



THE CORN EXCHANGE TIMES

Newsletter of the Sinodun Players

May 2018

MUSINGS FROM THE CHAIR

Not surprisingly, I start with many congratulations to Julie Utley and her team for the amazing production of "Lettice & Lovage" last month. What a tour de force from both Ric and Jay in the lead roles and what an excellent example of the wonderful teamwork we are capable of within the Sinodun Players.

We were very aware that this play was making heavy demands on a very small number of technical and backstage people, most of whom were already really tired following the work they'd done for the refurbishment, the panto and then Showtime. It is wonderful to put on such a varied programme for our audiences, but sometimes it comes at a price. Which is why you will be receiving information about various initiatives to get more people interested in joining the Society and our wonderful band of volunteers.

First off will be our Open Day on 2nd June. This will be a really interesting and fun day where we hope to entice people in with a cake stall and then give them the opportunity to see – and participate in – a number of activities and departments in the Corn Exchange. Please do spread the word and encourage your friends to pop in and see what we do.

We are also looking at setting dates for two one day courses on lighting design and set design. These are both areas where we could badly do with more people so watch out for more information in the next month or so and come and see what's involved.

Of course, it's important that we take every opportunity to celebrate and this year is the 70th anniversary of the founding of the Sinodun Players and our 40th year in the Corn Exchange. We are currently planning 2 very different events. This summer a Pop-Up Picnic ... anyone can come along for as long as they like, with or

without children, at no cost. Either get together with other friends from the Corn Exchange to bring a picnic hamper or grab a quick sandwich from a local retailer and come as you are. This

event will be in July ... watch this space for details of the date, time and place.

We then hope to be able to hold a Maskerade Party closer to Christmas. Enquiries are currently being made about availability of a suitable venue. This will be a ticketed event, but we will keep costs as low as we can so that no-one feels excluded.

One more thank you and a reminder: First of all, well done to Encore Elite for their contribution to the St. George's Day celebrations. The Suffragettes were very convincing - and the policemen are *really* getting very much younger!! A great piece of street entertainment enjoyed by everyone in the Market Square at the time.

And finally, don't forget to buy your tickets for Rosencrantz & Guildenstern are Dead.

Recently revived by The Old Vic, this play is a modern classic which turns Shakespeare's "Hamlet" inside out and gives us some laughs and puzzles along the way. The large cast are working very hard under the watchful eye of Lucy Pitman-Wallace. Lucy is a professional Director who has worked with the National and the RSC as well as very many other professional theatre companies, and we are thrilled that she has offered to work with us. With a great set and fantastic costumes, lighting and sound, this is a production not to be missed.



Gloria Wright
Chair

Lettice and Lovage - a review from Catherine Lidbetter

I attended the final performance of this 1987 play and enjoyed it very much indeed. The play's humour was to the fore throughout and I found myself crying with laughter at times. It was also extremely



touching, and I loved seeing how the two main characters, Lettice and Lotte, who seemed at first to be polar opposites, found common ground as the play progressed. On a few occasions the play's use of language or descriptions of technology made it feel a little dated, but the themes of friendship, modernity and idealism have stood the test of time.

Lettice was portrayed by Ric Harley, who put in a magnificently flamboyant performance as the tour guide with a flair for exaggeration. The first scene, in which she shows successive groups around the Grand Hall of Fustian House, was amusing in its repetition, with increasing hyperbole and eventually downright lies. This was a character the audience could warm to, and I think I might have found a new role model in life! Her final breakdown in Act 3, in which Lettice reflects on how out of step she is with modern life, bringing about a final reconciliation with Lotte, was beautifully acted and deeply moving. I loved the costumes this character wore, and I will be disappointed if I see Ric around town in anything less 'artistic' in the future.

Lotte was played by Jay Aggett, and this was a wonderful portrayal of a woman who was straightlaced and dour on the surface, but with deeply held passions (for buildings / architecture more than people) underneath. Act 2, in which much 'quaff' was consumed, was totally hilarious, and I don't think I've ever seen such an accurate and thoroughly believable depiction of increasing inebriation - well on stage, anyway (the CX bar is a different matter). Lotte's character changed hugely as the play progressed, and Jay did this beautifully, increasingly enabling the audience to empathise with her.

