



EDITORIAL



So, why a picture of this gem stone? Well, it's a blue sapphire. This is the stone which commemorates a 65th anniversary. The year 2013 is the 65th anniversary of the founding of the Sinodun Players in Brightwell cum Sotwell and, coincidentally, the same year of the joining of those two villages in 1948.

Frances Curtis (née Hind), an ex Gaiety Girl, who was married to a wealthy gentleman farmer, Mr. William James (Jim) Curtis, formed the group in the village. There are several members who will remember Frances Curtis. Today, the Curtis Room on the first floor is named after her.

If you would like even more information on the early days have a look at: <http://www.brightwellcumsotwell.co.uk/pwpcontrol.php?pwplD=5551>.

They performed in the Village Hall before their popularity meant a larger venue, The Masonic Hall in Wallingford.

Sounds like a great excuse for a party, I think. Don't you?

John Van der Vord

Big Thanks

I would like to express my big thanks to the kind people at the Corn Exchange who on Friday morning 16th November took pity on those of us queuing for panto tickets and invited us to sit inside where we were able to have a nice cup of coffee while waiting.

Iris Simmonds

(Reprinted from the 'Reasons to be Proud of Wallingford' in 'Window for Wallingford' by kind permission of the Editor. Ed)

Can We Save Money?

Many of you have email access. Would you be prepared to receive your newsletter electronically? It costs over £1500 per year to produce/distribute the newsletters. If we could Email your newsletter the Society would save on the printing and postage (not to mention trees) and you'd get your newsletter as soon as it's finished. If you would be willing to receive your newsletter electronically please let us know (CxTimes@Dial.Pipex.Com)

(Extracted from CX Times ten years ago. No comment!! Ed)

OVERHEARD IN THE BAR

"Fifty Shades of Grey?" Can you get that from Dulux?



MORE ON THE CHRISTMAS GALA PERFORMANCE

On the day of the Sinodun Player's Christmas Gala Performance, Polly Gibson and I arrived early at the theatre with a wonderful band of helpers to prepare for the arrival of nearly 70 children aged between 5 and 17. We were both fairly apprehensive as not only was this my first concert in charge of Wallingford Children's Choir, but we had never rehearsed the show in full together.

Lots of the Children's Choir had never performed at the Corn Exchange and as they stepped out on to the stage I was reminded of my early days here with The Young Sinodun Players. Throughout the day we heard ourselves repeating many top tips and wise old words of members who had passed on their knowledge of the theatre to us.

All the young people worked very hard during the rehearsals, and those older members present took great care of my 'littlies', for which I am very grateful. They passed on their own wisdom and in turn enjoyed watching the awe and enthusiasm of the youngsters.

The show went off without a hitch and was a great success. The creativity of Encore was wonderful and I would like to commend Polly for her dedication and commitment to the programme. I know that, along with countless others, I gained so much as a teenager from working with the Sinodun Players and it brought a tear to my eye to see the youth section thriving again.

Another thing that made me quite tearful was the nomination of Bone Cancer Research Trust as the chosen

charity for the former *Punchbowl* slot. I had already committed to bringing the choir, before discovering that Polly had put forward this charity, a cause that my family have been supporting since my brother's death in 2011. I was touched to learn that the Players had decided to give 100% of ticket sales to the charity. My brother Alex Lewis was a member of the SPs himself only for a short time, working in fact in productions with Polly, but the theatre community has been a great support to me throughout my life and through some very difficult times; so I would like to take this opportunity to thank you from the bottom of my heart. You will be pleased to know that we raised £2200 on the night and that this sum has tipped the balance of funds raised in memory of Alex beyond the £100,000 mark!

The whole experience has made me realise a few things I'd like to share. As a company the Sinodun Players have been through some unsettling times recently - it has made me sad to know that some members feel they are no longer valued. Please know this everyone: the members who began here when young have learned from you all. You were the ones who taught us the rules of the green room and dressing room etiquette, the ones who shaped our stage craft, taught us how to find the light, and so very, very much more. Things will always change but the heart and soul of the Players will remain. I am eternally grateful to you all. Thank you.

