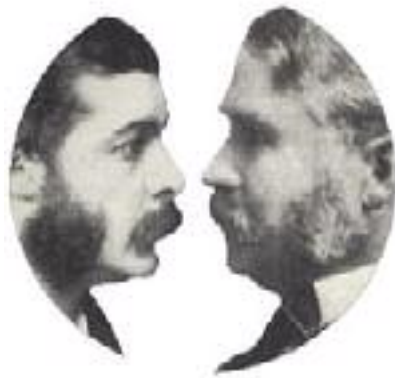


Sixty Years with Bath Gilbert & Sullivan Society

1944/5 to 2004/5



A Brief Report

By

Terry Bletso

Foreword

I have attempted to plot the growth and progress of the Gilbert & Sullivan Society (Bath Branch) from the copious records that have been kept by the secretaries of the society over the past sixty years, including the minutes from day one. I have tried to read all these minutes and condense the significant moments into a small booklet for the information of anyone interested. I convey my thanks to all those who have held the position of Secretary in that time, for keeping these records in tact.

I have tried to make reference to those members who have made significant contributions in that time and apologise if I have missed anyone out. I think Derek Jeffery deserves a special mention; he was very active from the early years and was still working hard as musical director when I joined in 1982. Derek and his wife Peggy (a former secretary of the society) were both present at the Golden Jubilee celebrations in 1995, but have sadly since passed away.

Also Mary Isherwood (then Thresher) as she was almost a founder member having joined at the age of sweet sixteen in 1946, she also introduced Tom to the works of Gilbert & Sullivan and Tom certainly made an impact as treasurer for 25 years and also presenting many interesting evenings. Tom is currently President and I am happy to say that both Tom and Mary regularly attend monthly meetings and will be joining us for the Diamond Jubilee Dinner.

Terry Bletso (Chairman)
April 2005

The Forties

The decade in which the society was formed and the format of monthly meetings set.

1944, England was still at war, but a successful conclusion was anticipated, hopefully before Christmas. A communication in the Bath & Wilts Chronicle and Herald on April 15th 1944 outlined the intention that a society, to be known as the Bath Savoyards Society, should be formed by some of the members of the Bath Philharmonic Club. The new society recognised the desirability of maintaining and fostering a cordial relationship with the club, which will become, in effect, the parent organisation, the club being represented on the Savoyards by certain cases of dual membership.

A president, vice president and treasurer were appointed and it was agreed that a general meeting of the Bath Savoyards Society would take place on 6th September 1944 to draft rules, form a constitution and elect a committee. At this meeting Colonel Verstume Bunbury was elected as chairman, Mr W G Cole as vice chairman and Mr L B Hewitt as honorary secretary, together with 6 committee members. All were elected unanimously. This therefore is the date the society was officially formed.

The first monthly meeting was held at the Little Theatre Café in Bath Street, just two weeks later on 20th September. This comprised a reading of *The Gondoliers*, illustrated by gramophone records. The following month, *Princess Ida* was presented by the medium of an informal reading associated with the playing of gramophone records and all three acts were successfully presented. *The Pirates of Penzance* was the subject of the November meeting and was interpreted in the accustomed manner. Thus the scene was set, for a format that was to continue for some time with a gradual increase in the input to the meetings from the members present.

In January came an unexpected blow. A letter was received from the Philharmonic Club, wishing to disassociate the Savoyards from the joint club organisation, on the grounds that the society being partly literary, did not come within the sphere of the club's activities, which were purely musical. At the committee meeting held on 3rd January, it was agreed that, although the decision was regretted, it did not affect the future of the Savoyards. At this meeting it was also agreed to apply for affiliation to the Gilbert & Sullivan Society, with a view to this taking place on April 1st, the commencement of the next financial year. Cash in hand at that time was 28/- (£1.40) and to save money future meetings would be held at members' houses. In February however it was announced that the chairman had resigned. The vice-chairman Mr W G Cole proposed from the chair that the society be terminated at the end of the financial year (31st March). Mr Cole had also taken on the role of secretary after Mr Hewitt resigned (due to pressure of work) a month earlier. The motion was defeated and an interim committee elected with the express aims of publicising the society

and appealing for new members, also to hold a public meeting. This appeal was obviously successful.