The play was mainly a vehicle for the two main characters, and Ric and Jay should be justly proud of their exceptional performances. Other roles were much smaller, with an unnamed role for the always reliable Pete Smithson, a slightly larger one for Gloria Wright as mousy Miss Framer (good door knocking!) and in the final act a lovely performance from Mike Rowbottom as the pompous solicitor Mr Bardolph. The 'pom, ti-ti-ti pom' he was encouraged into was one of the funniest moments of the evening, and the point at which I had tears rolling down my face. The visitors to Fustian House comprised half a dozen additional actors, whose speedy costume changes were admirable, and who subsequently acted as (mostly) efficient ASMs.

I particularly liked the grand staircase of the first scene and the rest of the set was effective, but there was clearly a problem with the lengthy scene shifting half way through the first act. I assume this was an anomaly, and only occurred at the performance I attended. Lighting and sound were kept simple and unobtrusive. Well done to director Julie Uttley, producer Caroline Wilkes and everyone involved in putting on such an uplifting and entertaining play.

NODA Critic, Rob Bertwhistle, reviews Lettice & Lovage:

Thanks very much for the kind invitation and very warm welcome from the producer of the play, Caroline Wilkes. My guest and I were welcomed and looked after extremely well with pre-show refreshments and some useful insights into the production which we were seeing - incidentally on the opening night. However, this was not in any way evident from the confident and polished production which followed.

Principals:

Jay Aggett and Erica Harley played the two leading roles with excellent support from Gloria Wright, Peter Smithson and Mike Rowbottom.

Jay was Lotte Schoen the rather dowdy and single-minded historian. Jay captured the character perfectly and maintained the characterisation throughout the production. She used the playing area to good effect and I particularly enjoyed the scene as she became increasingly intoxicated which was handled very well and did not slip into caricature. Good diction and projection made for a stand out performance.

Erica Harley was most convincing as Lettice Douffet, the tour guide who became increasingly 'fluid' with the true facts which she imparted to her previously bored (but subsequently enraptured) audiences on her tours. Her attempts to inject some interest into the other-wise mundane history of the building by being economical with the truth were inspired. She gave a naturalistic and often very amusing performance with excellent stage presence and clear diction with good projection. And this was no mean feat of line learning and all delivered with aplomb. A very accomplished and polished performance.

Supporting Cast:

Gloria Wright made an impression as the dowdy and slightly dotty secretary Miss Framer with a lovely performance with good comedy timing and clear diction. Mike Rowbottom as Mr Bardolph the pompous and churlish solicitor was on good form - huffing and puffing his way through the proceedings with gusto. Peter Smithson was convincing as the 'Surly man'. Other cast members made excellent 'customers'. I liked the various costume changes to give the impression of 'different' people.

Director:

Julie Utley directed with flair and the action though often wordy at times never lost pace. Julie elicited some fine performances from this small but very talented cast!

Stage management:

Enid Stevens and her assistants managed the stage well with no noticeable hitches in the scene changes and continuity.

Lighting and Sound:

Nick Morley on lighting and sound and assisted by Rebecca Cleverly and Joel Webster had

created some realistic sound effects – notably a crying baby - whilst the lighting plot served the production well. All characters were well lit and the effects were realistic.

Make-up:

No programme credits for make-up but it all looked fine and perfectly in keeping with the setting and style of the production.

Set Design:

The set design by Vicky Squires worked perfectly and as is usual with the Sinodun Players great attention to detail was noticeable. I liked the clever set change performed quickly and smoothly by mostly cast members. The 'basement' staircase was a particularly clever feature of the 'Earls Court flat' set. The 'broken' door was another noticeably nice touch. There were one or two little niggles - the characters on stage right were sometimes hidden by the scenery. Just check those sight lines. The second 'set' was a bit wobbly and perhaps some extra stage weights would have given the whole thing more stability.

