

# THE LARYNX

February 2009

50p or Free by email

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## From the Chairman

It is now two years since Michael took over as MD and I thought that members might like to reflect on the days leading up to his appointment and on how things have gone since.

When Michael arrived at his interview I can tell you (safely now with the passage of time!) that the panel was unanimous in its enthusiasm for him as a potential MD. When he left the room at Charterhouse we all just looked at each other in surprise, because frankly we had not expected such a blast of fresh air. His enthusiasm, humour and boyish charm had worked its magic on all of us and we had no problem in putting him forward to the choir for audition. We knew of course that **we** might have to do more organisational things than in the past but we considered (as did the choir by its vote) that this was a small price to pay to appoint someone so musical, vibrant and keen.

The feelings of the choir at the auditions reflected the panel's delight and all of you who were there at the time will remember your own first impressions!

One thing we were all sure of was that Michael's goal was to build on our existing reputation and make us the best amateur choir possible, and we were not wrong. Throughout his time with us he has constantly worked towards that goal, giving freely and tirelessly of his considerable musical skills without any thought for the amount of time he spends outside rehearsals to get things right.

He has also taken part in all sorts of 'out of hours' choir activities and has forged strong links with our President, another great enthusiast for the choir.

From time to time there have been suggestions as to how Michael might handle this or that and I have to say his willingness to consider and take on board suggestions has been remarkable and refreshing. He is always mindful of the management committee's requirements, and he seems to be without ego, a rare quality. In his own inimitable way he is

always aiming to improve his conducting technique and is receptive to all 'advice'.

Look at the results. In two years:

- Membership has gone up.
- Enthusiasm and morale in rehearsals, concerts and other activities is at a new high.
- Musical standards, already good two years ago, have improved further, and our performance has become sharper.
- All of our concerts have been very successful and we have even had a standing ovation, and much stamping of feet.
- We have attracted a number of younger singers and hope for more.
- We have secured a number of very good soloists and excellent orchestras to perform with us, all down to Michael.

Michael has been active in the social scene of the choir too and I must tell you about the 2008 summer party at Val's house, tucked away in the woods of Hydon Heath. We got going and there was no Michael. Then we had a phone call from him to say 'where are you?' and I went down to the end of Val's lane to guide him in by ground control. Several phone calls and complicated directions later I was still looking out for his car when he suddenly appeared from entirely the wrong direction, on his bike! He had been on the extended scenic route to get there and my directions had probably made that even longer, as I was judging distances by car.

After the party we were somewhat concerned about his getting home safely as it was pitch black, the route involved many more dark lanes leading to goodness knows where and Michael had no lights! So with Laurie's tool kit we took his bike to bits, and stuffed him, bike parts, party gear, and assorted junk into the car for the return trip. When we got to Croft Road and the hatchback burst open in my hands, *everything*, bits of bike, empty bottles, Michael and so on just sort of fell out all over the pavement! I enjoyed feeling like a student again anyway!

Michael reckons that he has been on a steep learning curve, but as I said at the AGM, it doesn't show. It is obvious that the goodwill, support and affection from the members is very high, and the knowledge that whatever Michael says or does is for everyone's benefit is a great boost for us all.

I look forward to many years with Michael as our MD, and to our elevated position in the world of Choral Music. Most choir members feel part of the team with the same goals, the principal one being the very best for GCS, and I want to thank Michael on the members' behalf for moving us steadily and cheerfully towards even greater successes in the future.

*Doug Jack*



### **From the Musical Director**

Dearly Beloved, welcome to another view from the pulpit ... I only half jest actually, as I *did* address you all from the lectern of Charterhouse's magnificent chapel on Saturday 13 December.

I was very pleased last term with both the really high attendance and the quantum leap in the sound and tuning of the choir which really gained a new blend and quality. I imagine many of us came for Karl Jenkins's *Armed Man* but I have been pleased that attendance this term has been really good too.

Last term was one of musical drama of the most extrovert kind; in the Jenkins not only did we have half a ton of percussion instruments but a Muezzin calling us all to prayer. I don't know whether you are aware that Manvinder is also a choral conductor of great experience and prowess. We were joined again by a previous visitor, Ros Evans, the soprano soloist in our very successful Verdi Requiem and also in the Fauré Requiem.

