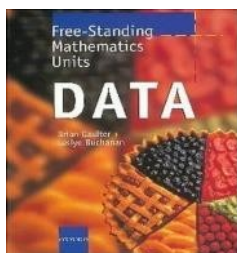
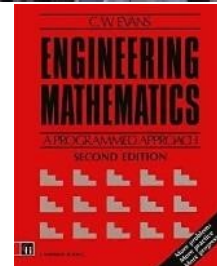
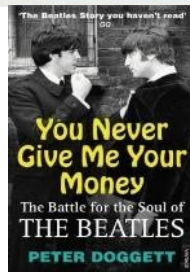
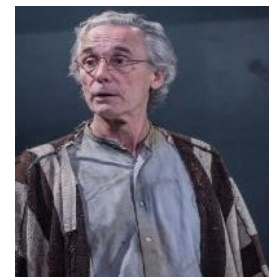
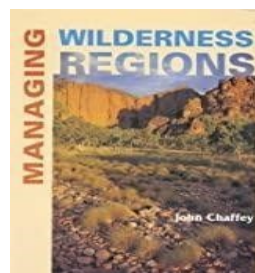
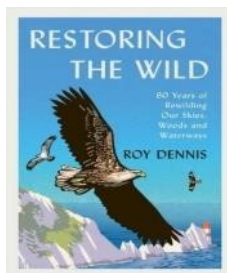
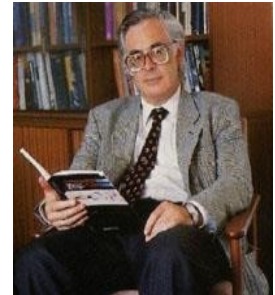
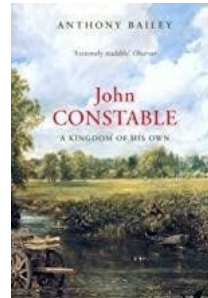
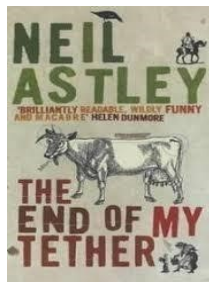
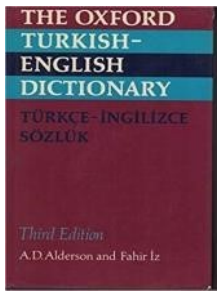


Lion Pride

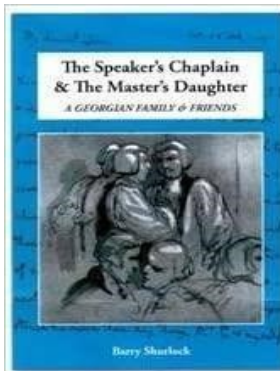
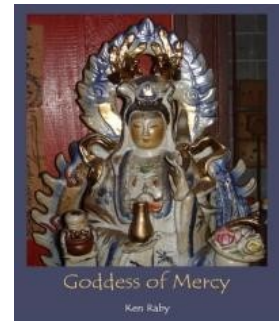
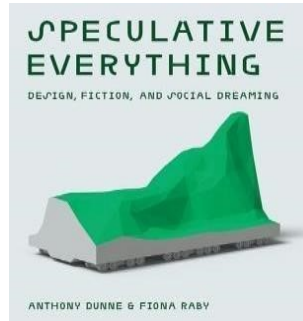
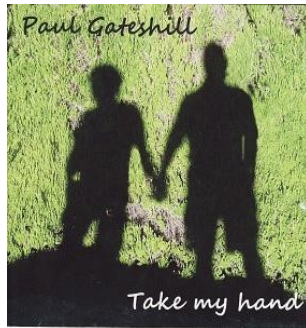
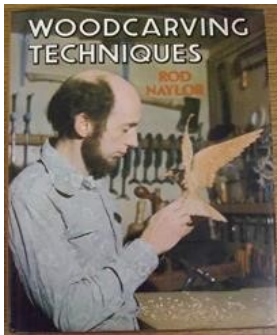
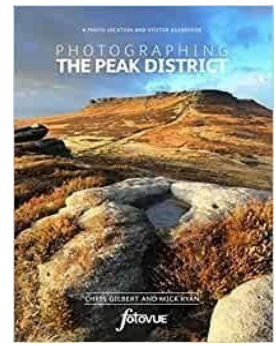
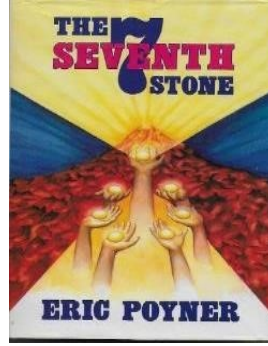
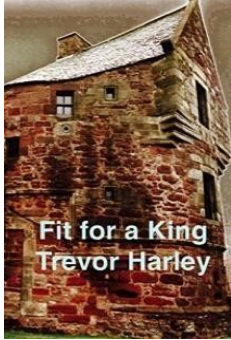



Price's School & Headmaster's House in West Street.



Chapter 19

Price's Creators



Lion Pride	Chapter 19	
	Price's Creators	

Approximately 65 Priceans feature in this Chapter, which relates a great variety of creativity and Scholarship in their work, from humble technical / scientific publications, to graduate level texts. Musicians are not in short supply, and there are very successful novelists and other authors. The spectrum of topics is wide and I am sure that all fellow schoolboys and their teachers would have felt at least pleased to learn of their achievements and in some cases, proud to have known them.

Some of these Creators will show close links as an extension of things they were good at in School and, in other cases, there will be some surprises. In a few cases, their products represent achievement at the highest level, and all who have been a part of the Price's story should understand how these folk and lots of others too, have contributed to the rich fabric of the School's life and its story.

The research for this publication has revealed successes in an amazing variety of spheres of employment and, as overall Editor of the product, I see this as a major discovery. Reflecting directly or otherwise on the talents of pupils at Price's School or College. The teachers who were associated with these pupils would be immensely proud of their achievements. Their former classmates likewise, as it has for me as Editor of this Chapter.

Principal Contents

Table of Price's Alumni who have become Technical or Creative Writers, or very successful workers in their own right

Alphabetical, illustrated List of the Price's Creators.

Sources

Ed: This chapter contains material from many sources, sometimes the subject's own words from the "Who's Who" or perhaps their entry in LinkedIn or their own web site, and sometimes from third parties such as Wikipedia and newspapers.

Price's Creative Alumni

The idea for a Chapter on such folk was not a part of my own initial brief.

I was aware that one of my own teachers, John Chaffey, had written some Geography text books and had also become a Chief Examiner. I started to realise that several O.P.s whom I encountered had reached senior positions in their working lives and some, in academia, had taken to print – text books or learned papers, for example.

Various musicians emerged from the mists of the past and that set me on the path to find out more. Starting with Frank E.C. Gregory, author of the 1971 History of Price's School, I embarked upon on a simple Google search for past Priceans and their products. I even learned that way, that our own President and another Committee member had become authors. A photo from the 2008 Exhibition including the late Richard Brent with Robert Goddard brought forth details of a quite prolific author of popular novels. Picking-up the scant threads of early work on the School's History, I came across a letter from another author who had become quite prominent and with whom I have had subsequent correspondence. Sadly, he died relatively recently.

Not good enough to leave the growing awareness untended, I decided to draw together what was emerging about such folk and thereafter, actively to seek information of others who, as creative people had achieved success in their chosen field. The list grew interestingly, with some quite unexpected entries.

The criterion for inclusion was that a person had achieved prominence in the Creative Arts, through a performance capability at an accepted professional level, with recordings or publications of music, or exhibitions of art, ceramic, textile, wood and metal crafts or skills. Authoring books is another avenue that marks achievement, though verging away from the novel type of book into scientific or technical work or text book might seem to be not-so-*creative*. Scientific creativity has different bounds, constrained by established protocols that need to be conformed-to in order to gain peer acceptance. But in the act of exhausting all possibilities, there comes a moment when from an objective point of view there are limits to further options and that is where new, "blue-sky" thinking has its place – computing might be a good example of this.

So, to write on aspects of aerodynamics might not evoke passions in some, where those matters come to be related to aspects of flight in birds, for example, or hydrodynamics in fish, that is where creativity becomes evident.

Creativity in sport is outside the separate Chapters on the Major and Minor Sports, though the levels of determination in sport, with many generic skills and determination can function in a cross-over manner to other areas of life. There are some spectacular examples of that, in this work.

A law degree with management of a related business; the stewardship and Conservation of a tract of land in a nature reserve, developing Court sentencing policy, heading-up Virus research teams, leading a Constabulary – these might not seem to qualify but give it some serious thought and an acknowledgement that the pathway to success in such work assuredly does need creativity to keep “ahead of the game”. Such folk are included also.

Two-plus years downstream from starting this Project, it has become clear that the initial Heading of Creative Priceans might need to change. But change to what? I didn't want to include *just* high achievers, yet presently I am facing a loosening of the initial criteria. Success in the world of business might be a different group but time is pressing now and there would be a risk of missing-out on a lot of people by starting a new thread.

Price's School Creative Alumni

Musicians or singers or actors of a semi-professional standard or above, painters, sculptors, glass-workers, potters, needleworkers, writers of novels, or text books, of travelogues, technical publications etc.

The list below consists of those we are aware of who have been creative people in their lives. Make contact to let us know your life achievements, especially if at a living-earning level. Acknowledging your successes is as important to us as those who are sportsmen, etc.

This has been the invitation to become a part of the record. If reading this means you have missed publication date, none-the-less, do make contact for inclusion in any catch-up publication in the future.

Table of Price's Own Creative Writers and Performers

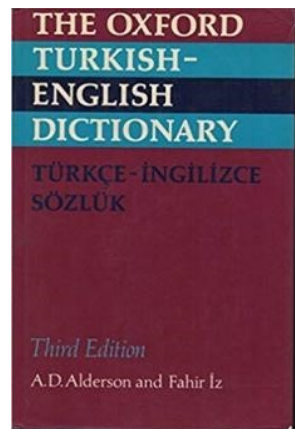
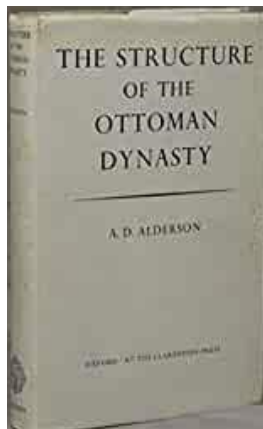
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Armstrong	Nicholas	Classical Music conductor
Arnott	Richard	Designer
Astley	David	Travelogue writer
Astley	Neil	Literature
Bailey	Anthony	Literature
Bard	Christopher	Creative Musician
Bayliss	Tom	Music
Bayliss	Mike	Music
Bundell	Ivor	Music & Literature
Bundell	Kevan	Music
Carpenter	Peter	Engineering
Cawte	Chris ¹	Musician
Cawte	Chris ²	Construction Project Designer
Chaffey	John B.	Geography
Chignell	Guy	Chemistry
Crossley	Steven	Actor, Narrator
Cummins	Dave	Musician
Daysh	Mike	Music
Dennis	Roy	Conservation
Devlin	Keith	High Court Judge
Doggett	Peter	Music Journalist
Duffy	Mike	History
Edney	Spike	Music
Escolme	Jacqueline	Life Coach
Evans	Charles W.	Mathematics
Fuge	Richard	Artist
Gateshill	Paul	Music
Gaulter	Brian	Maths Textbooks author
Gifford		Pharmacist
Goddard	Robert	Literature
Goldring	David	Biology
Grace	Nick	Major Entertainment events promoter
Grace	Paul	Birmingham Royal Ballet Technical Director
Grace	Sally	Photographer
Gregory	Francis E.C.	Economics, Author
Grimble	Charles	
Grimble	George	Nutritionist
Grimble	Robert (Bob)	Nutritionist
Harley	Trevor	Psychology
Head	Anthony	Writer
Inns	Nick	Ceramicist
Jacobs	Valerie	Music teacher at the College
Khan	Nick	Music
Malone	Peter	Art
Manley	Nick	Music

Manley	Ray	Photographer
Meadows	Phillip & Constance	Poetry & Prose
Nash	Chris	Music
Naylor	Rod	Antique Wood Restorer
Neville	John Oliver	Drama
Nobes	Patrick	Literature & Poetry
Norbury	Sarah	Writer
Owen	Alison	Writer
Ozzard-Low	Patrick	Music Composer
Pechal	Katrina	Ceramic Artist
Pepper	Duncan	Photography
Poyner	Eric	Literature
Raby	Ken	Author
Raby	Fiona	Product / Industrial Designer;
Reading	Steve	Music
Russell	Peter	Poetry.
Shurlock	Barry	Local Studies Author
Simpson	Michael	Literature
Smith	Alan	Science
Stapley	Ronald	History
Starr	Christopher	Astronomy
Tappenden	Bruce	Local History writer
Thomas	Derek	Music
Tomkins	Cyril	Corporate Financial Management
Vores	Andy	Music
Watkins	Peter	Literature
Watts	David George	Local History
Wood	Martin	Musician
Woods	Terence	Military Insignia
Woolfrey	Celia	Writer
Young (Smyth)	Joyce	Creative Business Management

This is likely not to be complete in terms of those known to warrant inclusion here and so, apologies to any who have not been included. It is simply a matter of those we knew of.

Apologies for any omissions: please advise us if you have details.

Alderson	D.A.	Dates	
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An authority on Turkish History (Ottoman Dynasty) and Language. Co-Editor of The Oxford Turkish-English Dictionary Hardcover – 1 Dec 1984, by H.C. Honoy (Editor), **A.D. Alderson (Editor)**, Fahir Iç (Editor).

Review - *“The 2nd edition has been completely revised into a modern format. It reminds me of a large 'Collins' or 'OE' dictionary. There are more phrases and more detailed examples than in either of the other two dictionaries”*

The book he wrote was described (in Turkish) as follows:

“Alderson's book, written after 14 years of hard research, is a great contribution to Ottoman-Turkish historiography. Although he said that he did not bring a new interpretation, he brought together so many different materials so skilfully that he solved many problems from the past on his own.”

Another review said: *“(Alderson) examines the pedigrees of Ottoman sultans, alliances born out of marriage and succession to the throne. How painstakingly he worked is evident from the 36 tables and numerous footnotes. But despite all this, the book is not just a genealogical archaeology, it also makes a great synthesis of a family that ruled a great empire for 600 years and played a vital role in Europe and the Middle East. Although he says that there is no Ottoman history, he draws a unique roadmap.”*

c/o **Terry Richter**

Armstrong	Nicholas G.	Dates	1967 - 1974
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I am a conductor, educator, and administrator with more than 25 years of experience in the music industry.

I have conducted the Brooklyn Symphony Orchestra for 20 of its 40 years, leading our musicians and audiences to expand their experience of music to encompass the broadest and brightest horizons we can imagine. We have recently and proudly established a cultural partnership with the Brooklyn Museum, providing 5 concerts per season as well as more intimate gallery music and other programs. We strive to reflect in our programs the wonderful diversity of our audience, generationally, culturally, and socio-economically.

As a music educator for more than two decades, I led the growth of the vibrant performing arts program at Poly Prep Country Day School in Brooklyn that included dance, theater, and music elements. I taught choirs, and established string programs, AP Music Theory, an Italian language class, and a foundation course in Western Culture. From our program, students have been accepted into prestigious Performing Arts institutions, such as the Juilliard School, Berklee College of Music in Boston, and Tisch School of the Arts at NYU.

I have managed and mentored large faculty artist/teachers staffs. I have administered departmental and symphony budgets, accounting, and facilities scheduling.

My background includes international travel, broad cultural curiosity, and a mind given to inquiry. In addition to excellent English, I speak, read and write Italian and French, and have conversational command of German and Spanish. I also am a renowned cook who dances tango, but generally not at the same time. My most recent endeavor is authorship of a book to accompany the “Introduction to Western Culture” course for high school students

Maestro Nicholas Armstrong is Artistic Director and Principal Conductor of the Brooklyn Symphony Orchestra, ensemble in residence at the Brooklyn Museum. Nick is currently in his twenty-third season with the orchestra and he continues to lead the dedicated musicians through a demanding repertoire of unusual and thrilling music. Under his creative leadership the orchestra has grown significantly in size and ability, and now enjoys the reputation of being “one of the East Coast’s finest community orchestras” — certainly its most fun! It is without doubt one of New York City’s crown jewels and Nick is proud of the work his colleagues have done in bringing the orchestra to the Brooklyn Museum.



Nick is originally from the tiny village of Bursledon, outside Southampton in the south of England. He moved in a serial fashion to larger and larger cities—Bristol, where he studied composition and viola at the University of Bristol; Venice, where he was a member of the orchestra of the famed Teatro La Fenice, and where he studied conducting at the Conservatorio “B. Marcello”; Richmond, VA, where he was a member of the Richmond Symphony while taking his Master of Music in Conducting at Virginia Commonwealth University; Washington D.C. where as a freelance opera and orchestra conductor he was in great demand; and New York, or more specifically, Brooklyn, where he has made his home since 1985. He has led opera performances with Virginia Opera, New York Chamber Opera, the Queens Opera Association among many others.

He is an accomplished violist, and specializes in Baroque music as a violinist, violist, and harpsichordist. As a music educator he has been Executive Director of the Preparatory Center for the Performing Arts at Brooklyn College, and has been in demand as an orchestral clinician throughout New York State.

[Nick’s friend from School days adds: “He was at Princes 1967 to 1974, and, as far as I was aware, he never earned a nickname. He was a very private, self-contained boy who had few friends, but those were always loyal to him. I include myself in that group.](#)

[His first and abiding love was and still is music. Although a superb classically trained viola player, Nick’s take on Stephan Grapelli and other jazz violinists was a joy to hear.](#)

His second was the school dramatic society, led by Tony Johnson. We appeared in two plays together, in the title role in The Thwarting of Baron Bolligrew, a great romp and, on a serious note, as Oberon in A Midsummer Night's Dream. There is already a photo of both of us in Bolligrew on the website already. He also appeared in Journey's End.


CCF? "Only if I must. When can I get out?" Sport - Nick was (and probably still is) to sport what Ann Widdecombe is to ballroom dancing.

That's about all I can add."

Geoff Molloy

Further Lion Magazine content	1972 - Officer of the Infantry Company in "Journey's End" play. 1973 "Mid Summer Night's Dream" as "Oberon" - I remember him ad-libbing . wonderfully when, in the middle of a scene, the characters supposed to appear on stage failed to show up on time . . . Tony Johnson.
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Arnott	Richard	Dates	
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<p>Managing innovation in service organisations is challenging, because the knowledge and thinking that can create real value is to be found at all the different points where employees interact with customers, users and internal stakeholders.</p> <p>I've developed the skills to help interdisciplinary client teams collaborate creatively, for the purpose of learning how thinking like a designer can help people in organisations participate in service innovation.</p>	
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Design offers a powerful approach to creatively explore ideas, following customer or user research, that can create opportunities for improving the Customer Experience (CX) of a service and express those ideas through low-risk prototypes that can be developed and tested with customers.

Specialisms: Service Design, Design Strategy, Service Design Thinking workshops (content, planning & facilitation) Collaborative Innovation, Design Research, Industrial Design.

I like to express my creativity. I write, draw, practice the art of conversation and love cooking and playing the drums, and as a strategic designer, I'm really passionate about how design thinking connects people and ideas to create new forms of social value.

I believe that better conversations and communication are essential in creating and maintaining personal relationships, and I particularly enjoy writing and receiving handwritten letters and postcards too.

Perhaps the greatest compliment anyone ever paid me was... "I like the way you think".

I've always been fascinated by the human condition, particularly in trying to understand human behaviour; a personal and professional curiosity, which began after reading Manwatching when I was seventeen.

I often talk to strangers and am an empathic listener; always striving to establish the trust necessary to elicit more insightful exchanges.

As an articulate writer and speaker, I'm constantly striving to improve my skills in telling stories, making sense of people's social behaviour and asking better questions.

Thanks for taking an interest in me!

EDUCATION

MA Design Strategy & Innovation, Brunel University 2000 – 2002

BA Hons 2:1 Industrial Design, Central Saint Martins, London 1985 - 1988

Ed: Richard's work in Design is of an order above my ability to understand, even the job descriptors but suffice to say, there is plenty of it so, best to look him up on the Internet, for details!

Astley	David.	Dates	1967 - 1974
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Brother of Neil Astley.

Neil - David worked as a journalist after Price's, and emigrated to Australia in the late 60s. I was with him when Cyclone Tracy destroyed the city of Darwin in 1974 where we were both working then. I came back to England to go to university as a mature student. He moved from journalism into construction, trading and garden supplies, before switching back to media and running a network of broadcasting organisations in Asia from Kuala Lumpur before retiring to the Philippines. That involved a lot of travel and he's returned to travel writing in his retirement.



David Astley is a travel writer who has established gardens in tropical Australia, Malaysia and the Philippines. He currently lives in Thailand. He's authored several books on tropical gardening and was host of the weekly television program 'Darwin Gardener'.

In 2018, veteran journalist, photographer and traveller, David Astley, decided there was a need for an online magazine catering to this category of traveller in Asia, because the continent offers more to older travellers from Europe, Australia & New Zealand, and the US & Canada than many other parts of the world. As well, retirees living in Asia are travelling more than ever before, making countries like China, Turkey and Thailand amongst the most visited in the world.

David is well into his senior years having theoretically retired in 2010, but continues to be involved in media activities through travel writing and digital publishing projects



↑One of David's platforms.

Another is "Dave's Travel Corner"

And, in 2002, he created:



Each of these sites has an amazing array of beautiful photographs. Readers are urged to visit David's work online. There is a lot of it!