Props:

Sue Lovegrove and Nicola Webb had done a marvellous job in the props department for this production. There were numerous props which the cast all handled very well. Among the most memorable items were a very large mead jug, a very scary looking wall mounted sword and most astonishingly of all a *cassette* player! Where does one get these things I wonder? Well done to the props team!

Costumes:

Jan Castle's costumes were spot on. They gave the characters lots of depth and believability. I really liked the dowdy costumes for Miss Framer and Lotte. All the costumes looked very effective and fitted well and looked in period.

To sum up the 'experience' - as previously alluded to - your producer Caroline was so attentive and the ticket I had requested (plus an extra one at short notice) and programme were readily supplied. The lovely people of the Sinodun Players once again excelled in their hospitality.

My guest and I had a most enjoyable evening spent in the wonderful surroundings of the refurbished and very attractive Corn Exchange in Wallingford. Thank you to everyone associated with this polished and very well received production. I look forward to seeing your next production if of course I am fortunate enough to be invited.

Very best wishes to you all,

Rob Bertwistle

Regional Representative

District 12

NODA

Board Banter

The good news is that we have at last received the completion certificate from SODC for the roof and auditorium work – this means we have now been able to claim the last part of the council's grant. However, you won't catch me (like a certain CEO) singing "We're in the Money"! We still have some outstanding bills to pay, loans to repay and more work to complete, but it does considerably ease our cash-flow.

There is still quite a bit more work to be done. The FoH redecoration is being looked at but the work is planned to be done in the August shut-down – we want to be sure that the damp walls in the Curtis room have completely dried out and we were advised to wait several months before repainting the affected areas. The controls for the auditorium and stage working lights is an ongoing bug-bear that is taking far longer than we expected to get resolved; the latest news is that the programming of the control system won't be done until early June. I apologise for this but ask those who have to put up with the temporary control system we have to bear with us a bit longer.

As you will see elsewhere in the newsletter, the intention is to run more training sessions in technical areas. A few of the tech-crew have recently attended a free course run by the manufacturer of the new lighting desk we purchased just before Pantomime. This was very instructive and showed the potential of what the desk can do. The course material from the lighting desk course is available online to anyone who wants it and anyone who is interested could sign up for the course or we can give you training sessions on the desk itself. As well as getting in someone to run a lighting design workshop, we are also looking to put on a workshop on using our sound desk for live music shows which will be run by Rob Alderton (MD of Showtime).

Health and Safety continues to be a main area of focus for the Board. John Herring, as Director responsible for H&S issues, and his team are going through our procedures and processes to ensure they are fit for purpose but more importantly actually being implemented. In the coming months we will need to be putting into practice new procedures and ensuring all volunteers are given the correct training and that we maintain records of that training. Please do make every effort to help us keep the Corn Exchange running smoothly and safely.

Another legislative area that we need to ensure we are compliant with is GDPR (General Data Protection Regulations) which comes into force this month. This is all about protecting any personal data we hold and ensuring we are transparent about how we use the data and that it is only used for legitimate purposes required by the business. Generally, I think we are in a good position though there are a few actions we need to take (e.g. document our use of personal data, publish how we handle it and ensure third party companies we use are also compliant).

Finally, I'd like to thank all those who continue to organise and sponsor CX fund-raising events. Unfortunately, due to lack of support some events have had to be cancelled which is a shame when so much time and effort has been put into them. However, I hope we will still see more events being organised and of course many thanks as well to everyone who does support and sponsor these events.

Oliver

Chair, Corn Exchange Wallingford



May 2018



St George's Day Celebrations

Market Place,
Wallingford Saturday 21st
April



The SP's Youth group, Encore, gave a stirring centre-piece performance during the festivities in the town to an appreciative audience. Derrick Hoare of Wallingford Partnership Ltd writes:



Thank you so much to you and your students from ENCORE who performed at our event yesterday. It was obvious from the warm applause you received that the public really liked the performance and I am sure that some people there were educated in the struggle that women have had to make over the years for their rights. The costumes and acting was excellent and we are grateful for the time and effort put in to make it a successful performance.