Philip Langridge's visit last term was a great highlight. When he gave an evening of his time to be at a rehearsal in the autumn of 2007, Philip was kind enough to offer to come back, one Presidential visit is unusual enough, but two within a year? We are indeed honoured. How often does an international opera star work with a choir? It is really becoming a special relationship which few choirs, certainly choirs I have come across, ever have. We are lucky people.

As ever, Philip was insightful and inspiring. We were working on the dramatic Baal choruses from Mendelssohn's *Elijah*, and Philip really got us to connect with the excitement of the text. Our sound as a choir really changed as a result. Godalming United Church was a superb choice of venue and the organising team did us proud with smooth organisation and copious cups of tea.

A special feature of the event was Philip making his *début* as a conductor; hard to believe, as he got the hang of directing the choir so quickly, you could swear he'd been doing it for years. Being a naturally modest person I did immediately offer Philip conducting lessons, so if you see him starting a new career soon, you know who to thank – or blame? The good news is that Philip has offered to teach me to sing – I wonder if he knows what he is letting himself in for...

Philip is not only a super-intelligent musician but a lot of fun and I know I am not alone in having had a really great day. So I would like to say a big thank you to Philip and hope we can look forward to seeing much more of him.

As ever, I'd like to take the opportunity to thank the committee members for their hard work on the December concert, particularly Robert Park for his work on choir seating and liaising with Charterhouse, and Martin Price for his work on orchestra scores and organising the orchestra. As ever, we all owe a huge amount to Doug and Christine, our Alpha and Omega.

This term's repertoire should make a nice contrast to the extrovert drama of the Jenkins and the rich but somewhat indulgent harmonies of the Rutter.

Already, the quality of blend and tuning this term are excellent, and we are making some very refined sounds in the Mozart and the Haydn. The improvement is really audible and the sound from the front is very inspiring.

Finally I'd like to give my thanks to you all, for turning out each week and working so hard, for singing beautifully and dramatically in the last concert, for filling up the Chapel with over 440 audience members, and last but not least, for having me as your musical director for two years now.

It has been an exciting time for me; a steep learning curve at times and a somewhat scary challenge! I also now have more experience under my belt so I hope that raw enthusiasm is gradually giving way to a more informed enthusiasm.

I hope that despite my, shall we say, occasional idiosyncrasies or in other words 'being an annoying conductor', you have also had an exciting or at least interesting time so far. Certainly I appreciate your collective energy as a choir and I feel we are growing together into quite a team. Keep coming to rehearsals – the buzz is good and the singing quite genuinely is better than ever.

Here's to a happy and successful 2009!

Best wishes

*Michael Veazey*



## COME AND SING DAY WITH PHILIP LANGRIDGE

There is a degree to which I am apt to put my hand up for events without giving much thought to what is entailed. The date is some way off, no need to give too much consideration to it for months. Then the day dawns and I question my far off decision - why am I volunteering to get up this early on a Saturday in order to spend my whole day singing? What have I let myself in for? Did I only sign up because Michael made us feel guilty for not doing so? Too late.

Thus it was that some 60 of us entered the Bridge Street Church shaking umbrellas and raincoats and questioning the sanity of coming out at all during such a deluge. I suppose that probably few of us have ever attended this sort of a workshop and there was a consequent quiet buzz of anticipation - what would we be asked to do? Would it take us beyond our comfort zones?

Philip is delightfully self-effacing, he has the ability to put people at their ease - he is above all else really good fun, he laughs a lot. He is also I suspect quite exacting, managing to elicit the desired response/performance from his pupils almost without making them feel they were having to work hard; the essence of a good teacher. We were held in rapt attention as Philip explained some of the details of voice production, control and manipulation. We all to a man did as bid without embarrassment, even though to an outsider we must have looked like a bunch of oversized toddlers in a game of "Simon says". But the thing is, when you do as instructed and the desired effect is as predicted, you kinda see the point. Enlightenment on each and every face! Ok I know that in the heat of the performance when we "forget how the next bit goes" or we miss that vital entry yet again - all this theorizing will be out of the window, but even if we remember it only some of the time I reckon we will produce a better, more controlled, more targeted sound - we may even manage to produce dynamics - heaven forbid!

Philip did gently lead us through some dramatic interaction - not something most of us engage in, I suspect, but nothing too disturbing. The day passed seamlessly, the refreshments flowed unbidden; someone had been working very hard in the background to make all this happen rather like the workings of a well-oiled machine.

