



Surrey Border
movie makers

Border Post

The Journal of Surrey Border Movie Makers
www.surreyborder.org.uk

Affiliated to the

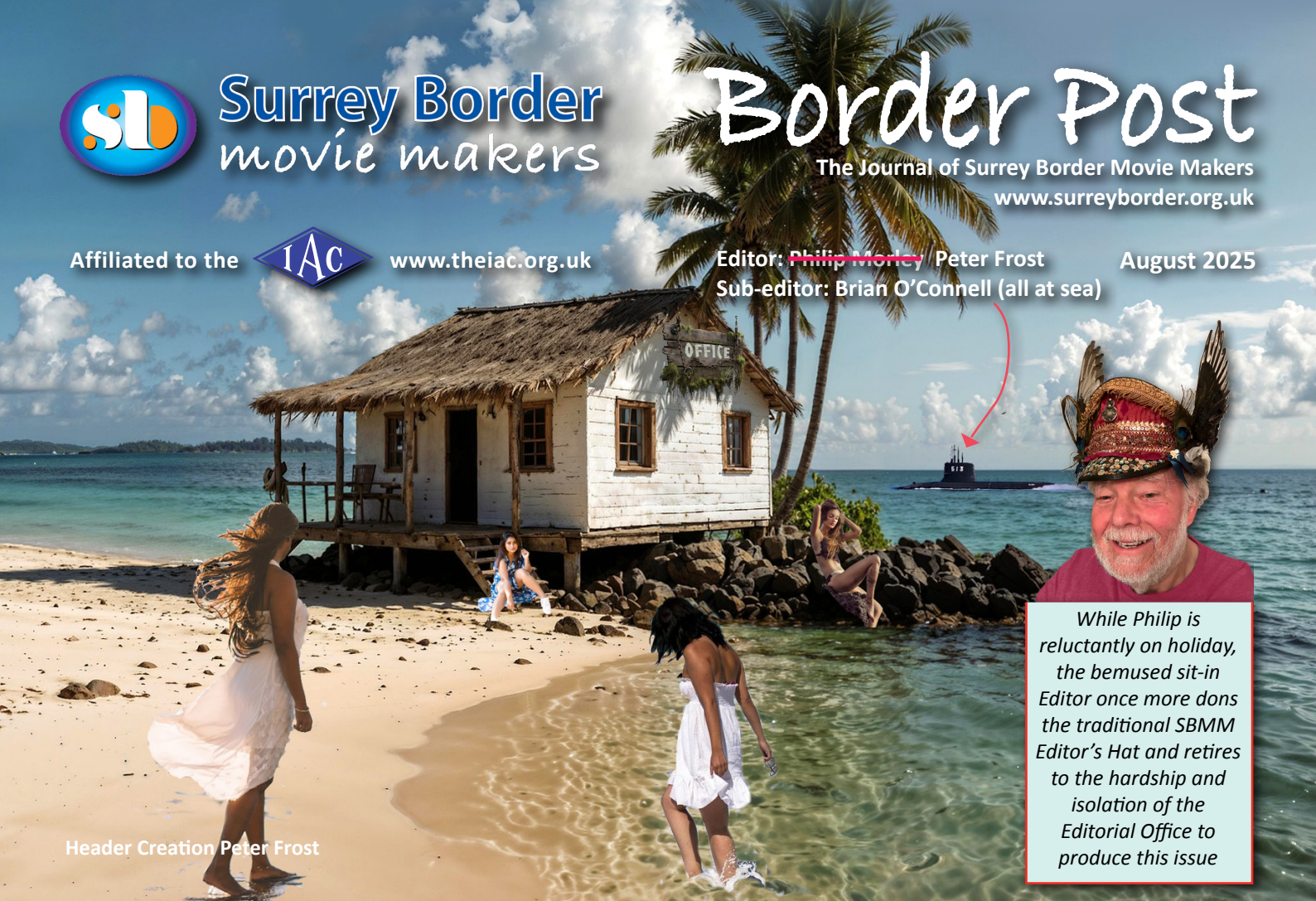


www.theiac.org.uk

Editor: ~~Philip Morley~~ / Peter Frost

August 2025

Sub-editor: Brian O'Connell (all at sea)



Header Creation Peter Frost



While Philip is reluctantly on holiday, the bemused sit-in Editor once more dons the traditional SBMM Editor's Hat and retires to the hardship and isolation of the Editorial Office to produce this issue

A Challenge!

by Dave Skertchly



Warning

This film contains scenes of unwarranted and unnecessary violence. It should not be viewed by anyone under the age of 90 unless accompanied by a parent.

