

## INTERVIEW WITH MARTYN MILES

[MF]

I'm interviewing today, my name is Mary Franklin, and I'm at 21 Abbey Road on the 13th of January, 2026. And with me is...

[MM]

Martin Miles.

[MF]

Thanks, Martin. Okay, so can you start off by just telling me how you came to live in Witney?

[MM]

Well, I was actually born in Witney, in Woodstock Road in Witney. It was the Budleigh Nursing Home, it was a little bungalow. And I was born there with my twin brother in 1948.

Sadly, it's been locked down.

[MF]

Ah, okay, so you were a twin. And is your twin still living?

[MM]

No, sadly my twin died in 2017, bowel cancer. Oh, okay.

[MF]

Very sad. I'm sorry about that, Martin. So, that's many years to have lived in this area.

What changes are you aware of in Witney?

[MM]

Well, like most people who've lived in Witney all their life, it's the houses. And I appreciate people have got to live in new houses, but it's the infrastructure of the roads which is the most difficult bit for me, as a cyclist. So, I like Witney, but it's changed almost a bit too much from a little market town to a vasseling market town.

[MF]

What do you appreciate most about it?

[MM]

I still think it's a lovely place. When I go to the Midlands, Birmingham area, I come back and I realise that it's set in the middle of a lovely part of the country, that within five minutes on my bicycle I can be in the countryside, I can hear the birds. It's just a lovely place to live.

And on a positive, all our friends who come to Witney like it.

[MF]

Yes, that's very true. Do you have anywhere in particular in Witney that you like to go to?

[MM]

Not particularly. I tend to like leaving Witney. But I do like going down the Lees sometimes, because I used to be an avid cricketer.

So, I sometimes go down the Lees and sit and watch the cricket from time to time. I'm also fortunate that I live opposite the cricket ground in Newland, so I used to watch from my bedroom window. I would say perhaps if I'm going anywhere, it would be on the cricket ground.

But my wife never comes with me because she can't stand cricket.

[MF]

Do you think that Witney has a sense of community still?

[MM]

I think it does. You read on social media that people complain about things, but the underlying feeling is that it does have a sense of community. Also, working in a museum, the people I've met from afar do say it seems like a nice, quiet town, as one couple from the Philippines said.

So, I think it does have a sense of community.

[MF]

It probably depends a bit on where you come from and what you're used to.

[MM]

Well, it's easy to complain about the place you live in, but it's like going somewhere else and saying, I wouldn't want to live here, so I still think it's a nice place.

[MF]

What's your hope for Witney's future?

[MM]

That they get the roads sorted out. At least they're doing Shores Green at the moment.

[MF]

By sorting out, what do you mean?

[MM]

So that you can move around the town a little bit. Because I have to go down Bridge Street, I have to drive all the cycle, and it's the most dangerous road in Witney. It's also the most polluted road in Witney as well, so I think that's what they need to get sorted out.

[MF]

They're sorting out, as in taking the traffic out of Witney?

[MM]

Yes, to a certain extent, and I think Shores Green will help. Does that cover it?

[MF]

There you go. Okay, thank you. Okay, so let's go on to how you became involved with the Witney's Dramatic Society.

So, when did that happen?

[MM]

Oh, I got involved with it in 1968, I remember very well. Because I was 19 years old. And the reason being that my father was involved with it back in 1946.

When it left the Corn Exchange in Witney, because during the war it was the Corn Exchange Social Centre Dramatic Society. And then it became the Witney Amateur Dramatic Society in 1946. And Dad was one of the founding members.

So there was always a hope one of my boys gets involved in the Dramatic Society.

[MF]

And so who did he create that society with, who were the other founding members?

[MM]

There was a man called Raymond Newell. I've got some programmes with his name on. Pauline Wilsdon.

I'm not sure when Isabel Spencer came, but she came fairly soon after that. And there was Anna Orte, she was the manager of a trustee savings bank in Witney. And there was a lady called Peggy Wiltshire.

In Australia they were all spinsters. And they sort of ran this triumvirate, ran the Dramatic Society. But it seemed to pull people in.

And in those days they did a lot. I mean, Raymond Newell used to write his own music and songs. And my Dad used to sing them in some of his productions.

So it was very fun. And I was very close to my Dad. Because my twin brother was closer to my Mum and I was closer to my Dad.

And I know my Dad always wanted me to get involved in it. Because Dad, not only was he a good actor, but he was very innovative in lighting and such like things. And I really admired him.