So a big thank you to you, and please pass on our thanks to your students.

Best wishes,

Derrick

Chairman

Wallingford Partnership Ltd



Shafted!!!

Some months ago I was approached by John Herring who asked if I knew anyone from the CX who could paint the interior of a lift in the home of a notable resident and neighbour of John's for a sizeable donation to the then roof fund. I asked around our artists and Mike Simmons and Vikki Squires expressed an interest so we arranged to visit the house where we found to our surprise that the lift wasn't what we envisaged at all. We thought we were going to see a box like structure but what we saw was merely a moveable platform with no top in a 25 foot lift shaft and the resident wanted the whole shaft painted with a space ship theme for his grandchildren to admire.

My input ended here as I'm not an artist and I took no further part in the proceedings. Mike and Vikki got started on this Herculean effort by trying to draw out and paint their ideas onto a 12 and a half foot length of paper times 4 which represented one half of the desired dimensions. The job started in the Clubroom on the floor but Mike had to finish it at home due to roof contractors and general chaos at the

CX. They spent literally hundreds of hours on this task and when finished the client came to the workshop where he viewed it and was impressed. Mike then took the art work to Carbon Colour on Milton estate where it was scanned and printed up to double size. When finished Carbon Colour transported it to the house and stuck it in position to the inside of the shaft. The reports are that the kids loved it so much that the client gave the CX a donation of £2,500, having already made a healthy donation in the early stages of the Roof Fund Appeal and well before the idea came to him.



SP's Autumn production:

A MURDER IS ANNOUNCED

– and so are some new audition dates!

Due to lack of space, our Drama Festival etc. we've now settled on these dates/ places for

Auditions.

Sun 3 June 2 – 4pm in the Studio

Tues 5 June 7.30 – 9.30pm in the Studio

Sun 10 June 2.00 Production Meeting in Curtis Room

Sun 10 June 3.00 call backs etc. in the Curtis Room

Performance dates: Wed 17 – Sat 20

October plus MAYBE a performance in Brightwell where it all started, date tba

Regular Rehearsals will be 3-4 times per week if called, on Mon, Tues, Thurs & Sun afternoons starting Sun 26 August.

Phase 1 of Rehearsals will be as follows:

Phase 1 – Block, back stories and Christie text work – all called most probably

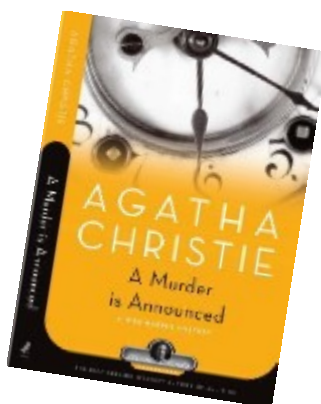
Mon 2 July

Wed 4 July

Sun 8 Jul

Mon 23 July

Tues 24 July



Phase 2 –

Rehearsals will start Sun 26 August

Due to very short rehearsal period you will need to be OFF BOOK by

Sunday 9 September or soon after, so please use the Summer after casting to learn your lines. The July Phase 1 rehearsals should help with your character etc.

Numbered copies of the script are in the Next Production pidge in the CX Foyer. Please sign one out, and return it within a short time.

Audition pieces/pages – no need to know it, just be familiar with it

Julia Simmons, 25/26 yrs p.25-26, 44-45, 91-92

Letitia Blacklock p.40-42, 54-57, 99-101

“beyond middle age, but very attractive”

Dora Bunner p.27-29, 60-63

“slightly older than Miss Blacklock, muddled”