With the affiliation of the society to the Gilbert & Sullivan Society on April 1st 1945, the name was changed to The Gilbert & Sullivan Society (Bath Branch). Officially this is the title today, but we are known as 'Bath Gilbert & Sullivan Society'. Membership in April 1945 was 22, rising to 28 the following year, however attendance at the monthly meetings was approximately double that of the first year. In May 1947 Mr Hilton Layland of the D'Oyly Carte Opera Company agreed to become President, with Reg Maddox of the Bath Theatre Royal as Vice President. At the same meeting, mention is made of Mary Thresher (now Isherwood and the current President's wife) as one of those taking part.

The Forties therefore saw the formation of the society and the basic initial format of readings and records, which lead to regular monthly meetings throughout each year. After faltering at the start of 1945, a gradual improvement in content and involvement took place, with more live singing, both by the members and also to invited local groups such as the Bath Operatic and Dramatic Society. Well-known local performers such as Victor Smith and Audrey Gates being specifically mentioned. The decade ended with the society showing a steady increase in membership, but with a balance in hand of only £1-9-11d, which was significantly less than the £5-3-2d of 1947. The 46/47 season also saw the appointment of a Musical Director, but no one was available for the position again until 1956.

The Fifties

A decade of initial growth with some concerns in the middle, but ending on a high.

The 'Fifties' started very much as the 'Forties' ended, with monthly meetings on Wednesdays, with the format of listening to gramophone records of the operas with the libretto read in by members. This progressed gradually with the solos being sung as well and only the chorus numbers played on the gramophone. Two of the meetings each year were also cast amongst the members and piano accompaniment used. It is from these two meetings that the current format of a full production and a charity concert emerged.

A step forward in technology occurred in July 1952 when the society were 'privileged to hear' the latest D'Oyly Carte recording of Yeomen of the Guard on a record of the 'long playing variety'. This was due to the kindness of Mr Arthur Clark of Milsom's, Northgate Street. At the same meeting a presentation was made to Miss Mary Thresher on the occasion of her forthcoming marriage. This was of course to Tom Isherwood our present President. Tom's hour had not yet come, as it was later that he became smitten with G&S. Mary and Tom left Bath to live up North for several years.

November 1953 saw another step up in technology, with a tape recording of Iolanthe performed recently by B.O.D.S. In fact several of the artists who took part were present at the meeting. As well as listening to recordings at the monthly meetings, members also presented them to others, such as the Bath Gramophone Society, where later in November the Rev M H Thorold outlined the plot of Iolanthe together with D'Oyly Carte recordings.

In 1954 monthly meetings changed to Tuesdays. This was due to the loss of the YWCA as a meeting place, Beau Nash House being the temporary venue. This was not a success and membership numbers had dropped. The balance in hand had also dropped from £8-4-2d to £5-5-3d. The 10th Anniversary therefore was held at a time of concern over the future. It was decided to drop the monthly meetings in June/July/August as many members were on holiday during those months. A new venue was also required for the monthly meetings.

The Pump Room became the new venue for the meetings and although initially there were some new members and good attendance, this fell off very much throughout the year. In March 1955, 42 members of Bishop Road (Bristol) Operatic Society presented a concert version of The Yeomen of the Guard. It was an enjoyable evening, but poorly attended, so I imagine the singers well outnumbered the audience! At the AGM in May, the future of the society was discussed, but it was agreed to continue and that the Pump Room be the meeting place.