He was lovely. I was getting out of my teenage years and getting into helping in some exercises.

[MF]

Okay. And so did you just go along with it? Had you gone to performances?

[MM]

Oh, I went to performances because my Dad was absolutely brilliant as the Dame. I mean, he was just fantastic. I've got a slide somewhere with a crack in it, somewhere at home, of my Dad sitting and dressed as the Dame.

But he just used to do the most fantastic things. I remember he was playing the Dame. He had an exploding iron and a collapsing ironing board.

And this thing would suddenly collapse in the middle of a show. I just loved my Dad doing that. But on the other hand, he could then play the Inspector in an Inspector Call.

The most serious part in the show. And he could do the things that I absolutely admired him. But there was a funny side to it.

Because on the last night of the pantomime, and I don't know if they still do, something was, shall we say, altered rather than sabotaged. But something was altered. And Dad had devised, when he was playing the Dame, a system which had a bulb under your arm and tubes behind your ears to squirt water.

So it ran down his face and looked as though he was crying. And on the last night of this particular performance, his friend Raymond Newell, who I talked about earlier, took the Jets out, and Dad squeezed the bottle, and the Jets went all over the pianist. Of course, the audience thought it was part of the show.

But it was great.

[MF]

And did your Dad come up with it? Oh, yeah.

[MM]

My Dad, he was so innovative. All the things he could think of. And I just admired him.

It was a bit of hero worship, I have to say, with my Dad. But sadly, he suffered from anxiety and depression a little bit. And then he tailed off as the years went on.

So I think that's why he wanted me to get involved. I'd just got involved on the technical side. So I did flats and painting, helped with the lighting a bit, and sound.

I did have a part in one play, and it was a bit embarrassing, because I remember we had to come up at the end, and we all had to bow at the end of the show. And with all the bright lights, my mother said to me a bit later, I said, I notice you're going a bit thin on top.

[MF]

So I declined that.

[MM]

But my twin brother, it's okay to talk about a twin brother in the context of this sort of thing. Philip got involved with the Tobacco Society, but on a minor sort of way, because he was a drummer. Because in our misspent youth, I played the bass guitar, and my brother played the drums.

And it was very good to have a drummer there as well. But there was one incident where he had the hots, and I think there's two ways about it, for this young lady called Jackie, who used to leap on the stage in her fishnet tights, and she leapt on the stage once, and Philip actually stopped drumming, just looking at her like that. And we all laughed.

But it was fun. And it was a challenge as well, because if you were putting on a show, especially the pantomime, the amount of work you must put in every day.

[MF]

I can imagine. So when would you start working on the pantomime?

[MM]

Well, the script must have been written in the autumn. Well, you must have started well into the autumn, because by the time December or January came round, there

were so many people doing building sets, planning things, painting. So I wouldn't like to say an exact date, but it was probably three months.

[MF]

So leading up to the performance in February.

[MM]

Yeah. But I always admired Isabelle, who was teaching English at Henry Potts School, and she was writing the script as well. And because she knew everybody, she knew everybody's talents, and they'd all been there.

She could write a part for somebody, and she knew it would come off. She was absolutely fantastic at that.

[MF]

It sounds as though she took on many roles. I can't remember what else she did. Did she write, is it pantomime scripts, or was it any type of play?

[MM]

Yeah, she did pantomimes. We did do other plays during the year, but we often lost money on them, because you didn't really have a big audience for other plays, sort of thing. Which is a bit annoying, because you put a lot of work in, but you didn't have a good audience for it.

[MF]

So she'd be writing the pantomime, and would she be involved in any other aspects?

[MM]

Not as far as I know, no. She was a little bit of a dictator in some respects, but it was a good thing, because you knew where you were with Isabelle. She didn't dilly-dally about.

If you wanted something, she'd sort of tell you, and make sure it was done, sort of thing.

[MF]

Can you remember any examples of that? So she wanted something done, how did she go about it?

[MM]

Yeah, she wanted, there was in one show, she wanted a hole in a piece of scenery, and she wanted to put something behind it, and it was a bit of, you were seeing ahead. I don't know what to call it, but she wanted to see ahead, and you'd see through the piece of scenery, and then you'd see what was behind it, and she kept pushing and pushing this, and I let Orty, one of the ladies in it, just draw a picture on

the piece of scenery, like a window, and I'll get somebody to draw things at a distance, and she said she won't notice. I think Isabelle sometimes had big ideas, and she wanted to, that was a really big idea, to do it that way, and then it would be interpreted as, well, it'll be okay for her, I just think so.