So here is a challenge:

Can you take the best bits of your movies and make them into a film of 30 seconds to one minute maximum duration? And will it impress viewers to the extent they will offer you a job?

Perish the thought I don't really want a job.....HELP!

I started by assembling all my best clips in a directory. I created a leader (see the illustrative header of this article). Then it was all about assembling the very-very best bits in a catchy order and with some funky music. This pushed my linear editor to its limits, so its Adobe After Effects and Audition next time!

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A Challenge!

To make a show reel I just created a directory containing clips of all my best bits, some sound effects and funky music and then put them into a one minute film designed to catch people's attention.



For the opening shot I intended to grab the viewers attention so I chose a rocket launch starring me as a rocket (strange but true) with the immortal words "we have liftarf" in an American voice on the sound track.

From then on it is one minute of mayhem ending with a shipwreck and my contact details. Hope you like it.

I have posted my showreel on the club facebook page and you can access it on you tube by either of the links to the right.

As they say I have shown you mine now show me yours!

The opening shot is a rocket launch starring me as a rocket with the immortal words in NASA American "We have liftarf"



<https://youtu.be/q7umKtH8j-E> or on my web site <https://site-rpcfmmta5.godaddysites.com>



One of my fondest memories as a young teenager was the Saturday Morning pictures. In my case, the ABC Minors at Kingston where the programme would include cartoons, a serial, a short film and not forgetting the Minors song all for 6d.

<https://youtu.be/xmEDEZPnEyA?si=jF6a-E9-uY5Wx2yQ>

And here is the ABC's Intermission...

<https://www.youtube.com/watch?v=bq-Aitgll3g>



This is where I was introduced to the Children's Film Foundation and the many films they produced. It was born in 1951 with the support

of Lord Rank and sought to produce quality home-made features to supplement the American serials that were a popular part of the children's Saturday morning film matinees.

It received money from the Eady levy (a tax on box office receipts) and produced around half a dozen films (around 65 minutes) each year featuring future British stars, some are shown on the right.

CFF films also had early work from British directors such as James Hill, Gerald Thomas, Don Chaffey, Lewis Gilbert and John Guillermin, as well as established directors such as Charles Frend (Scott of the Antarctic (1948) and The Cruel Sea (1953).

We include some of the films shown.



Professor Poppers Problem with Charlie Drake and Todd Carty



Link to Logo

<https://youtu.be/7v6nOUQOXY?si=Aj-F467ts1pTnftO>

Just some of the many British stars of the future who featured in Children's Film Foundation productions. There were also many established Stars, too.



Richard O'Sullivan



Leslie Ash



Keith Chegwin



David Hemmings



Linda Robson



Dennis Waterman



Gary Kemp



Michael Crawford



Pauline Quirke



Susan George



Phil Collins



RUNAWAY RAILWAY (1965) Young railway enthusiasts try to prevent their local railway from closing and find themselves involved with a couple of crooks intent on stealing from the mail train.



CUP FEVER (1965) Rejected from their waste ground football pitch, a youth team struggle to find an alternative ground to train. But thanks to a friendly policeman, they spend a day training with professionals at Manchester United, including George Best, Bobby Charlton and Denis Law. Susan George also appeared. View it here:

https://www.youtube.com/watch?v=dYDBKTiva2g&list=PL6sz3ydw2JlLpmQB_5hag62TZQNzUvTE&index=1



PROFESSOR POPPER'S PROBLEM (1974) A science fiction comedy film starring Charlie Drake in the title role of eccentric teacher, Professor Popper, who develops a shrinking formula which he and a group of school kids take by accident. The professor and his friends search for an antidote but have to survive multiple dangers, including thieves trying to steal his formula.

The CFF's early films were always in glorious black and white and their production values were for 'clean, healthy, intelligent adventure' that would never be tarnished with 'sensationalism, unhealthy excitement or vulgarity'. Those were the days!

Fortunately, the children of the average CFF epic were resourceful, brave and morally good chaps, often becoming embroiled with villains who were usually utterly thick, winding up as police arrived in a black Wolseley, bells ringing violently, to gather them floundering in a convenient duck pond. As the baddies were taken away, the kids would be told that they were a credit to their nation. A jolly super time would have been had by all, no doubt rounded off with lashings of ginger beer, *Famous Five* style.

It was all spiffingly wholesome stuff.

By the early 80's, with cinema audiences falling and the Eady levy being no longer available, the number of new films began to dwindle as the CFF started to concentrate more on television production.