As Philip himself suggested, there is the luxury of time afforded by such workshops, time to dissect aspects of singing which the Thursday rehearsals simply cannot timetable. It was good to be able to indulge ourselves in more fully understanding the mechanics of singing without worrying about learning notes and

committing words to memory. I reckon that attending workshops is an excellent and practical compromise. We learnt a lot, we put that learning into practice by performing a couple of extracts from Elijah at a small but select audience at the end of the day. But best of all we had fun. I personally felt energized, the endorphins had been flowing and I felt a huge sense of achievement. I for one am looking forward to repeating the process and hope that Philip feels the same way!

*Fiona Ware*



At the end of the Come and Sing Day, we asked for brief comments and 49 responses were handed in - thank you. Many comments were similar and the words '*inspirational, invigorating, stimulating, exciting, exhilarating, enthusiasm, insight, great day*' repeatedly featured. There were a few comments about the breaks being too long and to reply to this, the professional advice we were given was to have breaks of a reasonable length to rest voices. Others enjoyed the longer breaks as it offered the opportunity to chat with people they normally did not have a chance to talk to. It would certainly seem that the Choir would like more Come and Sing Days and we will bear all your comments in mind. Here is a selection:

- Truly inspirational. Helpful to be reminded about the importance of the meaning of the words we are singing, and the trick of using your imagination to convey that meaning.
- A rare privilege to learn music from a true professional - entertaining and stimulating. Thanks to Philip for making a wet November Saturday such fun.
- The day has helped us to capture the true spirit of the work, to understand what was in the composer's mind.
- Today has given us an insight into the importance of interpreting the meaning of the words and music and conveying this to the audience.
- Philip's infectious enthusiasm and encouragement produced a great atmosphere - and results. Hope we can remember it all next year!
- What a fabulous day! A joy to have fun singing with such an expert - and one so ready to share himself with all of us.
- A most inspiring exercise in co-ordination of brain and body, mind and emotion.
- This has been an enjoyable and instructive day. I liked the teaching on breathing which I found helpful. The informality of the day and Philip's approach contributed to the enjoyment
- Absolutely inspiring! I feel so energised - it was a struggle to stop myself singing in

Waitrose at lunchtime! We are incredibly lucky that our wonderful president has contributed so much time and enthusiasm to the choir.

- Exciting, thought-provoking and a great way of building cohesion in the choir
- .....think up when you sing low. Think dandelion clock, needle – needle of top of head when breathing for energy.
- .....I would love this to be an annual event.
- The choir really came alive under Philip's energetic direction.
- A marvellous day to promote the value of enthusiasm, character, feeling and meaning in music.
- A wonderful opportunity to learn from a great master.
- I thought today might be exhausting but instead I feel inspired and energised. A very enjoyable experience.
- ..... what fun it has been!

**A Huge Thank you** to everyone who helped with the 'behind-the-scenes' running of the Come and Sing Day - the planning, the organisation and just lending a hand when it was needed. I hope you will understand if I do not mention anyone by name as it is all too easy to omit a vital person!

*Rosemary Pinnell*



## AN EVENING AT THE THEATRE

As in previous years, about twenty past and present members of Godalming Choral Society met to enjoy an evening at Chichester Festival Theatre. This year we saw *The Music Man*, a popular American musical first performed in 1958. It is the story of a travelling salesman who goes from town to town, selling musical instruments and uniforms for a band for the children, promising all sorts of good results, but always leaving town before the citizens find out that they have been conned and that he has no knowledge of music. However, on this occasion he falls in love with the librarian and all ends happily.

There are some familiar musical numbers and the one that everyone remembers, of course, is *Seventy-Six Trombones*. The very first number is not actually sung but produces the rhythm of a steam train as the travelling salesmen, sitting on their suitcases, talk together as the stage circle turns as if it is a train moving from town to town. Brian Conley played "Professor Harold Hill" superbly and Scarlett Strallen as the librarian had a lovely soprano voice. In fact, all the cast were excellent, singing very musically-complicated numbers and performing the usual energetic dances which are typical of American musicals. One particular feature was the

'Barbershop Quartet', the Mayor's cronies, who sprang into song at the drop of a straw boater.

The cast included a large number of children who came from local schools. Two of the children in particular were excellent, one was the boy who played the librarian's little brother and had a large part, singing, speaking and dancing, and the other the girl who was her pupil (the librarian also taught music) who sang and played the piano.

It all ended with the entire cast and the orchestra dressed in the red band uniforms marching and singing *Seventy-Six Trombones* up and down the stage. There was a standing ovation from the audience and we finally left the theatre after an enjoyable evening out. I know what tune I had going through my head for the next few weeks!

