



CATCH THE ACTION!

Header Creation Peter Frost
+ Philip Morley

Farewell Service to a dear departed friend

In loving memory of Peter Matthews on Wednesday 1st July 2026.

A significant number of club members turned out for the service, at Basingstoke Crematorium, of our great friend Peter Matthews:

(5th Nov 1931 – 22nd May 2026) to join not only his extended family, but also a significant number of people from clubs and societies that Peter had served and impacted over the years.

The hall was brimming with a lots of love and appreciation, and although a sad occasion it was also a time to celebrate and reflect on so many aspects of his wonderful life.

Peter was always ready to laugh and joke and as a final twinkle to his everlasting star he chose to have the 'Muppet Show Theme' as the closing music to the ceremony.

The family generously treated everyone to lunch in a local pub where we were able to exchange many reflections and anecdotes. Peter would have been smiling down on us all.

Brian and Philip

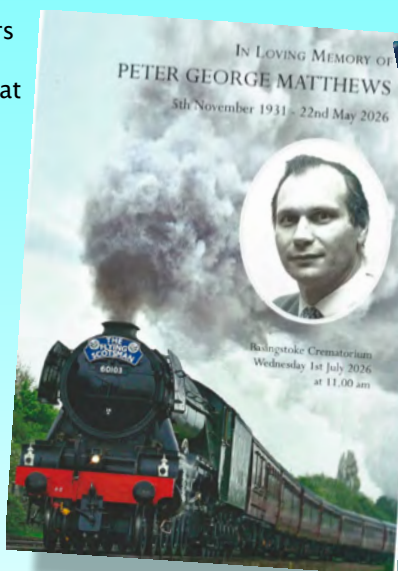


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In case
any members felt
that my July Disney Header was
inappropriate to head the tributes to
Peter Matthews that followed, I would like to
say that the Headers are prepared at least one if
not several months ahead so planning them is based
on likely activities or events through the year.

This header was originally intended for June but was put
forward to July to make way for June's music events in
Farnham which were date sensitive.

No one has complained but I felt that I should explain
just in case it was thought to be insensitive.
However, Peter had a good sense of humour
so he would probably have approved.

Peter Frost



Letter to the Editor from Dave Skertchly

Lets make it Creepy (Or Sci-fi or just different!)

Dear Editors,

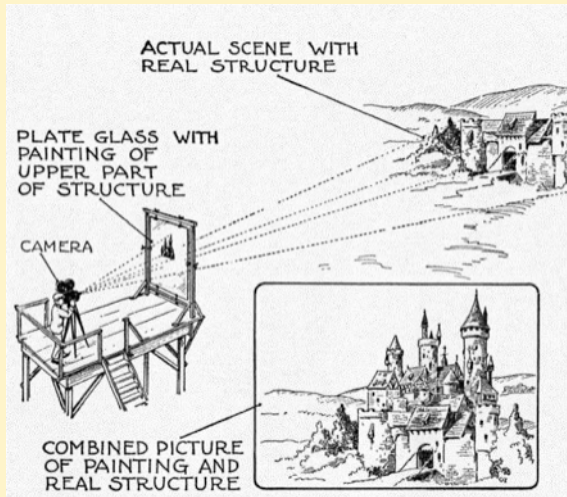
I must admit I sit in awe at the speed with which club members make films. As someone who may work for a year on a story, months on characterisation and take a week or more to create a single shot frame by frame, just the concept of a film in an evening is mind blowing. I enjoy seeing people working with cameras and lights in a way I find utterly confusing yet I admire the way in which members totally unfamiliar with acting try to capture the character and story of the people they play. To criticise these efforts would seem petty, and I prefer instead to focus on the achievement but..... and it's a big but; the settings leave something to be desired. For a thriller or horror, the outside of members houses rarely have the tumble-down atmosphere of a dilapidated manor House. The neat tastefully lit interiors of our houses are mostly devoid of creaky old staircases, neglected waxy candelabras, collapsing ceilings and most of all big hairy spiders.

Recently some shorts were made using green screen and the problems were obvious. The screen needed to be huge and located in an area that was big enough to accommodate the green screen, actors, lighting and the camera. Frankly it was difficult.