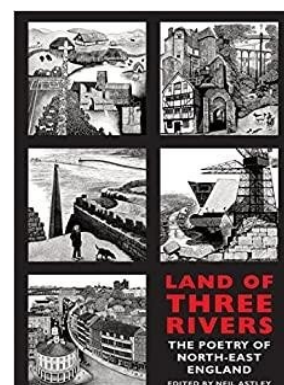
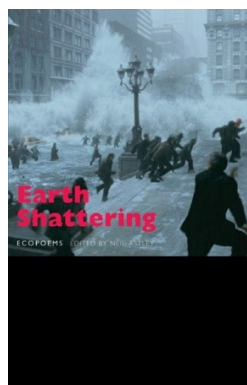
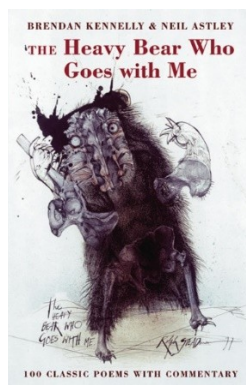
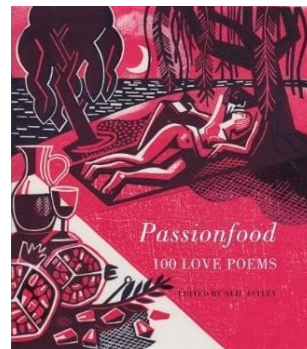
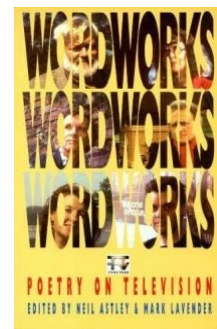
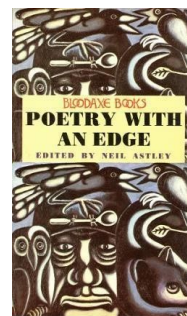
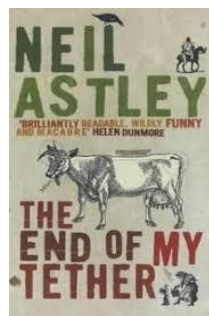
See also in "A" surnames in the Who's Who publication

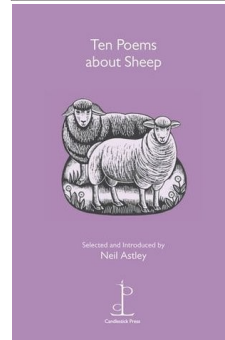
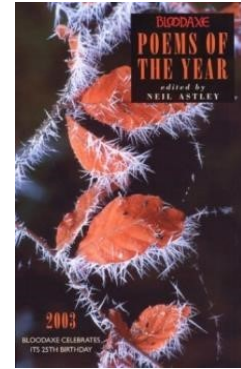
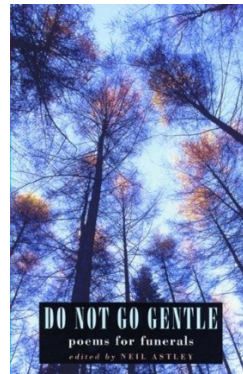
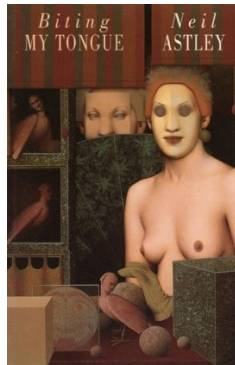
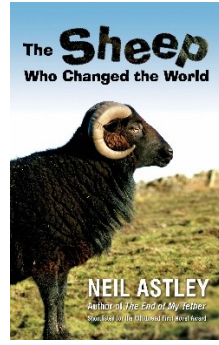
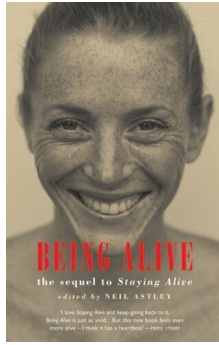
Astley	Neil	Dates	1964 - 1971
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Brother of David Astley.

He is best known as the founder of the poetry publishing house Bloodaxe Books.

In 1982 Astley received an Eric Gregory Award from the Society of Authors for a short collection of his own poems, *The Speechless Act*, later published by the Mandeville Press in 1984. His first book-length collection, *Darwin Survivor* (Peterloo Poets, 1988), was given a Poetry Book Society Recommendation. A second book of poems, *Biting My Tongue*, followed in 1995. He has also published two novels, *The End of My Tether* (2002/2003), which was shortlisted for the Whitbread First Novel Award, and *The Sheep Who Changed the World* (2005).

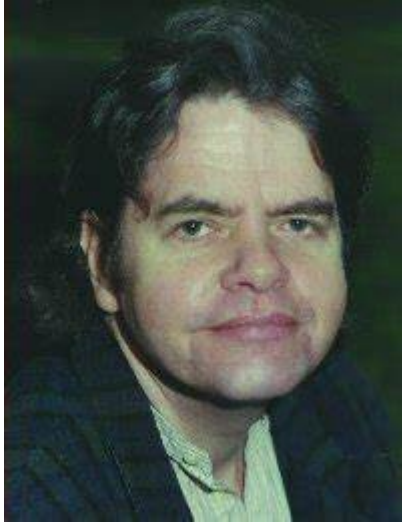




Neil Astley, Hon. FRSL (born 12 May 1953) is an English publisher, editor and writer. He is best known as the founder of the poetry publishing house Bloodaxe Books.

Life and work

Astley was born in Portchester, Hampshire, and grew up in nearby Fareham. He was educated at Price's School, Fareham (1964–71), the Alliance Française, Paris (1972), and Newcastle University (1975–78 and 1979–81). From 1972 to 1975 he worked in Leicester, Colchester, London, Paris and Australia, as a journalist, in publishing (Yale University Press), and as a press officer for Warner Brothers' magazine division and for Lyons Maid ice cream.^[2] In his essay "The Story of Bloodaxe", he recounts two early life-changing experiences, the first in France in 1972 when he "spent six months in post-'68 Paris... and was radicalised". The second was in Darwin, Australia, where he was working as a sub-editor on the *Northern Territory News*: "On Christmas Day, 1974, Darwin was destroyed by Cyclone Tracy. I was trapped under a collapsed house. This brush with death was enough to send me post-haste to Newcastle, where I was soon working as a bus conductor while waiting to start my course." In Newcastle upon Tyne, while studying for his degree at the university, he worked as production editor on Jon Silkin's *Stand* magazine for three years, helped organise poetry readings at Morden Tower, and became involved with small press editing and publishing.



Astley is a patron of the Ledbury Poetry Festival, having previously served on its board as a trustee. He has also been a development committee member of Cúirt International Literature Festival in Galway, Ireland, an organiser of Newcastle Literary Festival, and a director for three years of the Poetry Book Society, responsible for adding poetry in translation to the society's remit. He guest-edited the Spring 2015 issue of the US literary journal *Ploughshares*, the first all-poetry issue in its 44-year history.^[4] He has been a contributor to numerous radio and television programmes in Britain and Ireland, including the *Today Programme*, *Front Row*, *Midweek* and *Start the Week* on BBC Radio 4, *The Verb* on BBC Radio 3, *University Challenge* on BBC Two, GMTV's *The Sunday Programme*, and *The Arts Show* and *Poetry Now* on RTÉ. In 2018 he was made an honorary Fellow of the Royal Society of Literature.

Bloodaxe

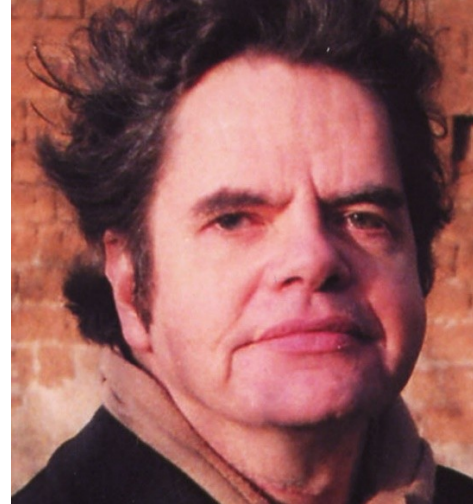
After graduating in 1978 with a first in English, Astley founded his poetry publishing house Bloodaxe Books in Newcastle upon Tyne. He ran it alone from home while doing postgraduate research and other jobs, until it could pay him a wage seven years later.^[2] In 1982, he secured Bloodaxe's first annual funding from Northern Arts, later superseded by more substantial annual grant support from Arts Council England. In 1984 he moved the press into its first office, in the Exchange Buildings on Newcastle's Quayside.^[3]

Bloodaxe is currently based in Hexham, Northumberland. As Bloodaxe's sole editor and managing director, Astley has published over a thousand books by over 400 writers, and edits, produces and typesets all the press's annual output of around 30 new titles a year.^[2]

Bloodaxe won the Northern Electric Arts Award in 1989 and the *Sunday Times* Small Publisher of the Year Award in 1990. In 1995 Astley was given an honorary DLitt by Newcastle University,^[1] where he has been a visiting fellow at its School of English Literature, Language and Linguistics since 2000. This has involved publishing the series of annual Newcastle/Bloodaxe Poetry Lectures given at the university.

Astley's stated aim has been to achieve editorial breadth and balance by publishing what he believes to be the best of many different kinds of poetry: "The only positive discrimination I have exercised has been in favour of literary quality",^[2] which has involved commissioning several anthologies designed to redress imbalances in the availability of writing by women or minorities, including Jeni Couzyn's *Bloodaxe Book of Contemporary Women Poets* (1985), E. A. Markham's *Hinterland: Caribbean Poetry from the West Indies and Britain* (1989), Deryn Rees-Jones's *Modern Women Poets* (2005), published as the companion anthology to a critical study, *Consorting with Angels* (2005), Jeet Thayil's *Bloodaxe Book of Contemporary Indian Poets* (2008), *Out of Bounds: British Black & Asian Poets* (ed. Jackie Kay, James Procter and Gemma Robinson, 2012), and three anthologies of emerging black and minority ethnic poets mentored through the Complete Works project established by Spread the Word, *Ten: new poets* (ed. Bernardine Evaristo and Daljit Nagra, 2010), *Ten: the new wave* (ed. Karen McCarthy Woolf, 2014) and *Ten: poets of the new generation* (ed. Karen McCarthy Woolf, 2017).

Astley discovered many of the notable poets to emerge in British poetry over the past three decades: "Astley was the first to publish some of the major players", Daisy Goodwin reported in a 1993 *Guardian* profile.^[6] These included Simon Armitage, David Constantine, Maura Dooley, Ian Duhig, Helen Dunmore, Jen Hadfield, Jackie Kay, Gwyneth Lewis, Glyn Maxwell, Sean O'Brien, Jo Shapcott and Pauline Stainer, many of whom are still published by his firm. Bloodaxe has attracted poets from other commercial poetry lists, including Philip Gross and Susan Wicks from Faber, Selima Hill and Peter Reading from Chatto, R. S. Thomas from Macmillan, Ken Smith from Cape, Adrian Mitchell from Allison & Busby, Brendan Kennelly from a variety of Irish presses, and eight poets from the



distinguished poetry list discontinued by Oxford University Press in 1999: Fleur Adcock, Moniza Alvi, Basil Bunting, Roy Fisher, Carole Satyamurti, Penelope Shuttle, Anne Stevenson and George Szirtes.

Philip Gross and George Szirtes went on to win the T. S. Eliot Prize with Bloodaxe collections, as did Jen Hadfield from Shetland, with her second collection. He has also sought to redress the neglect of marginalised poets, publishing important collected editions of writers such as Martin Bell (1988), James Wright (1992), Basil Bunting (2000), Barry MacSweeney (2003), Martin Carter (2006), Arun Kolatkar (2010), A. S. J. Tessimond (2010), Bernard Spencer (2011) and Richard Murphy (2013), as well as a seminal readers' edition of Edward Thomas: *The Annotated Collected Poems* (2008) edited by Edna Longley.^[7] In 2014, his ten-year search to find and republish the poet Rosemary Tonks, who famously "disappeared" in 1979 after severing all contact with the literary world,^[8] bore fruit with her posthumously published *Bedouin of the London Evening: Collected Poems & Selected Prose*.

In 1985 Astley encountered translations in an American magazine of poems by Irina Ratushinskaya, a young Russian poet then imprisoned in a Soviet prison camp for the "crime" of writing and distributing poems a judge had called "a danger to the state".^[2] At the age of 28, she had been sentenced to seven years' hard labour. He commissioned a translator, David McDuff, to produce a book of her poetry in English, which he combined with documentary material on the poet's imprisonment obtained from Amnesty International. It included extracts from a camp diary charting life in the "Small Zone", a special unit for women prisoners of conscience in Mordovia, where the poet was held. The resulting book, *No, I'm Not Afraid*, was published in May 1986. An international campaign was mounted on her behalf, spearheaded by her own poetry, which led to her release in October 1986 on the eve of the Reykjavík Summit, after Mikhail Gorbachev and Ronald Reagan had been given copies of her book by David Owen.

Astley also published Tony Harrison's *v.* (1985), a book-length poem set in a vandalised cemetery in Leeds during the Miners' Strike. Two years after its publication, Richard Eyre's film of the work on Channel 4 sparked a national furore, not over Harrison's left-wing politics, but over his skinhead protagonist's use of "bad language".^[3] Astley's response was to assemble a new edition of *v.* (1989) including the poem with documentation of the newspaper and other media coverage which became a set text on cultural studies courses.

Astley has commissioned books representing or addressing the poetry of particular generations or periods in British and Irish poetry, including the anthologies *A Rumoured City* (introduced by Philip Larkin, edited by Douglas Dunn, 1982), *The New Poetry* (edited by Michael Hulse, David Kennedy and David Morley, 1993), *The Bloodaxe Book of 20th Century Poetry from Britain and Ireland* (edited

by Edna Longley, 2000), *The New Irish Poets* (edited by Selina Guinness, 2004), *Voice Recognition* (edited by James Byrne and Clare Pollard, 2009), *Identity Parade: New Poets from Britain and Ireland* (edited by Roddy Lumsden, 2010) and *Dear World & Everyone In It: new poetry in the UK* (edited by Nathan Hamilton, 2013). In addition there have been books of essays, such as Sean O'Brien's *The Deregulated Muse* (1998), *Strong Words* (edited by W.N. Herbert and Matthew Hollis, 2000) and Deryn Rees-Jones's *Modern Women Poets* (2005).

Reception



John Agard and Neil Astley at the T S Eliot Prize-giving

As editor at Bloodaxe for over 30 years Astley has been credited with "revolutionising" and democratising poetry publishing in Britain.^[9] Praised for his "omnivorous inclusiveness", he has given readers "as wide a range as possible of contemporary poetry by all kinds of writers",^[3] in so doing bringing more readers to contemporary poetry. This involved overturning an earlier bias favouring Oxbridge-educated male writers from south-east England,^[11] and publishing leading poets from America, the Caribbean and Europe (including many collections and anthologies of translated a

poetry from France, Russia, Eastern Europe and Scandinavia in particular), alongside books by new and established poets from all parts of Britain and Ireland, the latter ranging from modernists Basil Bunting and J.H. Prynne to performance poets John Agard and Benjamin Zephaniah. He has sought to open up publishing opportunities for women poets, "not because they are women poets but because they are outstanding writers by any standard. For many years Bloodaxe has been unusual in having a poetry list which is 50:50 male: female and being "responsive to the changing literatures of Britain and of other countries", so that in 2010 it was possible for a leading Black British writer, Bernardine Evaristo, to observe that "a single imprint, Bloodaxe Books, publishes nearly all the poets not with specialist black and Asian imprints, while several other prominent UK poetry publishers do not publish any black or Asian poets from Britain".

Astley has been called "the UK's leading anthologist", best known for *Staying Alive: real poems for unreal times* (2002), Britain's biggest selling anthology of contemporary poetry since publication, one of several books he has published aimed at broadening the readership of contemporary poetry and re-igniting the interest of readers who haven't read much poetry since school. A US edition was published in 2003 by Miramax, launched by Astley in New York as a book "for people who know they love poetry and for people who think they don't" at a reading shared with Meryl Streep, Liev Schrieber, Maria Tucci, Nina Cassian, Philip Levine, Glyn Maxwell, Paul Muldoon, Sharon Olds, Alice Quinn and Charles Simic.¹ *Staying Alive* was a controversial book, popular with readers and booksellers.^[15] He has since published the second and third anthologies in his *Staying Alive* trilogy, *Being Alive* (2004) and *Being Human* (2011), which were followed by *Essential Poems from the Staying Alive Trilogy* (2012). In 2008 he published *In Person: 30 Poets*, filmed by Pamela Robertson-Pearce, claimed to be "the world's first DVD-anthology", consisting of films on two DVDs of six hours of readings by 30 poets with all the texts included in the accompanying anthology.^[17] This was followed in 2017 by *In Person: World Poets*, a larger compilation featuring 14 hours of readings and features on DVD covering 59 poets from around the world, again with all the texts included in the book.

Writing

In 1982 Astley received an Eric Gregory Award from the Society of Authors for a short collection of his own poems, *The Speechless Act*, later published by the Mandeville Press in 1984. His first book-length collection, *Darwin Survivor* (Peterloo Poets, 1988), was given a Poetry Book Society Recommendation. A second book of poems, *Biting My Tongue*, followed in 1995. He has also published two novels, *The End of My Tether* (2002/2003), which was shortlisted for the Whitbread First Novel Award, and *The Sheep Who Changed the World* (2005).



Bibliography

As editor (selected list)

- *Ten North-East Poets* (Bloodaxe Books, 1980)
- *Poetry with an Edge* (Bloodaxe Books, 1988, 1993)
- *Tony Harrison: a critical anthology* (Bloodaxe Books, 1991)
- *New Blood* (Bloodaxe Books, 1999)
- *Staying Alive: real poems for unreal times* (Bloodaxe Books, UK 2002, Miramax Books, USA 2003)
- *Pleased to See Me: 69 Very Sexy Poems* (Bloodaxe Books, 2003)
- *Do Not Go Gentle: poems for funerals* (Bloodaxe Books, 2003)
- *Being Alive: the sequel to 'Staying Alive'* (Bloodaxe Books, 2004)
- *Passionfood: 100 love poems* (Bloodaxe Books, 2005, 2014)
- *Bloodaxe Poetry Introductions 1: Alexander, Alvi, Dharker, Kay* (Bloodaxe Books, 2006)
- *Bloodaxe Poetry Introductions 2: Enzensberger, Holub, Sorescu, Tranströmer* (Bloodaxe Books, 2006)
- *Bloodaxe Poetry Introductions 3: Gilbert, Hirshfield, Kinnell, Merwin* (Bloodaxe Books, 2007)
- *Soul Food: nourishing poems for starved minds*, with Pamela Robertson-Pearce (Bloodaxe Books, 2007)
- *Earth Shattering: ecopoems* (Bloodaxe Books, 2007)
- *In Person: 30 Poets*, with DVDs of films by Pamela Robertson-Pearce (Bloodaxe Books, 2008)
- *Being Human: the companion anthology to 'Staying Alive' and 'Being Alive'* (Bloodaxe Books, 2011)
- *Essential Poems from the Staying Alive Trilogy* (Bloodaxe Books, 2012)
- *The World Record: international voices from Southbank Centre's Poetry Parnassus*, with Anna Selby (Bloodaxe Books/Southbank Centre, 2012)
- *The Hundred Years' War: modern war poems* (Bloodaxe Books, 2014)
- *Ploughshares* vol. 41 no.1 (Spring 2015)
- *Funny Ha-Ha, Funny Peculiar: a book of strange & comic poems* (Bloodaxe Books, 2015)

- *In Person: World Poets*, with DVDs of films by Pamela Robertson-Pearce (Bloodaxe Books, 2017)
- *Land of Three Rivers: the poetry of North-East England* (Bloodaxe Books, 2017)
- *Staying Human: new poems for Staying Alive* (Bloodaxe Books, 2020)

Novels

- *The End of My Tether* (Flambard Press, 2002; Scribner, 2003)
- *The Sheep Who Changed the World* (Flambard Press, 2005)

Poetry collections

- *The Speechless Act* (The Mandeville Press, 1984), Eric Gregory Award
- *Darwin Survivor* (Peterloo Poets, 1988), Poetry Book Society Recommendation
- *Biting My Tongue* (Bloodaxe Books, 1995)

Bailey	Anthony	Dates	1944 - 1948
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Born in Portsmouth, on January 5th, 1933.

Educated at St. Benedict’s School, in Dayton, Ohio, at Price’s School in Fareham 1944–1948, then Churcher’s College, Petersfield 1948-1950, and between 1952 and 1955 in Merton College, Oxford University – with a B.A. and an M.A. in Modern History.

National Service: Commissioned as a 2nd Lt. in 3 Battalion, the Gold Coast Regiment, Royal West African Frontier Force.



Married in 1957 to Margot Speight, with 4 daughters and 9 grandchildren

Staff writer for the New Yorker magazine 1956-1992.

Resident: Manhattan 1955-1960, Stonington, Connecticut 1960-1970, Greenwich, London 1971-2004, Mersea Island 2004 – present.

			
			
			
			
			
			<p>There are other, Kindle editions, some jointly authored and some, in other languages, with other authors</p>

New Yorker:

Anthony Bailey

Biographer with a restless literary spirit dies, aged 87

Anthony Cowper Bailey (5 January 1933 – 13 May 2020) was an English writer and art historian.

He was evacuated to Dayton, Ohio, in 1940 during World War II.^[1] After returning to England in 1944, he attended several Hampshire grammar schools before studying history at Oxford University.^{[2][3]} In 1955, he emigrated to New York City and became a staff writer at *The New Yorker* for more than 30 years.^{[3][4]} He wrote twenty-three books, including biographies of artists J. M. W. Turner, John Constable, and two books on Rembrandt.

He lived on Mersea Island, near Colchester, Essex, with his wife Margot. They had four daughters together.