The 1955/56 season started well with the meeting being held at the YMCA as the Pump Room charges had been increased. This produced several new members and a large attendance. Whist drives were also introduced into the annual programme, mainly as fundraisers. In fact this proved to be the best years of their existence with more live programmes and a significant increase in membership. This is reflected by the increase in the balance in hand to £13-10- 3½d.

The following season saw the re-introduction of the following officers, Vice Chairman and Musical Advisor. The holders of these positions being Mr J Epton and Mrs May Barfoot respectively. The first meeting of the year was a complete vocal version of The Yeomen of the Guard and was probably the first not to make use of recorded music. In April 1957 another live performance was undertaken with Acts 2 and 3 of Princess Ida. The season ended with the secretary reporting that membership numbers had been maintained and that the balance in hand was now £21-15-3d.

The Fifties therefore was overall a decade of growth, with live performances being introduced, the reproduction equipment improving from 78-rpm records and 'wind up gramophones' to 33⅓ rpm long playing records and also tape recorders. The society purchased a tape recorder in July 1958, with the intention of adding a complete set of tapes of the operas to the library. The end of the decade also saw the return of Mary and Tom Isherwood from the North. A transformation took place while there, as Tom was not a particular fan of Gilbert & Sullivan when he married Mary, but returned as a complete convert and presented a paper to the society in

February 1960 entitled “Jazzed up Gilbert and Syncopated Sullivan”. There were great concerns at the time as Gilbert’s literary copyright was about to lapse. America was taking the lead with all Negro versions and taking liberties with the music. In conclusion however Tom felt that we had no need for great alarm as the D’Oyly Carte Opera Company was still as popular as ever in America and felt that they would continue to be so in this country when the copyright runs out in 1961.

The Sixties

A decade of further growth overall, culminating in the Silver Jubilee celebrations.

This decade started on a positive note with the finances in a healthy state (£22-17-9d). Part of this sum was raised by fund raising activities such as whist drives, which continued throughout the Sixties. The format of monthly entertainment continued, with two of these being live concerts with piano accompaniment. In December 1960 this was The Gondoliers and The Welsh Society were invited guests for the evening. The tape recorder purchased earlier at a cost of £25 was put to good effect in the other meetings.

As well as the live performances and the ‘sing a long’ with the tape recordings monthly entertainments included visits from other groups and also notable speakers. A Mr Greenhalgh, formerly an operatic Bass-baritone, is mentioned as giving a humorous talk on music. It is also interesting to note that attendances at the AGMs averaged around 30 and this from a membership of fewer than 40. An attendance figure that we would be very happy with today even though we have a much larger membership.

An interesting development of this decade was the performance of Gilbert’s plays at 16 Old Orchard Street, complete with costumes, scenery and lighting. An association with the Dickens Society provided the source of costumes and the scenery was made ‘in house’. Photos of some of these are available. The first was ‘Foggerty’s Fairy’, performed February 1964 followed by ‘Engaged’ in September 1964 and ‘Charity’ in February 1965. Possibly another first occurred mid-sixties with a public performance of ‘The Rose of Persia’ to a crowded audience at Smith’s Assembly Rooms.

The live performances of the mid-sixties appear to have been very popular and well supported, but it was noted by the chairman at the AGM that two meetings of the year were very poorly attended and both of these featured ‘recorded music’, prompting him to ask the question “Are recordings not so popular now?” Members were asked to make their opinions known to the chairman. It was also decided that although Smith’s Assembly rooms had proved a successful venue, that Walcot Methodist Church Hall would be used for ‘performances’ with other monthly meetings still held at old Orchard Street.

Tom Isherwood (treasurer) reported a loss at the AGM of the 66/67 season and attributed this to less income from the whist drives and the cost of having the tape

recorder overhauled. Various schemes for raising funds were put forward and also the subscription was increased to 15/- (75p). At the same meeting, the chairman commented that although the performances received considerable support, this was mainly due to visitors and support from members would be appreciated. A profit was made the following season, but only due to the very successful garden party. There were five new members, but unfortunately a loss of twelve older members, which left the membership total at thirty-eight.