This is the foreground and background used by the Odd Bods for the Green Screen Exercise which showed how unwieldy green screen can be.

So here is another big **BUT**, cinematographers have been creating false backgrounds and foregrounds long before the invention of travelling matts and chroma key, and it is called matte or glass painting.



This is the classic diagram of how it is done



Left: This is a matt painting from Star Wars and right is the finished shot

With software we do not need a huge glass screen, a piece of A4 Paper will do. In this technique the area of the screen outside the action is made up from drawings or even photographs. Just filming against a fairly plain background and ensuring that there is reasonable contrast between the actors and background will do. Maybe nothing clever will be required since even modest chroma key will do the job of removing most of that background.

There is a new technique which makes the old green screen obsolete. After Effects has built into it an Ai tool that removes background called Roto Brush. Like all these tools it is not as easy as they claim but well worth a try. So providing there is reasonable contrast between the foreground and background, we no longer need green screen.



This is Adobe Roto Brush making it look a bit easier than it really is. Just a green squiggle apparently will separate the figure from the background so we are assured.



A Creepy Castle could be the setting for your next drama.

I know I am a difficult person to have on a team for which I apologise, but if anyone wants to give it a try please give me a call or send me an email and we can try some custom backgrounds.

Sincerely,

Dave

Editors Note: Dave Skertchley can be contacted on skertch@gmail.com

After 32 articles we thought it was about time for an Intermission, a staple of stage and screen which has a surprisingly long history tied to technology, theatre traditions and audience comfort.

Way Back

Before cinema existed, stage plays and operas commonly had intervals and early movie theatres inherited many customs from live theatre, including the idea that a very long performance should include an interval.

In the silent and early sound era, movies were physically distributed on reels of film each between 10 and 20 minutes long. Intermissions in early films had a practical purpose, they were needed to facilitate the changing of the film reels.



When *Les Amours de la reine Élisabeth* (The Loves of Queen Elizabeth), starring Sarah Bernhardt, opened on July 12, 1912,



in the Lyceum Theatre in New York City, the four reel film was shown in four acts, with an intermission at each reel change.

The Loves of Queen Elizabeth
1912



Moving Forward

As technology improved and as movies became progressively longer, the intermission fulfilled other needs. It gave the audience a break, and the theatre management an opportunity to entice patrons to its profitable snack kiosk.

By the 1950s and 1960s, epic productions and road shows became the fashion and films stretched well past 3 hours, intermissions became almost necessary. The golden age of intermissions was the road show release. Big prestige films were presented like theatrical events: *Reserved Seating*; *Souvenir Programmes*; *Limited Engagements*, *Overtures and Entr'acte Music* (from the French, meaning "between the acts"); *Formal Intermissions*.

These films often had a structure like:

1. Overture
2. First Half
3. Intermission
4. Entr'acte Music
5. Credits and Play-out



Famous examples include:

- *Gone with the Wind*
- *Lawrence of Arabia*
- *Ben-Hur*
- *The Sound of Music*
- *2001: A Space Odyssey*
- *Those Magnificent Men in Their Flying Machines*
- *Spartacus*
- *How the West Was Won*
- *Doctor Zhivago*
- *Les Enfants du Paradis*
- *West Side Story*



West Side Story 1961

Intermissions on Screen



Birth of a Nation 1915



Ben-Hur 1959



Mary Poppins 1964



The King and I 1956



Gone with the Wind 1939



Cinerama Holiday 1956

休憩

Seven Samurai 1954

Decline

Over the years the intermission has declined because:

- Older single-screen cinemas gave way to multiplexes and theatre owners wanted more screenings per day
- Hollywood storytelling shifted toward tighter runtimes and faster editing and Studios became wary of very long films
- Platter systems allowed projectionists to run an entire film continuously without reel changes
- Television and home video altered viewing culture as movie goers became more accustomed to uninterrupted films.



Roadshow Programmes



Intermissions are now rare in mainstream cinema, even for very long movies. Examples of films released without intermissions include: *Titanic*; *The Lord of the Rings - The Return of the King*; *Oppenheimer*; *The Irishman*.

Directors now often argue that a break disrupts immersion and emotional momentum. Having said that intermissions have never fully disappeared and remain embedded in Indian commercial cinema.

