wigmore.films@btinternet.com

Meet alternate Thursdays at various venues

Miller Centre Moviemakers

Contact: David Sparrow.

55 Markfield Road, Caterham, Surrey CR3 6RQ

Tel: 01883 342940 david.sparrow01@btinternet.com

<http://millercentretheatre.org>

Meet: Fridays 7.30pm

30 Godstone Road, Caterham, Surrey CR3 6RA

Club Diary

Contact details & meetings for clubs in the region



Orpington Video & Film Makers

Contact: Jane Oliver
info@ovfm.org.uk
www.ovfm.org.uk

Meet 8 – 10pm on alternate Tuesdays at the Barnard Room, St. Augustine's Church, Southborough Lane, Petts Wood BR2 8AT

- Jan 7th Top ten final
- Jan 21st Desert Island Films
- Feb 4th Holiday Films
- Feb 18th Film to a theme screening - Rubbish
- Mar 3rd Showreel from another club



Sutton Film Makers

Contact: Sean Phelan 07775 690210
secretary@suttonfilm.co.uk www.suttonfilm.co.uk
Meet at the Parochial Halls, Cheam Village, Sutton.

- Jan 8th Animation & CGI
- Jan 15th Shooting a documentary
- Jan 22nd Planning night



Contact: Philip Robinson,

Herne Bay Little Theatre, Bullers Avenue,
Herne Bay, Kent CT6 8UH 01227 366004

playmakers.membership@fsmail.net
www.playmakersfilm.co.uk

Meet at Herne Bay Little Theatre in Bullers Avenue, Herne Bay, Kent. No fixed dates for meetings



Contact: Brian Aspden,

29 Nore Crescent, Emsworth, Hampshire, PO10 7NB
info@portsdownvm.co.uk www.portsdownvm.co.uk

Meet 1st Tuesday each month (plus 3rd Tuesday September to April except December & January) at The Emsworth Centre, 35-37 South Street, Emsworth PO10 7EG



Spring Park Film Makers

Contact: Brenda Troughton FACI
020 8462 2822

springparkfilmmakers@hotmail.com
www.springparkfilms.co.uk

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

- Jan 9th Alan's film on St. Petersburg
- Jan 23rd Add your music & voiceover to a film
- Feb 6th Judge the 2019 BIAFF winning films
- Feb 20th Brush up your mastery of the camera
- Mar 5th 50/50 with Sutton Film Makers at SP



Surrey Border movie makers

Contact: Rita Wheeler

secretary@surreyborder.org.uk
www.surreyborder.org.uk

Find us on **f** at:
<https://www.facebook.com/SurreyBorderMovieMakers/timeline>

Meet on the 1st Friday of each month 7.30pm
St Joan's Centre, St Joan of Arc Catholic Church
Tilford Road, Farnham, Surrey. GU9 8DJ

- Jan 10th Members' films
- Feb 7th AGM

South Downs Film Makers

Contact: Roy Powell tel: 01903 266606

roy@p2roy.co.uk

www.Southdownsfilmmakers.org.uk

Meet at: The Village Hall, Ferring Street, Ferring,
West Sussex. BN12 5JP

- Jan 15th Members' films



Contact: Craig Robinson,

8 Chaplin Close, Wainscott,
Rochester Kent ME3 8BY
enquiry@thevideoplayers.org
www.thevideoplayers.org

Meet: Every second Thursday, 19:30 to 22:00 - in the
Medway Campus of Mid Kent College Chatham. ME7 1FN
check website for dates

Shooters Hill Camcorder Club

Contact: Rita Hayes 0208 473 6818

rita.pip.hayes@ntlworld.com

Meet every Friday except 1st Friday of the month
Shrewsbury House, Bushmoor Crescent, Shooters Hill,
London SE18, 8:00pm to 10:15pm

Please send your programme
details and any news to the
Editor by February 5th.
Details on page 2

Photographic Club Diary

Contact details & meetings for photographic clubs in the region

Littlehampton & Dist Camera Club

Contact: The Secretary litcc@hotmail.co.uk
<http://littlehamptoncameraclub.co.uk>
Meet Wednesdays at The Methodist Church Hall
Claimar Road, Rustington. BN16 2NL

Ludshott Photographic Club

Contact: ludshottpc@yahoo.co.uk Web: <https://ludshottpc.org.uk/>
Meet 1st & 3rd Monday of each month September to June. 7.45pm
St Lukes Church, Headley Road, Grayshott, Surrey GU26 6LF .

Jan 6th Competition - Creative geometric designs
Jan 20th Presentations - Wildlife & cameras through the ages
Jan 23rd PDI competition Cranleigh CC vs LPC
Feb 3rd Inter club AV
Feb 17th Competition - Club print
Mar 2nd Jim Henson Trophy - Inter club AV

Woking Photographic Society



Contact: 07954 196142 admin@wokingps.org.uk
www.wokingps.org.uk
Meet: Tuesdays, September to June, at 7.45 for 8.00 pm at
Parkview Centre for the Community, Sheerwater Recreation
Ground, Blackmore Crescent, Sheerwater,
Woking GU21 5NZ



Meet at 10am on 1st Friday of the month
Woosehill Community Centre,
Wokingham RG41 3DA
www.midthamesavgroup.org.uk
Contact: Jean Hoyle mtavsec@virginmedia.com

Events

Plan ahead for those not to be missed functions



SERIACFILM FESTIVAL

18th April 2020

Doors open 1.00 pm for a 1.30 pm start
Closing date for entries 31st January 2020
The Oast Theatre, London Road, Tonbridge, Kent TN10 3AN



SDFM

ALBANY COMPETITION 2020

24th May 2020

Hosted by South Downs Film Makers in the Ferring Village Hall
Theme "A change of direction"
www.southdownsfilmmakers.org.uk



BIAFF



BIAFF 2020

8th-10th May 2020

Closing date for entries January 31st 2020
at The Double Tree by Hilton, Stratford Upon Avon CV37 6QQ (Saturday)
The Other Place, Stratford Upon Avon CV37 6BB (Sunday)
www.theiac.org.uk



UNICA 2020

8th-15th August 2020

The Crescent Theatre, Birmingham
<http://www.unica-web.one/>



Scan the QR codes with your smart phone to go to the relevant web sites