



Minutes of the Twenty-third Annual General Meeting of Henfield Theatre Company held on Friday 8th September 2023 at 7.30pm at The Henfield Hall

Present: Peter Ingledew (Chair), Nick Cryer (Hon. Treasurer), Jane Jones (Hon. Secretary), Karen Blunden, Ian Henham, Trevor Hodgson, Peter Sheppard

Mandy Ainsworth, Lesley Barnes, Anne Davies, Audrey Dorset, Nicki Dowd, Lyn Fryer, Helen Fyles, Jane Haines, Ken Jones, Heather McFarlane, Tony Moore, Suzie Newbold, Rosemary Nice, Sheila Nye, Susanna Seaford, Susie Shenston, Lyn Sheppard, Dave Smith, Anne Stern, Will Stern, Vanessa Tindall, Mary Wells, Chris Whitehead

1. Apologies for Absence were received from:

Zoe Ainsworth, Sylvie Ashthorpe, Anne Barclay, John Barclay, John Coit, Neville de Moraes, Scilla de Moraes, Chloe Denyer, Patrick Field, Liz Gibson, Sonia Goodsell, Malcolm Harrington, Jill Hewer, Jenny Horley, Anne Hubner, David Hubner, Linda Jordan, Jan Love, Martin Love, Mary Matson, Di Norman, David Phillipson, Angela Reid, Malcolm Reid, Angela Smith, Susan Turnbull, Elke Whitehead, Viv Whitton

2. Minutes from 2022 AGM

It was agreed unanimously that the Minutes of the 22nd Annual General Meeting held on 23rd September 2022 be passed as a true record of the meeting; they were duly signed by the Chairman. There were no matters arising from these Minutes.

3. Chairman's Annual Report – Report by Peter Ingledew, Appendix 1

Peter Ingledew's report had been circulated prior to the meeting. He commented that he honestly felt it had been a good year, with the Company moving forward in many ways. There had been growth in both the acting and non-acting membership, the latter being particularly pleasing as there was so much that has to happen before anyone gets onto the stage. He would like to see younger members becoming involved in these aspects too, as there is much satisfaction and enjoyment to be had from them.

4. Treasurer's Report & Annual Accounts – Report by Nick Cryer, Appendix 2

Nick Cryer's report had also been circulated in advance of the meeting. He reiterated his thanks to the former Treasurer, Patrick Field, for his help with the handover of the role, and also thanked Jane Jones for dealing with banking matters during his absence in early 2023. He was grateful to Angela and Malcolm Reid for auditing the accounts and also for obtaining Gift Aid payments totalling £1,670 (which had come through since the end of the financial year). He thought that Susan Turnbull should receive a special mention, as the organiser of the jumble sale in February, which had raised what he believed to be a record amount. He added that, although there was a loss of £3,200 for the year, due to production costs, the Company still enjoyed a healthy financial status.

In response to questions about the year's loss, Nick commented that ticket sales for *Hans Christian Andersen* had not been as high as hoped, and that royalties had been much higher than we had previously paid. The Chairman explained further that it had sold around 120 fewer tickets than the average pantomime, that one particular licensor had put their royalty charges up significantly and also that hire charges for the Hall had risen. Anne Stern advised that AM&P had decided not to select shows licenced by MTI (Music Theatre International) in future, as it was just not viable to pay their

charges. The Chairman added that the Exec had been prompted to look more carefully at the budgets for future productions, especially for musicals, where there was the cost of musicians to take into account. Susanna Seaford suggested that perhaps ticket prices needed to rise; the Chairman replied that it was difficult to strike the balance between making a profit and putting people off buying tickets. He added that we were concerned not to make our programme entirely about “bums on seats” and that we were one of the few smaller societies who still used live musicians. Jane Haines suggested that we might raise acting fees, which were very low compared with other societies. Lesley Barnes observed that she had heard the same discussions regarding musicals for the past 20 years and that we should accept that, apart from sell-out shows such as *Oliver*, it would always be difficult to make a profit on them – she felt strongly that we should not stop performing them. The Chairman replied that we had not thought to stop producing musicals, merely that we should consider carefully which ones to put on – it was also important to choose productions that we want to do, as this is our hobby. Audrey Dorset observed that part of the purpose of HTC as a charity was to educate and enlighten the population through our choice of productions.