Many films are written with a midpoint cliffhanger specifically designed for the intermission while some theatres have reintroduce intermissions, for example for their prestige 70mm presentations; classic epics; marathon screenings and film festivals.

The Streaming Era

At home, many viewers create their own intermissions for snacks, toilet breaks, phone calls and conversations. So while theatrical intermissions have largely vanished, informal interruptions became normal through the streaming culture with most movie companies having their own streaming channels.

Today even with filmmakers debating whether to have or not have intermissions some are already using them for ultra-long films such as: *The Hateful Eight*; *The Brutalist*; *Asteroid City*



The Hateful Eight (2015)



The Brutalist (2024)



Lord of the Rings - Return of the King

[Click Here](#)



The Irishman

[Click Here](#)



Bajrangi Bhaijaan (2015)

[Click Here](#)

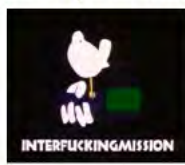


Oppenheimer

[Click Here](#)

The art of the Intermission, which would be styled in accordance with the film, is a lost one. If you can go to the theatre to see a play and are given a 15 minute break at the midpoint then arguably the same should be applied when you go to see a long film. Going to the cinema should not be an endurance test on your bladder or a reflection of your attention span. After all, if you were at home, you'd have the chance of pausing a film to use the necessary facilities.

So cinema audiences deserve a break when they want it as they have paid good money to watch a movie in a comfortable atmosphere away from their homes.



Woodstock

In Summary, we believe that producers, directors and distributors should bring back the invaluable intermission for films



Asteroid City

[Click Here](#)

that run for over two and a half to three hours as today there's even a phone app called "RunPee" to alert you to the best time to go for a pee during a movie without missing the best scenes, and new movies are being added every week.

There will now be an Intermission.....





Dorking Film Festival

DORKING FILM FESTIVAL 2026

Do you have a film you want to enter into a festival?

Under is information about the Dorking Film Festival. The deadline for submitting films is **Sunday 23rd August 2026**.

The films should have been made in 2025 or 2026 and not submitted to the festival before.

Go here for the [submissions guidelines on our website](#) or via [FilmFreeway](#).

The Dorking Film Festival shows films with a local flavour from Dorking, Surrey and the southeast of the country.

The festival is due to take place on 25th October 2026 in Dorking. For more information, go to : www.dorkingfilmfestival.com

Good luck!



Congratulations Jonathan!!

By John Hawthorne



Club member Jonathan Hill reached a landmark age in June, and some Surrey Border members were there to help celebrate it with him.

The day's events started off at Newlands Corner with a hotdog and mustard enjoyed with an eclectic mix of bikers, sailors, film makers and old friends and relatives.

After enjoying the midday sunshine, company and food we moved on to the amazing East Horsley tearoom called: **Quaich** where was met more of Jonathans friends over cake and tea...

The evenings festivities involved dressing up as cowboys which sounded fabulous fun too... Well done, Jon, it was a great day. You really are a huge asset to the club – so many dressing up box clothes and so many people willing to try them on – it's what every film club needs!



Jonathan (left) enjoys his special day with fellow members Sophia and John.



What a spread! Note, there are only three candles on the cake ?





Escalate Arts Film Festival 2026

We have been contacted by Surrey County Council to help spread the word about an up and coming Film Festival for young people of Surrey.

Escalate Arts Film Festival 2026

There are no restrictions on genre, style, or equipment. Whether you create a drama, documentary, animation, comedy, horror film, or something entirely experimental, we want to see your perspective and creativity brought to life. Films can be shot on a phone, camera, or any equipment available to you. What matters most is originality, storytelling, and your voice as a creator.

No previous experience is required. Some of the most compelling films begin with a simple idea, a clear voice, and the confidence to start.

Work independently or collaborate with friends. Build a crew or create solo. However you choose to make your film, make it your own. Your story deserves to be seen. **You need to be aged 10-18 and live in Surrey**, or attend a school or sixth form college in Surrey, we encourage you to get involved.

Submission Deadline: **23rd August 2026**
Awards Ceremony: **26th September 2026**

Click [HERE](#) for more info.