Renamed the **Children's Film and Television Foundation** and more recently the **Children's Media Foundation**, today it lobbies for the funding and regulation of content for children.

Many of the CFF films are available from the BFI on DVD and can be seen on Talking Pictures streaming channel on their Saturday Morning Pictures.



Kids enthralled

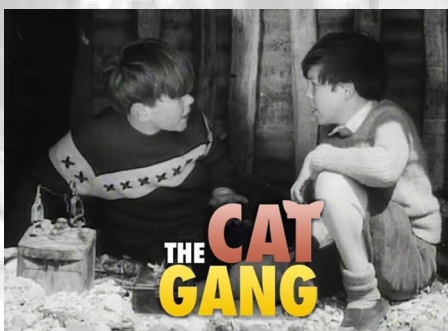


Saturday morning queues gave mothers peace for a couple of hours



CRY WOLF (1968) Tony (Anthony Kemp) the son of the Town Mayor is an imaginative young boy who has a tendency for tall stories. He discovers that the life of a visiting diplomat is threatened - but who will take him seriously? Opening scenes here ...

<https://www.youtube.com/watch?v=LuKXe057wqY>

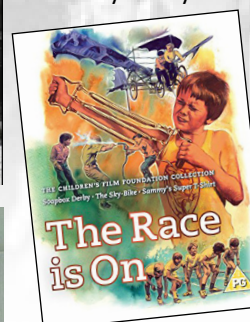


BLINKER'S SPY SPOTTER (1972)
Director: Jack Stephens. Cast: Bernard Bresslaw, Milton Reid, Sally Anne Marlowe and David Spooner. The son of an eccentric inventor tries to prevent his father's latest invention from being stolen.

THE BOY WHO TURNED YELLOW (1972) was the last film produced by British film makers Michael Powell and Emeric Pressburger.



The loss of a pet mouse at the Tower of London upsets his owner John, resulting in the boy's lack of attention in school. Later that day, travelling on the underground, he and all passengers suddenly turn yellow...

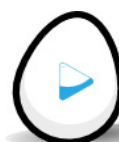


Michael Crawford in the driving seat

GO KART GO (1963) A group of youngsters have fun building their own go-kart hoping to out do a rival group, who use underhand tactics and triumph in a race in the derby at the local race track.

<https://youtu.be/Qr5KV4EIGlc?si=luPjKJ7Gu1-P2TQR>

Does this bring back memories of Saturday morning pictures?



The Children's Media
FOUNDATION

8

CINEMATIC TIPS TO LIGHTING

by Brian O'Connell



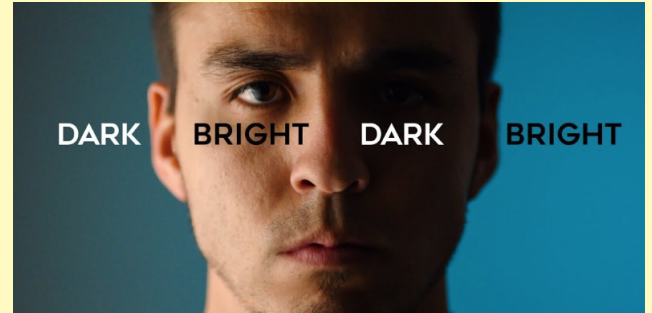
1 Shoot the shadow side

Shots look more dramatic and helps shape the face.



2 Lighting direction

Emphasises mood.



Light below and angled up makes a person look like a scary villain.



Light above and angled down to face. This makes a character less trustworthy and depressed.



Light about horizontal with the eye is good and normal producing the Rembrandt triangle in which the nose produces a triangle of shadow on the opposite side of the light.



3

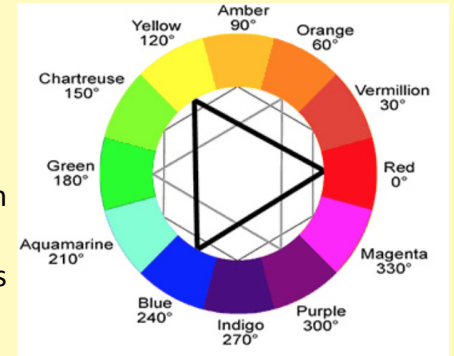
Create Depth

Low aperture or f numbers softens background making subject stand out.



But you can create depth by Colour. Look at the Colour wheel and try to create the opposite colour. The Orange / Teal (Blue) is a classic. Or have background darker than the subject.

Rule: Darker shirt needs brighter background. Lighter shirt needs darker background.



4

Motivational lighting

The audience must know that the lighting is coming from something natural.



5

Background lighting

Can help to create atmosphere and separate the subject from the background.