Patrick Simmons 27-30 yrs p.77-78, 89-90

Mitzi any age p.15-17, 97-99

MittelEuropean, very excitable

Miss Marple p.53-55, 99-101

Of a certain age, inquisitive mind

Philippa Haymes 27-30yrs p.69-70, 81-82

Mrs Swettenham late 50's p.45, 71-72

Edmund Swettenham, 27-30yrs p.71-72, 93-95

Rudi Scherz young Swiss p.34-35 then dead! ASM too please

Inspector Craddock, ~50 p.38-41, 78-80

Sg Mellors any age, M/F p.38-39 then ASM too please

Thanks

Debi Lisburne Diacon

Oxfordshire Drama Network's official Crit on Cinderella 2018



Forget the hard seats and draughty halls where so many of us put on our pantomimes - this was Wallingford and the splendidly re-roofed and re-furbished Corn Exchange (under-seat heating, no less) was an inviting refuge from the cold wet Wednesday outside. Just entering the auditorium was a bit magical: subdued blue lighting and ceiling projections enhanced the star spangled front set while a glitter ball and Cinderella's name in lights (and the 1950's music) gave a showbiz promise of what was in store. Sure enough, no sooner had the motherly/muddly Fairy Godmother (Jean Simmons, slightly handicapped by a cold) and her lively young sidekick (Niamh Erasmussen this evening, needle sharp) introduced themselves than they were confronted by the villainous Lucius Malfeasance (Will Lidbetter) resplendent in his red drape jacket, combing his teddy-boy brylcreemed locks. And when the fine painted townscape backdrop was revealed, the brightly costumed chorus dancing in front of it were bobby-soxers, while Cinderella herself was apple-pie cute in gingham and bows, and her magic transport to the ball turned out to be a motor cycle. The choice of music was more varied than the *"rock'n'roll"* billing might have suggested, though there a few classics in there and those of a certain age in the audience around me could be heard joining in the vocal interjections in *"Hoots Mon!"* When the town cloth was raised we could finally see the full depth of the stage and the busy musicians responsible actually nestled among the stage blocks, which was symptomatic of how integrated music and stage action were throughout this vibrant show. Special credit then to Musical Director , Rob Alderton, not only for selecting and arranging (and playing) the songs (20 of them) but also for weaving in clever new lyrics—clearly projected by his singers—to suit the plot and deftly splicing them together (I loved the segue from *"Magic Moments"* to Nina Simone's *"My Baby"*...); and none of them outstayed their welcome. Drummer Phil Marriott was never off duty, adding sound effects to the dialogue where called for and the essential live sax (and other instruments) were played by Sue Huntingford Ledger.

That full depth stage provided the Hardup residence, alive with the wonky robotic creations of the Baron (David Simmons—he's played this role before!) and also, with a few changes, the royal palace for the Act 2 ball. In both versions the different levels (and depths) were fully used. One of the magic moments of this production was when the Baron's upstage magic mirror (or Fairyvision screen) came alive and we saw the bequiffed Prince posing on the far side, giving Cinderella the chance to sing a remote but affecting duet with him (*"I'll Know"* from *Guys and Dolls*). The step-sisters, Rebecca Cleverly and Joel Webster, were nicely contrasted in height and physique, while stepmother, Sarah

Enticknap, channelling Cruella DeVile in a succession of stunning gowns, gave us another magical musical moment as her butter wouldn't melt "*Que sera, sera*" exploded into a raunchy "*Kiss me, honey, honey, kiss me*". In sympathetic supporting roles were Pete Smithson as long-suffering Dandini, young Eoin Rasmussen as Cinderella's cheeky parrot and, hardest-working of all, Fiona Huntingford-Ledger in full bell-hop outfit as Buttons, with something of the air and likability of a young Victoria Wood. She provided that crucial pantomime bridge to the audience, engaging our sympathy from the start and, unfazed by missed words or mis-behaving props, cheerfully kept us on her side throughout, whether in the classic wall-papering scene tacked on to the end of Act 1 (abetted by a perfectly stone-faced robot, Keith Yapp) or in the obligatory silly sing-along in Act 2. The ball scene seemed to involve the whole cast including the other three robots and the excellent ten-strong chorus (five from Sinodun's youth group, five from a wider age range—the youngest fairies had to be sent home to bed by then) and was exuberant and tightly choreographed, making the most of the various stage spaces. "*Rock around the clock*" - what else? - brought us to midnight and a protracted chase sequence which almost went on too long—but then they made a joke of it. Well, I don't need to tell you the eventual outcome, but the Prince (Zoe Nielsen, over-acting manfully and never missing an opportunity to slap a thigh) and Cinderella (Poppy Jackson, a star who needed no fairy magic to help her light up the stage) made a delightful couple and sang delightfully as well. As a final flourish from the costume department the entire human (& robot) cast re-appeared in black and white and silver for the finale, with the scarlet and yellow parrot the touch of colour—what a picture!