Emma Parr

THE SNOW QUEEN

(A latecomer's perspective)

Coming into something late (be it work, school, a theatrical production or church) is always a little tricky. How does one approach the situation? Some would be distinctly passive so as not to gain any other attention. Others would be overtly enthusiastic as if compensating for not having been there from the beginning. For myself, it is indeed a matter to ponder over, especially of late, as I have stepped into the particularly sparkly shoes of Jack Frost, none other than the evil henchman to the Snow Queen herself; title character and femme fatal of this year's pantomime. These shoes became vacant when good friend of mine Ian Nicholls left the production due to an exciting work prospect for which I and many others wish him the very best of luck.

Pantomime? This Year?! Jack Frost?!! And I have to sing and dance as well?!!! I'll be perfectly honest; it was not what I had planned for this January. After a hectic 2012 and recently settling into a new job I had visions of myself with my feet up, my slippers on my feet, a glass of Baileys in one hand and the remote control to a new Samsung television in the other. Alas, life plays its games. Who was it that said "Life is what happens when you're busy making other plans"? Apologies, for I digress. As I write this on the first day of the year of 2013 I proclaim loudly that I am indeed very pleased to be involved. Director Marilyn Johnstone along with all others involved has welcomed me with open arms to the world of *The Snow Queen*.

In a way, I was lucky to start a month late. The reason being was that a lot of the show was formed; the skeleton of the production existed, characters had been created, dances and dancers had already been integrated and actors knew their lines (mostly). As a result I had a lot to adhere to. There was a huge amount preset for me to follow. I'll admit I didn't have the pleasure of being in the production from the off, watching the embryonic entity of script and a few ideas form and grow through rehearsals: no, I stepped in once we all knew where it was going. This provided me with a lot of structure. It also enabled me a view from the bridge, as it were, observing all the different aspects of the production and how they interacted with one another. As a result walking into my first rehearsal I saw a suave and sophisticated Snow Queen. I saw a joyous and tenaciously cheerful young couple in Kay and Gerda. I saw a rambunctious dame in Granny. These elements amongst countless others combined, falling together, linking chains of fictional DNA as if completing a magical jigsaw frightfully quickly. The result? A character that at once respected and followed the Snow Queen, who resented the youthful energy of Kay and Gerda, and who was telephoning Oxford Crown Court to get a restriction order put on Granny. Jack really has appeared quickly and that's only because such secure foundations stood before him.

I am also lucky on another count. *The Snow Queen* really is tremendous fun. I do hope it is a success as it certainly deserves to be because of all the hard work and hours that so many individuals have dedicated. Please do come to support the show if you can, for if you don't Jack Frost will freeze up your windscreens every morning for the next month! Oh, and a very happy new year to all.

Joel Webster

GOODNIGHT MISTER TOM

After two weekends of auditions, we finally have our cast with lots of new 'older and younger' faces. We were fortunate enough to be invited to hold auditions at Moultsford Preparatory School, and were able to cast several boys from the school.

As there are over 70 named parts it would be foolish for me list the entire cast as usual.

We've held mammoth rehearsal timetabling session and packs have been sent to cast members in readiness for the first rehearsal at the end of January.

Set designs are coming together, there are sure to be a few healthy challenges for the workshop team.

If you would like to be involved there are still lots of jobs to fill, set painters, costume people, prop finders, chaperones etc, please do get in touch.

You may interested to hear that the play version is currently on in the West End before touring in the spring. As part of her Arts Awards Project Encore member Lauren Carter reviewed the production.

Let's hope our version lives up to her expectations; we hope so - as she is in the cast!

Polly Gibson

Lauren's Review

David Wood's adaptation of Michelle Magorian's 1981 novel *Goodnight Mister Tom* is on at the Phoenix Theatre, London.

Goodnight Mister Tom is a play about a young boy called Willie who is evacuated from London to the Dorset countryside during World War 2. Adjusting to his new surroundings proves more difficult than expected, as he is a complete stranger to the

picturesque countryside. Once he settles in, however, he discovers new friends, memories to treasure and a house he can call home. Throughout the story, his relationship with Tom Oakley is the main focus.

Watching the opening of the play I wondered, having already read the book and seen the film, whether or not Sammy the dog was going to be a real life dog, played by a human, or a puppet. Perhaps they would even scrap the whole idea of the dog all together.

I didn't have to wait long to find out.