A decade of good progress overall with a reduction in the number of meetings that featured recorded music, even though this appears to be much better quality via the society's tape recorder. The society also appeared to rely on the income generated by the whist drives and usually four were included in the programme for each season. Live concert performances were carried out regularly twice a year, thus building up the singing side of the society. Fully costumed plays with scenery and lighting were also in evidence and possibly the first public performance of an opera by the society, fortunately to a crowded audience, although I find the choice of opera 'The Rose of Persia' an interesting one. Monthly meetings were therefore much more varied with entertainment by outside groups and speakers, quizzes and talks by Tom Isherwood. Both Tom and Mary were actively involved in many of the productions. Amongst the new members in this decade, were Betty Doucy who was to become accompanist, Chairman and finally President, over thirty-five years of dedicated active service to the society, and Joanna Wiesner, who held the position of secretary for more than twenty-five years. Joanna is currently an honorary life member. It is mainly thanks to Joanna that the society records from the first meeting have been preserved and that full records were handed over to her successor in 2002.

The Seventies

A decade of continued growth overall, with many new, younger members, some of whom went on to excel in other musical fields

The Seventies therefore started with some confidence for the future, the society was active and solvent. Singing rehearsals were held on Fridays, but Musical Director, Miss Nora Gee, felt that these should not be used to rehearse 'outside concerts' but should be a time of fun and relaxation. Too many outside concerts would put pressure on rehearsals and cut down time for the rehearsals of the concert versions. Membership at the start of the decade was up to 50, but as many of these were young and therefore at half price, the income from subscriptions had not increased, nevertheless a very healthy position.

The competition introduced a few years earlier was still going strong and Gilly Slater (now Clark) and Yvonne Dorsey, two of the younger members, won the Ken Taylor Cup for soloists and the Reg Moignard Trophy for dialogue was won by Betty Doucy and Bessie Coultrip. Apparently the method of judging was rather crude, but a fair result was achieved!

Mr Taylor (Chairman) had cause to criticise the standard of the first concert version performed in the 72/73 season, feeling that as the opera (Gondoliers) was well known, there was a tendency not to rehearse early enough. Utopia Ltd performed in March 'went off very well' but unfortunately it was not well attended, partly due to a change in date. Mr Taylor had cause on several previous occasions to criticise the committee for changing published dates, feeling the change had always been to the detriment of the event.

During the 73/74 season, a drop off in members was noted, there now being thirty-eight, some of this was attributed to the move from Orchard Street to Walcot Street, however the former venue was proving too small for the fifty or so that turned up for meetings. It was agreed that they would continue with Walcot Methodist for a further year and offer lifts to those who needed them. The Chairman commented that the society had grown in standard if not in size and that the time had come to decide whether to develop on the production side and warned that to do so would completely change the complexion of the society. It should be born in mind the expense involved and that we would have to compete against other societies.

The 74/75 season saw membership fall to thirty-five, thus prompting a request from the secretary that a firm effort should be made to obtain new members, perhaps by an advert in the Chronicle. The society was also asked if they could make a greater effort to start public performances on time. However the 75/76 season saw the membership increase to thirty-eight and the treasurer was delighted to announce that the balance in hand had doubled due to the superlative efforts by virtually the whole society. The sum being £113.63, but it was pointed out that would be reduced by £10 owing to the subsidy for the annual dinner.

No reply had been received from Peter Pratt to accept the post of President, it was therefore concluded at the AGM of the 76/77 season that after serving 25 years, he was no longer interested in the position. Mr Granville Mason was therefore proposed and elected as President. Disappointment was expressed at the service and quality of the meal at the annual dinner at the Francis Hotel. It was therefore agreed to change the venue for the 77/78 season to The Rondo (then still a 'church hall' type premises) and this proved to be a great success. The year was also very successful, donations received from 'outside concerts' swelled the funds and also attracted new members. One of the young members of the time was Roland Orzabel, who played the part of Grinder in the Zoo; he went on to fame and fortune as one half of the pop duo 'Tears for Fears'. The rest of the decade saw an increase in membership and amongst the new young members during the 78/79 season, Helen Goodhart (now Bletso) was mentioned.