5. Sub-Committee and Working Group Reports

Artistic, Music and Planning (AM&P) – Report by Trevor Hodgson, Appendix 3

Commenting on Trevor’s report, Karen Blunden thought that the outdoor production of *A Midsummer Night’s Dream* had been a great success. Trevor agreed that this had worked well for the Company and for Sussex Prairie Gardens; the McBrides would like HTC to put on more shows there. We had attracted new people to our audience, no doubt due to the Gardens’ 7,000 followers on social media.

Marketing and Publicity (M&P) – Report by Ian Henham, Appendix 4

Ian Henham’s humorous report, was much enjoyed by members.

Workshop Working Group – Report by Peter Sheppard, Appendix 5

Youth Theatre and the Saturday Summer School – Although not on the Agenda, the Chairman invited Karen Blunden and Mandy Ainsworth to report on these groups, which he considered to be vitally important to help ensure that the Company could carry on in the future.

Karen said that the Youth Theatre had arisen out of a casual conversation which she had had with Lyn Fryer, when they agreed that there was a need for a youth group. She was delighted to have an opportunity to work with young people, which is her passion, and she felt very blessed with the particular group of young people who have joined us. They had worked on, and performed, a diverse programme – *Blood Brothers* (Karen would like to see us do a full-blown production of this); *The Real Inspector Hound* (as a double act with *A Cold Supper Behind Harrods*, which contrastingly involved actors in the older age range); and *Teechers*, where the young people had really pulled out all the stops and been willing to experiment. The group were now giving their talents and enthusiasm to both forthcoming productions – *Jekyll and Hyde* and *The Wizard of Oz Panto*. In the future, other distractions might come along – such as higher education and social life – but we would keep them with us as long as we could and encourage them to learn about backstage roles as well.

Mandy reported that, after working with Karen and the Youth Theatre, she wanted to try to bring in a younger age group, of eight- to twelve-year olds, so had decided to offer a Summer School for the six Saturday mornings during the Summer holidays. Take-up was very low for the first two sessions, so these were cancelled. Numbers increased and the remaining four sessions were well attended, with ten children in each of the last two sessions. Three children who had originally only booked on one session, to see how it went, came back for all the remaining sessions, and a number of the children attended all four sessions.

In total, the project generated one new adult member (who wanted to help) and twelve new junior members. The children were very well engaged and confidence levels rose throughout the weeks, with positive feedback being received directly and on social media. The group focussed on skills such as characterisation, mime, creativity, attention skills and simply learning through fun drama games. Two of the Youth Theatre members (Ashtyn and Robyn) also came along to help out and their input was invaluable, especially with the last half hour of each session, when they led the drama games.

A profit of approximately £250 was made but, more importantly, the project had generated interest from a number of twelve-year olds who wished to join the Youth Theatre and all attendees have shown an interest in further sessions over Christmas – if the room is available and the Exec Committee are happy to support it. In fact, the children would have loved to have Theatre School every week, if Mandy had the time and availability to run it; one parent had commented on HTC's AGM social media post that she wanted the request for the project to continue to be raised at the AGM.

Mandy wished to thank Rosemary, Trevor and Sarah, who came along to support the project over the weeks, and also to thank them for running the last session on her behalf, whilst she attended a family emergency in the USA.

6. Election of Officers and Executive Committee:

Mandy Ainsworth had been proposed as a member of the Committee by Trevor Hodgson and seconded by Anne Stern. She was elected by a unanimous show of hands.

Helen Fyles was nominated from the floor – proposed by Chris Whitehead and seconded by Ken Jones; she was also elected by a unanimous show of hands.

The Chairman announced that **Lyn Sheppard** wished to retire from her post as Membership Secretary, after nine years' service. He thanked Lyn for all she had done to cope with changes to the bank account and the way in which memberships are recorded – he suggested that, as a result, this was now a less onerous job than it had previously been. He asked that anyone interested in taking on this important role should speak with Lyn or a member of the Exec.

7. Presentation of the Stratford Jug – awarded for outstanding artistic contribution to the Company; selected by the 2022 recipient, Susie Shenston

Susie presented this award to **Karen Blunden**. She said that Karen had not been a member of HTC for very long, but had already given some wonderful performances on stage and was always a pleasure to work with. Karen had also created the Youth Theatre, which was desperately needed, and had inspired their fantastic productions.

Karen replied that she was super-grateful to Susie, and wished to thank Mandy Ainsworth, Trevor Hodgson and Jane Jones (her right-hand woman) for their help.