[MF]

Yeah, yeah, and was she somebody who would have moved on to something else by now? Oh, yes, yes.

[MM]

And she changed her mind, you know, you do something. She asked us to build a piece of scenery, it had to be a certain size, and you'd probably laugh at this, we couldn't get it out of the door, because we had to build it in what's called the drama room, because we used to go in the old fire station down at the Corn Exchange Yard, so it built most of it, and she asked us to build it, and we couldn't get it out of the door.

[MF]

So the fire station used to be near the door?

[MM]

Yeah, there was an old fire station down, we still call it, I still call it the Corn Exchange Yard, but it was down by the Corn Exchange, so it was down there.

[MF]

So it's going down towards Langsdorf?

[MM]

Yeah.

[MF]

So in 1968 when you joined, you were in that Corn Exchange, and you were helping with some of the scenery, and so how did things develop from there, with your involvement with the society?

[MM]

I tried to get involved a little bit with lighting, but that was Terry and Les's little area, so I didn't really move on from there. I think I did most of it, building sets and putting sets up, and stage managing, I never moved on from there. I used to make little innovative things, like they wanted some steps, there was a scene in something where the steps were in the semi-darkness, and this girl had to walk down in a fog, because I worked in chemistry, I brought home some carbon dioxide, and made a device for making it get in the stairs, so that went down very well.

I remember one of the ladies down there saying, you've got a touch of your dad, working out how to do things. So that's basically what I did.

[MF]

Is there any one performance that particularly stands out in your memory?

[MM]

No, I don't think there is. No, I don't think there is. I enjoyed lots of them.

I used to enjoy the post-production parties as well. It was hard work doing the pantomime, because you started putting a set together on a Saturday, on a Sunday you'd have a tech rehearsal, full run through on Monday, then Tuesday, Wednesday, Thursday, Friday, and then two performances on Saturday. It was a lot of work.

And then it would take it all down. It was a bit, you felt a bit low after it, because you were on a complete run, half a complete run when you were doing it.

[MF]

What happened to all of that in you? I have no idea.

[MM]

Because when we started on our children in 1982, I decided, I know Mum complained a bit about Dad not being there, when we were younger. And when we started having children, I took a bit of a back seat with it. But I did contact them some years later about some lights, and they thought I was coming back, but I just wanted to borrow some lights for a show I was doing.

[MF]

So it sounds as though the pantomime was quite highlighted every year.

[MM]

Yeah, well for me it was. I mean, we did have some good plays, and I can't really remember many of them, but I just love the pantomime.

[MF]

So what was it about the pantomime that you loved?

[MM]

Well, it's ridiculous, isn't it? Pantomimes are silly, and there's lots of shouting and singing, and that's just what I really love. And I think because Dad was in the pantomime, and that's where I remember Dad, he would talk to the pantomime, then that was a show I'll always remember.

[MF]

So it must be quite different when you're rehearsing for pantomime compared to rehearsing before this, when you've got that audience participation. So what were the rehearsals like?

[MM]

Well, Isabelle ran a very tight ship, so people had to get it right, and she would... I think it was a teacher in her, you know, you're going to learn this phrase in this play just like I'm teaching you something. And she was...

But I think people go... I remember one girl walking off in tears a little bit, and her mum consulted her, and she came back. I don't think she liked being told off, but she was brilliant, this girl.

But there were some funny things.

[MF]

Was it quite a big rehearsal?

[MM]

Oh, yes.

[MF]

Roughly how many people?

[MM]

I wouldn't like to say. Fifty? I don't know.

The thing is, you had a lot of people who were there who, like Frank Brown, did all the props. So he really was a sort of a side... His wife and her daughter, Jane, often used to play the lead, and the men would do costumes, and Les would do the props.

So he was a man who was on the outside sort of thing. He didn't really get involved in the show itself sort of thing. So there were quite a lot of people like that.

[MF]

And so you were building the actual scenery and painting it as well?

[MM]

Yes.

[MF]

So you had to be artistic? Oh, yes.

[MM]

Well, a lot of it was... Some of us were artistic, and some of us weren't. I mean, the thing is, you build the flats, and you've got to have a certain colour, a base colour, and then you've got to put a thing on top.

And somebody like Terry Powell, he had a very good skill for doing things like that. But obviously, a flat at a distance, the detail is not so critical.