The decade ended with a balance in hand of £150.97, down a little on the previous year, subscriptions were £1.50. The Musical Director reported a shortage of men in the final year and had it not been that John & Juliet Gardiner plus two other men had joined, it would not have been possible to cast Rose of Persia. This decade also saw

Paul Dyson, Nick Burgess and Helen Goodhart (Bletso) elected as committee members.

The Eighties

A decade of change and growth, with many 'firsts'. The concerts became costumed, then costumed and staged and finally a full production at the College Theatre.

The decade started with a membership of 48, nevertheless outside help was required to stage performances that year. A reduced bank balance of £130.88 was reported by the Treasurer, a figure, which he felt, we should not drop below, however the following year it did drop to £116.61, despite a 50% increase in income. Increased hall hire costs were partially blamed for this and an increase of membership from £1.50 to £2.50 was proposed and carried. Membership was up to 55, an all time high.

Things were certainly looking up in 82/83, Nick Burgess was Musical Director and the gradual process of upgrading the concerts had started. Iolanthe featured some costumes and an attempt was made to learn the Mikado by heart as much as possible, in the event no scores were used. This event was successful and professional costumes were used (Barrett's of Bath).

At the 83/84 AGM the Musical Director, Nick Burgess reported a significant move away from the pattern established since he joined in 1974. In November a semi-concert version of Yeoman was performed on stage in Tovey Hall, with some success and a version of Princess Ida in January, to mark the centenary and in March a staged production of the Sorcerer, with an extra night's performance for charity. Nick went on to say that the Sorcerer had been the most ambitious style of production since he joined, it was successful, but we can do better, we can go further if you the members want us to. What direction do you want the productions to take? Do you want us to present full stage versions, with nights for charity? Do you want Yeomen style psuedo concerts? Do you want full concert versions?

The 84/85 season saw a staged production in Tovey hall of Pirates, with a second performance for charity, which raised £200 for Dorothy House. The society also entered the Avon One Act Play Festival, held at the College Theatre with a fully costumed production of The Zoo. Direction was by our President Mary Sansom and scenery by her husband Allan Barrett, The production was a great success and we took the 'runners up' certificate. Other ventures that year included an outdoor production in the bandstand at Victoria Park. In 1986 it was decided that a full production of Patience would be performed, with costumes, scenery and orchestra at the College Theatre, thus starting the format that continues until today. This first venture however was only performed for two nights. The Director was Tony Joseph and Musical Director Nikki Ingram.

Although Patience was a success, not all members approved of the changes and much discussion ensued at the Annual General Meeting. Some members felt that

'the fun' had gone out of the society, by introducing the pressures of learning music and lines and commitment to attend rehearsals, also that commercial considerations would prevent the lesser known works from being performed. Others felt that there is only one way to go and that is forwards, we cannot go back. In the event history shows that we did not go back. The following year *The Gondoliers* was produced at the College Theatre and performed over three nights and an outside stage director, Brian Ewart engaged. Musical Direction was again by Nikki Ingram. The following year the college theatre became HMS Pinafore and Captain Corcoran and his crew welcomed patrons. The ships concert party then produced a performance of *Trial by Jury* on the deck, prior to the commencement of HMS Pinafore (the opera). Sir Joseph Porter played the part of the Learned Judge, with other crew members also taking part. This was an innovation by Brian Ewart, to produce both operas, without extra scenery and costumes, thus saving cost. This was also the first production for our new Musical Director Susan Tewson, a post that she still holds today.