Early life and education

Bailey was born on 5 January 1933 in Portsmouth, England. His parents were Cowper Goldsmith Bailey and Phyllis Molony. While his father served in the British Army and his younger sister Bridget remained in England with their mother during World War II, Tony was taken in for four years by Otto and Eloise Spaeth, who had four children of their own, including a boy also named Tony. Otto Spaeth was the owner of a Dayton machine tool factory and both he and his wife were passionate art collectors. Bailey's lifelong interest in art was influenced by his time living with the Spaeths. The family's private art collection included such artists as Cezanne, Paul Gauguin and Edward Hopper.^[2]

After National Service as a British Army officer with the Royal West African Frontier Force, Bailey went to Merton College, Oxford, in 1952, where he read history.^[3] In 1955 he moved to New York, assisted by the Spaeths. His early jobs were in shops selling books, first with Scribners and then in the British Book Centre owned by newspaper publisher Robert Maxwell. When a friend suggested to Bailey that he submit his writings to *The New Yorker*, he sent in a piece about parking meters and an account of a day spent with Austrian Catholic priest Ivan Illich, who worked for the poor in Harlem. *New Yorker* editor William Shawn offered him a job. There he found himself in an office next door to John Updike, who became Bailey's lifelong friend.^[5]

Under Shawn, Bailey was a "Talk of the Town" reporter and also worked briefly as a reader in the fiction department before becoming a staff writer. His work for the magazine includes profiles, reporter-at-large pieces, poems and short stories.^[2]

Career as a writer

Bailey contributed many pieces to *The New Yorker* magazine. The Dial Press in New York published his first novel, *Making Progress*, in 1959. His third novel *Major André* (about Benedict Arnold's attempt to hand over West Point to the British) received positive reviews in 1987.^[6]

His books included biographies of Turner and Constable, Vermeer, Velázquez, and two books on Rembrandt.^[7] Many of Bailey's papers, wartime letters and manuscripts are in the hands of the Houghton Library at Harvard University.^[8]

Bailey was interviewed by NPR and *The New York Observer*. He contributed to the *New York Herald Tribune*,^[9] *The New York Times*,^[10] *The New Republic*^[11] and *Esquire*.^[12] In Britain, his writings featured in the *New Statesman*,^[13] *The Observer*^[14] and *The Sunday Times*.^[15] The Overseas Press Club awarded him the 1973 Ed Cunningham Award and the Mary Hemingway for his work with *The New Yorker*.

Personal life

Bailey met Margot Speight (from Yorkshire, England), his future wife, in the White Horse Tavern in Greenwich Village, New York. In 1957, Bailey and Speight married in England. After several years living in Manhattan, the Baileys moved to Stonington, Connecticut, where they lived for 10 years, and had four daughters: Liz, Annie, Katie and Rachel.^{[2][17]}

Bailey was an avid sailor, a passion which he wrote about in several of his books. After moving back to England in 1970, the couple returned to the U.S. nearly every summer in order to sail the New England coast. In *The Coast of Summer: Sailing New England Waters from Shelter Island to Cape Cod*, Bailey describes the couple's nautical adventures in *Lochinvar*, their 27-foot sloop. Departing from their home port of Stonington, Connecticut, they sailed to Long Island Sound, Block Island, the Elizabeth Islands, Martha's Vineyard, Nantucket and Cape Cod, where they would visit old friends, swim, and walk the beaches. On their return voyage, they encountered Hurricane Bob, but only after *Lochinvar* had been tied down and the couple was safely ashore.^[18] Bailey's book *The Thousand Dollar Yacht* also details his knowledge and experiences on the water.^[10]

The Baileys returned to settle in England in 1970. After living in Greenwich for many years, the couple moved permanently to the seaside community of Mersea Island in Essex.^[7]

Death

Bailey died on 13 May 2020, in Harwich, Essex, United Kingdom. He was 87 and had contracted COVID-19 during the COVID-19 pandemic in England while he was recovering from surgery to repair a broken hip he had sustained in a fall.

Publications

- *Making Progress*, Dial Press, NY and Michael Joseph, London 1959^l
- *The Mother Tongue*, Macmillan NY 1961 and Heinemann London 1963^l
- *The Inside Passage*, Macmillan NY 1965
- *Through the Great City*, Macmillan NY 1967
- *The Thousand Dollar Yacht*, Macmillan NY 1968 and Sheridan House 1996 publisher Seafarer Books 1996 ISBN 978-0-85036-459-0
- *The Light in Holland*, Knopf NY 1970 ISBN 9781121897106
- *In the Village*, Knopf NY and Thames & Hudson London 1971 ISBN 9780394430447
- *A Concise History of the Low Countries*, American Heritage NY 1972 ISBN 9781541173156
- *Rembrandt's House*, Houghton Mifflin & J.M.Dent 1978, paperback I.B.Tauris 2015 ISBN 978-1-78076-924-0
- *Acts of Union – Reports on Ireland*, Random House NY and Faber & Faber London 1980 ISBN 9780394510736
- *America, Lost & Found*, Random House and Faber & Faber 1981 University of Chicago Press 2000 ISBN 0-226-03455-0
- *Along the Edge of the Forest*, Random House NY and Faber & Faber London 1983 ISBN 9780394523958
- *England, First & Last*, Random House and Faber & Faber 1985 ISBN 9780736612357
- *Spring Jaunts*, Farrar Straus Giroux 1986 ISBN 9780571121106
- *Major André*, Farrar Straus Giroux 1987 & Carcanet, 1989, ISBN 978-0-85635-795-4
- *The Outer Banks*, Farrar Straus Giroux 1989 and University of N.Carolina Press 1999 ISBN 0-8078-4820-4
- *A Walk Through Wales*, HarperCollins NY and Jonathan Cape London 1992 ISBN 9780061180088

- *Responses to Rembrandt*, Timken NY 1994 ISBN 9780943221182
- *The Coast of Summer*, HarperCollins 1994 Seafarer Books UK and Sheridan House, Inc. NY 1999| ISBN 978-1-57409-074-1
- *Standing in the Sun: a Life of J.M.W. Turner*, Sinclair Stevenson London 1997 & HarperCollins NY, 1998, Paperback Tate Publishing, 2013 ISBN 978-1-84976-192-5
- *Vermeer: A View of Delft*, Henry Holt NY 2001, Pimlico London 2013 ISBN 978-0-712-66472-1
- *John Constable: A Kingdom of His Own*, Vintage Books, London 2007, ISBN 978-1-844-13833-3
- *Velázquez and the Surrender of Breda*, Henry Holt & Co., N.Y. ISBN 978-0-8050-8835-9
- *A Walk Along the Boyne*, Comhairle Chontae na Mi/Meath County Council, Meath ISBN 978-1-900923-323

Guardian Obituary

My father, Anthony Bailey, who has died aged 87 of Covid-19, was a staff writer at the New Yorker magazine for more than 35 years and the author of books about the lives and works of the artists JMW Turner, John Constable, Johannes Vermeer and Rembrandt.

One of his best known books, *In the Village* (1971), which describes life in a small American town and the sense of community that village life fosters, was written while Tony was living for a decade in the seaport town of Stonington, Connecticut. Reviewing it in the New York Times, **Christopher Lehmann-Haupt** said: “The spirit of Thoreau is everywhere.”

Tony was born in Portsmouth, Hampshire, to Cowper Bailey, a manager for the National Westminster bank, and Phyllis (nee Moloney), a former secretary at the US consulate. As a boy during the second world war, and at a time when it was thought a German invasion of Britain was imminent, he was evacuated to the US and lived in Dayton, Ohio with a foster family, Otto and Eloise Spaeth. Returning to Britain, he completed his schooling, and did national service in the army with the Gold Coast Regiment in Ghana.

After studying history at Merton College, Oxford, in 1955 he went back to the US, where joined the New Yorker as a Talk of the Town reporter and met his future wife, Margot Speight, an artist and writer. They were married in 1957.

Tony was soon writing long pieces for the New Yorker, describing adventurous walks around Manhattan, in Wales and on the Isle of Wight, as well as along the iron curtain, the islands of the Outer Banks of North Carolina, and the Cote d’Azur. He was an indefatigable sailor, and recounted his voyages along the coasts of Connecticut, Rhode Island and Massachusetts, through the Inland Waterway from Daytona to Norfolk, Virginia, and down the River Severn in a coracle.

His account of a walk along the Boyne with the Irish poet **Seamus Heaney** was one of a series of New Yorker articles between 1973 and 1979 that were collected later as *Acts of Union – Reports on Ireland* (1980).

He also wrote memorable autobiographical pieces about his experiences as an evacuated child in the US and his return there in 1955; and about his life after he went back to Britain for good in 1970. They were incorporated later into two volumes of autobiography, *America, Lost and Found* (1980) and *England, First and Last* (1985).

After leaving the New Yorker in 1992, Tony published books on artists that included *Vermeer: A View of Delft* (2001), shortlisted for the Whitbread biography prize.

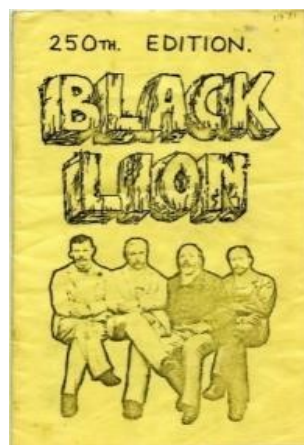
Tony and Margot lived in Greenwich, south-east London, where he was involved with the Greenwich Historical Society and the Turner Society. They later moved to Mersea Island, near Colchester, Essex,

where he was able to continue pursuing the passion for sailing and walking that is reflected in poems in *The English Boat* (2013) and *A Walk along the Boyne* (2018).

Tony is survived by Margot and their four daughters, Liz, Katie, Rachel and me, and nine grandchildren, and by his sister, Bridget.

Bard	Chris	Dates	
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Chris (No-holds) Bard was a general inspiration to us all – an impresario rather than a musical influence – although I’m told he played the saxophone. He was a huge creative talent – founder of and contributor to the ‘*Black Lion*’, organiser of ‘folk’ concerts/shows/’reviews’ and other events, Head Boy at Prices – when he seemed to take over morning Assembly, leaving the Headmaster and staff diminished in his wake.



The Black Lions were a series of unofficial, unauthorised, semi-underground publications of 1968 – 1975, running to approximately 20 issues. These are but a small sample.

Printed in a very vulnerable “Banda” style at the start, few of these publications have survived, subject to fading and the bin. **A wider appraisal of the B.L. series can be found in the Lion Pride Chapter 1 “The Creative Arts” and also in the Chapter17: The Lion Magazine and other Publications.”**

Bayliss	Mike	Dates	1958 - 1965
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Ed.- This is a story of Creative performer with a difference. It is firstly an interesting story in its own right, with performing experiences of a variety of instruments. But really a story of creating and grasping opportunities. It acknowledges also how the CCF Band experience was of value.

A fuller account of Mike Bayliss' story, and that of his brother Tom, can be seen in their Gazetteer Part 2 entries

Prices School Drum purchased

The Society received an Internet tip-off from a visitor and well-wisher to our Web site, Barry Miles, not an OP but a fellow Grammar School boy, that our old drum was being offered for sale by a shop in Cornwall.

Michael Bayliss recalled having "played" it in the past and has now purchased it. He writes:

I have now purchased the Price's CCF band bass drum. You may be interested to know that the only other bidder was Bob Gilbert, who for some years has been living in Bangkok. He and I were exact contemporaries at Price's (1958-65) and both played in the CCF band.



I didn't even know he was in contention for the drum until after I had bought it, and the chap selling it did not of course know we were acquainted until then.

The instrument has evidently had a 'paint job' at some point, as Bob G. and I both recall the lion on the crest having in our day been the proper blue and silver, not the sandy colour in the photo. I also don't recall that grammatical error on the front: "combine (sic) cadet force".

(And, what is more, the two wooden rims have not been emblazoned correctly – obliterated by the white band which covers the location of a narrower white wavy line. The roping is wrong and too loose and, on the player's right side, there is no circumferential roping that would cause the V-shaped roping at the rim section to overlap, thus giving much more scope for the leather "frogs" to provide effective tightening of the playing heads when in use. Tension on these velum heads needed to be released when not in playing condition. It used to be my lot, once or twice each years to undo and then tighten the ropes on all the side drums as well as this Bass Drum. That was a physically demanding job on this very heavy instrument.! – DG. [Ed.]

I hope it is still playable after all these years - it has been used apparently as an occasional table, with a detachable glass top! It looks in good nick in the photo. (New rope and frogs – Ed.)

Music was to play a large part in my time at Price's, and in my life generally afterwards. Price's, when I arrived, was almost equally as barren as my Funtley Primary School in this respect, again just a school choir which (if I recall correctly, but memory plays tricks) was only run on an occasional ad-hoc basis and I can't even remember by whom.

Otherwise, we had just one period a week of 'music appreciation', consisting of Maths master 'Smudge' Smith attempting with arthritic fingers to play a wreck of a piano in the dining room of the old school house – on reflection, he may have been one of the few members of staff at that period who had any musical skills at all. I remember Smudge was late on one occasion and a couple of boys started trying to play some current pop tune on the piano. George Ashton (then in his last year as headmaster) came into the room, and they were caned – one way of quashing any latent musical talent.

All this changed radically after Eric Poyner became headmaster, one of his innovations being to appoint Ron 'Acker' Boote as the school's first specialist music master. Boote's arrival (round about 1960-61) meant that musical endeavour was at last taken seriously. He revamped the choir, brought in peripatetic instrumental tutors and started up an orchestra. A little later he began putting on major productions, the first two being 'Patience' and 'The Gondoliers' by Gilbert & Sullivan which involved very many boys – plus girls from Fareham Girls Grammar School! – and in both of which I performed. More important to me personally, **Boote was largely responsible for launching me on the path of 'proper' music**, but before he arrived the other influence was, perhaps surprisingly, the cadet corps.

Bob Gilbert found out that you could join the CCF band in your first year on an unofficial basis, which we both did as probationary Fifers 3rd class and attended the Thursday night band practices then run by honorary bandmaster Bob Jarman.

Boote had somehow discovered – I think Bob Gilbert told him – that I played the orchestral flute, which I had persuaded my parents to buy me for my 14th birthday: I reasoned that a flute is only a big fife (well, it sort of is!) so I ought to be able to play it, and I taught myself to do so in the absence of any other source of instruction.

Boote asked me where I was having flute lessons and was amazed to discover that I had never had any, being totally self-taught. I was duly despatched to see the peripatetic woodwind tutor (a new phenomenon at Price's at that time) and was curtly informed that I was not entitled to lessons as I wasn't doing GCE music. That was when I first learned the existence of what I came to call the 'charmed circle', more of which in a moment. Boote, to his eternal credit, was appalled at this reaction and fixed me up on the '*qui vive*' to see a friend of his who was woodwind tutor at the Secondary Modern School on the other side of Harrison Road. This chap was Colonel Hudson, who I think was a retired Army director of music (probably a Lt. Colonel, in fact)

Coming back to the 'charmed circle': I soon discovered that music in schools at that time was very elitist and under the thumb of the County music advisers: you were either 'one of us', or you did not exist. This might not have been the case later, but I can only describe how things were when I joined Price's; it occurs to me that it may also account for the lack of musical activity at the school before Boote arrived. I vividly recall Col. Hudson using his influence to fix me up to play in a local schools' musical festival. I arrived on the day to find myself in the company of some of those then studying 'O' and 'A' level music at Price's, a few of them fellow members of the school orchestra, but they had been relegated to the back row of the chorus. My playing first flute in the festival orchestra did not go down well with the musical powers-that-were – it was very evident that I was regarded as an illegitimate interloper who had dared to break through into their ranks, and it never happened again.

Another reason why I could never have seriously set out to be a professional performer is the fact that I never studied academic music at school. Music was set against geography, and when it first became available as a GCE subject I had little knowledge of music theory (I have rather more now!) Since I was already embarked on an 'O' level course in geography, I didn't think it wise to change horses midstream. Also, not being a member of the 'charmed circle', I was never going to be a candidate for a County Exhibition or pursue study of the flute to the point of being able to consider it as a career option. I realised early on that music would never be more than an adjunct, although a very important one, to whatever profession I eventually pursued.

That didn't stop me from becoming (if I say so myself) a tolerably competent flautist. After I left school, I became first flute of the Royal Holloway College Orchestra – in fact, that is what I was at the time I was asked to play for that 'Iolanthe' production in the photo that Mike Peagram recently circulated. I was later ditto, briefly, in the University of Cambridge Department of Education orchestra, and went on to play with various decent amateur orchestras after that. My preference, however, was for Chamber music, and I developed a keen interest in that of the Baroque period

(Bach & Handel etc), taking up the recorder, an instrument I'd never played at school but now pursued to an advanced level, and later the baroque traverso flute, very different from the modern one. My partner Rebeca is a very good pianist, and over the years we have both managed to play on occasions alongside some well-known professionals.

The nearest I got to military music was when I was in the Upper VIth. Walker (whom you will know of, as he also became a Drum Major) had joined the Corps of Drums of the Territorial Army band in Portsmouth. They were short of a flute player and it was suggested that I might like to come along and introduce myself. I immediately found myself to be their solo flute, as there wasn't anyone else, and I enjoyed playing with them for a few months – but only at rehearsals: I never paraded with them as I wasn't an official member. I then informed my parents I was going to join the TA. I must have been about 17 at the time (having gone through Eric Poyner's new scheme for doing 'O' levels after four years instead of five) and needed my parent's permission to do so. My mother told me firmly that I was NOT going to join the armed forces, so that was that! Except, as it later turned out, it wasn't, which brings me to:

Later I found myself posted as Assistant Education & Training Officer at HMS Seahawk, the naval air station at Culdrose in Cornwall. There I met a fellow student officer from Dartmouth who had become the officer i/c the bluejacket Volunteer Band at Culdrose. I was invited to join, and this was when I started to become what I think of as a 'Royal Marines musician by proxy'! As is recorded in the talk I gave at the SOP Christmas lunch a couple of years ago (it's on the website), I duly turned up for my first band practice with my flute, on seeing which the director of music, a Royal Marines Band Colour Sergeant, exclaimed "You can't bring that there 'ere" (or words to that effect), "this is a Silver Band." I replied that mine was a silver flute: but apparently it did not work like that, so I spent the next two years happily teaching myself (once again!) the bass tuba, the baritone & the euphonium, never having been a brass player before and ceasing to be one for the next forty years after I left Culdrose.

I discovered the existence of the ophicleide, a 19th century bass brass instrument with keys rather than valves: it was then regarded as obsolete and of only historic interest, but has since come to prominence as a 'period' instrument for playing works of that era. I immediately wanted one (thinking the fingering would be like a flute – but I was wrong!), but had to wait until about seven years ago before ever seeing one available for purchase. I brushed up my, by then very dormant, brass technique and learned to play the thing. This was to prove the start of a new amateur musical career, because Rebecca asked me what the nearest modern instrumental sound would be: I said the euphonium – and so, for my birthday about 5 years ago, she bought me one. Cutting a long story short, I rarely play the flute any more these days but I'm now the principal euphonium of the Broadstairs Concert Band. Our director is an ex-Royal Marines bandmaster and many of our players are professionals or former professionals, including a number who are ex-RM bandmen from Deal. So, in the end, I DID get to play in a band with RM musicians! *(Extracted from Mike's Gazetteer Part 2 account)*

Bayliss	Tom	Dates	
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Tom Bayliss is a brother of Mike Bayliss, and entered Price's seven years later, experiencing the same thing initially – although he had been having private piano lessons beforehand, he didn't get much of a look-in until he was awarded a County Music Exhibition for piano and horn. This award gave the successful candidates free, high-level instrumental tuition during their time at the school, and, of course, an entrée into the 'charmed circle'. Tom went on to study up to LRAM level and obtained a degree in music at my old college, Royal Holloway – but while still at school after gaining

that Exhibition, he found himself expected to rehearse and perform all over the county at the behest of the music organisers. Once you had managed to get inside the circle, it was difficult to get out.



ANOTHER musical event will shortly be heading to a picturesque Vale of Clwyd Church.

'Everything you always wanted to know about the horn but were afraid to ask...'
is the title of a light-hearted look at the evolution of the French horn.

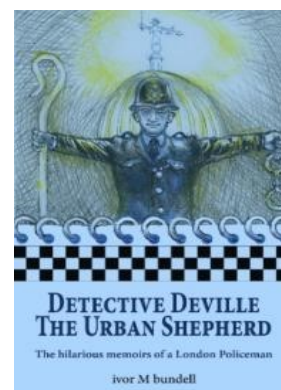
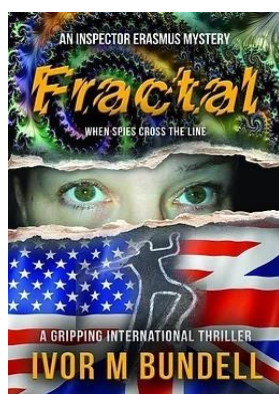
This will be the event at St Dyfnog's Church, in Llanrhaeadr, on Wednesday, August 28 (7pm). Tom Bayliss is a horn player, pianist, organist, accompanist, composer, teacher and comedian!

He gained his B.Mus degree from Royal Holloway, University of London, and his PGCE teaching qualification from Cambridge University.

Tom taught music for 10 years, at Oundle School and then at Adams Grammar School in Newport Shropshire, and then returned to Cambridge to study at Westminster College.

Bundell	Ivor	Dates	
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Novelist & Poet. Brother of Kevan



Bundell	Kevan	Dates	1966 - 1973
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Brother of Ivor

Ed: Previously unknown to me, Kevan was to emerge as a major contributor to the WP300 Project. His track record of success as a pupil at School is well-documented and clearly gave him the base on which to build his love of folk music, and doubtless other things as well. Brother Ivor was of a similar inclination and their world in “the Arts” was broadly similar, but both centred on Folk Music, in relation to which Kevan has been the principal scribe of the Folk Music Story from School.