Blankets, Barbecues and Border Movie Makers

Surrey Border Movie Makers Summer Social at Rita and Als house

SUMMER
SOCIAL

By Philip Morley (Thanks to Gordon for some of the pictures)

Surrey Border Movie Makers may be best known as a Farnham-based film and video-making club, but its Summer Social proved once again that there is plenty of talent behind the camera when it comes to friendship, food and good humour.

The day began with the kind of reasonable warmth that encourages people to relax outdoors, settle into conversation and believe that summer has decided to cooperate. At Rita and Als house, members gathered in easy spirits, catching up over plates of food, shared stories and the familiar pleasure of being together away from the formality of a club night.

As the hours passed, however, the weather developed a plot twist worthy of one of the club's own productions. By after lunch, the warmth had vanished and a distinctly chilly edge had taken over. Chairs that had earlier seemed perfectly placed for a leisurely afternoon suddenly became observation posts in a battle against the cold, and members were thankful for the covers by Rita. Blankets, coats and improvised wraps were pressed into service, adding a touch of comedy to the afternoon and giving everyone one more shared memory to laugh about later.



"Three uninvited guests!"

Many thanks to Rita and Al for being such wonderful hosts.

Fortunately, the food more than compensated for the temperature. As always, the barbecue was excellent, with Al at the grill doing what he does so well. His reputation for sausages and chicken legs is clearly well earned, and the steady supply of barbecued favourites helped keep spirits high even as the afternoon cooled.

In true Surrey Border Movie Makers fashion, the Summer Social was less about perfect weather and more about the perfect company. There was good conversation, plenty of laughter, generous hospitality and the unmistakable sense of a club whose members enjoy one another's company as much as they enjoy making films.

Despite the chill, a great time was had by all — and if the day needed a closing shot, it would surely be a group of cheerful members wrapped in whatever they could find, still smiling, still chatting, and still very glad they came.

**SUMMER
SOCIAL**



"Sheep treats"



Barman Brian



Mike, Keith and Gordon



Rick and Ann



Jonathan, Kathy, Al and Brian



Lots of good chat



Sophia caresses the Bolex



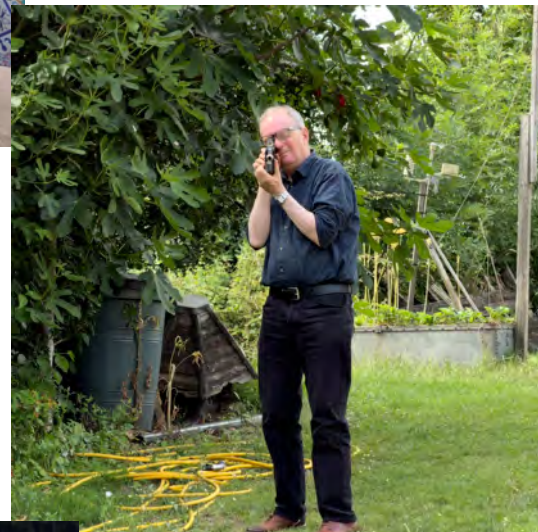
Mike checks the weather forecast



*Adrian demonstrates how his classic Bolex H16 Camera works
For more information click [HERE](#)*



A Rollei 35



David shows how it was done in the olden days



Off duty barman, Brian, enjoys a warming beer



Kathy looks a bit concerned at the cold front approaching



David thinks .."I wish I had a hat"



How does a man who has fallen over get up without using his hands??



Like this.....



and this!!



Mike takes a nap after his show



Final Cut Pro 12.3: Apple's Ai Editing Push & What iOS 27 Could Mean Next?

By Philip Morley

This article looks at the latest **Final Cut Pro** improvements, why they matter to editors like us, and how Apple's broader iOS 27 strategy may shape the next phase of our mobile video production.

Apple's release of **Final Cut Pro 12.3** marks one of the most significant updates to its professional video editing software in recent years. As before, it's a free upgrade.

What's New in Final Cut Pro 12.3?

Captions Generation: this uses on-device intelligence to create subtitles quickly from spoken audio. For creators publishing to social media, education platforms or video channels, this removes a repetitive production step while also improving accessibility. Apple has positioned the feature as customisable, allowing editors to adjust the appearance of subtitles so that they are not merely functional but part of the visual style of a project.