[MF]

Can you explain a bit more about what a flat is?

[MM]

Well, it's each side of the stage, you have three vertical boards, so you can't see the side of the stage when you're looking from the front. So they're at an angle, not flat, but an angle that way. And they can be coloured in such a way that they move in with the background and the scenery coming down from the top.

And the joy of them is, when you change a scene, you can just take them out and turn them round. And then you've got a completely different scene sort of thing.

[MF]

So were you doing that many times?

[MM]

Oh yeah, yeah. But you get the odd thing, one show, somebody turned the flats, and there were five the right way, and the other one hadn't been turned round, so pick up.

[MF]

So when you were painting those, you had to think about how they would work with the lighting?

[MM]

Oh yes, yeah.

[MF]

So you had to work.

[MM]

Yeah, so I have to say, Terry had a lot of knowledge on lighting, because he worked in, and Les was good with lighting, because you know all the gels are different colours. Because these days it's all LED lighting, as you probably know, but we had to change all the gels, and you need straw to bring out people's faces and things like that.

[MF]

So what's a gel?

[MM]

Well, in a theatre lighting, you've got floods, which are the lights which flood the stage. Then you've got spots, which can spot a certain area. And then you've got colour wheels, so you've got a spot with probably six different colours in it, so you can then change the colour on the stage.

So when we reopened the Cornish changing, what, 78 was it, 79? After the refurb, the council wanted some lighting in there, and they asked us for some advice, and they ended up buying the lights that we wanted anyway. Well, they needed them for visiting shows anyway.

So they bought some floods up into the top of the theatre, and these colour wheels, and so they were very useful. But you can completely change the look on a stage by changing the colour.

[MF]

Yeah, without changing anything else. Without changing anything else, yeah. So what were the trickiest things to create when it comes to painting-based acting?

[MM]

Oh, for me, it was doing things like trees and things like that, because I'm not an artist. See, my wife came to Whitney to teach art and ceramics, and she sort of knew how to paint trees, and she used to laugh because she said, you know, she said, I shouldn't bother getting involved in that sort of thing. I was one of the people that slapped on the base coat on each side of it once we met, because on the flats, you have to put size on them to tighten them as well, because the canvas isn't tight enough, so you have to make them tight.

There's an awful lot of work in there, you see, because my son works part-time in the playhouse in Oxford, so he's involved in the theatre a bit. I think it must be in the jeans, because he even got the job of doing an announcement for Alexei's Sale, which Alexei's Sale then used for his whole show, so it must be in the jeans. Sorry, I'm going off.

[MF]

No, it's fine.

[MM]

No, so it's, yeah. But I love that. But, yeah, you can't change with the lighting, you can change so much.

And the only trouble was, it was so hot in those days, because you've got all those high-filament bowls, and you've got that there, and no LEDs. It's so simple to do, so you can't change it completely.

[MF]

Do you have a preference?

[MM]

Well, I, funnily enough, I've got a friend who's a lighting, he's a cameraman for the BBC, and he works in lighting, and he says, I love LED lights because they're so cool, but I love the old gel, he said. And I've still got a gel book. You have a little book of all the different coloured gels, and you know which ones to order for different things.

[MF]

Was there anything else you remember about Isabelle Spencer? Was she involved in costumes as well?

[MM]

She was to a certain extent, yeah. But I know we had quite a lot of ladies who were really, there was one called, somebody, Poggy, that's her, and she was brilliant. And they had so many costumes.

Yeah, I mean, fantastic costumes.

[MF]

And were they made from scratch?

[MM]

Some of them were made from scratch, some of them were framed and such like, because it's just incredible. I mean, I wasn't involved in it, but if you wanted, I once went to a party with a girlfriend, tarts and vicars, and I found all the clothes for her and I in the Brighton Society store. They had such amazing things.

But there were some slightly embarrassing ones. There was one girl in the Brighton Society called Jill, and she said, I remember telling me, she said, I'll tell you a funny story, and you don't know about it, because you're on backstage. She was with two other girls, and that song, Three Little Maids, and are we?

Yeah, she was that. And she said, we were all dressed in macks, sort of old macks that do this thing. And then we had to take them off and come back on the stage dressed in dresses and sing something else, she said.

And we had those dresses, the sort of ones that stick out like this, she said. And she said, I didn't know the front of it was up in the air. And she says, my English teacher was in the front row.

Which I thought, yeah. Because there were some lovely bits, because there was another one she did. There's a song from half a six foot that the rain's going to fall.