In earlier years, Folk Music, as with the Black Lion phenomenon, was just before its time, and both of these clearly evident sub-cultures were dealt with by a studious omission from all relevant School documentation. Many of the Folk era musicians became professionals and several are included in this, “Creative Priceans” Chapter. In my experience, it is not unusual for special interest developments such as Kevan and Ivors’ to include some highly motivated, determined and successful folk – a kind of intellectual grouping every bit as important in contributing to School culture and diversity as any other, be they sport or nuclear physics orientated.

The boys at School were fortunate to have an understanding, empathic and very capable young teacher in Tony Johnson, in whom Head Master Eric Poyner had confidence to guide the boys away from trouble. Their success was a collective one. Such relationships are rare, and often do more for individual self-esteem than many other, more classic groupings.

Kevan has authored the Chapter on Folk Music and also continued the second half of the Black Lion account, started by Robin Ward. His delivery on tasks willingly undertaken, themselves subject to occasional revisions, was as promised, and nothing more can be asked of a contributor.

Thank you Kevan.

DG /Ed:



We also all recorded an actual LP in 1976 called *Presence*, which is now available as a CD. Details of our various doings – and some of our songs to listen to – can be found at www.bundellbros.co.uk. I particularly recommend you have a listen to ‘Mr Mitchell’s Angel’

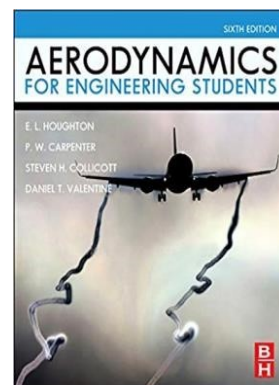
Paul Gateshill, and Kevan Bundell, Chris Nash, Michael Daysh, Nick Kahn and Nick Manley have also become regular performers at *Tanglefest*. This is an annual *Summer Garden Party and Concert* event which happens at my place in Curdridge.

See also Kevan and Ivor in the “B” Surnames section of the “Who’s Who”

Carpenter	Peter	Dates	1955 - 1962
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Following his first degree from the University of Southampton, Peter moved to the University of Cincinnati, Ohio for his post graduate studies before returning to Britain and the University of Manchester as a research assistant. In 1973 he was appointed as a Lecturer at the University of Exeter where he eventually became Head of Department before joining the University of Warwick as professor of Mechanical Engineering. Between 1997 and 2007 Peter was Head of the Civil and Mechanical Engineering Division of the School of Engineering.

At School, Peter was “Prof” by nickname, and later Prof. by appointment. He died 2008.



Cawte	Chris	1973 - 1980
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I have been involved in the exhibition and museum design industry for 35 years. I would be happy to provide you with details. I sold the company to a French multinational in 2019 and am aiming to retire soon.

I was in the last intake of the grammar school in 1973 and left in 1980 having done my A Levels in what by then was a mixed College. I've fond memories of the school and lament its passing. The teachers were excellent on the whole and in Eric



Poyner a fine headmaster and someone who had great faith in the potential of teenagers. I look forward to hearing from you and hope I am able to contribute.

Best wishes, Chris Cawte, Managing Director, DPM

I have been involved in the exhibition and museum design industry for 35 years. would be happy to provide you with details. I sold the company to a French multinational in 2019 and am aiming to retire soon.



Diriyah Gate Cultural Assets
Saudi Arabia

Creating a new gathering space for the world in Saudi Arabia's ancient capital.

Home to the At-Turaif World Heritage Site, Diriyah Gate is a US\$20bn cultural and lifestyle development in Riyadh, Saudi Arabia. This world-class heritage destination celebrates Diriyah as the nation's symbolic birthplace and reveals its rich, vibrant and storied past.

DPM is the technical advisory consultant for the design and delivery of permanent exhibitions for new cultural assets in Diriyah Gate, having first worked with DGDA in the summer of 2020 to write exhibition design briefs and scopes of work for six new museums and visitor centres

The story of energy and unexpected perspectives on the Olympic Park in a mirrored pavilion.

Designed for the 2012 London Olympics, the BP Pavilion presented multi-media exhibits about the journey energy takes before reaching the consumer. The mirrored façade of the building added to the visitor experience and, by making the building 'invisible', promoted a sense of minimal environmental impact. DPM was commissioned by marketing agency KBW, and worked closely with end-client BP, to manage the project and procurement and oversee construction of the exhibition



BP Pavilion, London 2012



Sheikh Abdullah Al Salem Cultural Centre – Arab Islamic Science Museum

A refined presentation of the scientific achievements of Arab Islamic civilisations.

The Arab Islamic Science Centre is part of the Middle East's largest cultural complex, the Sheikh Abdullah Al Salem Cultural Centre, located in Kuwait City. This new cultural district celebrates Islamic and Arab culture and history and showcases the rich diversity of the world's finest cultural achievements. DPM worked in tandem with Dar SSH from 2015 on the supervision and management of all four museums on the site.



National Museum of Qatar

Experiential, multi-sensory galleries dedicated to Qatar past present and future.

DPM were commissioned to develop the multimedia procurement strategy for this iconic new museum designed by Jean Nouvel. The permanent exhibitions are presented across 11 galleries and reveal the environmental, cultural and political history of Qatar. As with all new museums, media is central to the visitor

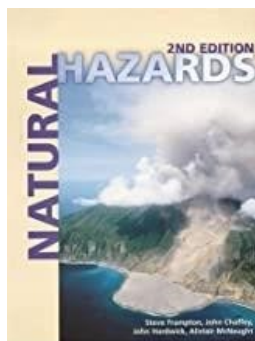
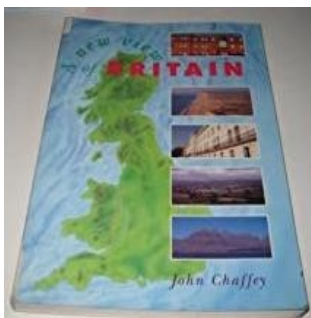
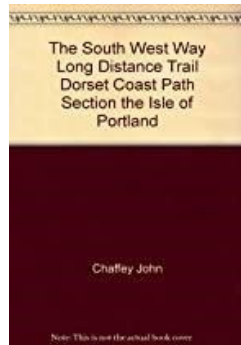
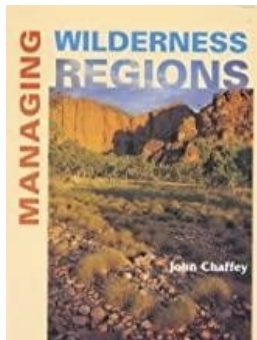
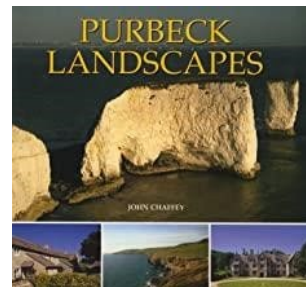
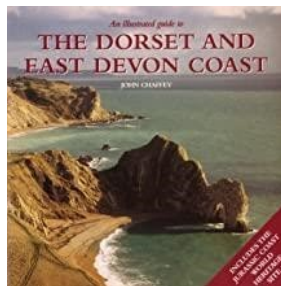
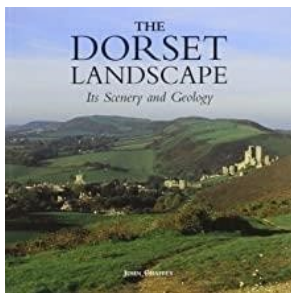
	experience and it was crucial that the best suppliers be brought on board within a management framework that recognised the client's needs.
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Chaffey	Mt. John	Dates	1958 - 1989
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John Chaffey 1931–2017, joined the Staff of Price’s School in 1958, to teach Geography. His time in the School was met with success in everything he did and the school was enriched by his personality and presence.

His intellectual reach was considerable, and strangely, he limited it to avenues of productivity that were of benefit to others, though assuredly, he enjoyed all that he did as well.

His creativity in respect of these examples largely came to fruition after he left the School.



Texts for Students:		Dorset Texts	
1995	Worldwide: Issues in Geography	2003	Coast & Country (with Dorset Geologists Assn.)

1994	16-19 Core Geography ("A" level syllabi)*	2003	An Illustrated Guide to the Dorset and East Devon Coast
1994	A New View of Britain (16-19)*	2004	The Dorset Landscape: it's Geology & Scenery
1996	Managing Wilderness Regions (16-19)*	2006	Purbeck Landscapes
1996	Natural Hazards (decision-making exercises)	1994-2016	Dorset Life magazines
1997	Managing Environments in Britain & Ireland (16-19)	2005-2016	Dorset Geologists Newsletter Contributions
*	Awards by the Geographical Association		

The Price's College decade has seen the Department's local reputation grow into a national one. Probably the only Earth Sciences Dept. in any Sixth Form College, it established itself as a leading centre for curricular reform and developments in both Geology and Geography.

At the inception of the College, revised syllabi for both Geology and geography were taught for the first time, with very pleasing results. A wide programme of field work was planned with target sites southern England and with distant excursions to Sky in 1978 and Paris in 1981. Started in 1977, the College is now one of the leading Centres in the country for the teaching of the Schools' Council 16-19 Geography syllabus – student-based learning using inquiry skills and with a wide range of resources.

The Department received widespread recognition for its work, with John Chaffey invited to join the AEB "A" level Geology panel. He contributed a wide variety of Modules to that project: "Know your National Park", "Worldwide Issues in Geography", "Industry, the Manufacturing Environment and "Planning".

See also John Chaffey's further notes in the "C Surnames" folder of the "Who's Who?" publication.

Chignell	Guy	Dates	
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From the: Journal of Chemical Society, Transactions (Now Royal Society of Chemistry) Published 1927

"XCVI.—Phosphorous acid esters. The influence of the character of the groups R', R'', R''' on the stability of the molecular complexes R' R'' R'''C·O·PCl₂ and R' R'' R'''C·O·P(OH)₂. Part I."

David Runciman Boyd and [Guy Chignell](#)

Ed: This is just about as exciting as science, or at least Chemistry writing can get!

Another Ed: Guy Chignell was also the founder Secretary of the L.S.O.P. A Guy Chignell was awarded the MBE in the King's 1944 Birthday Honours.

A more intriguing quote on Guy's work from the British Food Journal:
"He had been intimately connected with shredded suet for eight years".

Crossley	Steven	Dates	
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Very good to hear from you David.

I will be happy to write some things down, although I was most definitely not a model student, but more of that later. It would need to be a little while before I am able to concentrate properly on it as am very busy at the moment.

I wonder if anyone has school records of, in my case, Cricket matches, as I was very good back then even managing to take 9 wkts in a House match and then watching in horror as the Wicket-keeper got the last on a Run-out. I played for the 1st Eleven a few times when still a 5th former.

When looking for anything a while ago a photo came up of a School Choir and by chance I noticed my 12 yr old face in there which was terrific to find but almost nothing else - perhaps that's when I reached out and somehow found you --- ?

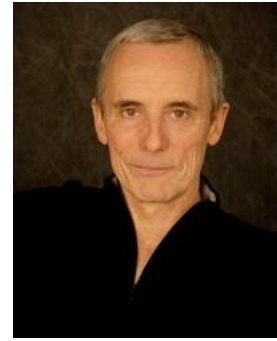
My wife who also was at RADA has asked them for any info on John Oliver Neville who was after my time and hers. He was mostly known only as Oliver Neville I believe.

I will send on any findings,

Best, **Steven**

RESULTS		
v	CHURCHER'S COLLEGE	Won
	Price's 34 (Weston 15)	
	Churcher's 31 (Doyle 4-19, Tindall 3-10)	
v	GOSPORT C. G. S.	Won
	Price's 41 for 8 (Chesters 10)	
	Gosport 40 (Crossley 3-8, Tindall 3-3)	
v	HAVANT G. S.	Won
	Price's 39 for 2 (Attrill 25 n.o.)	
	Havant 38 (Crossley 7-4, Tindall 3-10)	
v	PRIVETT	Won
	Price's 85 for 8 (Weston 18, Chesters 11)	
	Privett 84 for 5 dec. (Crossley 3-25)	
v	PURBROOK G. S.	Won
	Price's 75 for 8 (Hall 17, Weston 14)	
	Purbrook 71 (Crossley 8-13, Doyle 2-8)	
v	PORTSMOUTH TECH. H. S.	Lost
	Price's 77 (Weston 33)	
	Portsmouth 78 for 7 (Tindall 2-15)	
v	ST. MARY'S COLLEGE	Won
	Price's 39 (Chesters 19)	
	St. Mary's 34 (Doyle 5-19, Tindall 5-6)	
v	PORTSMOUTH N. G. S.	Won
	Price's 40 for 5 (Weston 16)	
	Portsmouth 36 (Crossley 2-16, Doyle 6-17)	

A Graduate of the Royal Academy of Dramatic Art, **Steven** works in New York and London. He has played a host of Leading roles in Theatre, TV, Film and Radio Drama. **Steven** most recently appeared in THE BLACKLIST on NBC TV (James Spader) as villain Espen Van de Merwe.

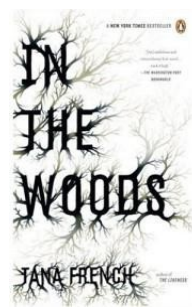
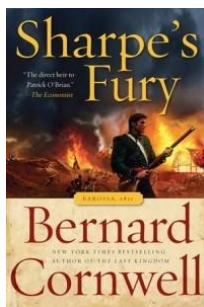
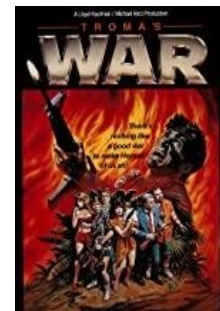


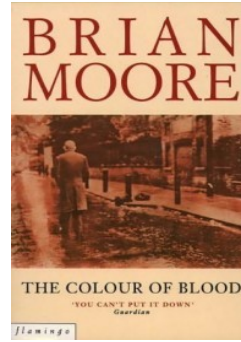
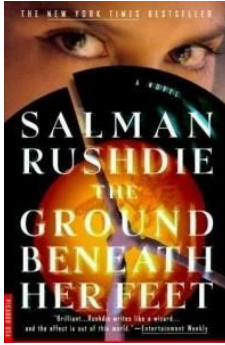
Steven is one of a select group of narrators who have recorded over 200 audiobooks. Superlatives are many in reviews of his work, for which he is a multi 'EARPHONES' Award winner.

He has established an acting career on both sides of the Atlantic in Theatre, Television, Film and Radio Drama; performing with distinguished Theatre companies in New York and London.

He is a member of the internationally acclaimed company 'Complicité'. Complicité is an international touring theatre company, based in London.

His Audiobook performances cover an eclectic range of subjects in both fiction and non-fiction, from thrillers, mysteries, classics and histories to children's fantasy and biographies. These include works by writers such as Salman Rushdie, Pat Barker, Joseph Conrad, Oscar Wilde; and Sebastian Faulkes, Zadie Smith, Ian McKewan, Bernard Cornwell, Tana French, CJ Sansom to name just a few. Diverse roles in more than 25 Films and TV productions, an actor, known for "Privateer 2: The Darkening" (1996), "Troma's War" (1988) and "Performance" (1992).





Steven Crossley is a **renowned narrator** who has narrated more than **200 audiobooks** and has won multiple Earphones Awards¹. He is known for his ability to excel with different writing styles, being profoundly perceptive with literary works like Pat Barker's WWI trilogy or Salman Rushdie's works². **Some of his notable works include narrating Kate Atkinson's One Good Turn, Tana French's In the Woods, and Bernard Cornwell's Sharpe's Fury**². He has also worked on theater, television, film, and radio¹.

Steven Crossley is also known for his performances in movies such as **Privateer 2: The Darkening** (1996), **Troma's War** (1988), and **Performance** (1991)

When Will There Be Good News by Kate Atkinson:

Audible UK:

Sounds of Crime Award' for "Best Unabridged Crime Audiobook of 2008"
Galaxy British Book Awards:
Richard & Judy Best Read of the Year 2009

The Colour Of Blood by Brian Moore:

AudioFile Earphones Award Winner

"Readers have been pressing Audiofile to substitute the word 'perform' for 'read' when describing what narrators do. If all voice talent performed the way Steven Crossley does here, Audiofile would make the change. He virtually inhabits this thoughtful thriller, acutely aware of every resonance and subtext. Every supernumerary gets an authentic sound of his or her own, he delivers dialogue in a way that suggests action as well as character. This is tough to do sitting in a small sterile room. What distinguishes him from a 'reader' are the sights smells and thoughts he conjures up with just tone of voice. He has turned a good grown up book into a superb audiobook".

(AudioFile Magazine)

The Ground Beneath Her Feet by Salman Rushdie:

AudioFile Earphones Award Winner

"There's fierce intelligence at work in this book and it's not only Rushdie's. Crossley gives a remarkably perceptive performance. If Rushdie is a roiling sea then Crossley is an exquisitely crafted ship able to ride out every roaring wave, introducing a score of exotic,brilliantly etched characters.

All of them are fully animated by Crossley whose wry sardonic and sly reading is never short of captivating". (AudioFile Magazine.)

Sharpe's Fury by Bernard Cornwell:

AudioFile Earphones Award Winner

"Crossley's performance is outstanding; not only are the French, Irish, Scottish and Spanish accents excellent, the voices are perfect for the characters. The battle scenes are so realistic that the listener will be transported back in time amidst the noise and the chaos captured so brilliantly by Crossley. He is also superb at reading the humorous dialogue" (AudioFile Magazine Review).

Fell by David Clement Davies:

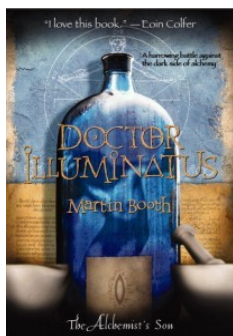
"Along the Journey Steven Crossley shines; he employs wonderful accents, from Fell's menacing tone to an evil lord's frustrated bitterness; a Bavarian beaver, a jealous boy, and many other characters come to life through assorted accents. Crossley is outstanding."



In The Woods by Tana French:

AudioFile Earphones Award Winner

“Crossley does an expert job of creating and sustaining with harrowing precision Ryan’s inner and outer lives as the case creates a fugue state for him, and for the reader.. A dazzling performance.”



Dr. Illuminatus by Martin Booth:

AudioFile Earphones Award Winner

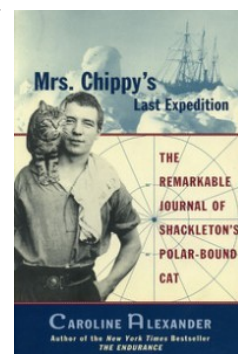
“— made even better by Crossley’s expert narration; his Pip is clearly a girl, Tim a boy and both of them children without sounding squeaky. Sebastian manages to sound like a child beyond his years and the adults are studies in class and culture.”

Mrs. Chippy’s Last Expedition by Caroline Alexander:

(The Remarkable Journey of Shackleton’s Polar-Bound Cat):

AudioFile Earphones Award Winner

“Steven Crossley is quite brilliant, making Mrs. Chippy as endearing to the listeners as he, Chippy, was to the Endurance crew- Chippy’s Scottish burr — for he is mate to the ship’s carpenter Chipps — is distinct he delivers every nuance of inquisitiveness, casual perusal or disdain — usually for the dogs which just enriches the researched detail of the voyage.”



He has as a fully equipped Home Studio if required for Narration and Voice projects. He is also a Voice Over Artist managed by Abrams Artists in New York. See also Gazetteer, Part 2 / “Who’s who?” [C Surnames] for **more on Steven**.

Daysh	Mike	Dates	
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Son of Roy E. "Jock" Daysh, former joint Head Boy of Price's, later to return as a Teacher. Mike has been a considerable help with this WP300 Project.

Mick/Michael Daysh fluted with many other Folk Music performers. It was always good to find someone who plays a *real* musical instrument – more colours on the palette. Mick still flutes, but nowadays he also writes songs and sings, with guitar or keyboard and a band. Mick also plays with

electro-acoustic classical guitarist Chris Nash. [Comment by Kevan Bundell](#)

Michael Daysh, Paul Gateshill, Ivor and Kevan Bundell, Chris Nash, Nick Kahn and Nick Manley have also become regular performers at *Tanglefest*. This is an annual *Summer Garden Party and Concert* event which happens in Curdridge .

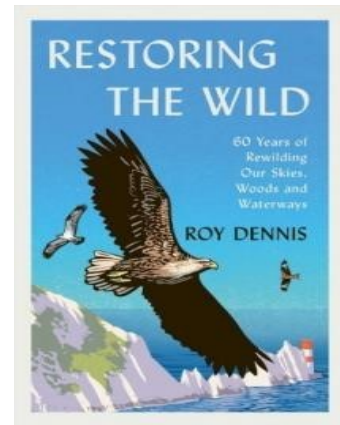
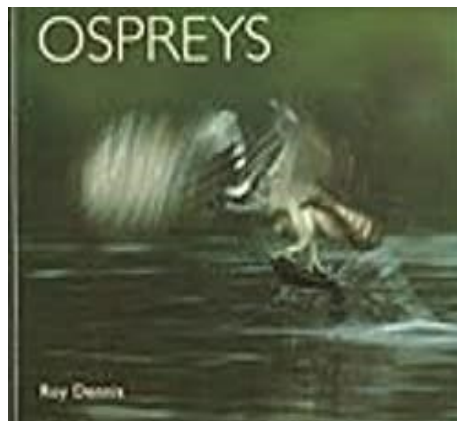
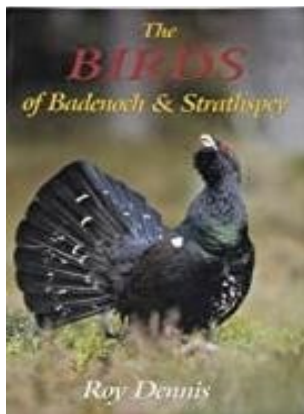
Mike has been a willing and very helpful contributor to this Price's project. Amidst running a business, endeavouring to put the vast array of Price's memorabilia in order that his father left has been a real labour. He conjures up the impression of his father as being something of a proverbial magpie.