8. Presentation of the Doreen Barclay Memorial Shield – awarded by the Chairman for achievement “behind the scenes”

The Chairman said that it was important to recognise the importance of backstage roles, which often did not bring the kudos of acting, but contributed so greatly to the success of our productions. He presented the Shield to **Lyn Fryer** for her outstanding work to provide so many effective, carefully-researched and creative costumes for HTC's productions. He was aware that this had been a particularly difficult year, as Diane Fuell had moved away and Hazel Cawte had had to step back at times. However, Lyn had not complained and had got on with the job, remaining committed to always getting the best possible costumes for each production.

Lyn thanked Peter and agreed that it had been difficult recently, but thanked her team and welcomed two new members, Alison Crowe and Anne Davies.

9. Any Other Business

Rosemary Nice said that she was sad that, following refurbishments to the Hall premises, there was now nowhere for HTC to display awards and trophies; the display cupboard had been removed without any consultation and not replaced. In contrast, another user group were permitted to display their pictures, which were for sale. She thought that our audiences would welcome the opportunity to see what HTC have been awarded. Peter Sheppard replied that the Hall Committee had decided not to

put back the cupboard and other old items which were hanging on the walls, as they wanted to create a more modern appearance; it had not been HTC's decision. However, he said that he would raise this with the new Hall Committee. Chris Whitehead commented that he had been struck by the beauty and simplicity of the Hall since the refurbishment programme, which had been a tremendous achievement. He asked whether the largest space was still called the Whittome Hall – Peter confirmed that it was, although many people referred to it simply as the Main Hall.

There being no further business, the meeting closed at 8.44pm, with thanks to Vanessa Tindall, Mary Wells, Karen Blunden and Ken Jones for providing refreshments.

Appendix 1 – Chairman's Report

It's been a good year, with excellent productions, great reviews, accolades, new members, and wonderful progress with the development of our Junior groups.

So... Once more unto the breach dear friends...(sorry, can't get this Shakespeare stuff out of my head.)

Last October Rosemary Nice's production of *Pressure* set the standard – winning universal praise, an Accolade of Excellence from NODA, and three awards in the BHAC Drama Festival – Best Sound (David Barnett), Best Technical Achievement, and Best Actor for Rebel Atkinson.

Next, after a difficult and anxious period of casting, Susanna Seaford's perseverance and hard work was rewarded with a very enjoyable production of *Hans Christian Andersen* for the Festive Season.

In February, our talented Youth Group treated us to an exuberant presentation of *Teechers*, directed by Karen Blunden, and supported by a team of Dinner Ladies who served up an authentic School Dinner!

Chaos and confusion followed in March with John Coit's full directing debut – an hilarious production of *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society Murder Mystery*...phew!

And finally, more chaos and confusion as I deciphered *A Midsummer Night's Dream* for our first open air production at the Sussex Prairie Gardens. Happily, I'm told it all made sense in the end and we've even been invited back to present more productions in the future!

One happy result of the last year is that we have gained a dozen new and experienced adult acting members, attracted by our programme and reputation. A big welcome to you all – we hope you enjoyed the experience and that we'll be seeing you again soon.

Also, several of our Youth Group have graduated to parts in our main programme for the coming season. For this we owe Karen Blunden our sincere thanks for her inspiration and hard work in establishing our Youth Group of 12 – 16-year-olds who have given us the pleasure of their talent and energy for the past couple of years. Inevitably, these young people will at some point leave us to pursue education and careers, so we welcome and applaud Mandy Ainsworth's Summer School project for younger children this year, which was a great success and has already resulted in several of the older children applying to join Karen's Youth Group. Mandy hopes to develop these classes further in future.

Success in what we do doesn't just happen... it takes a lot of effort and application, and we are lucky that we have so many talented members who enjoy spending their time making theatre (and I don't just mean acting!)

So I want to remind us all that any success we enjoy is the result of strong teamwork – planning and organising, managing finances, publicising, designing and making costumes, props and sets, etc – before anyone even sets a foot on the stage!

Which neatly reminds me, and to avoid sounding complacent...we need two new members for the Exec Committee, a new Membership Secretary, and more volunteers in all areas of our activities.

HTC relies on a significant number of members in their seventies to function, and we need younger members to get involved to secure the future of the Company.

So please think about it!