Auto Mask: Allows recognised objects and areas, such as people, hair, sky, clothing or foliage, to be isolated without the laborious manual tracking that has traditionally slowed down colour correction and compositing. For editors, this means selective grading and visual enhancement can be applied more quickly, narrowing the gap between professional finishing tools and everyday timeline editing.

Match Colour: Giving editors a more capable way to unify footage captured on different cameras, under different lighting conditions or in contrasting visual styles. This is especially useful for productions that combine iPhone footage, mirrorless camera clips, drone shots and archive material. Rather than treating colour correction as a purely manual process, Final Cut Pro 12.3 makes the first pass faster and more consistent.

Edit Detection: Analyses a rendered video, identifies shot changes and splits the material into separate clips. This is valuable when editors inherit flattened exports, need to repurpose existing films, or want to produce highlights from finished content without rebuilding an entire project from scratch.

Workflow Improvements for Professional Editors

Final Cut Pro 12.3 introduces workflow refinements that show Apple is listening to editors who work under time pressure. A persistent two-up display during trimming helps editors compare incoming and outgoing frames with more confidence. A new shortcut for swapping clips in the primary storyline speeds up timeline restructuring, while improved copy-and-paste behaviour makes it easier to move complex edits between timelines.

The shift to HEVC for proxy media is also important. Better compression efficiency and HDR support are especially relevant for editors working with high-resolution footage on portable systems. Meanwhile, turning background rendering off by default suggests Apple is refining performance assumptions for modern Apple silicon machines, where real-time playback and smarter rendering strategies can reduce unnecessary processing.

Why Version 12.3 Matters

Final Cut Pro has long been admired for speed, organisation and the Magnetic Timeline, but critics have sometimes argued that it lagged behind competitors in advanced finishing and collaborative workflows. Version 12.3 does not solve every professional request, but it does shift the conversation. Apple is no longer adding intelligence as a novelty; it is embedding it into everyday editing tasks that can save meaningful time.

The update also reflects Apple's broader ecosystem strategy. **Final Cut Pro**, **Final Cut Camera**, **Pixelmator Pro** and Apple silicon increasingly operate as parts of one creative pipeline. Capturing, editing, captioning, colour matching and exporting are being pulled into a more integrated experience, particularly for creators who move between iPhone, iPad and Mac.

What iOS 27 Could Signal for Final Cut Pro?

Apple has previewed iOS 27 around a more capable Siri Ai, expanded Apple Intelligence, improved visual understanding through the Camera app and stronger system-wide responsiveness.

The most plausible direction is smarter pre-production and capture. If Siri Ai becomes more context-aware, creators may eventually use natural language to organise shoots, find clips, generate rough edit ideas or prepare social cuts from captured footage. Visual Intelligence in the Camera app could also support better metadata at the point of capture, making footage easier to search and assemble later in Final Cut Pro.

Another likely area is mobile-first editing. Final Cut Pro for iPad has already shown Apple's willingness to rethink editing for touch and portability. With iOS 27 expected to deepen Apple Intelligence across apps, Apple may extend more automated editing assistance to mobile workflows: automatic summaries of footage, smart scene grouping, suggested captions, rough-cut generation, and better hand-off from iPhone capture to iPad or Mac finishing. Apple is also likely to continue using hardware differentiation.

The Bigger Picture

Final Cut Pro 12.3 suggests Apple wants editing to feel less like managing technical friction and more like directing creative intent. The latest tools reduce repetitive work in captioning, masking, colour matching and scene detection.

If iOS 27 delivers the promised advances in Siri Ai, Visual Intelligence and system performance, the next step may be a more conversational, cross-device video workflow in which capture, organisation and editing become increasingly automated.

For creators like us, the promise is simple: fewer barriers between an idea, a shoot and a polished video. Final Cut Pro 12.3 is not just an update; it is a statement that Apple sees Ai as a practical editing assistant, not a gimmick. The arrival of iOS 27 in September may show how far that vision can travel beyond the Mac and into the broader creative ecosystem.

Rita's

Rib

Ticklers



Here are two more VERY OLD ads. Amazing the things they used to advertise!

Let this magic mineral, **ASBESTOS**, protect the buildings on your farm!