It's going to fall on, I don't know, Monday, Tuesday, and the girls had to sing the rain's going to fall. And it'd come out from one flat singing Monday or Wednesday, any day but my day. And Julia put all this together, all out on her own, said Wednesday.

Of course the audience thought it was part of the show. And it was lovely things like that. It really made it.

[MF]

So it sounded like the pantomime was a bit of a highlight for you as well.

[MM]

Oh it was, yeah. I mean, there was one time it was so full up all the time and it made our money. We had a meeting and we had an afternoon and evening performance.

And in this meeting I said, why don't we have a morning performance at 10 o'clock to get people in. And then I think it was Terry Powell, like her, and we worked out that if we had a pensioner's they'd get a discount. And if they came as a group they'd have a discount.

And Terry said, if you had a group of pensioners coming in the morning, give them a discount, we wouldn't be making any money, sort of thing. So we dropped it. But it really was so popular that people, all the tickets sold out, sort of thing.

[MF]

And that was through the 70s. Yeah, yeah.

[MM]

Because there's a big tree by the old Oxfam shop and Terry and I used to put a big pantomime poster up there, a really big board, really big with drama. And the Whitney Gazette almost always photographed it and put it in the Whitney Gazette to advertise it, sort of thing. So I thought that was lovely.

And I thought that was nice because the community was involved, because it was part of the thing.

[MF]

I suppose, really, there was, in your social life, there were things that were going on at the Cornish Centre, at the pantomime. There was a cinema, wasn't there? There was a cinema.

[MM]

Yeah, well that came later, yeah. And there was a pop.

[MF]

Yeah, yeah. So you had to go out for the evening.

[MM]

Yeah.

[MF]

Something like that.

[MM]

See, but what's sad to me is that the Cornish Centre didn't have a stage anymore. Because, I mean, a town like Whitney ought to have a theatre. And friends have come and said, where's the theatre?

They haven't got one. It's a bit sad, really, that there's one in Edinburgh to live in, I suppose. But it was a bit of a dive because at the back of the theatre there was a door which went down into the basement where the boiler was.

And you imagine the boiler was probably made in 1901. And it was full of coal dust and it was awful. I mean, there wasn't very nice in certain respects.

And when I was first involved there, the lighting was run from behind the stage, behind the flats, on the wall of the theatre. You had a platform and you went up a ladder. And you had these old dimmers where you had to put a piece of wood across and move them all up and down together to get the lights to go up and down.

[MF]

While you were balancing on the ladder.

[MM]

Yeah. Well, there was a platform and it was so dangerous. My dad said, you know, you've got open terminals.

And when they refurbished it, we had all the lighting from the back of the corner chambers and that sort of thing.

[MF]

And from the point of view of moving around that scenery, it sounds as though there wasn't a great deal of room.

[MM]

No, there wasn't. Oh, no.

[MF]

How did you...

[MM]

Well, two of you were very careful because you've got the limited space of the actual width of the hall and you wanted a nice place to perform in. You needed the flats to be big enough but small enough, if you see that, to fit rain, sort of thing. There was a funny incident, though.

I was up on the lighting platform with Terry once and we just took the lights and he pointed me down there and there was a couple behind one of the flats snogging it. There's quite a lot of that when I'm in a dramatic society, I think. It was a bit of a...

Yeah, so...

[MF]

I'm sure. So... Okay, so...

So you were involved really throughout through your dad and then you joined 68 and then you were left involved as you went through your dad.

[MM]

Yeah, yeah.

[MF]

Yeah, okay. Do you have any involvement now?

[MM]

No, not at all.

[MF]

Did you go to the Corn Exchange at all?

[MM]

No, because I'll be honest, I miss... I miss the Corn Exchange. Not everybody likes a proscenium arch, but there's just something about it.

It's like going to the playhouse. I just love the old fucking things. Did you know we went in the Langdale Hall for some time when we were refurbishing?

We had to get all the platforms built and we had to put legs on them and screw them all together and then build a proscenium arch out of the cardboard and that was hard work, but we got it done, so... Yeah, we spent a lot of money on it, but we did all right, so...

[MF]

Yeah, so you say the Corn Exchange doesn't have a stage. Did it not have a stage back in the 60s?

[MM]

Yeah, it always had a stage.

[MF]

Always had a stage, but it was quite a timely...