Next season

Our AM&P Committee continue to work hard researching, selecting and booking our programme. This is not an easy job, made more difficult by the diminishing number of directors available. So if you have

ambitions to direct, or a favourite play or musical you would like them to consider – contact Trevor Hodgson or a member of the committee. Trevor 's report will give you details of the productions planned for next year, and I hope this will inspire some of you to consider stepping forward.

Finances

Our financial objective with all productions is to break even – and most of the time we are, happily, successfully in profit. But sometimes, despite all our efforts, it doesn't work out. Unfortunately, this year, *Hans Christian Andersen* made a significant loss due to a combination of disappointing audiences and high licencing fees - no one's fault, just one of those things!

Our overall finances still remain healthy, but in the future, we will be paying special attention to the increased costs associated with some musical productions.

Publicity

Our Publicity Committee continue to do a brilliant, efficient job, and our presence on social media grows by the day. What more can I say? I'll leave that to Ian.

Thank you

My sincere thanks to the members of all our Committees for their work this year to create the opportunities for us all to enjoy our hobby. Thanks to all of the people who contribute their time and efforts behind the scenes to make our productions complete and successful.

And finally, thanks to Trevor Hodgson and Peter Sheppard, who are standing down having served their allotted 3 years on the Exec., and Lyn Sheppard, after 9 years as a splendid Membership Secretary who wishes to take a well-earned rest!

And "bon voyage" to Martin and Jan Love who will finally be leaving us for life in the West Country.

We'll miss them, but maybe look forward to visiting them on one of Martin's famous charabanc trips!

Peter Ingledeu

Appendix 2 – Treasurer's Report for Year ended 30th June 2023

I cannot begin this, my first Treasurer's report since taking over the role at last year's AGM, without first saying a big thank you to Patrick Field for his invaluable help in understanding how to deal with the day to day requirements of the job. So, thank you very much Patrick, and I'm quite sure there will be more questions which I haven't thought of yet!

The financial figures were sent out in a Hot Topic at the end of August, and I hope that many of you will have had a chance to look at these in advance. Starting with cash on hand: at the end of June we had a total of £25,648.61 in the bank. This is a decent buffer against any unforeseen expenses or production losses which may arise in the foreseeable future. Our total reserves, as shown in the statement of affairs, which also take account of expenditure on (and income from) future productions yet to be completed, stand at £27,156.65.

I might also mention that at the start of July 2023, all of the cash in our old NatWest accounts was transferred across to the Lloyds account, which will make it much easier to manage. The NatWest reserve account has been closed, but the current account will remain open until we are able to ensure that there are no remaining standing orders for members' subs being paid into it.

Looking at Income versus Expenditure, we sustained a net loss over the year of £3,291.08, which can be attributed almost entirely to a loss on our productions. I will come back to this in more detail in a moment. Otherwise there are just a few points of interest concerning our general income and expenditure. Firstly, the increased membership fees resulted in an increase in subscription income of more than £400. We also saved £600 on rental costs for our wardrobe by reducing the space we use at Vinalls.

And finally I must say a big thank you to Susan Turnbull for organising our autumn jumble sale, which made what must surely be a record profit of more than £2,000. Turning to the productions themselves, there was an overall loss of £3,092.43. Of the four productions which took place during the year, the youth production *Teechers* made a small loss, while *Pressure* and *Farndale* both made a profit. The Christmas show, *Hans Christian Andersen*, lost £3,767.81, with the remaining shortfall of £815.33 coming from the cancelled production of *The Mysteries* from the previous summer, which carried over into this year's accounts.

Nick Cryer, Hon Treasurer

Appendix 3 – Artistic, Music and Planning Committee

I would like to start by thanking all the members of the committee – Jane Haines, Malcolm Harrington, Sheila Nye and Anne Stern – for their commitment, interest and work to put together a constantly changing programme in recent times. Dave Barnett has supported them with reference to music and musical show selection, adding his knowledge and experience as a musical director. I would particularly like to thank Malcolm, who is standing down from AM&P this year; he has supported HTC for many years and we have benefitted from his great insight into theatre and plays, and his constructive comments on the plays and shows which we have looked at. We also thank him for organising numerous trips to the theatre, which, hopefully, will continue. Sheila, Anne and I have offered our services for another year, although I plan to stand down at the 2024 AGM. We have recruited Viv Whitton onto the Committee and Karen Blunden has offered to join us as the Exec representative, since I have completed my three-year term on the Exec.