A puppet dog came bounding onto the stage. There was no attempt to camouflage or hide the single female puppeteer. I could tell that the woman who played Sammy was an experienced puppeteer; if you looked carefully, her whole face lit up and became the dog – every detail and emotion was portrayed with precision by the puppeteer. I had never thought that puppetry could be so difficult, so involved – having to portray a dog's emotional state and physical action and transfer it onto a wooden and fabric structure as well as physically operate and move that structure. It was almost as if the puppet was a blank canvas and the puppeteer was the artist – the canvas was waiting for the artist's ideas to spark. Without the artist the canvas was nothing. The puppeteer didn't just portray Sammy as a dog but as a cute, friendly, inquisitive, handsome, loving companion with a wide range of emotions

I thought that the relationship between Sammy the dog and Tom Oakley was strong. They looked as if

they had spent their lives together, never leaving one another's side. Wherever Tom was, Sammy was not far behind.

However, the relationship between Tom and Willie, the young city boy who was sent to live with Tom and the central relationship of the play, was in my opinion, lacking in any real depth.

Throughout the play they had an awkward friendship but, as soon as the play was drawing to a close we were expected to believe that they loved each other. I didn't find their relationship particularly believable or emotional as I couldn't see their love for each other grow and flourish over the length of the play. It was more like someone had flicked a switch and suddenly they became tactile and warm with one another. There was no depth of emotion in their performance or their interaction with each other.

The basic set of the play highlighted the basic resources that were available during war time. At the foreground of the stage there was tree bark covering the floor. Among the bark there were gravestones – reminding us how few would remain unaffected by the constant presence of death during the war.

After the interval we were invited into the London home of Mrs Beech, Willie's mother... a dramatic contrast to the countryside of the first half. As the audience took their places, there was a long, low creak as what had previously been a floor rose up like a metal drawbridge to become a wall of the squalid London home. The atmosphere of the room was repulsive. The peeling wallpaper, the dark green invading the room and the blocked windows.

Overall, I thought that the set was simple but effective. Mrs Beech's house stood out for me, giving an eerie atmosphere which helped the audience quickly to build up a picture of Willie's deprived life in London. It reflected Mrs Beech's character; everything tearing down, collapsing, in ruin, badly treated, nothing new or clean; the only object that looked as if it had any attention was the crucifix attached to the grimy wall.

The later sound of an exploding bomb came at a moment when I ought to have been crying, I should have been on the edge of my seat, heart in my mouth, but it was an anti-climax. Zach walks centre stage with a bundle over his shoulder, smoke clouds around his feet - the stage is empty. Zach is dead. I felt nothing. It was all too quick and the impact was lost. I'm sure I'm not the only audience member who thought this. Saying that, the quality of the bomb sound was effective; if I heard that while I was snuggled up in my Anderson shelter it would have sent shivers down my spine.

Conclusion

It is a play which attempts to tug at the audience's heart strings. Unfortunately it just left me personally feeling that little bit... incomplete. I was left wanting to feel the emotion I had expected of the play. Even my *mum* didn't show the slightest bit of emotion or shed a tear – and that says a lot from someone who cries when a soufflé fails to rise in the *Great British Bake Off!* Okay, maybe I'm exaggerating a little... but you get my drift. I would give this production two and a half out of five stars.

Lauren Carter

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THE SINODUN PLAYERS

An interesting little bit of Corn Exchange history came up during the past month, when Mr E.H. England, formerly of Watlington, wrote to tell us that in the early thirties he used to come at least once a week to the cinema. He goes on to describe how he attended the very last performance at the cinema, on the day that the new regal Cinema opened and how the manager gave the whole show - National Anthem and all - to an audience one- *Mr England!* That beats even the Sinodun Players first show - at least they had an audience of six!

Somewhat farther from home, in Wallingford, Connecticut, a number of the Players scored a considerable success - with generous help from various other Wallingfordians - at the "Pot-Luck Supper", which was one of the features of the recent visit to America. The pictures of Wallingford by Ron Gayler, which were taken to many of the American hosts, proved also to be very well received. Not only were many given as gifts, but a number also were sold to people in Wallingford who had not been fortunate enough to receive them from their English visitors. So the Sinodun Players can claim to have done something to help the nation's balance of payments problem.