6

Time of Day

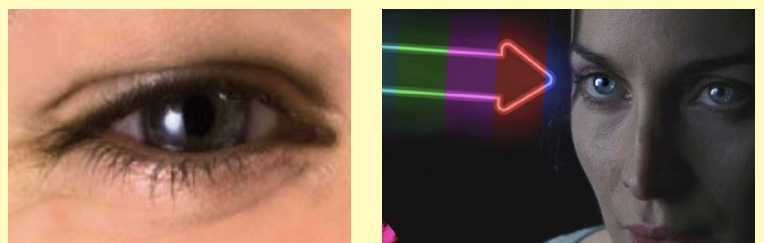
Golden Hour: 1st hour sun coming up. Last hour sun going down.



7

Catch light or EYE light

Move light to get reflection into camera.



8

Texture

Fog or haze





Thanks Tim!

I was unable to make it to the May meeting so missed what I read was a fascinating evening. But as a long time member I did want to add my personal thanks to those made on the night to our ex-Competitions Officer, Tim Stannard, as he edits himself out of video and signs himself off (hopefully not conclusively).

As a film maker, Tim has always impressed me with his often magical story films featuring his family and their friends and when he joined SBMM took the role of Competitions Officer, stimulating me and many others to get going and make a film for his Challenges and the Competitions.

I've noticed how quiet it is without his booming voice calling us to order or enthusiastically explaining his judging roles and ideas. Tim knows so many members of other clubs country wide, too, from his many judging experiences, so has been an excellent front man for Inter Club Competitions. As with all committee roles, there's such a lot that goes on behind the scenes to prepare for our meetings, so thanks, Tim, for your enthusiastic input.

Peter Frost / Stand-In Editor

Following on from our review last year, here's the promised update for 28 Years Later

This 75 million dollar movie was shot on iPhone 15Pro Max with the Blackmagic Camera app in ProRes 422, along with add ons, was released on June 20th, 2025, with a running time of 126 mins and an 18 certificate.

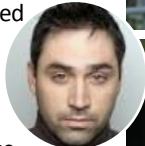
Academy Award®-winning director Danny Boyle and Academy Award®-nominated writer Alex Garland reunited for **28 Years Later**, a terrifying new story set in the world created by **28 Days Later**.

It's been almost three decades since the rage virus escaped a biological weapons laboratory and now, still in a ruthlessly enforced quarantine, some have found ways to exist amidst the infected. One such group of survivors lives on a small island connected to the mainland by a single, heavily-defended causeway.

When one of the group leaves the island on a



Boyle



Garland



mission into the dark heart of the mainland, he discovers secrets, wonders and horrors that have mutated the infected as well as other survivors. [Trailer:](#)

https://youtu.be/IYGG55qwQZQ?si=o1_hW3Jb0APUBaFz



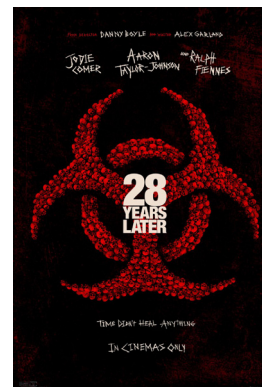
Jodie Comer



Aaron Taylor-Johnson



Ralph Fiennes



Poster for 28 Years Later

FILM REVIEW
by Ian Absolon
No4

SUMMER BBQ

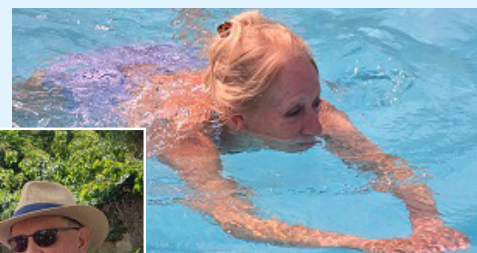


Movie Man Morley with one of his gadgets



Enjoying the shade: Jan and John Hawthorne and Andrew Hillary

Another summer gathering hosted by Rita and Al in sizzling weather, so the shade was valuable, food was delicious and a splash in the pool was very welcome.



Caroline Ashworth takes a cooling plunge



A tasty spread BBQ'd by Hot Al Wheeler who was also BBQ'd doing it

Last month my article highlighted not only the increasing quality, but also the increasing cost of the latest video making Ai and it painted a somewhat bleak future for the amateur Ai video maker.

Veo 3

On the face of it, it would seem that amateur enthusiasts will not be able to access the superiority of software such as Veo3 (and others of a similar standard and expense), but instead have to satisfy themselves by using the lesser offerings, perhaps stifling or reducing their creativity.