Nonetheless, gratitude extends to Mike for his endeavours on our behalf.

Dennis, MBE	Roy	Dates	
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Roy Dennis MBE is a field ornithologist and wildlife consultant, living in Moray; he has worked in the Highlands and Islands of Scotland since 1959, most notably on the conservation of rare birds and the reintroduction of lost species, such as the white-tailed eagle and red kite.





Roy Dennis Foundation

Working for Wildlife

The aims of the Foundation

- To carry out work in, and provide funds to encourage new projects in the enhanced conservation of wildlife and natural ecosystems, in particular through wise management, new research and innovative techniques in Scotland and elsewhere in the world.
- To re-introduce, translocate and restore populations of rare, vulnerable or lost species of wildlife, and to carry out species recovery projects.
- To re-introduce, translocate and restore populations of rare, vulnerable or lost species of wildlife, and to carry out species recovery projects.
- To provide a support base for the undertaking of wildlife projects by independent ornithologists, ecologists and others.
- To encourage young people to gain fieldwork experience in wildlife conservation.
- To encourage co-operation and positive action in wildlife conservation through 'think-tanks', debate, training and the production of books, articles and films.
- To provide opportunities for donors to be involved in exciting and worthwhile wildlife projects through sponsorship and field participation.

The Foundation can work in and spend its funds anywhere in the UK and elsewhere in the world. It can accept contributions of all kinds and can fund-raise. It can work in partnership with others and make grants or loans to other charitable bodies. It can also purchase, lease or accept gifts of land or buildings in Scotland or elsewhere.

Our logo is a pair of goldeneyes because this was one of the first rare breeding species that Roy Dennis worked with in Scotland. In 1961 he saw a female goldeneye caring for a tufted duckling in July at Loch Allan in Moray. That winter he erected 12 nest boxes in Strathspey, supplied by George Waterston, the then Director of the RSPB in Scotland. Each winter on holiday from Fair Isle, he cleaned out the boxes for the next summer – finally in 1970 the first one was used by a breeding goldeneye. Returning to Strathspey in 1971 as the RSPB's Highland Officer, he organised more nest boxes and a successful conservation project which resulted in the species successfully colonising the Highlands.

Roy Dennis

Roy Dennis MBE is a field ornithologist and wildlife consultant, living in Moray; he has worked in the Highlands and Islands of Scotland since 1959, most notably on the conservation of rare birds and the reintroduction of lost species, such as the white-tailed eagle and red kite. From 1970 to 1990, he was the RSPB's senior officer in Northern Scotland. He directed Fair Isle Bird Observatory from 1963 to 1970; was Chairman for 16 years until November 2010, on the completion of the prestigious new Bird Observatory, and is now the President of the Trust, so his knowledge of seabirds, migration and Scottish islands is extensive. He is a specialist in raptor conservation and reintroductions in the UK and abroad, having



been involved with osprey, red kite, golden eagle and sea eagle reintroduction projects, and his satellite tracking studies since 1999 have broken new ground and given great interest to the public via our map-based website. He has long been an advocate for restoring lost mammals to Scotland, particularly beaver and lynx. In 1992 he was awarded a MBE for services to nature conservation in Scotland and in 2004 was voted the RSPB Golden Eagle Award winner for the person who had done most for nature conservation in Scotland in the last 100 years. He is a writer, lecturer and broadcaster. His latest book (2008) is 'A Life of Ospreys' and his TV documentaries include Eagle Owl and Saving our Seabirds. He was a presenter on BBC Autumnwatch in 2011 and Springwatch 2012.

White-tailed Eagle Reintroduction on the Isle of Wight

White-tailed Eagles were once widespread along the whole of the South Coast of England, from Cornwall to Kent, before being driven to extinction by relentless persecution that began in the Middle Ages. The last pair bred on Culver Cliff on the Isle of Wight in 1780. Many parts of southern England remain highly suitable for the species, and following the reintroduction of White-tailed Eagles to Scotland – where there are now over 130 breeding pairs – we have been [granted licences by Natural England](#) and Scottish Natural Heritage to begin an English reintroduction in partnership with Forestry England, based on the Isle of Wight. Re-establishing a population of White-tailed Eagles on the South Coast will restore a lost species, and help to link populations in Scotland and Ireland with those in the Netherlands and France.



As a generalist predator, White-tailed Eagles have a varied diet that includes fish (photo by Mike Crutch)

Many parts of southern England are capable of supporting breeding and wintering White-tailed Eagles, but the Isle of Wight was considered the most suitable location for the reintroduction. It is the last known breeding site of the species in southern England, is located close to highly suitable foraging areas in the Solent and surrounding estuaries, has numerous potential nesting sites in woods and cliffs, and quiet areas for immature birds. It is also well positioned to facilitate the dispersal of eagles both west and east along the coast to sites such as Poole Harbour in Dorset and Pagham Harbour in West Sussex. Inland lakes such as Blashford, situated 30 km to the north-west, will provide additional foraging areas, and the nearby New Forest is also likely to be visited by the birds after release. In time there is potential for White-tailed Eagles to spread to other coastal regions of southern England as well as to inland water bodies.

Evidence from the Netherlands, where there is a small but growing population of White-tailed Eagles, shows that the species will readily nest in densely populated areas, close to people. As a generalist predator White-tailed Eagles favour fish and water birds and scavenge carrion. They tend to favour whichever prey is most seasonally abundant. Fish are particularly important in spring and summer, with waterbirds often favoured in autumn and winter. The White-tailed Eagle's preference for fishing in shallow water mean estuarine areas in and around the Isle of Wight and the Solent will be favoured fishing grounds, with seasonally abundant species such as Grey Mullet, likely to form a significant proportion of the diet. The Isle of Wight, Solent and surrounding area supports large numbers of migratory water birds, which are likely to form a key element of the diet in winter. In Denmark where there are now over 100 pairs of breeding White-tailed Eagles (from none in the early 1990s) it is thought that most geese and ducks taken by eagles are likely injured or sick. They regularly search tidelines for washed up dead fish, birds and sea mammals and a recent study in Germany showed that carrion account for almost 30% of White-tailed Eagle diet in winter. The high concentrations of wintering wildfowl and waders in the Solent and surrounding area mean that foraging eagles will regularly encounter bird carcasses, and they will also take any washed-up dead fish or marine mammals as they search shorelines for food.

Dutch researchers studying White-tailed Eagles have found that any disturbance to wading birds by the eagles is similar to that of Peregrine, and species get used to their presence; while breeding colonies of gulls and terns are effective at mobbing and driving off the eagles.

In addition to the conservation benefits, we believe that the project will give a significant boost to the Isle of Wight economy, including in winter. In Scotland eagle tourism is extremely popular and recent reports have shown White-tailed Eagles generate up to £5 million to the economy of the Isle of Mull each year, and £2.4 million to the Isle of Skye.

A feasibility report was submitted to both Natural England and Scottish Natural Heritage as part of the licence applications. This outlined the scientific and conservation rationale for the project, feedback from public meetings and surveys, and results from a range of interested groups also consulted for their views and feedback.

What does the project involve?

The project is a partnership between Forestry England and the Roy Dennis Wildlife Foundation with additional support from conservation organisations and other key stakeholders and organisations based on both the Island and mainland who form the project steering group.

Juvenile White-tailed Eagles are collected under licence, issued by Scottish Natural Heritage, from nests in Scotland and translocated to the Isle of Wight in late June. They are then held in a quiet, confidential, location for approximately four-eight weeks before being released. Food (mainly fish) is provided close to the release site during the autumn and winter before the young eagles become independent. The Natural England licence permits the release of up to 60 juvenile eagles on the Isle of Wight over a five-year period from 2019. The first six birds were translocated to the Isle of Wight in late June 2019 and subsequently released in August.

Young White-tailed Eagles do not breed until they are around five years of age. It is hoped that a small population of 6–8 pairs will become established on the Isle of Wight and in the wider Solent area, with birds spreading east and west along the South Coast thereafter. Evidence from Scotland

indicates that the young White-tailed Eagles will wander widely before they breed, before eventually settling within around 50 km of the release site.

Public Consultation

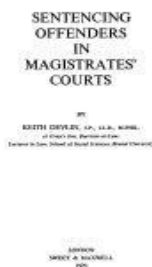
Public support has been high. 85% of the people who completed a questionnaire at three public meetings held on the Isle of Wight in November were in favour of the project. A total of 1962 people completed the same questionnaire online between 2nd and 30th November, with 86% in favour, 10% against and 4% not sure. There was clear majority support from people across the local area. Respondents to the survey from the Isle of Wight, Hampshire, Dorset and Sussex – the counties where the reintroduced birds are most likely to settle and breed in the future – were 76% in favour of the project. The public consultation also involved extensive discussions with a range of different stakeholders, and we intend to maintain this approach throughout the project.



White-tailed Eagles have an eight foot wingspan – making them the UK's largest bird of prey (photo by Mike Crutch)

see also “D Surnames” in the “Who’s Who” publication for more on Roy’s time at Price’s School.

Devlin	His Honour Judge Michael	Dates	
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In his new book (1987) , written by two judges, whose writings in the field of sentencing and penal reform are already well known, has the object of discussing the various problems and pitfalls from the practising sentencer’s or the practitioners’ view. point of view



See also: Gazetteer, Part 2

Doggett	Peter	Dates	
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Peter Doggett (born 30 June 1957) is an English music journalist, author and magazine editor. He began his career in music journalism in 1980, when he joined the London-based magazine *Record Collector*. He subsequently served as the editor there from 1982 to 1999,^[3] after which he continued in the role of managing editor.^[4] He has also contributed regularly to magazines such as *Mojo*, *Q* and *GQ*.¹

Doggett has written extensively about the music and legacy of the Beatles. In the 2001 edition of Barry Miles' *The Beatles Diary*, he supplied commentary on each of the band's official releases (later compiled in his and Patrick Humphries' 2010 book *The Beatles: The Music and the Myth*). In 2003, he was part of a team of specialist writers and critics – along with Mark Lewisohn, Ian MacDonald, John Harris, David Fricke, Miles and others – who authored the three-part *Mojo: Special Limited Edition* series on the Beatles.



In 2009, his book *You Never Give Me Your Money: The Battle for the Soul of The Beatles* was published in the UK by The Bodley Head.^[1] The *Los Angeles Times* described it as "remarkable"^[7] and included the work in its list of the ten best books of the year according to Beatles historian Erin Torkelson Weber, *You Never Give Me Your Money* is "one of the most influential books in all Beatles historiography".

Among Doggett's other titles, *Are You Ready for the Country* (2000) documents the advent of the country rock genre. His book on rock music's role in 1960s countercultural ideology.

There's a Riot Going On, was published by Canongate in 2007 and was voted "Best Book of the Year" by *Mojo*'s readers. His more recent books include *The Man Who Sold the World: David Bowie and the 1970s* (2011) and *Electric Shock: From the Gramophone to the iPhone: 125 Years of Pop Music* (2015). Doggett's book on John Lennon's later years at the Dakota building in New York, titled *Prisoner of Love: Inside the Dakota with John Lennon*, was due to be published in April 2021 by independent publisher Jawbone Press. To the confusion of the Beatles and Lennon fan community, the book was cancelled shortly before its publication date.

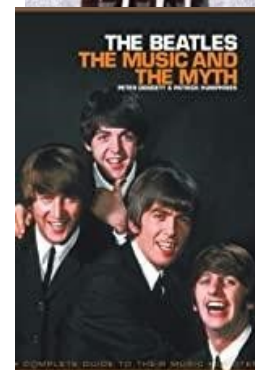
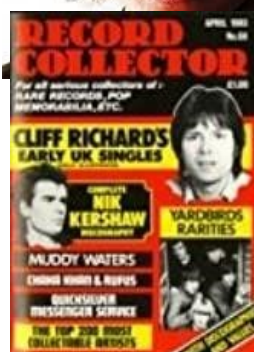
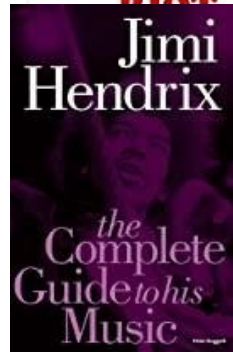
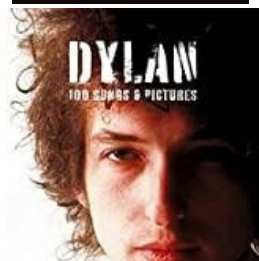
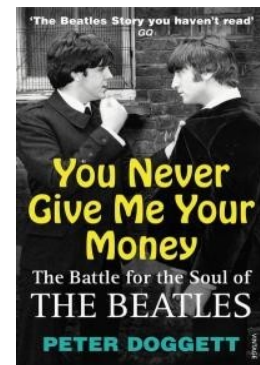
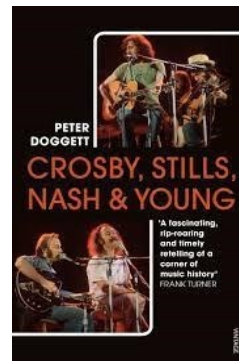
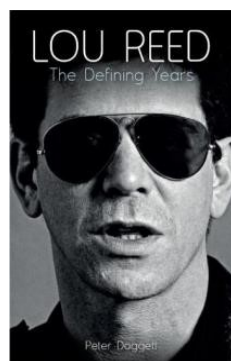
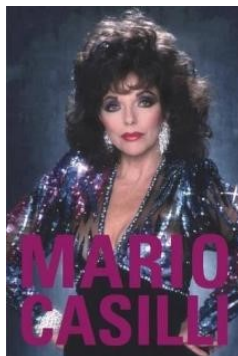
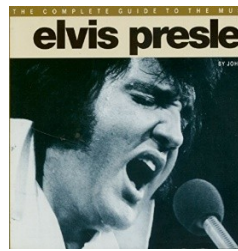
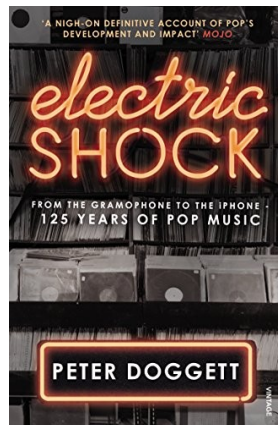
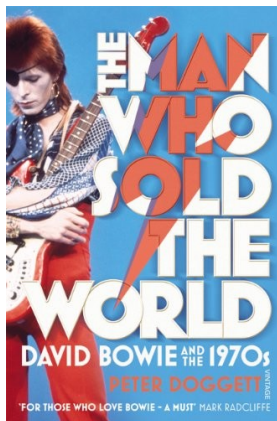
Doggett also works as a consultant for auctioneers of music memorabilia, specialising in the authentication of manuscripts and recordings. He has written CD liner notes and otherwise assisted in reissue campaigns of works by the Kinks, the Hollies and Tom Jones.

In the 2010 UK General Election, he stood as the Green Party's candidate for the seat of Fareham in Hampshire, the same town in which he grew up. He lives in London with his partner Rachel Baylis, an artist. The couple have two daughters, Catrin and Becca Mascal

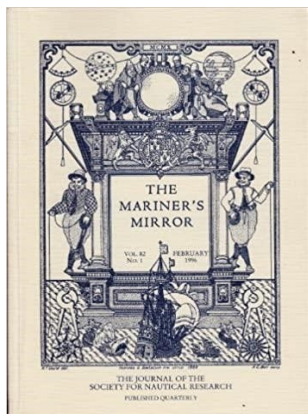
Published works

- *Lou Reed: Growing Up in Public* (Omnibus Press, 1995)
- *Classic Rock Albums: Abbey Road / Let It Be: The Beatles* (Schirmer, 1998)
- *Are You Ready for the Country: Elvis, Dylan, Parsons and the Roots of Country Rock* (Penguin, 2000)
- (with Sarah Hodgson) *Christie's Rock & Pop Memorabilia* (Billboard Books, 2003)
- *The Art and Music of John Lennon* (Omnibus Press, 2005)

- *There's a Riot Going On: Revolutionaries, Rock Stars, and the Rise and Fall of '60s Counter-Culture* (Canongate, 2007)
- *You Never Give Me Your Money: The Battle for the Soul of The Beatles* (The Bodley Head, 2009)
- (with Patrick Humphries) *The Beatles: The Music and the Myth* (Omnibus Press, 2010)
- *The Man Who Sold the World: David Bowie and the 1970s* (The Bodley Head, 2011)
- (as Rufus Lodge) *F**k: An Irreverent History of the F-Word* (The Friday Project, 2013)
- *Electric Shock: From the Gramophone to the iPhone: 125 Years of Pop Music* (The Bodley Head, 2015)



Duffy	Michael	Dates	1955 - 1962
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Research interests:
 British Politics and foreign and military policy in the late 18th and early 19th Century.
 Naval History since 1689, particularly the Revolutionary – Napoleonic War period 1792 – 1815. Dockyards and naval logistics.



A co-author, with Paul Gover, of the “Charity School and the Family Price” chapter.

Edney	Phillip (Spike)	Dates	
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Wikipedia:

Philip "Spike" Edney (born 11 December 1951 in Portsmouth, Hampshire, England) is an English musician who, since the early 1970s, has performed with a number of bands, most notably with Queen in their live concerts, where his participation started in 1984. In the earlier phase of his career, during the mid-1970s, he recorded and toured with The Tymes and Ben E. King, playing keyboards, bass, guitar and trombone. Subsequently, in the late 1970s, he was musical director for Edwin Starr and, during the early 1980s, worked with Duran Duran, The Boomtown Rats, Dexys Midnight Runners, Bucks Fizz, Haircut One Hundred and The Rolling Stones. He also appeared with Peter Green on his comeback tour.



Edney's collaboration with Queen included mostly keyboards (his main instrument), plus rhythm guitar and backing vocals. Accompanying the band on its tours since 1984, he was also part of Roger Taylor's side project The Cross as well as Brian May's band when they toured.

Edney can be seen on Queen's *Live at Wembley Stadium* and *Hungarian Rhapsody* concert films, playing rhythm guitar on "Hammer to Fall," and piano on both "Crazy Little Thing Called Love" and "Tutti Frutti." He can also be seen playing in the background during Queen's 1985 Live Aid performance at Wembley Stadium.

Edney formed the **SAS Band (Spike's All Stars)** in 1994, playing their first gig at The Gosport Festival (near Edney's hometown of Portsmouth). The original band featured Cozy Powell on drums, Neil Murray on bass and Jamie Moses on guitar. The band has constantly fluctuating personnel, including musicians from Queen, Whitesnake, Free, Roxy Music, Toto, and Spandau Ballet, and solo

artists including Fish, Roy Wood, Leo Sayer, Kiki Dee, and Paul Young. Others that have appeared with the band include Suggs, Lionel Richie, Bob Geldof and Toyah Willcox

After the death of Freddie Mercury (who was Queen's main pianist), Edney took over Mercury's role on piano during Queen + Paul Rodgers 2005, 2006, and 2008 tours, playing all piano parts on a Korg Triton keyboard, in addition to all other keyboard parts. He returned as keyboardist for the Queen + Adam Lambert tours in 2012, 2014, and the 2015-2020 tour schedule. He has also been the keyboardist for the London production of *We Will Rock You* since it opened in 2002

Edney is also the musical director of the official Queen tribute band, the Queen Extravaganza.

Albums

- Queen: *A Kind of Magic* (1986)
- Queen: *Live Magic* (1986)
- The Cross: *Shove It* (1987)
- The Cross: *Mad, Bad and Dangerous to Know* (1990)
- The Cross: *Blue Rock* (1991)
- Lucio Battisti: *Cosa succederà alla ragazza* (1992)
- Queen: *Live at Wembley '86* (1992)
- The Brian May Band: *Live at the Brixton Academy* (1994)
- SAS Band: *SAS Band* (1997)
- Brian May: *Another World* (1998; keyboards on "Slow Down")
- SAS Band: *The Show* (2001)
- Queen + Paul Rodgers: *Return of the Champions* (CD/DVD, 2005)
- Queen + Paul Rodgers: *Live in Ukraine* (CD/DVD, 2009)
- Queen: *Bohemian Rhapsody: The Original Soundtrack* (2018)
- Queen + Adam Lambert: "Live In Japan" (2016) **Videos:**

- Queen: *Live in Rio* (VHS/DVD, 1985/2013)
- Queen: *Live in Budapest* (VHS/DVD, 1987/2012)
- Queen: *Live at Wembley Stadium* (VHS/DVD, 1990/2003/2011)
- Queen+: *The Freddie Mercury Tribute Concert* (VHS/DVD, 1992/2002/2013)
- The Brian May Band: *Live at the Brixton Academy* (VHS, 1994)
- *46664 – The Event* (DVD, 2004)
- *Live Aid* (DVD, 2004)
- Queen + Paul Rodgers: *Return of the Champions* (CD/DVD, 2005)
- Queen + Paul Rodgers: *Super Live in Japan* (DVD, 2006)
- Queen + Paul Rodgers: *Live in Ukraine* (CD/DVD, 2009)
- Queen + Adam Lambert: "Live In Japan" (2016)

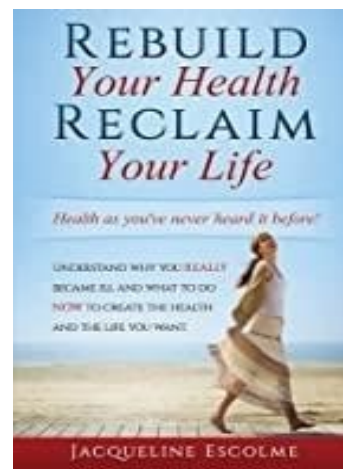
- **See also: "Who's Who?" E Surnames.**

Escolme	Jacqueline	Dates	
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Jacqueline battled serious illness from her mid-twenties and spent ten years studying natural health and alternative medicine to rebuild herself naturally, after her doctor gave up on her.