Harold Simmons Publicity Manager

(Transcribed by Barbara Wood)

(From personal experience, you'll be made very welcome in Wallingford, VT. Ed)

SPELLBOUND SAT 16TH MARCH – BOOK EARLY!

- *Remember the Magicians we had about 18 months ago? – Amazing illusions!*
- *Remember the popular songs concerts, live and on film? – Always very popular!*

Well, on Saturday 16 March we have the best of both!

Spellbound is a fabulous mix of comedy, illusion and song.

For over 25 years - ever since his successful appearance on television's *Opportunity Knocks* as an 18 year old - Tracie (spelling his name that way to distinguish him from the female version Tracey) has been entertaining and mesmerising audiences at home and abroad. His breath-taking illusions and wonderfully timed comic delivery have made him one of the most sought after stage magicians of his generation.

The beautiful Jennifer Bentley is a perfect foil, partner and accomplice to Tracie. She has been gracing the stage since she was 8 years old and considers her appearance at The Albert Hall alongside Sir Cliff Richard as a high point.

This two act show is perfect family entertainment. It is ideal for lifting the gloom from the economic situation gripping the country; and, priced at just £12 for adults and £8 for under 18s. A great value and fun-filled evening out.

John Warburton

GAG OF THE MONTH

Comic: Why do seagulls live near the sea?

Feed: I don't know. Why do seagulls live near the sea?

Comic: Well, if they lived near the bay, they'd be bagels.

CAN ANYONE FIND A GOOD HOME FOR THESE?



We have two school desks which we would like to give to a good home. They did valiant service on the set of *Daisy Pulls It Off*. Any offers?

Contact: Ric Harley on 07798 911734 or erica.harley@sinodunplayers.org.uk

THE WARDROBE RETURNS HOME



(L to R. Part of the removal team: Jane Foster, Liz Van der Vord, Gloria Wright, John Wright, Julie Utley and granddaughter, Ellie. The empty room at Lesters. Liz Van der Vord behind a few bits of militaria)

We have finally brought back the last of the costumes and props from Lesters. These are now waiting to be sorted and re-stored by Jan's teams of helpers. We would like to thank the many very brilliant people who have turned up to make an uncountable number of human chains in the process of removing and then returning our Wardrobe Costumes and Props. Watch this space for more updates and requests for help in the New Year.

Thank you to everyone who has helped over the last few months.

Ric Harley and Jan Castle

EQUINOCKS ROCKS AT THE CORN EXCHANGE

March 23, 7:45

Celebrate the Spring Equinox with some sap-rising rock n' roll, more rock n' roll, laughter and energetic swing to finish.

Starring:

- **The Joint Is Jumping**
- **The Gangbusters**
- **Pete Orton**
- **Ginswing**

Four rocking and funny turns give their time and talent for The Corn Exchange. All are experienced 'gigging' performers, and - all are connected with the Corn Exchange.

Proceeds from this concert will help with the building maintenance and upkeep.

Mike Rowbottom

HAPPY NEW YEAR!

You may remember that 31st December 2012 was not a brilliant day: rain, gusty rain and more rain did not bode well for those of us walking round Wallingford for our Safari Supper. However, the heavens cleared for us that evening and so it was that members old and new, young and old gathered at the Corn Exchange to see out the old year and welcome in 2013 with enthusiasm and style.

After a great game of “People Bingo” (you had to be there!) we all headed off to our respective hosts for a main course and then moved on for our pudding. By 11.30 p.m. everyone was back at the Corn Exchange to swap menus, experiences and quaff champagne as Big Ben chimed midnight.

Thanks are due to many, but in particular: David and Jean Simmons for initial advice on the “do’s and don’ts” of organising such an event, the wonderful hosts – Kate & John, Pete & Julie, Ric & Ian, Paul & Rebecca, Pete & Barb, Sheila Davies, John & Liz and most especially the sainted John Wright who kept me (reasonably) calm through the organisation stage and who organised the drinks on the night.

Thank you to everyone who supported this event. A good time was had by all and some relatively new faces will hopefully feel more at home at the Corn Exchange in future.