*Gabrielle Mabley*



## Those nice people at Choraline....

For those of us, myself especially, who are not strong sight readers, Choraline Rehearsal tapes and CDs are invaluable. For those of you who have not come across them before, they cover most of the main choral repertoire, so although not an exhaustive list, this does mean that one can at least have some extra help learning the most well-know pieces.

Essentially, the orchestral accompaniment is played mostly on an organ, with the individual parts picked out in an easy to follow instrument. For instance, the Soprano parts are played on a flute, and one can hear the other parts, including solos where applicable, in the background on bassoons and such like. The left/right balance and the treble/bass on the stereo can be adjusted to increase or diminish the effect. There are no dynamics, and the piece is slightly under speed. There is the disembodied voice of Doug (no, not our chairman!) giving cues, letter prompts, bar numbers etc. and sometimes other verbal help along the way. Doug normally uses the most commonly available scores, and there is a note about this in the audio introduction if it is likely to be an issue.

Hire is for an 8 week period and costs about £4.50. I have to add a little to their charge in order to cover the return postage and packaging. They are also available for purchase at around £10 – and you can hang on to your hire copy for payment of the balance. In fact, be warned, as this is what has to happen if you don't return it to me before the concert!

There is also a limited catalogue of rehearsal resources to be found mostly for free on **Cyberbass.com/Music\_Index.htm**. The quality is not nearly as good as Choraline and

from the few excerpts I've checked out, there is only minimum accompaniment, no inclusion of the other parts, no spoken bar numbers or entry clues, all of which Choraline has. The repertoire is at the moment very limited. However, all the pieces for the next concert are there, so do please have a look. It looks as though you can download the non-copyright ones to 'realplayer', and thence to your ipod or burn to a CD I guess – ask your resident teenager! However, for a quick fix of a problem few bars, it would be very useful.

*Amanda Clegg*



### The Picture Frame

One sunny morning in August, I was enjoying a leisurely breakfast – husband at golf and cat in the garden – when suddenly there was an almighty crash in the room. Looking quickly around I noticed that there was a space on the wall where one of my daughter's paintings had been hanging. It had fallen down behind the radiator smashing the glass and was firmly wedged. Later that day we managed to lever it up only to find that the frame was also broken. We then had two choices. Take it down to the picture framers and get it reframed or find another picture that could be replaced with her painting. Needless to say we chose the latter option.

When I took the back off the selected print, which had been framed in Godalming years ago, I found that it had been padded out with a copy of the Surrey Advertiser. The date was 27<sup>th</sup> March 1981. How odd – 27<sup>th</sup> March was my daughter's birthday. So the next couple of hours were spent reading the paper and what should I find but the following advertisement for the Godalming Choral Society's concert the following day:

### Godalming Choral Society 17<sup>th</sup> Century Motets

MATTHEW VINE - Treble  
 JAMES GODWIN - Baritone  
 FIONA CHIPMAN - Cello  
 MARK BLATCHLEY - Organ  
 Conductor - JAMES WINE

GODALMING PARISH CHURCH  
 Saturday 28<sup>th</sup> March 1981, 7.30pm  
 Admission by Programme - £1.50  
 From Fields Newsagents Record Corner  
 or at the door

*Val George*

### Mist on Christmas Day

Naked trunks of tall dark pines  
 Against white wall of fog designs  
 A study in black and white

Brown and crinkled, leaves of beech  
 Droop inert from branches, each  
 Suspended as for flight

A sudden glow of colour looms  
 Where golden gorse unseasonably blooms  
 'Midst swirling spectral light

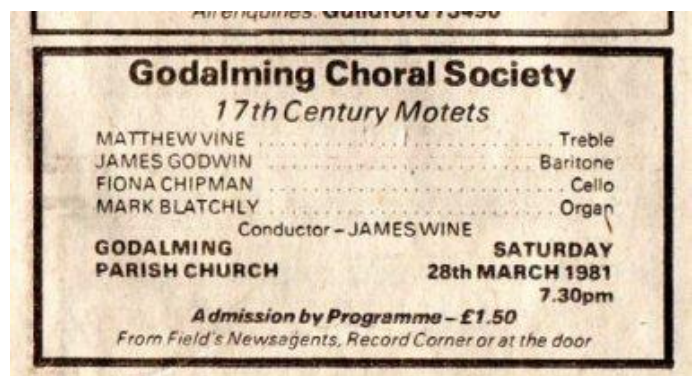
Like coal-black beads the bilberries gleam  
 With berries ripe the brambles teem  
 Indeed an Autumn sight

We many cheerful walkers meet  
 All braving chill of hands and feet  
 To keep their spirits bright

*Barbara Hubble*



And nearby on the same page was an Advert for Woking Choral Society's concert conducted by Nick Steinitz:



I hope this is clear enough for you to spot the unfortunate spelling mistake. In case it isn't they have spelt 'James Vine' with a 'W'!!