On reflection though, I suppose in many ways that has always been the dilemma for amateurs. It was never likely that a small group of film makers would ever be able to achieve the quality of the big studios blockbusters.

Instead they would make the best of what was realistically available to them; average scripts, cheap special effects, or simpler locations, and employ their creativity to make up for the lack of dollars.

Thinking about the videos I have created, it's apparent that they had two characteristics; firstly showcase the capabilities of Ai at that time, and secondly push the boundaries by combining a range of different Ai utilities and making them deliver things that

might not have been originally intended. It is this second aspect that I find most enjoyable and satisfying.



My first ever Ai video was Rip Van Wrinkly, made in January 2021, and for that I combined two very different programs (**FaceApp** and **EbSynth**) to both age and de-age myself in a real video.



FaceApp was originally intended to create enhanced static images for social media vanity and **EbSynth** was intended to animate paintings. They weren't intended to work together.



More recently **HeyGen** was originally offered as a multi language text to video talking-head avatar creator for corporate videos, but users found a way to upload their own videos and create multi-language lip-synced dubbing. It was this technique that I used in '**An Editors Struggle**' last year.



And Googles **NotebookLM** was created to analyse large documents, reducing reading time for complex reports or making plain English sense of legal jargon. It also had the option to create an audio discussion (deep-dive) between two Ai generated voices. I uploaded my own fictitious document, and used this 'deep-dive' feature in NotebookLM to create the interesting (and real) dialogue between two Ai generated voices who discussed between them the possibility that they were not real.

So in an odd way, rather than reducing or stifling amateur creativity, the release of Googles **Veo3** is perhaps most likely to inspire even more creativity.



Veo3 has simply raised the benchmark for the capability and quality of Ai films, so we can clearly see what is possible with the latest Ai today. Now it's up to us amateur film makers to search out even more creative ways to stretch toward that new standard by using and adapting tools that are comfortably within our budget.

So maybe this also puts to rest the idea that Ai kills creativity - if anything, Ai has perhaps become one of its most powerful catalysts.'





In Conversation

with Ian Absolon



The articles on Cinema that Ian and I have been working on over the last two years have been over the phone using WhatsApp and apart from discussing the actual cinema articles, we have chatted about his commercial video experiences.

Ian started his own video production business in 1982 usually taking the roles of Producer, Director, Cameraman, and would expand his crew as needed for large projects, producing and directing them. Recently, I thought I'd 'Interview' him and grilled him with some questions on the subject.



Ian (back on right) directing on location with crew

ENTERPRISE CARRICK FERGUS

Q: What was the first video you made?

Ian: My first was a film for an outfit called Enterprise Carrick Fergus made in Carrick Fergus in Northern Ireland during The Troubles. It was sponsored by Rothmans, the cigarette people, as they had factories out there. Most of it was either library footage or stills plus additional stills that I shot on location. There was a car bomb threat while I was working in the factory.



FISHER FOODS

Q: What was your most interesting commercial project?

Ian: I suppose one of them was probably the Fisher Foods project which covered their very wide range of food products. We wrote multiple versions of the script, to cover their food, fish and sauce products from farm, to preparation to factory packaging and spent six months shooting across Europe and the Americas, only to reach the sixth offline edit when the CEO who had optioned it left the company and the whole thing was never finished.



Fisher produce unloading and kiwi fruit packing

MARS

Q: What project was the most fun?

Ian: I worked a great deal for Mars covering everything from confectionery to pet food.

One Christmas, Mars came together with Disney to create a range of Christmas products. My brief was to promote it to the sales force and retailers so I proposed an idea set in Disneyland which Mars loved (and so did I) but the budget would be too high, so instead we settled on using Mickey Mouse, Snow White and the Seven Dwarfs costume characters in an outsourced venue at Harrow on the Hill!

We shot this in a billiard hall with children, parents and the characters but as the kids must not see the characters without their heads on, all the cast were upstairs on a mezzanine balcony and the kids were down below. The route to the lower floor was via a spiral staircase but we discovered that the characters' heads were too big to fit! So all families were hidden in another room and the characters came down then put on their heads.

There were three or four scenes of kids with families sitting around the Christmas tree - try to find one of those in January! The final scene was of kids in bed and Santa arriving with his sack of goodies.

There were strict rules for the promotion as none of the characters was allowed to touch the products and minders were there to make sure but we first shot the products then shot Mickey pointing at them and intercut the footage.

Afterwards, we took Mickey Mouse over to Slough and had him run wild around Mars offices.