Gloria Wright

NEW YEAR’S EVE PICTURES

(by Jane Foster)



Bryan & Chris Grieve, Graham Menzies



Jane Foster, Paul & Rebecca Cleverley



John Wright, Anne Stammers, Phil Elias, Gloria Wright. Pete Orton, Jan Menzies, Barbara Wood & Hazel Needham





Ron Quinton, Ian Wright & Paul Cleverley



Julie Utley



Phil Elias and Anne Stammers.



Ron Quinton, Liz & Richard Wooldridge



Jane Foster, Joel Webster, Rebecca Cleverley. John Wright. John Van der Vord, Ian Wright, Ric Harley & Liz Van der Vord

OPEN FORUM - ALL WELCOME!!

The Drama Committee will again be holding an Open Forum before their February meeting on 5th February at 7pm. All members are welcome to discuss any issues, suggestions, ideas, offers, complaints etc with the committee. If you are not sure who we are, then have a look at the laminated table of DC/Trustees/Board members which will be displayed in the Curtis Room after the Panto Grotto has gone the way of all pretty things.

We look forward to seeing you.

Ric Harley (Chair)

GLORIA & JOHN INVITE YOU TO A HOUSE CONCERT WITH RAY COOPER MONDAY 11TH FEBRUARY 2013



Ray is best known as 'Chopper' from Oysterband. He joined them in 1988, toured 27 countries and

recorded 19 albums before leaving at the end of 2012 to pursue a solo career.

Ray has lived in Sweden since 2000. He is touring England in February, performing both in public venues and at house concerts.

Ray plays cello, guitar and sings. In 2010, he released his debut solo album, *'Tales of Love, War and Death by Hanging'*.

In his new tours, Ray will perform from that album as well as new songs.

His songs are mostly self-written: his tunes mix the music of Scotland, England and Sweden.

For more information and to hear his songs, please visit www.raycooper.org

To join us at this concert in our home, please call us on 01491-824206 or email: gloriawright@uwclub.net

We request a donation of £12 per person to go direct to Ray.

INVITATION TO JOIN A MARKETING FOCUS GROUP AT THE CORN EXCHANGE

You may have noticed that since May 2012 we have been surveying our audiences. More than 800 audience members have revealed their viewing preferences in online and pre-show surveys. They have been asked how often they visit the Corn Exchange, whether they come to see films or plays and to suggest other forms of entertainment which would appeal, such as dance, music or comedy nights. And now we are looking to set up a couple of focus groups to validate the results that will ultimately help plan future programmes.

We are looking for a group of members to join in a short discussion about what will go down well at the Corn Exchange. The idea is to broaden our programme to encourage more people to come here and to get the best use of this amazing facility we have in Wallingford.

If you would like to join our second member group in February at the Corn Exchange, please contact Ric on the email focusgroup@cornexchange.org.uk with your name and contact details. Limited numbers, so get your offer in early!

Ric Harley 01491 833516

DISCOUNT AT THE WALLINGFORD BOOKSHOP

Producers, you will be delighted to know that the lady who owns the Wallingford Bookshop is happy to give us a generous discount for our production scripts. It would be good if you could support her by buying them through her.

Anne Stammers, Treasurer

DATES FOR YOUR DIARY

January

11th – 26th
27th - 9th Feb
29th

The Snow Queen
Les Miserables
Auditions Gut Girls

February

10th
11th
23rd

The Hobbit: an Unexpected Journey
House Concert with Ray Cooper
Nathan Jones All Star Jazz Band

SP's 200 CLUB RESULTS

January Draw Results

£25	249	Dr and Mrs H. Kearsey
£15	281	Mr T. Rowe
£12	261	Mrs E. Macland
£10	134	Mrs G.J. Cope

AND FINALLY.....

"I suppose old age begins when one looks backward rather than forward." Mary Sarton, writer.



"They don't keep you on a leash because they want you to run away."

THE DEADLINE FOR COPY FOR THE NEXT ISSUE IS NOON ON SUNDAY 10TH FEB 2013

All contributions are welcome but you must submit your copy for the next edition by noon on Sunday 10th Feb. Submissions after this time cannot be included. It is preferred for copy to be sent via email to newsletter@sinodunplayers.org.uk but it can also be sent by post to The Editor, CX Times, Corn Exchange, Market Place, OX10 0EG.

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