Great costumes, great design, great music, great dancing, great singing (mostly) - could a jaded panto critic ask for more? Possibly, more peril; the scheming Malfeasance never suggested more than mild jeopardy as the parental warnings put it and a touch of darkness might have made the happy ending all the brighter. But congratulations all round to cast and team (it's notable that many cast names re-appear at the end of the glossy programme in the list of people who keep this wonderful little theatre going) and to seasoned director, Marilyn Johnstone, for putting it all together. This is her '*third go at Cinderella*' she tells us and, as she hoped, the audience undoubtedly had '*a thoroughly good time*'.

Edmund Bennett

ODN critic, Edmund, scored us a terrific 94 marks out of 100 on his mark sheet and awarded us the beautiful new, shiny cup (dedicated to the late Diedre Jones of ODN)!





Wanted:

CAKES for the cake stall at the Open Day - Saturday 2 June!

Please can you help? We'd love to have a really good spread of goodies to sell in front of the building at the start of the Open Day.

Cakes, biscuits, sweets, scones, brownies, tray bakes, cookies, shortbread ... whatever you are good at and have time to make.

If you have a bit of time to make something for the cake table we would be very grateful.

Cakes (etc) can be brought to the Corn Exchange on Friday 1 June morning (for the attention of Julie Grimshaw) or evening, or directly to the cake table from 9.30am on Saturday 2 June. If you could bring your cakes (etc) covered (with cling film or the like) on paper plates that would be greatly appreciated. Thank you in anticipation!

Katie

OPEN DAY: Saturday 2 June 10am - 4pm

When you read this we will be only a couple of weeks away from the Corn Exchange Open Day - 2nd June.

Put the date in the diary now - this is going to be a great day.

We shall have :

- cakes to buy
- free tours of the building with chats with knowledgeable experts in the Wardrobe, Control Room, Workshop and generally around the building
- a chance to operate a moving head theatre light from the Control Room
- the opportunity to see how a cinema show is put together
- displays on the roof/refurb work and on theatre design
- a voice projection interactive activity from the stage
- the SP archives on display

- the Green Room in show mode
- two Selfie Rooms for dressing up - hats in one room, animal costumes in another
- painting and drawing on flats in the Workshop

The bar will be open from lunchtime and coffee and tea will be available all day.

There will be ice-cream.

Please come along (if you are not already helping out!). **Bring the family and tell your friends.**

Many people visit the theatre and come to films. Not many have seen what goes on behind the scenes!

This will be a fun day for all.

Accompanied children are very welcome (unfortunately the building is not suitable for pushchairs - and we don't have space to store lots of pushchairs/buggies). Not all areas of the building are easily accessible (stairs) - we will do our best to provide everyone with the opportunity to see as much of the building as possible.

May 2018

ROSENCRANTZ & GUILDENSTERN ARE DEAD

23-26 May at 7.45pm

Remember those two hapless men, childhood friends of Hamlet and minor characters in Shakespeare's drama of the same name? To remind you, they're called Rosencrantz and Guildenstern and they are the chief protagonists in Tom Stoppard's absurdist tragic-comedy *Rosencrantz and Guildenstern are Dead*.

The SP production will be particularly special as it is being directed by the highly respected Lucy Pitman-Wallace, whose impressive catalogue of work includes stints at the National Theatre and the Royal Shakespeare Company. She has also worked on professional productions at theatres all over Britain and abroad and has picked up numerous 'best director' awards in the process.