The Committee has met seven times since the 2022 AGM and I would like to thank those who have hosted the meetings for their support and hospitality – often including cake!

It has been quite a challenging year to provide a suitable programme for the Company, with a few bumps along the way, the most difficult being the production of musicals. The overall cost of putting these on has increased significantly and we have already decided not to use one licence company, MTI, because of their costs – they have bought up several smaller companies and now appear to be taking advantage of their position. This has reduced the pool of available shows and it can be very difficult to balance putting on shows for our members and keeping the costs reasonable.

I would like to take this opportunity to thank the directors, production teams and casts who have worked hard to produce our programme over the past year, in particular the great success of the Youth Group, led by Karen – a great achievement. Moving on to the future programme, I hope that you have bought your tickets for the upcoming *Jekyll and Hyde*. Karen is directing *The Wizard of Oz Panto* for January 2024 and the March 2024 production of *Funny Turns* by David Hampshire, has a guest director, Vicki Wood, supported by Chloe Denyer in her first production role as assistant director. We are still looking at a production for May 2024, but for October 2024 *Goodnight Mr Tom* has already been chosen; unfortunately Di Norman has had to step down as director, so I am asking the membership directly – is there anyone who would like the opportunity to direct this play? You have a year to prepare. . . . Following on from *Mr Tom*, we are still in the planning stage for our January 2025 show, to be directed by Mandy Ainsworth.

Remember, our programme is put together by members, so if you have any plays or shows which you would like to be considered, please contact a member of the AM&P and let us know what you want to see. HTC is a members-led theatre group that needs YOU! If you would like to submit a project for consideration to the AM&P, then please do.

As with my report at the last two AGMs, I put out a plea to the membership, which has gained us two new full production directors in John Coit and Mandy Ainsworth. . . so please think about stepping out of your comfort zone and having a go. It doesn't matter if you have not directed before – there is plenty of help and support and you will be surprised how much fun it can be. We need new directors, bringing new ideas and different shows to entertain Henfield.

Trevor Hodgson

Appendix 4 – Marketing and Publicity Committee

M&P have been very busy this year, trying in these times of austerity to get bums on seats as well as putting out audition calls and publicising summer schools, awards, jumble sales and a myriad of other HTC events.

Our Committee consists of Mandy Ainsworth, Chloe Denyer, Liz Gibson, Nicky Haines and your truly, whose role is simply to be onboard to address the gender imbalance that M&P is blessed with. With such a formidable cast of females, it is sometimes hard to get a word in, so I trust that you will forgive me for taking the chance to burble on a bit tonight.

Our key duty is to make sure that, in advance of any production, suitable resources are in place to design, print and distribute all of the flyers, posters, banners and boards that may be needed to flog our endeavours to what seems at times like an ever-diminishing audience. We also strive to ensure that timely adverts are placed in the local press, BN5, the Parish Magazine and, more recently, the Brighton and Hove Arts Council Diary.

Successfully publicising this year's productions has challenged us like no other in recent history, especially when there were three productions in close succession at the beginning of 2023. There will

always be the odd one that sells itself, as in the case of our most recent tale – of some fairies and a local cross-dressing and dram group, playing with each other in a nearby wood. It certainly brought in the punters; maybe it was successful because the audience believed it to be an apocryphal tale? We believe it was the masterful publicity.

Other productions, however, can be more of a challenge, especially when they bring together the dual topics of bad weather and a British summer – at least the play in question could have been made more topical and perhaps mention global warming? Something to capture more public interest . . . ?

At times we have despaired of the machinations of our fellow AM&P Committee. To a woman we almost all resigned when tasked with publicising a play with a title longer than the queues at our local pharmacy. As for a musical with a ballet about mermaids – who writes this stuff – what a load of . . .cobblers! But then, finally, along comes a play that we could publicise properly, a play with a simple, single word title that everyone could understand. Sadly though, we broke the golden rule of advertising – *Mea culpa* – I have to hold my hand up and can only profusely apologise that on all of the publicity material we managed – somehow – to spell its name wrongly. I am so sorry. Back to school for my Committee.

We have, in recent years, put ever-increasing amounts of energy into reaching out to prospective audiences through the medium of Facebook and Instagram. Love it, or hate it, social media is a powerful medium and lots of people take an interest in what we do and let us know what they think – be it encouragement or criticism, by sending us messages or posting an emoji.