Thus the Eighties continued with five full productions having been successfully completed by the end. Two of them, *Iolanthe* and *The Mikado* to full houses. Full and varied programmes were also carried out each year and included, Charity Concert productions, Christmas Parties, Pantomimes, Competitions, Quizzes, plays, both by Gilbert and Tony Joseph, Topsy Turvy evenings (males singing female songs and vice versa) and other innovative subject matters to provide the themes for the entertainment at monthly meetings. It is difficult to state the balance in hand due to the expenses and income for the main show crossing the end of year date, but the success of the productions has swelled the society coffers and a sum of £1100 was deposited in a high interest account. Membership was well up, having reached 78 in 1989.

The Nineties

A decade of stability and consolidation but with a challenge half way through when the City of Bath College closed the Theatre in 1995.

This decade started very much as the last one finished. Successful productions were held at the College Theatre up to 1995 when it closed. After the sell-outs of the late Eighties, the number of performances were increased to four. The Rondo with the aid of lottery money was converted into an excellent studio theatre with raked seats and a bar. The concert productions were moved from Walcot Methodist to The Rondo. We lost a few tenors along the way, mainly due to moving away from the area and various appeals were made for new members.

Where to perform after the College Theatre? As there was no obvious City Centre alternative, the possibilities were the School Theatres. Prior Park, Kingswood and King Edward's theatres were all inspected, and it was decided the best facilities for our purposes were at the Wroughton Theatre at King Edward's School. It featured a conventional raised stage and fully raked seating and was the nearest to the City Centre. It was also the only one suitable for placing an orchestra in the conventional

position, with the Musical Director situated in the centre. This became the venue for the full productions up to the present time.

The first production at The Wroughton was *The Sorcerer*. It was realised that this could well be less popular than the previous production of *Iolanthe*. This coupled with the change of venue resulted in the decision to drop back to three performances. In the event a loss was made, but the success of the previous shows meant that it was a sustainable one. This situation was turned around however as the following production of *Pirates of Penzance* was a sell out. The temptation to go back to four nights was resisted and *Patience* in 1998 still played for three nights, with good houses. 1999 saw a return to four nights with the *Yeomen of the Guard*.

The Charity Concerts went from strength to strength at the Rondo with sell-outs or near sell-outs over the three nights. Large sums were raised for various local charities. A different one was featured each year and the emphasis on small and local seems to be very popular with the audience, as they can see or understand where the money is going and know that all of the money is of benefit with no large administration fees are deducted.

The decade ended with the society in an extremely sound position from a financial point of view, with sufficient funds in hand to withstand several 'bleak years' thus ensuring financial survival, however it was more and more apparent that we were becoming an ageing society. In the Seventies and Eighties members ranged from teenagers up, but anyone under forty is considered young these days. Certainly membership drives will be required as we enter the Twenty-first century. In the middle of the decade the society celebrated its Golden Jubilee with a dinner at The Rockery, an event that was attended by many former members as well as present ones. Sweatshirts with the City of Bath coat of arms and the G&S logo were produced and sold to members to commemorate the season. Full and varied monthly meetings were carried out for the appreciation members, concerts were performed for outside organisations, trips were arranged, including boat trips, although attendance at the monthly meetings was falling.

The New Millennium (first decade)

The current decade, only half complete at present. Featuring the Diamond Jubilee season.

Will the society survive this season? I doubt it in its present form. This decade has been a strange mixture. Ageing membership, but record attendances at productions and financial stability. A point was reached in 2003, where but for a very successful appeal in the Bath Chronicle, we would have had to cancel the main production. A full-page article with a 'Save our Society' theme brought a large influx of ladies to the society and the show was saved. Not only saved, but went on to beat all box office records for the society with a total audience of over 800. The male side of the production was saved by friends and past members who helped out. The Diamond Jubilee production is *Princess Ida* and the male side again gave cause for concern.