**Director,
Lucy Pitman-Wallace**

Our production promises an innovative re-telling of Stoppard's take on the Hamlet story. It focuses on the misadventures and offstage musings of Rosencrantz and Guildenstern while a production of the play is in full swing. Stoppard's witty and droll dialogue comes into its own as the duo voice their confusion about their roles in the story of *Hamlet* which, from their perspective, are largely nonsensical and comical.

This will be the first time that Lucy has directed an SP production and she is looking forward to the experience. She says: I have known about Sinodun Players since I moved to the Wallingford area. Their reputation as an excellent amateur group fuelled my desire to work with them in their beautiful refurbished theatre. I am enjoying working with a such a professionally-run group."

Rosencrantz and Guildenstern are Dead was first performed at the Edinburgh Festival in 1967. It made the reputation of its young author Tom Stoppard. It explores a world where nothing makes sense for the protagonists Rosencrantz and Guildenstern. Lucy says: "I see

it as a philosophical musing on the nature of being, whilst remaining a comedy. Ever since I assisted on a production at the National I have wanted to do my own version."

Rosencrantz and Guildenstern are Dead takes place at Corn Exchange, Market Place, Wallingford, OX10 0EG on 23-26 May at 7.45pm. Tickets at £10 are available from www.cornexchange.org.uk, or phone 01491 825000, or on the door.



Carol Evans

OUR/YOUR THEATRE NEEDS YOU

Our theatre is important to us so please find the time and energy for YOU to attend our fundraising events, offer to help run them, buy goods on line using our easyfunding link (a percentage comes to the CX, it costs you nothing, see link below), or take a chance with the newly set up SO Lottery (see link below).

Thanks to Ginny for organising Encore's activities in the town centre on St George's Day and to John Herring for organising a very successful Cholsey Silver Band concert on Saturday 28 April. Over 100 people attended, and as this was completely sponsored by our most kind sponsor, all takings are profit and of course Rose's Raffle proceeds add to this. We were sad to hear that John Jones had to cancel his proposed Quiz Evening due to lack of interest. Why?? Surely this would have been a fun evening.

Our next few events:

Sun 13 May - Vintage Car Rally 11 – 5 Visit our stand on Kinecroft and take your own photo! Thanks to Ron Quinton and John Bailey for another marvellous creation and to Clare Dewell/Jan Castle for costumes.

HELP WANTED. Due to the popularity of last year's **GARDEN PARTY** we have the opportunity to hold this event again in a new wonderful riverside setting in central Wallingford on **Saturday 9th June**. Details to follow. So put this date in your diary. Julie Utley will need help before and on the day; if you still have energy and flour left after the Open Day you could donate a bake. If you feel you can help in any way please contact Julie Utley on julieutley@aol.com or on 01491 834987.

GARDEN PARTY - Saturday 9th June at 3.30pm

Guests will be welcomed with a glass of 'bubbly', followed by a special afternoon tea. After tea there will be the opportunity to sit back and relax and listen to a group of the Sinodun Players' very own talented singers

and musicians. There will be a wine bar & expect a raffle!

TICKETS for the event, which is open to all, are £15 available from the Corn Exchange in person, by 'phone 01491 825000 or online www.cornexchange.org.uk

For further information please contact Julie Utley at julieutley@aol.com or by 'phone on 01491 834987.

[easyfundraising](http://www.easyfundraising.org.uk) - Have you asked all your family members to set this up for their on-line shopping with the CX as the beneficiary?
<https://www.easyfundraising.org.uk>

[South Oxfordshire Charitable Lottery](https://www.socharitable.co.uk/): <https://www.socharitable.co.uk/>

[Virgin Money Giving](#) – Ctl + click on the link (it's long!)