She writes on sassy self-preservation and transformation, and specialises in helping women who want their energy and their lives back.



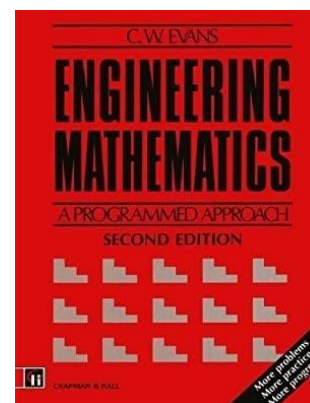
When not writing, speaking or coaching she likes to dance on tables and annoy her children.

Evans	Charles	Dates	
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I don't really want to be defined by Engineering Mathematics because it is just one facet of me and not one that I particularly identify with.

More me is my role with The Institute of Mathematics and its Applications, my time as a JP (I am still on the supplemental list), my literary correspondence or even my limited research output.

None of this really amounts to very much. I am really just Mr Nobody and I prefer it that way.



Price's Lament

When Price's lament was first presented to the Society of Old Priceans there was some praise for the words but little enthusiasm for the music. An explanation is long overdue.

The tune is simple, indeed naïve, because it was deliberately written in the style of mediaeval folk music; a tune without sharps or flats using the tonic scale and in the case of Price's lament, common time.

A folk tune was chosen because William Price was born in the 17th Century and a tune like this would have been the type of music with which he was familiar. Tunes played in the streets and at fairs by those who had any instrument that could play the seven note scale. A small child can play it on a dulcimer or a flute. When I wrote it, I imagined it sung by young school children.

At a time when folk tunes were the only music sung by the population, the performance was varied and adorned in a number of ways. For example by the voices, the instruments, the volume, the pace,

the rhythm, sometimes dance or with claps even with dress. Morris dancers are in this tradition. It is doubtful if anyone who writes a folk tune can claim true originality, given that there are only seven notes available; not counting the octaves.

In the case of Price’s lament, if it is played on a violin it can sound very sad and this could easily be overdone. If it is played as speed its effect is totally different. Perhaps the most famous tune of this kind, which has often been pilloried for its lack of musical interest, is The National Anthem.

However, when a composer of quality sets to work on it, a wonderful transformation can take place, as anyone who has listened to the Last Night of the Proms can attest.

In the nineteenth century and in the early years of the twentieth century musicologists scoured the villages and hamlets throughout the British Isles writing down folk tunes before they became erased from memory. Ralph Vaughan Williams and Benjamin Britten, among many others, were exercised in this venture.

When the blue plaque was unveiled in West Street, near to the place where William Price’s house and then school once stood, a small choir under the direction of an Old Pricean volunteered to sing it at the ceremony. However shortly before the event, it was reported to me that he had had pulled out because the tune was too trivial. You may feel that this was rather high-handed but I shall not comment. However I would contend that he had perhaps a limited understanding of the genre.

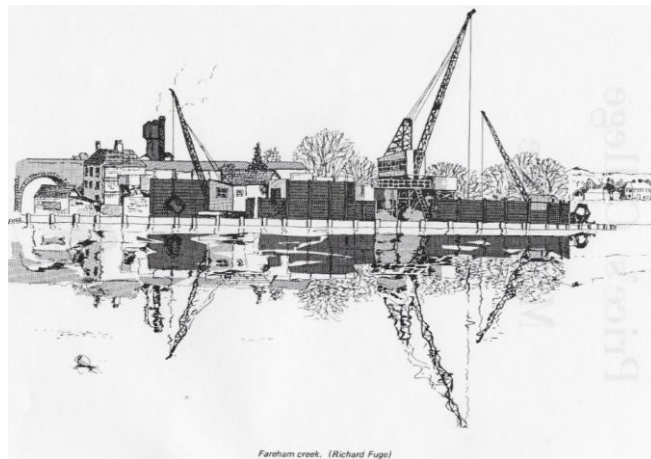
Before it is consigned to the dustbin of history I am bringing it to you again in the hope that somebody may see merit in it and perhaps entice a grandchild, nephew or niece to give it an airing.

Charles Evans

Price’s Lament

<p style="text-align: center;">Chorus:</p> <p style="text-align: center;">William Price was the founder of Price’s, William Price is the name we revere.</p>	<p style="text-align: center;">Verse 3</p> <p style="text-align: center;">King George the First was the ruler of England, When William died and bequeathed a school. It became famous and Fareham was feted A place of great learning and God fearing too</p>
<p style="text-align: center;">Verse 1</p> <p style="text-align: center;">William Price was a merchant in Fareham A small market town near the Isle of Wight He made a fortune by trading in timber but Most men he knew were unable to write.</p>	<p style="text-align: center;">Verse 4</p> <p style="text-align: center;">Twenty five decades and Price’s stood proudly A notable benefit to the town. Then came confusion resolved by the county By boarding it up and then tearing it down.</p>
<p style="text-align: center;">Verse 2</p> <p style="text-align: center;">All of his life he remembered their struggle, Unable to gain all they could to rise. So he decided to offer his money To give Christian children a good start in life.</p>	<p style="text-align: center;">Verse 5</p> <p style="text-align: center;">What has become of the jewel that was Price’s? Its glory has gone from us ever more Who is depriving the children of Fareham? Its loss to the region we roundly deplore</p>

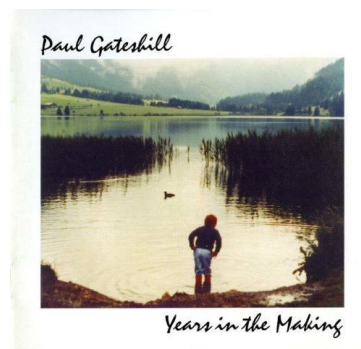
Fuge	Ricks	1973 - 1980
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Rick's pencil drawings were distinctive features of the School / College magazines of his days. Rick has not responded to invitations to write his own piece. **Ed.**

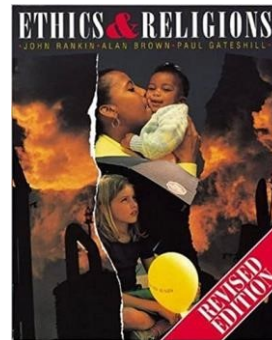
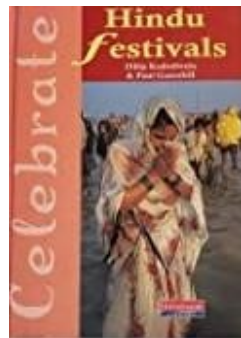
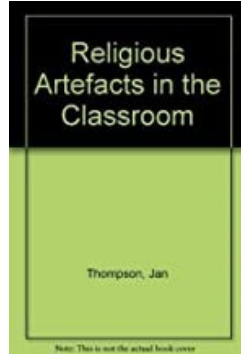
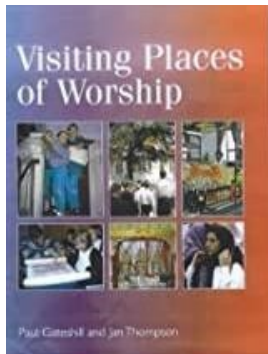
Gateshill	Paul	Dates
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Paul Gateshill's first solo album with friends contains songs penned between 1972 -1996, hence the name 'Years in the making' "Fine and personal songs from many years of undiminished creativity, and wonderful vocalists and instrumentalists to boot."



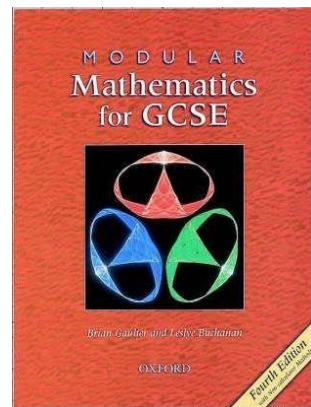
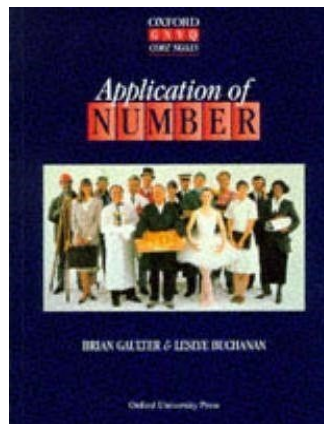
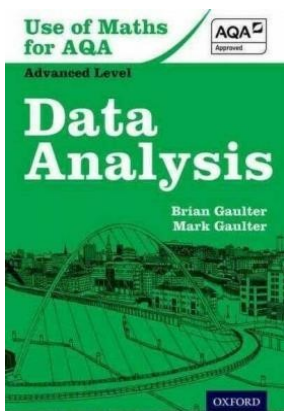
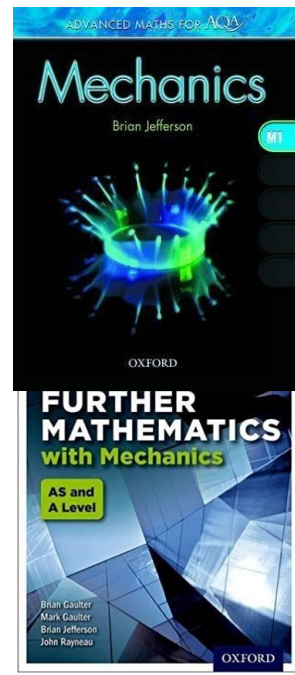
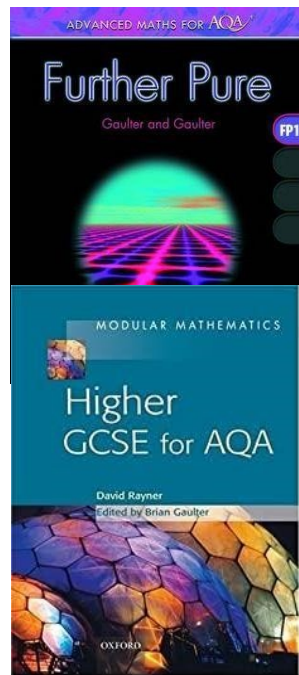
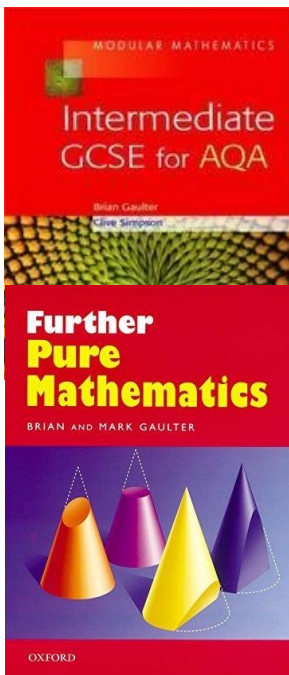
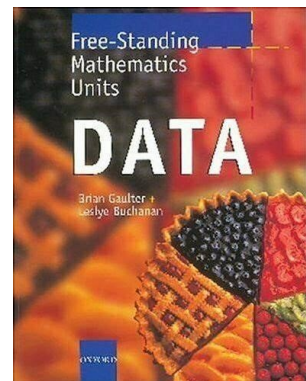
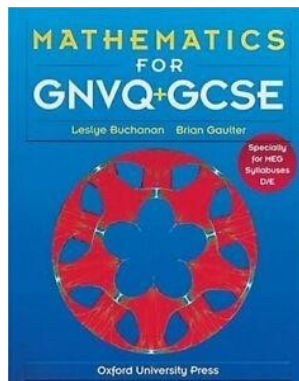
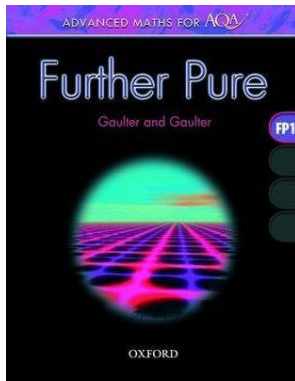
Audio CD :

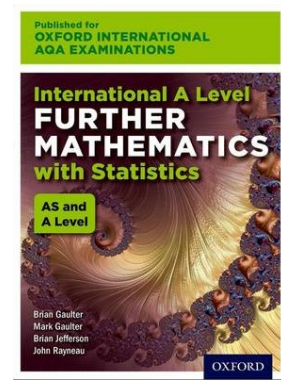
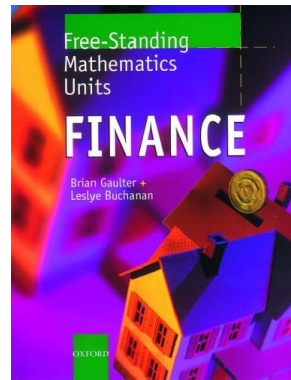
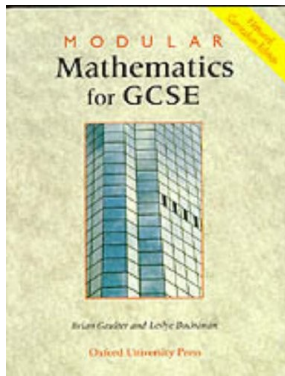
Presence: This double CD celebrates the 40th anniversary of the acclaimed album 'Presence' released in 1976. Presence consists of Veronica Towers, Paul Gateshill, Kevan and Ivor Bundell and Mike Waiting.



Gaulter	Brian	Dates	
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Sometime Maths teacher at Price's School





Ed: Unfortunately, it has not been possible to trace and open a dialogue with Brian.

Gifford	Derek	Dates	
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	<p>Regretfully, no contact with Derek has been opened. Ed.</p>	
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Goddard	Robert William	Dates	1966 - 1973
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Robert was educated at Bathampton County Primary School then Wallisdean County Junior School and Price's Grammar School in Fareham before going on to study history at Peterhouse at the University of Cambridge.

His first novel, *Past Caring*, was published in 1986. He has since written more than twenty novels; the majority were *Sunday Times* Top Ten bestsellers in the UK. A 1990 book *Into the Blue* was the inaugural winner of the W H Smith Thumping Good Read Award, presented to the best new fiction author of the year. His 1997 book *Beyond Recall* was nominated for the Edgar Award Best Novel prize

but lost out to *Mr White's Confession* by Robert Clark.



Publication Order of Harry Barnett Books

- Into the Blue (1990)
- Out of the Sun (1996)
- Never Go Back (2006)

Publication Order of James “Max” Maxted Books

Intersection: Paris, 1919 (2013)

The Ways of the World (2013)

Corners of the Globe (2014)

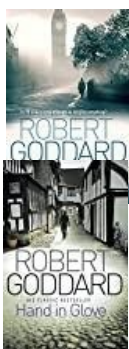
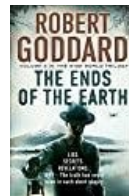
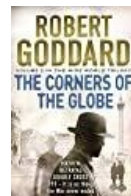
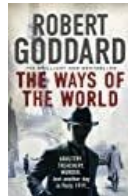
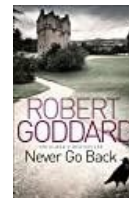
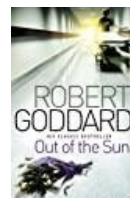
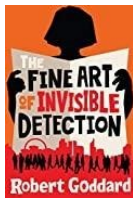
The Ends of the Earth (2015)

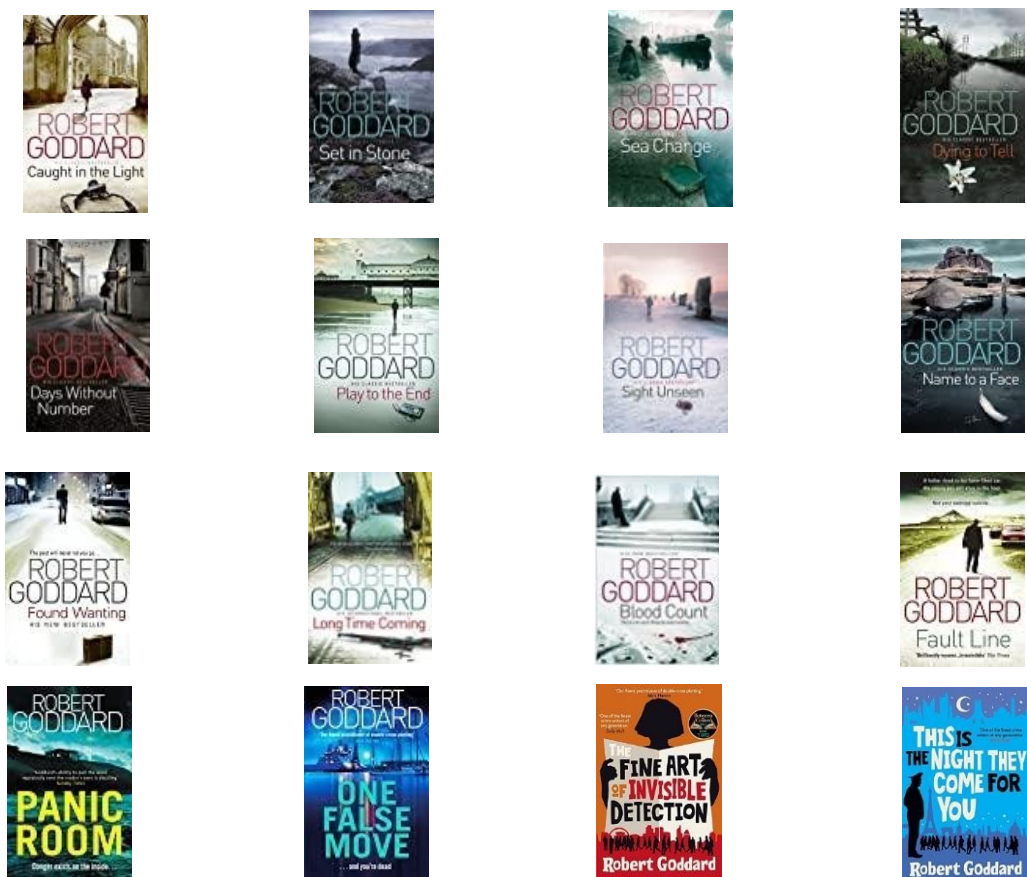
Panic Room (2018)

Stand-alone Novels

Past Caring
 In Pale Battalions
 Painting the Darkness
 Take No Farewell
 Hand in Glove
 Closed Circle
 Borrowed Time
 Beyond Recall
 Caught in the Light
 Set in Stone
 Sea Change
 Dying to Tell

Play to the End
 Sight Unseen
 Name to a Face
 Found Wanting
 Long Time Coming
 Blood Count
 Fault Line
 Panic Room
 One False Move
 This is the Night They Came for You
 Days Without Number





A memory of his time at Price's: 6.9.66

The hymn books flew through the air like bats - as I recall. I should emphasise that last phrase - as I recall - because memory is notoriously fickle and my recollections of my first day at Price's might easily conflict with those of other contemporaries. But, accurate or not, here is what I remember of Tuesday 6th September 1966.

I assembled with the rest of the new intake in the yard in front of School House at 10am (an hour after the start of the day/term/year for everyone else) in weather which - as I recall - was cool, cloudy and breezy. We were all arrayed in brand new blazers and ties that were destined to become steadily more and more threadbare as our school careers progressed.

Tom Hilton greeted us from the first landing of the fire escape of School House, gown flapping in the wind. I have no idea exactly what he said, but it all sounded faintly terrifying and the Praetorian Guard of thuggish-looking prefects gathered around him didn't do much for my peace of mind either. (I was to discover later that such appearances were in most cases - but not all - deceptive.)

After Hilton had taken his leave, the prefects began distributing hymn books by the novel method of tossing them out across the heads of the new boys jostling below them. Word had it that there were just enough to go round and woe betide anyone who failed to secure a copy. I bagged one, which is still in my possession - Hymns Ancient and Modern, 1916 edition (it's good to see how up-to-date Price's was on the hymnal front), inscribed with my name and form - 1B, with 2B, 3B, 4B, 5B, 6AL and 6AU added over the years that followed.

Was this a well-established ritual by that stage? I don't know. Perhaps someone does. It would be interesting to find out. School House was a pile of rubble by September 1967, of course, so the new intake that year must have been received in slightly altered circumstances. Maybe 1966 was the end of the line for this particular brand of initiation.

We proceeded to our forms. 2B was housed in Terrapin 1 (or was it 2? - I'm not sure now how the numbering worked), where we met our form master, Alan Glynne-Howell, an intriguing combination of the exotic and the urbane, whose love of literature and the English language was to have a big influence on me over the years. We were seated in alphabetical order, which explains why my earliest acquaintances all had names beginning with F, G or H - Rob Futer, Ken Gardner, Pete Hancock, Geoff Harrison, Ray Howell.

My desk was near the back of the first row, close to the fire exit, which was later to prove my undoing when I impulsively left at the end of a lesson through the rear door, an offence considered worthy of being sent to Tom Hilton for a caning. I angled for a reprieve by arguing that it was in the interests of the staff as well as the pupils to make sure the emergency exit was functioning properly and was rewarded with a wintry Hiltonian smile, but no reprieve.

I suppose we must have started timetabled lessons that morning after break, though my next distinct memory is of lunch, perhaps because I was confronted with food as close to inedible as anything I have encountered before or since. New kitchens of an acceptable standard were still a year or more away in the future. In the meantime much of the nosh was delivered in a sinister green van (which was in fact the only green element in the cuisine). I was by no means a fussy eater (with two elder brothers it didn't pay to be) but I have to say the Price's lunch was more than I could stomach. I went in hungry and came out feeling sick.