Santa and Mickey shoot for Mars. Ian with crew, kids and Santa

ELOPAK

Q: What was your best bit of luck?

Ian: That was probably Elopak which started very small and grew like Topsy. It is a huge packaging company for whom we made three corporate films and many others, travelling the whole of Scandinavia shooting on their factory production lines, product in supermarkets and what was then Europe's largest fully automated dairy.



Above, Elopak production lines



Scammell military vehicles shoot. I was allowed to drive a tank!



CBF charity shoot



Willmott Dixon shoot - a series of 'How To' training films about safety on site



Uncle Ben's Competition - Part of a three day conference which included a 'Master Chef' type competition (live shoot/edit/shown over two days)



Austria - B roll for an Elopak dairy film



Glaxo SmithKline internal training film for preparing a medical conference

MARS PROMOTION

Q: Were you allowed to shoot in public?

Ian: I had to make a promotional film for a client who wanted to do some stuff in a shopping centre, so wonderful Milton Keynes was chosen. We needed permission and had to pay a fee to shoot there.

We took Paul up there, a sales manager from Mars, to film him talking to camera and stood him in this lively area with people milling about and walking past. We started shooting, which went fine, until this old boy came along, stood behind Paul, looked into the autocue and tried to read it aloud. He would not go away so we stopped and started many times, finally shooting the footage.

While we were there the cameraman thought it would be very funny to go into the gent's loo carrying his camera and watch the people come flying out - and some of them did! You could get away with it in those days!

SUNRISE RADIO

Q: Did you ever have new introductions by existing clients?

Ian: It's sometimes extraordinary how from a simple project comes a whole stream of productions and promotions. Sunrise Radio was an introduction by another client who was doing a promotion with them in a warehouse. We were asked to go along and film it.



Sunrise Radio lead to many other projects as pictured here



ARTISTS and EVENTS

Q: Have you worked with any celebrities?

Ian: Over the years I have worked on Presentation and Promotional Cabarets and Award Shows for clients like - Mars, Anthony Nolan Trust, Rothmans, Various Trade Journals, Asian Marketing Group, Confectioners Benevolent Fund, Emap Publishing and others that slip my memory.

Inevitably many of these involved working with celebrities of the day. I found them friendly and professional, as you might expect, helpful and willing to take direction. They are, of course, being paid to do so and it's a useful additional income over and above their day to day work.

Those that I can remember are:

JAMES HUNT LULU TOM BAKER
FRANK BOUGH PAUL DANIELS
GRAHAM NORTON RORY BREMNER
NADIYA HUSSAIN IAN HISLOP
DENIS HEALEY KEN DODD
KID CREOLE AND THE COCONUTS
LES DENNIS DONNY OSMOND
HEATHER SMALL DR MAGNUS PYKE
JIM DAVIDSON JACK DEE AL MURRAY
BOBBY DAVRO ROSE ROYCE
PATRICK LUNT BOB MONKHOUSE
CRAIG CHARLES RON MOODY
THE 3 DEGREES BARRY CRYER
ANITA RANI CLIVE ANDERSON
ANGELA RIPPON BONNY TYLER
JONATHAN ROSS



GROUP CHALLENGE

Written by
Peter (Sit-In Editor) Frost
(by using a degree of guesswork)

At least one of the following items had to be included: an orange, a hat or a mirror and also one of the following phrases: 'More Tea Vicar', 'Of all...In all the ..walks into mine', 'Houston we have a problem' or 'If you believe that you'll believe anything'.

Packed with entertaining, varied and very well crafted movies for the Group Challenge 2025, 4th July meeting was one I missed (shucks!). It was almost a case of the Pathfinders challenging the Pathfinders as they actually produced six movies, three for the theme set and three more Making Of movies. But Dave Skertchly held up the flag for the OddBods.

Jim Reed was compare for the evening, encouraging discussion and questions between the members and several new faces as well. All of the films can be viewed on our website which is at the bottom of page 14.



THE MOVIE

Dave Skertchly's

Both *Bell Book and Candle* and *The Making of* are on Youtube



With his latest twist on literature, apparently by Geoffrey Chaucer, Dave seems to have found the famous lost section of the Bayeux



Tapestry in an ancient Church in Dorset (oh, really?) but the style of the tapestry as an early strip cartoon is just right for him to immortalise in his engaging limited animation style and 'tongue in cheek' humour. **But that's not all**, as Dave has made a *Making Of* and plans to explain his process next month.