## UP CLOSE AND PERSONAL

Last year I embarked on a rather exhausting, but very enjoyable tour of Thailand with my daughter, Laura.

We filled every second of our free time by leaping into tuc-tucs and taxis and dashing off to see all the things not included in the scheduled tour, such as the pandas at Chiang Mai Zoo (cute), a snake farm (not cute) and, of course, the shopping mall.



BUT, one of the highlights has to be when we went on a trip to Kanchanaburi to the Tiger Temple 40 kilometres outside the town. I had found out about the Temple a couple of years before and vowed to go. As the holiday approached I wondered if I would lose my courage once faced with the reality of the dream. To date there have been no reports of tiger attacks at the Temple, but it would be daft to think that it won't ever happen. The Tigers are rescued animals, not drugged, and very well cared for. They have been brought up by the monks, but they are still wild animals.

When we reached our destination, I just knew that I would never forgive myself if I backed out, and that I would always regret missing my opportunity to spend time with the tigers.

We were slightly wary of the wild boar crossing our path, and even more wary of the buffalo, but we continued along the winding uphill path that led through the trees and became aware of a young man smiling and waving to us from inside a low fenced off area. 'Over here' he said, gesticulating wildly towards a clearing amongst the trees. I followed the direction of his pointing finger and incredibly, saw that about twenty feet behind us the Abbot of the Temple was casually draped on a log, leaning against a tree trunk, surrounded by 8 or 9 fully grown and untethered tigers. We could hardly believe our eyes, and after a split second of hesitation, Laura and I decided that perhaps we would join the group in the enclosure after all. We started a nonchalant stroll towards the enclosure, trying desperately not to look like prey but accelerating to the gate, where we both tried to get through at once. Forget all that nonsense about wanting to protect your children, it was comforting to know that Laura was behind me, and I wanted in!

A few minutes later after words of guidance, we left the enclosure to walk with the tigers as they made their way down into the quarry. Each tiger was led on a short leash by one of the handlers and we all had the opportunity to take the leash and walk with a tiger for a while. After a year of wanting so much



to do this, but thinking that even if I got myself to the Temple I would be too terrified to move, I found myself holding a short length of cord with a fully grown, waist high tiger at the end of it, my free hand resting on the back of the animal. Ridiculous though it must seem, my

apprehension had disappeared. I felt no fear at all, just elation. Every second was magic.

Down in the quarry the tigers were led to various spots where they did what all pussycats do in the heat of the day, they laid down, stretched themselves and dozed off. Again and again, Laura and I were led by hand through the quarry where we were invited to sit with each tiger in turn. We were asked not to stroke them but to just sit with our hands resting on the animal. I cannot describe the amazing feeling of sitting with a huge tiger, its head literally in my lap, and the wonderful colours and the feel of its thick coat. It was awesome, they really are magnificent. The animals were in beautiful condition and looked full of health. It was difficult to leave the quarry but, after about forty five minutes we walked back towards the woods, where one of the monks sat in the shade of a tree with four cubs, that were being bottle fed. It was especially good to see that the tigers were breeding within the Temple grounds.

Released, the tigers would be tracked down by poachers along the Thai/Burmese border. The Temple has given them a place of safety in which to grow up. They are caged for part of the day but spend a lot of time outside. The cages were in the open, very large and clean. Visitors to the Temple are funding the monks to build an island sanctuary for the animals where they can roam freely without the need for any cages. In years to come it is hoped that poaching will be stopped and tigers will be bred for release back into the wild.

After a three hour stay, during which we saw many other animals wandering about freely (strangely, the tigers never attack these animals), we left the temple to begin the long drive back to Bangkok.

It was definitely one of the highlights of all my travels over the years and one which I will always treasure.