Two had to drop out for health reasons and we are grateful again for the support of those who helped out last year. Once the show had been cast, there was only one tenor left. He will be assisted by Brian Snell, who kindly agreed to help out. Can we survive? I'm sure we can, but what form will it be in? We can afford to run productions, but will end up with no one to sing in them!

To finish on a brighter note, the Diamond Jubilee dinner is to be held at The Barn at Pyle Farm, Trudoxhill, April 16th. As this is nearer Frome than Bath a coach has been laid on, but the venue is very attractive and the choice of food excellent. Over ninety members and past members have signed up for the event, which will make it the largest dinner in the society's history I believe.

So the decade started with many successes, and record attendances at productions, but without new singing members, preferably under pensionable age, we may have to restrict ourselves to concert productions. Maybe a gentle return to the programmes of former years. The society was formed at a time of hardship, when you had to make your own entertainment. Today technology is such that you can be entertained in any way you want, without necessarily leaving the house. Commitment is also lacking, with so many interests vying for everyone's attention.

To be continued?

Officers of the Society

Presidents

1944 - 1945	Mr H A Vachell
1945 - 1946	Mrs K Walsh
1947 - 1949	Hilton Layland
1949 - 1952	Richard Watson
1952 - 1977	Peter Pratt
1977 - 1983	Granville Mason
1985 - 1992	Mary Sansom
1992 - 2001	Betty Doucy
2002 - 2005	Tom Isherwood

Chairmen

1944 - 1945	Col. Verstume-Bunbury
1945 - 1946	Mr H L Maggs
1946 - 1947	Mr C Kemp
1947 - 1950	Mr Epton
1950 - 1953	Mrs O J Dorey
1953 - 1955	Derek Jeffery
1955 - 1958	Mr W G Pierce
1958 - 1961	Mr J Epton
1961 - 1969	Mr E G Canniford
1969 - 1977	Ken Taylor
1977 - 1992	Miss Betty Doucy
1992 - 1995	John Gardiner
1995 - 1997	Nicholas Burgess
1997 - 2002	Terry Bletso
2002 - 2003	Sean Dorey
2003 - 2005	Terry Bletso

Musical Directors/Advisors

1946 - 1947	Miss Z James
1956 - 1961	Mrs May Barfoot
1961 - 1970	Derek Jeffery
1970 - 1971	Mr C J Naylor
1971 - 1975	Miss N Gee
1975 - 1982	Derek Jeffery
1982 - 1985	Nicholas Burgess
1985 - 1987	Nikki Ingram
1987 - 2005	Susan Tewson

Treasurers

1944 - 1946	Mr R P A Lewis
1946 - 1948	Derek Jeffery
1948 - 1950	Mr R Watkins
1950 - 1951	Mr Alexander
1951 - 1955	Mr W G Cole
1955 - 1958	Mrs Alexander
1958 - 1960	Mrs Brothers
1960 - 1961	Mrs Frazer
1961 - 1986	Tom Isherwood
1986 - 2002	Helen Bletso
2002 - 2005	John Prall

Secretaries

1944 - 1945	Mr L B Hewitt
1945 - 1947	Mr R C Woods
1948 - 1964	Miss L Fiddes
1964 - 1965	Mrs L F Newby
1965 - 1970	Bob Marshall
1970 - 1973	Joanna Wiesner
1973 - 1974	Mr J Epton
1974 - 1980	Mrs P Jeffery
1980 - 2002	Joanna Wiesner
2002 - 2005	Helen Bletso

Statistics

Longest Serving Officers:-

President	Peter Pratt	25 years
Secretary	Joanna Wiesner	25 years
Treasurer	Tom Isherwood	25 years
Musical Director	Susan Tewson	18 years
Treasurer	Helen Bletso	16 Years
Chairman	Betty Doucy	15 years

Most Jobs Held

Derek Jeffery; Chairman, Treasurer, Librarian
Musical Director and committee member.



Terry Bletso
2005