I know how much you all like large figures, so here are some of our social media statistics for you to chew on. Currently we have over 700 followers on Facebook and 400 on Instagram. When one of our posts is shared onto BN5's Facebook page, we can potentially reach nearly 4,000 people. Other pages, such as the Love Henfield online community page, give us access to around 9,000 people. Let's hope that, as our fame spreads, some of those people may help to swell our audiences. Another useful page on Facebook is the Theatre Performers in Sussex one, which has almost 3,000 members; we have found this to be a great place to advertise auditions and to identify any particular roles that we need to fill. Another stat for you – in advance of this meeting, I counted the number of posts which we have put onto our Facebook page since our last AGM - I can report that we have put out over 151 posts onto our Facebook page alone, and they have reached over 14,000 different accounts.

I'm not here to push social media down your throats – if you don't wish to enter that particular dark world and if you feel you would only gag on it, I fully understand. But if you don't already follow HTC and would like to dip your toe into the murky waters of social media, then do sign up to our pages to hear the up-to-the-minute information about what is happening – perhaps catch some rehearsal news, see Rosemary Nice impressively displaying her . . . trophies . . . or maybe just sit and smile at one of our occasional posts with pictures of an historical production.

For those who don't wish to dip their toes into this diabolical world, rest assured we will continue to produce flyers, posters, boards and banners that seamlessly add to the visual clutter in the shop windows, takeaways and noticeboards of our village. But do be aware that we will be endeavouring to place more emphasis on our social media presence, if for no other reason than because it costs us nothing and gives Angela Mariner something to scroll through and click on of an afternoon.

On behalf of our Committee, thank you for supporting our productions and please keep on sending us emojis.

Ian Henham

Appendix 5 – Workshop Working Group

It has been an interesting year for the Workshop team, with some demanding sets to build and operate.

Pressure was particularly challenging, with Rosemary's desire to be as accurate as possible. We were helped by a very interesting visit to Southwick House at Portsmouth, to look at the actual setting on which the play was based; it was very quiet in the vehicles returning home! The resulting set was extremely realistic, helped by fantastic graphics and a range of genuine props provided by Susie and Vanessa, and this was recognised within reviews of the production.

Hans Christian Andersen used projection as the main setting, mixed with traditional staging; the challenge for us was to fit into what was projected and dealing with shadows. With the help of technical expertise, we think this provided a great result, and our audiences really appreciated the show.

The Youth Theatre production, *Teechers*, required a bare stage, providing a rest for the setbuilders, but relied on lighting and sound and some fantastic acting by the young people. It was one of our most enjoyable productions to sit back and watch.

Farndale was the next production and was a delight for the setbuilders – no “pressure” with this production, as everything we built had to fall down or fail. We achieved that with ease! It was, however, great fun to build and it was actually surprisingly difficult to make it fail at the right time. And finally . . . *A Midsummer Night's Dream*. The main challenge with this production was the logistics of building then moving everything to the Prairie Gardens just before the run began and removing it all on the day after the run finished. The set was built here at the Hall and assembled in the Hall garden for rehearsals. Then it was broken down and transported on two trucks - thanks to Henry Lawson and Nigel Parson – and reassembled at the Prairie Gardens. However, the challenges did provide a most enjoyable time for us all and it was great to see the final result so well received.

Work is just about to start on *Jekyll and Hyde*.

The Workshop team has been growing this year and it has been great to welcome new faces and some younger members. As the Workshop is not a formal committee, but a working group, we do not have a formal structure and we welcome anyone who wants to help with setbuilding, set décor and props. We had 20 members at our last meeting and I thank them all. We generally start setbuilding five weeks before a show; however, as the Hall and stage are shared spaces, the set often has to be at the rear of the stage until just before the production. Other groups kindly step back for us at times, for which we are grateful. The most important aspect of the Workshop team is having fun – we all enjoy a challenge, despite what we might say, and the tea and cakes on a Sunday morning go down well too!

I must mention one other thing. Many of the Workshop team are part of the building maintenance team here at the Hall, and I want to thank them for the fantastic help which they have been over the year.

Finally, thanks to the Hall Committee for providing upgrades to equipment in the Lighting Box, the latest being the installation of a new sound desk. Thanks also to David Phillipson, for putting up with our demands and being so accommodating.

Peter Sheppard