THE MOVIE

pathfinders



REFLECTIONS

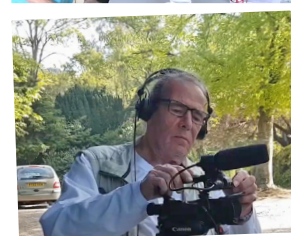
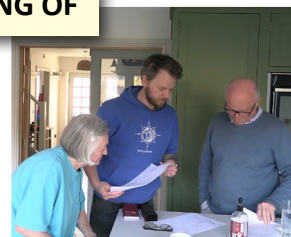
An older married couple who have drifted apart leading to short tempers and constant bickering. On a woodland walk they encounter a Witch's cave and are forced to confront how they both see each other and reflect on how they see themselves.

Written, Directed and Edited by Cameron Gilroy with lead performances by Kathy Le Fanu and Ian Wilson-Soppit who brought his story to life. Paul Ashworth Produced and Directed Photography and Jim (Mr Ai) did the Audio Processing. Other Pathfinder and non-Pathfinder members also assisted.

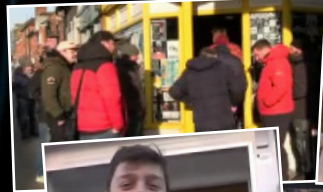
It's a moving story with what I felt was an excellent choice of music. Congratulations on finding a script and bringing it to fruition so successfully.

But that's not all as Cameron also produced a *Making Of Reflections* which was an interesting and well made behind the scenes accompaniment to the main movie with the same crew plus two extra Gilroys, Ben and Jen, a proper family affair.

MAKING OF



THE MOVIE



RECORD STORE DAY

But that's not all as Paul Ashworth also had a documentary, *Record Store Day* which records (no pun intended) a worldwide one day event to support independent record stores with the resurgence in popularity of vinyl.

Such is the popularity that queues form from well before dawn to find missing goodies in their collections and snap them up. **And guess what?** This was also supported by a *Making Of Record Store Day*.



MAKING OF



THE MOVIE



More Tea Vicar?

But that's not all Jim Reed reveals himself as an Ai animator in a very polished looking movie musical story on the lines of Pixar movies, in a more amateur budget way.

It's the tale of a Vicar who loves a bit of gossip until a flame from his past turns the table on him and he becomes the centre of gossip.

It's an impressive movie musical, all Ai generated but it's not button pushing as, yes, **guess what**, Jim has gone to great lengths to explain how it was made in yet another excellent *How I Done It* movie (well, I like variety in expression) which shows that there's a lot of puzzling behind the polished results.

The text he supplied created a range of different vicar appearances (pic 1-4), and also created some errors like the pipe in picture 4 and the tea pot.



Jim used FLUX 1.1 and CHAT GPT-4 software and learned to manipulate the results by rewording the text supplied, finding that in some cases a very detailed approach was needed and in others it was less necessary.



An Ai slip up

MAKING OF



pic 1



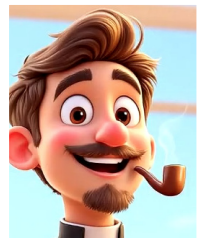
pic 2



How Jim Done It



pic 3



pic 4

Rita's

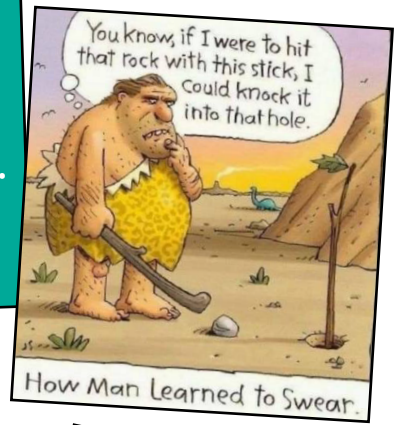
Rib

Ticklers

plus a few page fillers
from Sit-in Ed



"How old are you?" asked the little boy.
"Very, very old" I replied.
"50?" quizzed the young lad.
"Best think very, very, very, very, old" I said softly.



Husband takes the wife to a disco. There's a guy on the dance floor break dancing, moonwalking, back flips, the works. The wife turns to her husband and says, "See that guy? 25 years ago he proposed to me and I turned him down."

Husband says, "Looks like he's still celebrating!"



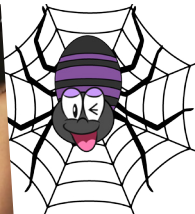
A guy knocked on my door today and asked for a small donation towards the local swimming pool. So I gave him a glass of water.