Asbestos! The magic mineral of the Middle Ages. Today, still a "magic" mineral; fireproof, rot-proof, and practically indestructible. When combined with portland cement it is manufactured into products which are especially important on the farm, because they provide permanent protection against fire, weather, and wear. Read this folder. Learn how to put this magic mineral to work on your farm.

JM
Products

COCAINE TOOTHACHE DROPS
Instantaneous Cure!
PRICE 15 CENTS.
Prepared by the
LLOYD MANUFACTURING CO.
219 HUDSON AVE., ALBANY, N. Y.
For sale by all Druggists.
(Registered March 1885.) See other side.

BREAKING NEWS:
Engineers have just made a car that can run on parsley. Now they're hoping to make buses and trains that run on thyme.

I've just ordered a chicken and an egg from Amazon. I'll let you know which one comes first!

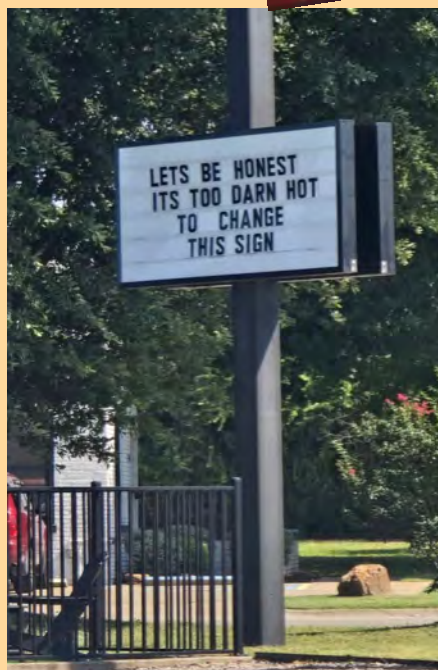


DUE TO THE RISING COSTS OF MEDICAL TESTS, ALL YOU NEED TO DO IS PEE UNDER A TREE AND WAIT A BIT:
IF ANTS GATHER = DIABETES,
IF GRASS DRIES UP = HIGH SALTS,
IF IT SMELLS LIKE BBQ = HIGH CHOLESTEROL,
IF YOU FORGET TO PULL UP YOUR PANTS = ALZHEIMER'S.

ROCKY'S DIY MEDICAL LAB

On this sheep-scale, how do you feel today?

1 2 3
4 5 6
7 8 9



DOCTOR, I KEEP HEARING STRANGE VOICES FROM MY UNDERPANTS.

IGNORE THEM. THEY'RE TALKING BOLLOCKS!

In Memory of Hugh Le Fanu

We are sad to announce the death of our member Hugh Le Fanu.

Hugh who died in hospital two Fridays ago, the day after his 75th birthday, held in the arms of those who loved him. His death was expected, and he had lived longer than many thought possible after his diagnosis of severe leukaemia, but that does not make the loss any less painful. The world has lost a good man, and we are very sad to say goodbye.

Hugh came to our Club nights at first with his wife, simply to accompany his son Phil and Phil's friend, Geno as they explored the possibility of getting into the industry. He had no creative background and perhaps did not expect our Club to become part of his own life. Yet he soon found himself attending sessions even when Phil and Geno could not be there, drawn by something a little different, by the care with which everything was organised, and above all by the warmth and friendliness of the people he met.

In the last stage of his life, film club became an unexpected and much-valued part of Hugh's retirement. Making and watching films gave him interest, companionship and enjoyment, and it became one of the highlights of final years. Hugh's family are deeply grateful to everyone who made him, and all of them, feel so welcome.

Hugh will be remembered with love and gratitude: as a father, husband, friend, and as a keen member of our Club whose presence mattered. He will be greatly missed.



How to Film a Family Party on an iPhone with a simple Rig and ND Filter

By Philip Morley

A practical guide to capturing natural, stable and cinematic memories without getting in the way of the celebration.

Filming a family party on an iPhone is about preserving atmosphere: greetings at the door, laughter around the table, children playing, candles being lit and quiet moments people will value years later. A simple rig helps you hold the phone steadily and add accessories such as a microphone or small light, while an ND filter controls bright light so movement looks smoother and less harsh.