The afternoon passed, as did the queasiness. There was a history lesson with Pete Chapman, who sought to enthuse us regarding the looming nine hundredth anniversary of the Battle of Hastings. It's occurred to me since that children's knowledge of history hinges on the anniversaries that coincide with their schooling. The centenary of the First World War gobbled up classroom time in the last decade, but the Norman Conquest probably didn't get a look-in. Never fear, though. Its moment will come again in 2066. And Harold will still get it in the eye.

I think the final lesson of the day was geography on the top floor of School House, in a room which would today be considered unsafe, with daylight visible through a hole high in one of the walls. I think I considered it more than a little alarming even then. The topic of the lesson was the meaning of the symbols on Ordnance Survey maps, which meant I was soon able to impress my parents on Sunday afternoon drives by telling them whether the church in the village we were approaching had a church with a tower or a steeple - or neither. An invaluable skill!

I believe the last period ended at 3.50 (late by today's standards), followed by registration back in Terrapin 1 (or 2). None of my fellow pupils had bailed out during the day - as I recall. I'm pretty sure I left by the back gate into Harrison Road. Obviously rear exits were already a favourite of mine. Perhaps I'd watched too many episodes of *The Fugitive*.

Back home, my mother naturally asked how the day had gone and I said it had gone pretty well, which actually it had. I've always counted myself lucky to have gone to Price's. It provided an education which nowadays parents would have to pay a lot of money to secure for their child. I reckon all of that day's intake were very fortunate, even though we didn't appreciate it at the time.

That doesn't apply to the food, of course. Before I'd sat down to tea, I'd raised with my mother the possibility of having a packed lunch in future.

Goldring	David	Dates	1955-1962
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I cannot compete with the more obviously creative products of others in this Chapter, but it was in being a contributor to the School’s Extra-curricular life that I think my inventive ways were manifest. By “School”, I refer to the three schools I worked-in during my teaching career, in the Bristol area.

Quickly, I became embroiled in the coaching of athletics – one of successful aspects of my time in Price’s and, through my first School – Witywood – a big city fringe council estate, and the two local Athletic Clubs – Westbury Harriers, and Bristol Athletic Club, I coached some remarkably successful cross-country, track and field athletes. Two English Schools’ National Champions. At High jump and Hurdles, and a group of Junior Internationals at Long Jump.

During those early years in my working life, I founded Avon Schools’ Athletic Association, one of the very few organisations still to employ the “Avon” name – long after the short-lived restructured local authority ceased to exist. We had a very successful coaching scheme, well ahead of its time.

I had published a set of 72 photographic transparencies and teaching notes on Osteology through the country’s main laboratory supplier - Philip Harris. But that didn’t earn me much income, as the relevant “O” and “A” level syllabus content was soon dropped!

I entered the world of Examining early on, as a means of earning some extra income. In my 2nd year of working life, the whole of the Christmas holiday was dominated (and spoiled) by the 700+ scripts of “Overseas Health Science” I had to mark. Admittedly, I chose to become Marker, but the physical pile of scripts was enormous. Over the years, examining proved to be a real chore. I hated it, but became trapped in the cycle of paper-writing, marking and results grading, each year needing to work to pay the Tax on the previous season’s income. I rose through the ranks to become a Question paper Reviser, then Chief Examiner at a C.S.E. and A/O levels, ultimately responsible throughout the South West region, as Chief Moderator for the Human Biology suite of subjects which included Physical Education studies and also Child Care! I happened to be working at that time with the Child Care expert for the South West, so that was a help. And, my two kids were in their infancies at the time, also – first-hand experience of child care!

In my Chief Moderator role, at which I had become quite experienced by then, I had added levels of responsibility, through

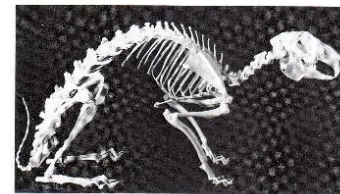
conducting INSET courses across the South West, to promote the forthcoming G.C.S.E. courses. This involved leading on syllabus changes and new styles of Examining for teachers who attended on behalf of their Schools. There were, I recall, about 7 or 8 of such day courses

In the classroom, or rather the laboratory – biology had long since completed its evolution to be a proper science – I introduced the very modern (the) “Nuffield “A” level Biology syllabus, and attended all the appropriate courses

My work was at the leading edge of Biology (and Science) educational modernising, added to which I had the relevant experience of equipping the Biology labs at the new Marlwood School, created in the aftermath of the local Government reorganisation (this is when the County of Avon was created,

Biological Materials

‘HARRIS’ COLOUR SLIDES



TZ.4.96 *Oryzolagus* skeleton.

OSTEOLOGY	
86	<i>Scyliorhinus</i> , skull and branchial skeleton ... M33500/5
87	<i>Gadus</i> , skull and vertebral column ... M33501/7
88	<i>Rana</i> , entire skeleton ... M33502/9
89	<i>Rana</i> , separate bones ... M33503/0
90	<i>Lacerta</i> , entire skeleton ... M33504/2

SET TZ.5 SKELETAL ANATOMY

This set of slides will give pupils a real understanding of the basic plan of the vertebrate skeleton and its adaptations for different modes of life. Clear photographs show typical carnivore and herbivore skulls and dentition, together with a range of other types, including the rabbit, rat, shrew and bird. Close ups of single and articulated vertebrae illustrate the structure of the various bones and how changes in posture (e.g. upright man) affect these, and also the shape of the limb girdles. Finally, a fascinating series of photographs show how the basic pentadactyl limb has been modified to form structures as different as a bird's wing and a horse's foreleg.

The photography is by and under the direction of David Goldring, B.Sc., M.I.Biol., of Marlwood School, Al Weston, who has also written the Teaching Notes. These are detailed, but concise, and arranged for easy reference while the slides are being projected. The set is available in three sections, or complete, and is suitable for juniors, C.S.E., Ordinary or Advanced Level students.

Contents

Skulls and Dentition (83 slides)

- 1 Dog skull - lateral aspect.
- 2 Dog skull - sagittal section.
- 3 Dog skull - cranial aspect.
- 4 Dog skull - palatal aspect.
- 5 Dog lower jaw.

and the School was reorganised from Grammar to Comprehensive. So, I was then fully aware of not only the courses, but their resourcing with fully up-to-date equipment

The local authority's Science adviser, Mary Horn, had become aware of my work, and nominated me as an Association for Science Education (ASE) delegate on the **Royal Society's Biological Education Committee**. This was a major appointment, of which I was proud, but it all came down a year later when the 3 Science Committees were abolished!

Two other major occupations have been as Director for the first 13 years of its life of the Marlwood International Chess Tournament, held in Alveston, South Glos., a major Junior event for School teams of 12 players. At its largest, there were 37 teams and with Team managers and a big Reserves event over the weekend, there were 500 players, including teams from Isle of Man, Jersey, Scotland, Wales, Northern Ireland (4) and the Republic of Ireland (3), Denmark & Germany, as well as from the best Chess-playing Schools in England. For 3 years each, the event was Sponsored by the Encyclopaedia Britannica, and by the Royal Mint Coin Club. I don't play Chess myself but can "organise" things. My School team won the British Chess Federation (Minor) Clubs' Championship in 1987.



Magnus Magnusson presents the P.S. National Championship team with their Trophy



We always had a good representation of good girl players in the School teams



The morning Parade had over 1000 people at times



We always had a good representation of local Bands

Thornbury Carnival, founded in 2009, grew to be a big, 1 day event in July, attracting crowds of 10,000+. There was a big Parade through Town in the morning, usually led by a Military Band, generally Sponsored, or given a Cat 1 deployment, which meant we paid nothing for their presence. I organised the first 8 of these events. At its peak there were 3 entertainment stages with a tribute band-led finale in the evening. Together with the Friends of Thornbury Carnival, there was a financial asset base of £50,000 when I stepped down. Although charity fund-raising was not its main role, the Carnival fed about £20,000 back into community funds. The Carnival provided a platform for other charities to do their own funding. As Carnival organisers, our immediate aim was to avoid a loss in any year but better, to accrue a bank balance that was large enough cover all of the next year's costs is the event should ever be a complete wash-out.

So, what has all this got to do with Creativity? There are few people who are in a position to equip School laboratories from scratch and within them to introduce the then new and ground-breaking Nuffield “A” level curriculum, but that was my remit. Looking back, I have had a flair for organising and latterly with a creativity that has resulted in significant finesses to the events – from the School’s Summer Fêtes, to the sports events I organised – athletics, badminton, cross-country – all were enhanced, in ways that brought real experiences to participants. The Avon Schools’ Athletic Association - still functioning nearly 50 years of its beginning, the Chess Tournaments which were something a bit more than the commonly dull male only experiences of many, a re-awakening of the local Carnival, to see that become a regional spectacular and latterly in with the Thornbury In Bloom organisation that has dominated its class in the South West region, although my role there has been a clerical one rather than creative!

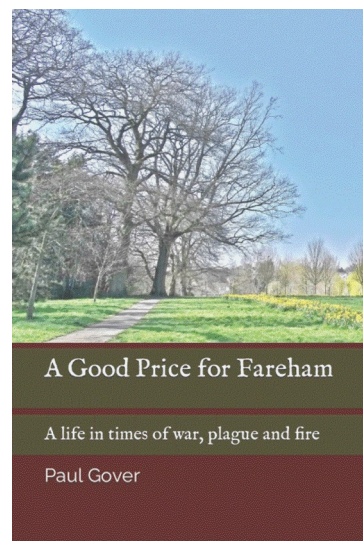
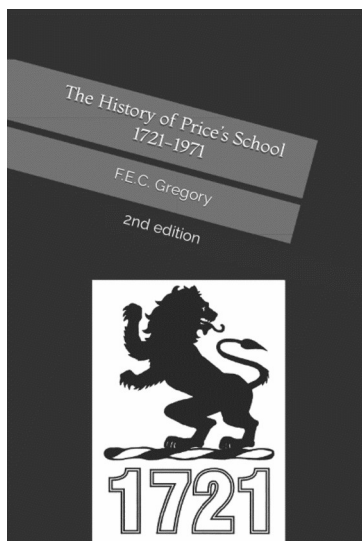
Gover	Paul M.W.	Dates	
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Not an obviously creative man, in the general sense of others in this Chapter of Creative Priceans, it would be a folly to ignore Paul’s contribution to the overall project as being of a creative nature.

The nature of his intellect relates clearly to his Mathematical and Computing backgrounds and interests within which the element of creativity in finding potential solutions to a given problem has found an arena if potential solutions to aspects of the William Price family story - itself with so much missing, and so many disconnects that it has tested the commitment of the most patient of persons.

Two threads of his endeavour have benefitted from that thread of determination – and creativity – the unravelling of the Price family story which has accrued much more clarity from his research, albeit subject to the modern type of phrase of “other explanations, and links, might be possible” - and in the refreshing treatment he has given to Frank Gregory’s 1971 “History of Price’s School” (2nd Edition). The canny phrasing of the “A Good Price for Fareham” is an apt expression of the Price benefaction, and hints at a latter day relevance of the surname to modern economic concerns. That benefaction certainly looms large over Fareham’s charitable outputs and its current educational setting.

Much else has been done by Paul in making available in a form that is usable to this broader context, of the early Lion magazines which surfaced, in a PDF format, for which my thanks are due.



Grace	Sally	Dates	
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I have very happy memories of my special days at Prices where I was always very contented.

Sister of Nick and Paul.

I am a mother of 5 and particularly enjoy working with children. I also have 2 dogs so I welcome dogs on shoots (or any other animals you may have!)

I was previously a tennis player but have been a professional photographer for 20 years. Photographs are my passion. I grew up with a darkroom at the bottom of my garden as my Dad was an avid photographer. I would spend hours with him watching the images appear and to this day I find nothing more exciting than the results of a photo shoot. With every new person or family I aim to capture photographs that contain something special.

I love children and people and feel lucky that I can combine this with my love of photography. I recently had my first photography book published which is portraits of dogs with their owners.



Grace	Nick	Dates	
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After Price's, following a gap-year and a series of unlikely events, I found myself working as a stage-hand at Sadler's Well's Theatre. I then completed a stage management degree at The Guildhall School of Music & Drama, began working as a production manager (initially with London City Ballet) and ultimately forming my own company (NGM) which is now one of the world's leading producers of international theatre productions, presenting shows in 59 countries worldwide (www.ngm.global). I'm not sure what other career would have allowed me to travel to all four corners of the world and to work with and meet so many inspirational people. **Nick**

Founder / Director of Nick Grace Management.

NGM is one of the world's leading producers of international theatre productions and in the last 25 years has presented shows in 59 countries worldwide. NGM is an established producer, general manager and booking agent, combining all three strands under one roof and successfully managing some of the biggest and best-known touring productions over this period. We pride ourselves on our ability to provide bespoke management to all our shows.

Highlights include the privilege of meeting HRH Prince of Wales and the late Diana, Princess of Wales, on many occasions, having dinner with Nelson Mandela, working with Edmund Hillary (the first person to climb Mount Everest), working with former astronaut Charlie Duke (the youngest person to walk on the Moon) and meeting former astronaut Buzz Aldrin (who with Neil Armstrong were the first two people to land and walk on the Moon) and of course working with Björn Ulvaeus & Benny Andersson (ABBA) as Associate Producer on the MAMMA MIA ! UK & International Tour which to-date I have presented in 41 countries

Associate Producer, General Manager and Booking Agent of the MAMMA MIA! International & UK Tour.

The hugely successful English-language International Tour premiered in Dublin in September 2004 and, to date, has visited 111 cities in 41 countries and been seen by over 6.2 million people.

Lead Producer for APOLLO 11 – The Immersive Live Show, which premiered at The Rose Bowl, Los Angeles in July 2019 to celebrate the 50th anniversary of the first moon landing, staged in a ground breaking, purpose-built venue, The Lunar Dome.

Co-Producer, General Manager and Booking Agent for WALKING WITH DINOSAURS – The Arena Spectacular (2018/19 International Tour) and General Manager and Booking Agent the 2009-10 & 2012-13 tours in the UK, Europe, Japan and S.E. Asia, which in its first year alone was seen by over 1.8 million people.

Co-producer, General Manager and Booking Agent for the BLUE MAN GROUP WORLD TOUR, which opened in Singapore (March 2016) and toured to New Zealand, China, Philippines, South Africa, UAE, Saudi Arabia, Switzerland, Luxembourg, Italy, the UK, Germany, Austria, Czech Republic, Monaco, Israel and Turkey.

Booking Agent and Tour Management for WICKED International Tour 2017/18, with International dates in Singapore, Hong Kong, Philippines, China and Switzerland.

Tour Consultants for The Walt Disney Company on THE LION KING season in Basel, Switzerland (2015).

Producer of BATMAN LIVE – World Arena Tour, in collaboration with Warner Bros. Consumer Products and DC Entertainment, which was performed in 16 countries in 6 different languages across Europe, South America and North America 2011-12.

Associate Producer for the 2008 South African production of SATURDAY NIGHT FEVER (Johannesburg) and the 2010-11 South African production of MAMMA MIA! (Cape Town and Johannesburg).

Producer of BOUNCE – THE STREETDANCE SENSATION, premiering in Stockholm (2001) with two highly successful London seasons (The Roundhouse and Sadler’s Wells), as well as two European tours and one tour of South Africa.

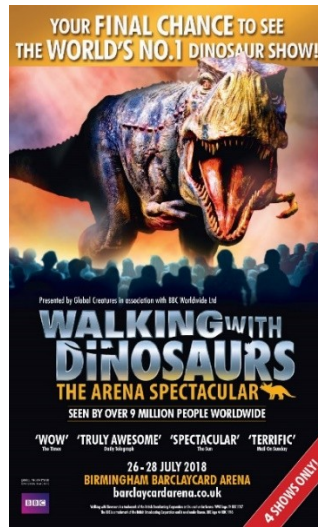
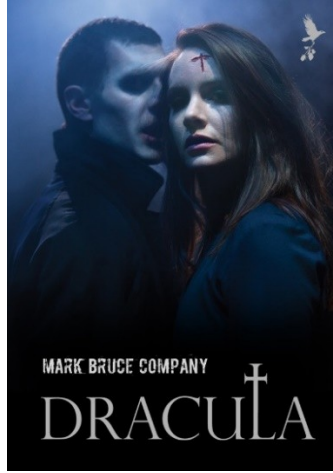
From 1995 - 2007, NGM pioneered and become market leaders in presenting arena musicals in Norway, Sweden, Denmark and Finland with productions of CHESS, EVITA, JESUS CHRIST SUPERSTAR, FAME, HAIR, GREASE, SATURDAY NIGHT FEVER, CATS and STARLIGHT EXPRESS.

For over 10 years, NGM exclusively represented Dame Kiri Te Kanawa worldwide and managed over 300 engagements, including a televised concert in the Australian Outback; her 50th birthday celebration (Royal Albert Hall); the Millennium Concert in Gisborne, New Zealand (broadcast live in over 80 countries with an estimated audience of one billion viewers); and an outdoor concert in Brazil that attracted more than 100,000 people.

Where we have been, so far!

Argentina	France	Luxembourg	Slovakia
Australia	Germany	Malaysia	South Africa
Austria	Greece	Monaco	South Korea
Bahrain	Holland	New Zealand	Spain
Belgium	Hong Kong	Norway	Sri Lanka
Bulgaria	Hungary	Oman	Sweden
Brazil	Iceland	Philippines	Switzerland
Canada	Indonesia	Poland	Taiwan
Chile	Israel	Portugal	Thailand

China Croatia Czech Republic Denmark Estonia Finland	Italy Japan Jordan Latvia Lebanon Lithuania	Qatar Republic of Ireland Russia Saudi Arabia Serbia Singapore	Turkey U.S.A. UK & Northern Ireland Ukraine United Arab Emirates
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[NICK & PAUL GRACE'S JOINT MEMORIES](#) of growing up in Fareham during our Price's Grammar Years and our careers in the entertainment industry

We both came from a tennis family, a family consumed by tennis !

Our father was the President of the Lee-on-Solent Tennis Club and the annual Lee on Solent Tennis tournament (which was, for many professional tennis players a warm-up prior to Wimbledon) being the most exciting week of the year. Every year my parents found club members who were prepared to host the players (rather than staying in hotels) which gave it a reputation as a very friendly tournament. Every night of the week during the tournament, around 10-20 tennis players would come back to our house for dinner and to play table tennis with us. We specifically remember both David & John Lloyd and the highlight was meeting Yvonne Goolagong who won the tournament one year.

We spent every summer holiday playing in junior tennis tournaments, most notably Lee-on-Solent, Alverstoke, Ryde (Isle of Wight), Winchester, Southsea, Sheen and Chichester as well as training and

playing for Hampshire County and of course playing for Price's Grammar in school competitions. Paul was a more accomplished singles player but we both won many doubles tournaments, our strength being we were almost identical twins wearing the same outfits making it difficult for the opposing players to target our individual weaknesses !

Both our sisters (Susan & Sally) were also extremely accomplished tennis players with Sally being the most successful becoming a National Champion Under 12 and playing for Great Britain

Every year we would all go to Wimbledon to watch the tennis and, due to the players and organisers we knew, we would always end up in the private players enclosure and meet all the players !

Some of the most entertaining moments were watching doubles at Wimbledon, such as with Nastase & Tiriac and Newcombe & Roach.

On one occasion our Mum sent the school a sick note – so Paul & I could go to Wimbledon – only to be sitting just below the scoreboard so the cameras picked us up all the time – the secret was out!

At that time we all played with wooden rackets with wooden presses – then without presses – then along came metal rackets (outrage!). Racket choice was also simple – Dunlop or Slazenger (or for the rebels: Wilsons)

School life also consisted of playing football with a tennis ball in the school playground in every break and going to the school tuck shop where we bought wagon wheels, jammy dodgers, ginger-nuts until we reached the second senior year and being allowed to leave school premises – going down to the bakery to buy pasties, Chelsea buns, doughnuts – which we ate on the walk back to school (healthy eating wasn't on anyone's radar back in the '70's!)

The only memories of school life that we remember as not that enjoyable was Army Cadets (CCF) - apart from going on an orienteering field-trip and getting lost in thick fog in a field – following a 'bell' only to eventually find it was attached to an angry bull!

Neither of us had any ambition to forge a life in the entertainment business but looking back, our life at that time did consist of regularly going to concerts nearly every other week in Portsmouth or Southampton: ELO, Rod Stewart & The Faces, Stone the Crows, Lindisfarne, Genesis, Santana, ELP, Wishbone Ash, Average White Band, Uriah Heep, Rory Gallagher, Argent, Roxy Music, Moody Blues, Al Stewart, Steeleye Span to name but a few.

We also hired a minibus and went as a group to Wembley Stadium to see Crosby, Stills, Nash & Young's final concert – with The Band and Joni Mitchell. Another memorable trip was to the Crystal Palace Bowl to watch Beach Boys, Joe Cocker, Melanie, Richie Havens and Sha Na Na.

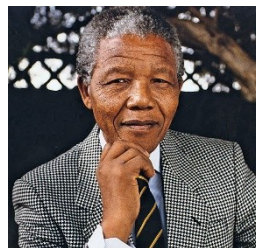
Music was a huge part of our lives, buying 'Melody Maker' or NME (New Musical Express) religiously every week – and going to record shop and listening to records in the record booths (the shop assistant had to put the record on the turntable and tell you which numbered booth to go to)

There were also many memories of going up to London to see theatre – most memorably: James Stewart in 'Harvey', Alan Bates in 'Otherwise Engaged' and Peter Firth in 'Equus' – and going to see Monty Python live at the Southampton Gaumont

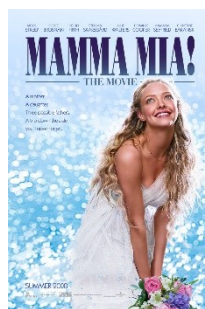
Neither of us were musicians but we regularly attended school concerts to support our school friends, the most accomplished being Ivor Bundell and Joyce Smyth (formally Joyce Young) – who is now the manager of The Rolling Stones.