BRIGHTWELL VINEYARD – once again Bob and Carol Neilsen have offered to donate the charge levied for their **Wine and Tasting tours** for the first 30 people who mention they are supporters of the Corn Exchange – no need to be a member, so tell your friends, get a group of you together?? More details next month as tours run from June – September, most weekends. **Tel: 01491 832354**
info@brightwellvineyard.co.uk

We've picked the brains of Oxford Playhouse's Director of Development and we continue to prepare to apply to Grant and Foundation bodies. Please help us at whatever level you can manage – we still have a long way to go! Even just mentioning to your friends what great films we're showing in our new smart theatre would help – it's *not* just about asking our members to part with money.

Debi Lisburne Diacon and Fiona Smith

Trying to put the fun into **FUN**draising...

Wanted: Greek Goddess!

Due to changing circumstances we need to find an actress to play Aphrodite in this upcoming production.

There are not too many lines to learn but you will be on stage most of the time.

You must be available for upcoming rehearsals from Friday 11th May and around for the production itself from Wednesday 20th - Saturday 30th June.

If you are interested, please contact Ginny Avery about auditioning this week.

Encoreyouth@sinodunplayers.org.uk

01491 871829

07973 675287

Lighting and the LTG

A new thing that we have started 2018 with is an ETC Ion Lighting Desk. Our previous desk was becoming very unreliable after over a decade's service and was replaced as part of the planned maintenance programme. I first used the Ion for our recent production of Lettice & Lovage, and after less than half an hour's instruction from Oliver had learned the functionality I needed for the show. The desk is very intuitive and should help us recruit more lighting operators. The SP Committee is also looking to get a professional in to run a lighting design workshop. If you are interested in joining the technical team please talk to Oliver.

I recently attended the LTG National Conference in Newcastle, a great event attended by reps from about 45 of the 113 little theatres in the Guild. We are hosting the Southern Regional Conference, representing 44 theatres, from 19th - 21st October 2018. And I need to set up a small organising committee now to start planning it. So far Caroline Wilkes has volunteered to represent the SP Committee but we need 2 or 3 more people to join us. Please let me know if you are willing to get involved.

Nick Morley



This will be shown in our cinema on MONDAY 2nd JULY.

It was recorded 'as Live' on 20 March just before the run ended.

You can see the trailer on YouTube at:

<https://www.youtube.com/watch?v=MTAlVjn80k4&feature=youtu.be>

John Warburton

Letters to the Editor...

Dear Editor,

My cousin Reginald was kind enough to present me with tickets for your recent production of Lettice and Lovage and I felt I must write to let you know how much I enjoyed your wonderful offering. The quality of acting, particularly from the two leading actresses, was outstanding.

The most notable aspect of the production, however, was the use of the rising-butt hinges in your cleverly designed scenery. This is a device seldom seen even on the professional stage and it served to raise the play to new heights of excellence in your lovely little theatre.

I look forward to many more visits to the Corn Exchange and I should be most grateful if you would pass my congratulations to your hinge specialists.

With best wishes,

Percival Bultitude RN (ret'd)

Dear Editor

I am delighted to read from the April Newsletter that John Reader is still 'alive and kicking'. Happy times were spent in those early years of SP productions when we worked together; in particular, 'My Fair Lady' in 1969 when John took the romantic lead as Freddy Eynsford Hill.

Thank you for jogging my memory of those happy times long ago.

Pat Napper

I remember a certain panto— style chorus of 'oldies', namely Mr Napper, Mr Barr-Taylor and Mr Wood, joining us youngsters on stage some 15 or 20 years ago as a 'codgers chorus'! Equally happy memories!

Dear Ed

An entry for the next newsletter please:

What an incredible performance of **Lettice and Lovage** we saw on Thursday. The two leading ladies excelled themselves, ably backed up by the rest of the cast and we heard someone remark that the whole thing was "better than the West End".

Thank you all so much for a really enjoyable evening..

Audrey and John Spencer

Copy and date for the June issue...

All entries for inclusion in the next edition of the Corn Exchange Times to newsletter@sinodunplayers.org.uk by **Sunday 10th June 2018** (or preferably, earlier!) please.

Jean

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