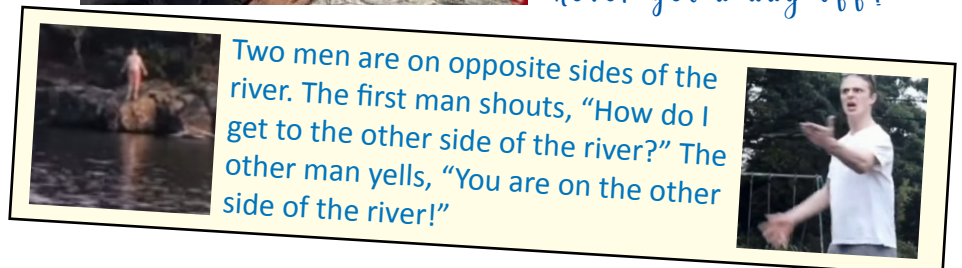
Maybe there's a nut down here



Irish wolfhound with sub woofers



My wife told me to take the spider out instead of killing him, so I did. We went out, had a few drinks, saw a movie. Great guy.



The trouble with retirement is that you never get a day off!

Tail Enders

CONTRIBUTORS!

Thanks to those who helped me by contributing to this issue: Dave Skertchly, Brian O'Connell, Rita Wheeler, Jim Reed and Guest Contributor Ian Absolon.



Surrey Border
movie makers

AND WHAT'S COMING?

1st Aug: Philip Morley will show you how to make a quality film on your iphone by using Black Magic, not the chocolates. And it won't cost you a thing.

5th Sep: Documentary Competition. Max 20 min.

3rd Oct: David Fairhead will show the new documentary of the film 'The Long Journey Home'. He wrote, directed and edited the original film made with help from our members.

7th Nov: Zoom Meeting – Inter Club Competition

5th Dec: Club Competition. Films to be max 6 minutes on any subject, doc, drama, animation.

It's been good to be back as the Editor again and has given me an chance to pull Philip and Brian's legs. But I would like to thank Brian for rallying contributors earlier than normal as, having agreed to help Philip take a well deserved break for the month, my commitments elsewhere started stacking up.

However, we have continuity and another issue of Border Post which I hope you find interesting, particularly as it was prepared in a temperature of 34°.

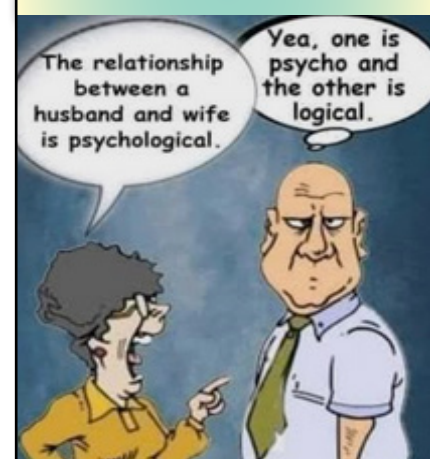
What shall we do now, girls? Any one for Tiddy Winks?



Adjustments!



Differences!



COME AND SEE WHAT WE DO! and your first visit is free!

See what other movie makers are up to and you may get inspiration for your own projects. We always welcome new members and you can sound us out for free, too. You can find out more about us by visiting our web site www.surreyborder.org.uk

or email the secretary: secretary@surreyborder.org.uk

We are also on Facebook:

www.facebook.com/SurreyBorderMovieMakers/timeline

Meetings are held at St Joan's Centre, 19 Tilford Road, Farnham GU9 8DJ, usually on the first Friday of the month starting at 8.00 pm and finishing at 10.00 pm. If you are interested then email: secretary@surreyborder.org.uk

St Joan's Centre is 200 yards south of Farnham station and is in the grounds of St Joan's Church. The entrance to the church is by a narrow road opposite the junction with Alfred Road, and St Joan's Centre is to the right of the church. There is ample **FREE** parking.

Your Club Contacts

Chairman
Vice Chairman
Hon. Secretary
Hon. Treasurer
Webmaster, Slack and The Brain
Competition Officer
Digital Engagement Officer
Movie Projects Co-ordinator
Public Relations Officer
Editor - Border Post
Social Events

Name:

Mike Sanders
Philip Morley
Rita Wheeler
Gillian Gatland
Jim Reed
TBA
Jim Reed
Dave Kershaw
Kathy Butcher
Philip Morley & Brian O'Connell
Rita Wheeler and Gillian Gatland

Email:

chairman@surreyborder.org.uk
secretary@surreyborder.org.uk

Your contributions for inclusion in Border Post will be appreciated together with photographs if possible. **Please send them to the Sub Editor.** Email address: brianpoconnell2@gmail.com

COPY DEADLINE

September issue will be the **15th of August** so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation - Eds!

Border Post