[MM]

Yeah, because you had a stage and say there was a basement and there were rooms along the back for the stars and then there was this place that went underneath for the boiler. But it was a bit old-fashioned sort of thing. But there was an interesting one and it sums up my dad's approach to it.

So when in the 70s, when it was refurbished and we started getting our own lamps, he hired some of them, and dad had built some floods, the ones up there and the ones on the floor, and he built them early in the late 40s or early 50s or something, because they hadn't got any money, so they built them and put sort of flood bulbs in them. And I told dad that we'd got some new lights, so we were going to take all those old floods down up there, and I said to him, I said, that'll be a hell of a job. They'd been up there for decades and decades.

And he said to me, do you want to have any trouble taking them down? So I went up there. All right, it was dirty, and I cleaned off the dirt off the threads, and I put a spanner on it, and they had been put up yesterday.

I said to dad, he said, RAF taught me that, they said grease the threads before you put them on, and put a pin through, and they'll always come undone. And I thought that was my dad's attention to detail, that they all came down. Yeah.

Because they've been in an environment where they've got cold and wet dampers, and they've gone rusty, and it would have been a hell of a job to get down. No, that's where I admire my dad, because my dad was a watchman, you see, a watch and clock repairer like him. You know the repair shop?

Well, he knew Steve Fletcher's dad, and they were friends, so my dad was watch and clock repairer.

[MF]  
Oh, okay.

[MM]  
Because he was an engineer during the war, so attention to detail was dad's thing. And that's why I got into science, because attention to detail, well, you can't do it wrong.

[MF]  
Yeah. Did you work for Steve Fletcher?

[MM]  
No, no, they were just friends. Steve Fletcher had a shop on the corner of Gloucester Place, and up the left where the retirement house is, Mr Bartlett's house was up there, and they had lots of industrial units, and dad had a little business up there called Time Repairs, so good name for a watch and clock repairer.

[MF]  
So was that for kind of individual watches and clocks?

[MM]  
Oh, yeah. Dad started off mending watches at home, you know, good old wind-up wristwatch, and he did them on a table like this with a cloth round it so he didn't lose a bit. And then as time went on, he ended up fixing church clocks.

So he did Ducklington and Chubbington and Glee field, did all the church clocks there. And I learnt an awful lot off him about that, about tolerance and so on.

[MF]  
Yeah. I used to say, I know we've got one of the old church clocks, I think, I think I'm right, that comes back to North in William and June as well.

[MM]  
Yeah, yeah.

[MF]  
And there's a lot to it. Yeah, I know.

[MM]  
I went over there, because back in the 90s, I did a recording of 2 mil. I took one out there with a little recorder like this, and we entered it for a competition and came second with that 2 mil. I remember seeing it there.

Yeah. Yeah. Okay.

[MF]

Is there anything else you'd like to share that you can remember?

[MM]

Oh, there was one thing we mentioned earlier. When my wife came to Henry Bott's school, the thing about Isabel, because Isabel was a spinster, and when my wife came to teach in Henry Bott's in 1977, Isabel was very sort of friendly with sort of making sure she was okay. And she rather took the unmarried female teachers under her wing to sort of make sure they were all right.

And there was this lovely incident where my wife says she was warned off this man called Benny Potter, because he'd been married twice before. And I thought it was really nice that Isabel did that, because Amanda came to Whitney not knowing anybody, and then she got to know the drama teacher. But apart from that, Isabel looked after me.

So I thought that was a lovely... I always loved that about Isabel, that she... Yeah.

[MF]

And you didn't cross paths with Isabel when you were at Henry Bott's?

[MM]

No, well, what was so funny was the drama teacher was called Wynne Bray. He was our best man at Henry Bott's. And Wynne came...

He studied drama and music at college, and he played the piano in some of our shows when we did another band. And Wynne had a... Well, Henry Bott's had a new drama room built up there.

I mean, it's quite old now, sort of thing. And because Les wouldn't let me help with the lighting at Whitney Drama, I helped Wynne do his lights in the drama room, because I had access to all the gels and such like. And I didn't realise that Wynne was very good friends with Amanda, my wife-to-be.

And I could have met her. Of course, Isabel knew her as well, so it was really funny that our powers almost crossed. We thought we'd do that again.

But not quite.

[MF]

It's life's change. It all came well in the end. OK, well, that's a lovely note to end on, I think.

Oh, thank you.

[MM]

I don't know if there's anything else to say. No, I've enjoyed it.

[MF]

I've enjoyed hearing all about it.