Visit : [www.tigertemple.co.uk](http://www.tigertemple.co.uk)

*Christine Mansell*



We thought it might be helpful for everyone, especially new members, to be reminded of who was re-elected or elected onto the Committee at the Annual General Meeting in the Autumn Term, together with their roles:

<b>Management Committee Members 2008-2009</b>			
Chairman	Douglas Jack	Also helps with social and fundraising events. Manages the 'GCS Wine Cellar'. Serves on the following committees: Concert Planning, Corporate Planning and the Logistics Task Force	DMJ
Vice Chairman	Vacant		
Secretary	Christine Mansell	Also produces programme covers and compilation, programme advertising, social and fundraising events organiser. Serves on the following committees: Concert Planning, Corporate Planning and the Logistics Task Force	CM
Treasurer	Geoff Johns	Also helps with fundraising and social events	GJ
Committee Member	Val George	Assistant Treasurer, collects subscriptions and manages the Choir Register. Manages the Friends and Patrons. Helps with fundraising and social events	VG
Committee Member	Claire Edwards	Manages Ticket Sales and insertion of GCS events in local publications. Helps with social and fundraising events. Serves on the following committees: Concert Planning and the Logistics Task Force	CE
Committee Member	Anita Heward	Front of House Manager. Serves on the following committees: Corporate Planning and the Logistics Task Force	AH
Committee Member	Robert Park	Stage Management, Concert Venue bookings and liaison. Serves on the Logistics Task Force Committee	RobP
Committee Member	Tina Turpin	New Committee Member ... watch this space!!!	TT
Committee Member	Rosemary Pinnell	Editor of the 'Larynx' and GCS 'e-Notes'. Organised the 'Come and Sing Day'	RP
Committee Member	3 Vacancies		
The above are just examples of some of the things that Management Committee Members do in addition to their roles. Some of these roles take up an enormous amount of time as you will all know.			

## Dates for the Diary

**CONTACT:** Christine Mansell  
christine\_mansell@o2.co.uk or 01483 420536

### SPRING TERM 2009

#### Rehearsals start at 7.45pm

February 12, 19, 26  
March 5, 12, 19, 26 and possible  
additional rehearsal on Monday 23 March

#### Saturday 28 March 2009

Concert in Charterhouse Hall, 7.30pm  
Haydn : Nelson Mass  
Handel : Zadok the Priest  
Handel : The King Shall Rejoice  
Mozart : Solemn Vespers

### SUMMER TERM 2009

#### First rehearsal – Thursday 16 April

Rehearsals start at 7.45pm

#### Friday 24 April 2009

GCS QUIZ EVENING

7.45pm

The Clock House, Milford

Not to be missed! – details to follow soon

#### Saturday 6 June

Godalming Town Fete - Bottle Tombola!  
Choir members will be asked to kindly donate 3  
items. It was a great success last year thanks  
to your generosity and raised a substantial sum  
for Choir Funds.

#### Saturday 20 June 2009

In Ladywell Convent Chapel  
Purcell : Come Ye Sons of Art  
Bruckner : 3 Motets  
Sacred music by Monteverdi  
Sacred music by Russian composers,  
including Tchaikovsky and Rachmaninoff

### AUTUMN TERM 2009

#### Saturday 21 November, 7.30pm

In Charterhouse Chapel  
Mendelssohn : Elijah

#### Saturday 19 December

Joint concert with Godalming Band  
In Charterhouse Chapel  
Watch for further announcement

### AND FINALLY.....

*I was passing the Godalming  
Bandstand one Sunday last summer  
and there was a huge gang there so I  
stopped to see what music was on. If  
you go down there you will still see the  
scorch marks on the road where I took  
off pronto when I discovered it was  
Morris Men!*

*Doug*

**Responses** to Doug's comment – carefully  
worded of course - are particularly welcomed  
from the Morris Dancers in the Choir (.....please  
don't be shy!)

When Doug sent me this on the off-chance, it  
set me thinking that there might be other little  
anecdotes (Christmas party?) worthy of a wider  
audience. I would welcome contributions –  
absolute maximum of 60 words please (Doug's  
contribution is 53 words) - of a humorous or  
gently ironic nature for possible inclusion in a  
future **AND FINALLY.....**

Contributions are always welcomed for the  
Larynx and I include as many as possible. It is  
also very helpful if articles can either be  
emailed or put on disc.

With my **e-notes** hat on, I would like to hear  
from anyone who can recommend  
singing/music workshops/courses that take  
place on an annual basis, either residential or  
day. Could you let me have any contact  
information, websites etc. Many thanks.

*Ed*



Editor: Rosemary Pinnell