Keep the rig simple and comfortable. A phone cage or clamp, one or two handles, a secure filter mount, a small tripod and a power bank are usually enough. If speeches or toasts are important, add a compact external microphone and move close to the speaker rather than relying on distant sound.

Set your camera before guests arrive. In the UK, 25 fps is a good natural choice, with a shutter speed close to 1/50 if your app allows manual control. Use 4K if you have storage, or 1080p for smaller files. Lock focus and exposure on faces during key moments, and lock white balance where possible so indoor colours do not shift.

Use the ND filter outdoors or near bright windows, adjusting it until faces and white clothing keep detail. Indoors, reduce or remove it if the image becomes too dark. Work with available light by filming people from the front or side, and avoid pointing directly into bright windows unless you want a silhouette.



Film the party like a short story. Start with the location, decorations, food and arrivals; move on to greetings, conversations, children playing, speeches, cake cutting or singing; then finish with quieter details such as empty plates, coats by the door or someone waving goodbye. Keep clips short, steady and deliberate, usually five to ten seconds, and avoid constant zooming or fast panning.

Capture sound as well as pictures. Record a few seconds of natural atmosphere in each space: kitchen chatter, music, children outside or plates being cleared. These details make the final film feel alive. Stay unobtrusive, lower the rig between shots and be sensitive to anyone who does not want to be filmed.

Afterwards, back up the footage before deleting anything. Choose the strongest moments and edit them into a simple three-to-seven-minute film with a clear flow: arrival, atmosphere, key moments, reactions and goodbyes. The aim is not perfection, but a warm record of the people, voices and small details that made the day memorable.

To see how to create a rig click [HERE](#)

Editor's Note

Phone cameras are rapidly taking over work once reserved for professional crews. Their quality, portability and speed make them irresistible to newsrooms under financial pressure. The BBC's reported plan to cut hundreds of jobs, including around 550 film crew as part of a wider cost-saving drive, illustrates the shift: journalists are increasingly expected to film interviews themselves on smartphones. This saves money and allows faster reporting, especially online, but it also risks weakening craft, lighting, sound and editorial polish. The camera crew is no longer always a separate team; in modern news, the phone in a reporter's hand is becoming the studio.

Philip and Brian

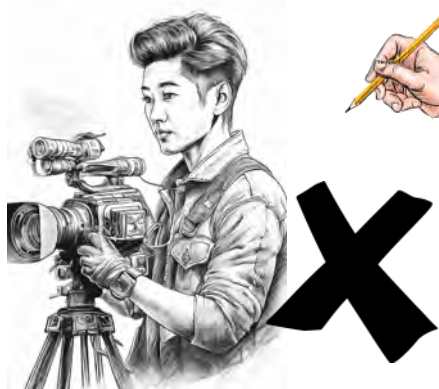


Next Meeting

7th August: A hands on evening. Films will be shown at the same time as a film about a film club will be filmed! Come along and get involved. Not sure what's happening? Check out the Help needed email sent to you on 25th July.

Future Meetings

4th September: Documentary Competition. Open to members. Deadline: 31st August. Max 20 mins.



IMPORTANT INFORMATION



HOW TO UPLOAD YOUR FILMS

For future reference, all videos for club showing should now be uploaded via the website.

Simply click on 'Competitions', then 'Members Video Uploads', and then after you have read the simple instructions, click on 'Go to the online upload page'.

For even easier access, this is a direct link to the 'online upload page

HERE

Your Club Contacts

Chairman

Vice Chairman

Hon. Secretary

Hon. Treasurer

Webmaster

Competition Officer

Movie Projects Co-ordinator.

Public Relations Officer

Editor - Border Post

Social Events

Name:

Mike Sanders

Philip Morley

Rita Wheeler

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TBA

Kathy Butcher

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Contributors!

Thanks to all members and guests who helped us by contributing to this issue:

Rita Wheeler, Peter Frost, Ian Absolon, Brian O'Connell, Philip Morley, John Hawthorne and David Skertchly

COPY DEADLINE! September 2026 issue will be 14th of August so keep it coming. Late copy will be carried over to the next month. Thank you for your co-operation -

Eds!

Come and see what we do!

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, 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 parking.

Your contributions for inclusion will be appreciated together with photographs if possible. Please send them to The Editor Border Post for the next issue: pfilms1@mac.com