Joyce (Smyth – Rolling Stones) won't mind me saying she had the most beautiful voice (known as 'Joyce The Voice' - but we did have to listen to quite a lot of renditions of Streets of London' by Ralph McTell !)

After Price's, following a gap-year and a series of unlikely events, I found myself working as a stagehand at Sadler's Well's Theatre. I then completed a stage management degree at The Guildhall School of Music & Drama, began working as a production manager (initially with London City Ballet) and ultimately forming my own company (NGM) which is now one of the world's leading producers of international theatre productions, presenting shows in 59 countries worldwide (www.ngm.global). I'm not sure what other career would have allowed me to travel to all four corners of the world and to work with and meet so many inspirational people.



Highlights include the privilege of meeting HRH Prince of Wales and the late Diana, Princess of Wales, on many occasions, having dinner with Nelson Mandela, working with Edmund Hillary (the first person to climb Mount Everest), working with former astronaut Charlie Duke (the youngest person to walk on the Moon) and meeting former astronaut Buzz Aldrin (who with Neil Armstrong were the first two people to land and walk on the Moon) and of course working with Björn Ulvaeus & Benny Andersson (ABBA) as Associate Producer on the MAMMA MIA ! UK & International Tour which to-date I have presented in 41 countries



For over 10 years, I also exclusively represented the opera singer Dame Kiri Te Kanawa worldwide and managed over 300 engagements, including a televised concert in the Australian Outback, her Millennium Concert in Gisborne, New Zealand (broadcast live in over 80 countries with an estimated audience of one billion viewers) and an outdoor concert in Brazil that attracted more than 100,000 people.

Grace	Paul	Dates	
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I had no interest in theatre (or dance) when growing up. I had no career ambition to work in theatre after A Levels. I was heading towards a degree in architecture. But a voice in my head told me to investigate theatre. So my Dad dropped me off in Trafalgar Square one day and I knocked on theatre doors all day until someone offered me a job - a 3-month season with Royal Shakespeare Company, working backstage. It was over 40 years ago. I remember it so well. The two young unknown actors starring in the play were Ian Mackellen and Judy Dench. I watched all 90 performances from the wings and was hooked !

I eventually did an arts degree at Wimbledon School of Art and found work at Sadler’s Wells Theatre to support myself. This is where I discovered dance! So, you could say I accidentally discovered dance, and I have never managed to escape from it since (not that I want to) !

I then spent 35 years presenting classical ballet around the world – from a tiny stage in Barnstaple to the Metropolitan Opera House in New York, to the ruins of a Roman amphitheatre in the Jordanian desert – and everywhere in between.

The 2 main companies I worked for were London City Ballet (LCB) and Birmingham Royal Ballet (BRB)

LCB was a relatively small ballet company based in London, touring around 35 weeks a year in the UK. We also toured extensively overseas – which I loved. My initial job at LCB was principally to sweep the stage and drive the touring van, building the scenery in all our touring venues. 10 years later I was running the company as General Manager.

The Princess of Wales (Princess Diana) was the Patron of LCB. So, of course, I met her several times (formally and informally). I was humbled to be an invited guest inside Westminster Abbey for her funeral.

23 years ago I moved to Birmingham to be Technical Director at Birmingham Royal Ballet. Within 6 months my daughter Rebecca was born. With my son David arriving a couple of years after that. BRB (formerly Sadler’s Wells Royal Ballet) has been located in Birmingham now for over 30 years and has established itself as one of the world’s leading classical ballet companies, touring principally around the UK. The company has travelled extensively abroad as well, to countries such as South Africa, China, Japan, USA to name a few. I’ve worked under 3 great Artistic Directors, Sir Peter Wright, Sir David Bintley, and most recently for Carlos Acosta

I've always been intrigued by production values. But even more by the process of getting to the finished production as much as the show itself.

Through my work I have been blessed to work with amazing creative people – designers, choreographers, musicians, dancers, costume makers, scene painters etc. I met many inspiring and interesting people along the way! ...including some from outside the profession. For example, I once met King Hussein of Jordan in a wonderfully chaotic arts festival in an open-air Roman amphitheatre in the middle of the Jordanian desert. He and Queen Noor arrived in separate white helicopters which hovered so low that they created a sandstorm in the auditorium. Meanwhile the Jordanian army band played on, dressed in kilts and playing bagpipes ! It felt as though I was in a Ridley Scott film! (I believe King Hussein trained with the British Army in Scotland, hence the kilts and the bagpipes!)



Paul with Sir David Bintley



Nick with Buzz Aldrin

My connections with this remarkable family are worthy of note: I saw a Price's College Tennis team photo in a Newspaper cutting. In the list of names was a Sally Grace. Hm! My mother's maiden name was Grace and so, I wondered about a link between her family, which was based in the Southampton / Portsmouth area. How to further that enquiry? I tried an Internet search for Sally's name and discovered a phone number that opened the story. Sally had been a successful childhood Tennis player and latterly a Photographer. A phone conversation ensued and in response to a query about other Price's Creators, she commented about her twin brothers, Paul and Nick. And so, another remarkable story emerged. But that Grace family turned out not to be related to me, as their father has Irish origins!

Gregory	Francis Edward Coulton aka "Frank"	Dates	
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Bristol University (History & Economics) and then Southampton University (International Relations),

In late 60c /early 70s, a member of Staff at the University of Southampton University Dept. of Politics. Author of: Dilemmas of Government; Britain and the European Community

Author of "The History of Price's School", pub 1971. The Trustees of Price's Charity

This is substantially a review of the socio-economic clashes between the Charity's Trustees and various authorities over the expenditure of monies to accommodate the increasing demands for new buildings to accommodate the rising numbers on roll. Organisational arrangement changes are dealt with but really, there is little that deals with the routine and other occasional aspects of the life



of the School, to which the publication of the "Lion Pride", and the "Who's Who?" are a sequel, and an antidote!

Grimble	Charles		1961 - 1969
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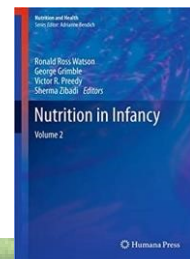
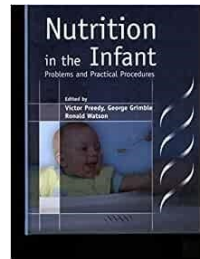
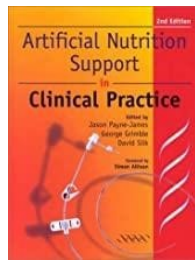
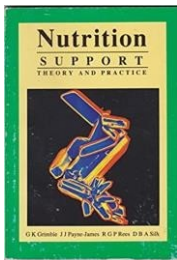
Retirement to the south coast has seen a continuation of my passions, where as a retired volunteer, I had a big hand in researching and shaping and then steering through the local Neighbourhood Plan as a 3-year endeavour, creating a £30m housing project for 140+ affordable homes on the local gasworks site, and am now engaged in extending a local nature reserve, more that doubling its size, as a significant contribution to this part of the South Downs National Park".

Brother of George and Bob!

Grimble	George Kenneth		1961 - 1969
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I enjoyed Price's enormously even though the 5 mile bus-ride in from Gosport could be a bit of a trial on a wet Friday. It gave me a great education and so many of the teachers were outstanding. One who inspired me was Dr Smith (he appears in one of the photos in the newsletter) who brought a breath of modernity and fresh air to chemistry



I now work 1 day/week at UCL as Professor in the Division of Medicine and research and teach the dark side of nutrition. It has been a very interesting career in clinical research and its taken me around the world. One of my best memories was to spend 3 months in Bangladesh with WHO to help the government set up a salt-iodation project to combat the terrible iodine-deficiency goiter* which affected 1 in 10 of the population overall, and 90% in the northern regions. This program has been very successful and in 30 years has reduced the incidence to less than 3%. This may not sound like much but this simple programme has spared tens of millions of people this crippling condition. I've attached a photo to give an idea.

Note the goiter swelling (caused by an iodine deficiency in the diet, hence no thyroxine, which affects metabolic rate) on the left side of the neck under the necklace. →→



Grimble	Robert (Bob)		1961 - 1969
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A paper by Professor Grimble, on the finding that the lipid-lowering effects of fish oil, in middle aged men, was modulated by cytokine genotype was awarded the prize for the best paper in the ESPEN journal, *Clinical Science*, in 2004.

I am Emeritus Professor of Psychology at the University of Dundee, Scotland, and a writer, science journalist, public speaker, and comedian.

Wikipedia:

Trevor Harley is emeritus chair of Cognitive Psychology. His primary research is in the psychology of language and consciousness. From 2003 until 2016 he was Head and Dean of the School of Psychology at the University of Dundee, Scotland, United Kingdom. He is author of several books, including "The Psychology of Language", currently in its fourth edition, published by Psychology Press, "Talking the talk", a book about the psychology of language (psycholinguistics) aimed at a more general audience, "The Science of Consciousness", a general text on consciousness, and "The Psychology of Weather", about how weather affects behaviour. He is a Fellow of the British Psychological Society.



Biography

Career

Trevor Harley was born in 1958 in London and grew up near Southampton. He was educated at Price's Grammar School, Fareham. His undergraduate degree was in Natural Sciences at St John's College in the University of Cambridge. He stayed at Cambridge to study for his PhD under the supervision of Brian Butterworth. His PhD was on "Slips of the tongue and what they tell us about speech production".

For his PhD and later research he collected a corpus of several thousand naturally occurring speech errors, and focused on one word substitutes for another (e.g. saying "pass the pepper" instead of "pass the salt"). He concluded that speech production is an interactive, parallel process, leading him to an interest in connectionist modelling, and research on computational modelling, ageing, and metacognition.

After his PhD he took a temporary lectureship at the University of Dundee. He then moved to the University of Warwick, where he stayed until 1996, then moving to a Senior Lectureship at Dundee. He was awarded a personal chair in cognitive psychology in 2003, and became Head of Department in the same year, and later Dean in 2006.

In addition to his academic work, he is an author of a novel, *Dirty old rascal* (ISBN 9781445226224), a fantasy about a cook set in the strange Castle where no misdeed goes unpunished. Harley has published an article, *Why the earth is almost flat: Imaging and the death of cognitive psychology*. He has performed as a stand-up comic, performing at the Edinburgh Fringe in 2013.

Research Interests

Harley's current main research interest is in metacognition, an interest which grew out of his research on ageing and his interest in consciousness. What determines how and why we act as we do?^[2] This research is covered in his book, *The Science of Consciousness*.

Another of his research interest includes how we produce language, although he now studies this in the wider context of how we represent meaning, how language is affected by brain damage, and by normal and pathological ageing (e.g. Alzheimer's and Parkinson's diseases). He also works on how

we control our own cognition, and how this ability changes with age. Underlying all his research is a belief that the mind is a parallel, interactive computer, best studied by experimentation and computational modelling. As well as his interest in language and computational modeling, he was also interested in the research of ageing and metacognition.^[1]

He is also interested in the weather, and maintains a site about severe weather events in Britain and the British weather in general available from trevorharley.com,^[3] calling this role as a "psychometeorologist". He also carries out psychological research about the weather, including why are people so interested in the weather? He maintains a weather station at Newtyle near Dundee. He discusses the effects of the weather on human behaviour in his book, *The Psychology of Weather*.

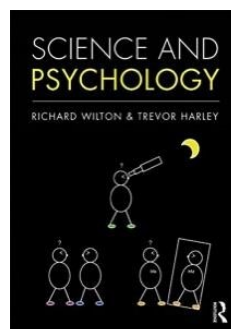
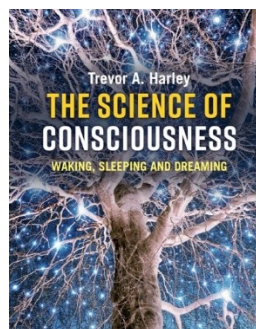
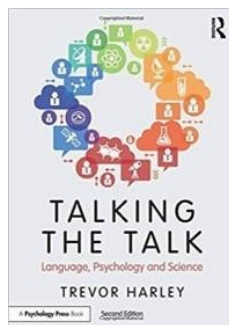
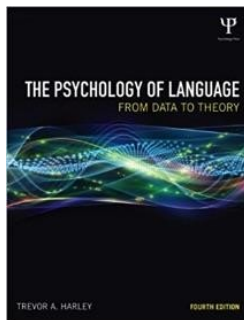
He wrote a famous article called *Promises, Promises* in which he argued that cognitive neuropsychologists have increasingly deviated from the original goals and methods of the subject.



The Psychology of Language

One of Harley's most famous publications is the book *The Psychology of Language*. In this book, he discusses psycholinguistics, which is the study of relationships that exist between linguistic behaviour and psychological processes. Harley discusses both the low cognitive level processes, including speech and visual word recognition, and the high cognitive level processes that are involved in comprehension. The text covers recent connectionist models of language, describing complex ideas in a clear and approachable manner. Following a strong developmental theme, the text describes how children acquire

language (sometimes more than one), and also how they learn to read.



Selected publications

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- Astell, A. J., & Harley, T. A. (1998). Naming problems in dementia: Semantic or lexical? [Aphasiology](#), 12, 357-374.
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- Harley, T. A. (1990). Environmental contamination of normal speech. *Applied Psycholinguistics*, 11, 45-72.
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Head	Anthony		1971- 1975
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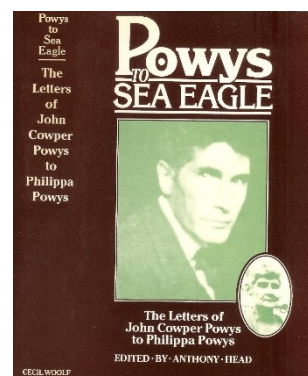
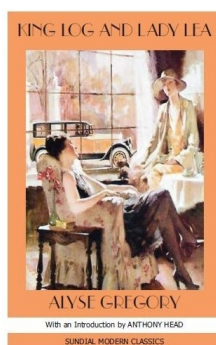
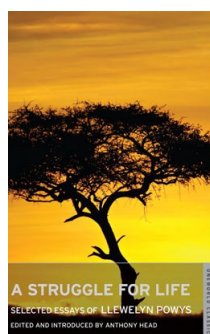


ANTHONY HEAD was born in Winchester, where he attended Peter Symonds Grammar School (1968-1970) before moving to Price's

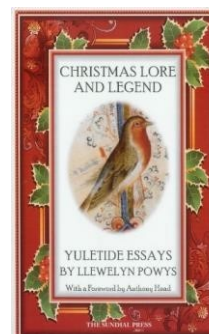
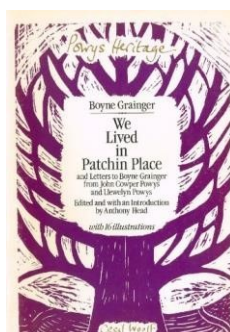
It was a strange beginning, emotionally and psychologically, to my days at Price's School, and I certainly didn't feel it would turn out to be a blessing in disguise. Nor was it made any easier in one of my first PE sessions under the auspices of Charlie Tuck, whose idea for a new boy's "rite of passage" was to have him run a gauntlet through his classmates given licence to rain down blows upon him. This was presumably that steely Yorkshireman's way of

seeing whether you had the makings of a man or a mouse, but it did at least give me some inkling, from the feebleness or ferocity of their strikes, who among my new schoolfellows I was likely to get on with and who not. I came in time to rather like Charlie, who I imagined must have marked me down at some point as no more than a negligible rodent.

during all these years my most satisfying work has been the academic research I pursued in editing and publishing three volumes of the letters and diaries of John Cowper Powys, and several volumes of the essays of Llewelyn Powys. I have also had poems published in UK journals, some occasionally prize-winning, including *Acumen*, *Orbis*, *Outposts*, *The Frogmore Papers* and *Dream Catcher*, and as a freelance writer I have had articles, essays and reviews in numerous publications. A full list would be tedious but they include *Art & Artists*, *History Today*, *New Statesman*, *The Far Eastern Economic Review*, *The Edinburgh Review*, *The London Magazine* and the *Times Literary Supplement*, as well as online journals such as *The Global Dispatches*, *Eurozine* and the US-based *Lowestoft Chronicle*. In the field of book publishing also, I was a founding partner in the Sundial Press, established in Dorset in 2005, which produces new editions of neglected works of literature and for which I prepared many of the early texts and have been a proofreader for Little Toller Books, another well regarded Dorset publisher noted for its Nature Classics Library.



Now as retirement looms – or semi-retirement, anyway – I leave behind yet another group of old friends and teammates in relocating to the UK with my wife Kazuno, where I hope to cultivate my garden, metaphorically if not always literally, and



complete at least some of
the literary projects I have
had to neglect for too long.
Noel Coward was once

asked what he thought his greatest achievement in life had been, and said it had been keeping his old friends. I would endorse that sentiment, being grateful to have stayed in close contact with so many I knew at Price's – Joyce Smyth (Young), who after a distinguished career in law went on to become the manager of The Rolling Stones, Nicky and Paul Grace, Dave Kelly, Martin Cawte, Alan Goddard, whose on-field leadership skills served him well in his career as engineer and manager for various construction companies, Colin Harris, whose long years in teaching culminated in Headmasterships of two schools in the county, Owen Traylor, who after years of notable service in the Foreign Office now resides in Florida, and David Andrews, physicist and *entrepreneur extraordinaire* whose home has so often been my own "home from home". And there are many others I know with whom, were we to meet again tomorrow, I would pick up where we left off 50 years ago – or so I like to think: Andrew Justice, John Hambridge, Ivor Bundell, 'Taffy' Hicks, John Dimmer, Peter Gilmore, Keith Hearn, Martin Cooper, Wayne Cowan. Other names and faces come flooding back – sometimes faces without the names, sometimes names without the faces ...

In reflecting on old school days there is often a tendency to emphasise the bad, to insist on the awfulness of one's childhood or adolescence – the unsavoury characters, the embarrassments, the humiliations, the fights. I find now none of these disturb me at all. In their stead is an almost tangible nostalgia, a bittersweet amalgam of loss and gain, and a simple wish that so many of those I knew and grew up with, and will never see again, went on to live happy and fulfilling lives. For as the years pass, what always remains is what Hilaire Belloc identified and so greatly prized:

"From quiet homes and first beginning,
Out to the undiscovered ends,
There's nothing worth the wear of winning,
But laughter and the love of friends."

See also in "Who's Who? "H" Surnames

Inns	Nicholas	Dates	Price's College 1982–1958
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Studied Art "A" level with Tony Hiles and Ceramics with Glen Isaac.

When I considered taking "A" levels after retaking my "O" Levels, Art was my main choice, but I needed another subject to do, as well.

At the time, Glen Isaac was my Form Teacher and I remember talking with him about what else to take. After much debate, he asked "Why don't you try this?" I replied "What was it?" "ceramics", he said – and that is where it started, my passion with clay.

I was lucky. I had two good teachers with Tony & Glen. Glen was the one who influenced me the most throughout all of my whole career in education.

Specific skills could be learned from specialist teachers such as was the case at Bath Academy, where I did my degree, and more could be absorbed from specialist makers around the country, but the real learning for me was those early years with Glen. He had a very quiet and easy-going approach to his classes and allowed pupils to explore and learn through successful making and trying things out, as well as doing things wrong and then suggesting how they might be better solved.

This approach worked well with me and to a large extent has been my method of developing ideas and learning all throughout my making years – he gave me a confidence to question and to try things out and develop not only ideas but skills. His "go for it" approach has really rubbed off on me.

At Price's College in the Pottery



After Price's, I went to Southampton Institute of Higher Education for a Foundation course and had a break from clay for a year which, looking back, was a good thing. Bath Academy for a 3-year degree followed and this meant I was able to explore other methods and open my eyes to Ceramics as an industry and how to make a living from "making". At Bath, the emphasis was on ideas and fitting a method of making to the idea. I wanted to

learn making and process, and then use the skills to make ideas, which was the opposite way round to what Art School wanted. Consequently, I had constant battles with Bath and increasingly visited established makers in the country such as Mick Casson and Jonathon Jarrett, to develop my throwing and learn other skills. That was so important at the time.

My obsession with throwing pots on the wheel was very blinkered and although I was learning fast and progressing well, I was neglecting other areas such as glaze technology which, I recognised, I am weak at even now. I ended up making slipware for my degree show (red clay, white slip) which largely I've been doing most of my life.

After Bath, I started my own business making garden ware – mostly thrown shapes but with traditional and decorative handles, roping and sprigs. This was quite successful and I carried on selling the majority of my work in County Shows throughout the country until 1995. Also between 1990 and 1995, I was teaching Art and Design, and Ceramics to “O” level at Fareham Technical College, which helped financially.

I moved from Fareham to Somerset in 1995 and worked at the Philip Wood factory in Nunney, making sprigged earthenware tableware for 2 years.

In 1997 I left Phil’s Pottery and began making my own work again, now equipped with a better understanding of making, and an eye for details, a fresh hunger to make my own work . I was concentrating on making marbled and dotted earthenware using slips on a red clay body making an extensive range of functional pots. The decoration with the blue and white slip was difficult to master, allowing the slip to flow on the surface of the pots and controlling it or it would Affect the marbling. It was difficult a difficult process, especially on the side of cylinders but when everything was right, it was quick to do.

Garden pots awaiting packing for a County Show, 1994/5, with my 1 year old son, Tom.

Ed: I have heard of Potty training, but this is a bit extreme!



I supplied 18 Galleries on the Crafts Council list by 2005. By this time I started to cut down on some of the outlets and started making some garden pots to break things up a bit and this carried on a while until about 2009 / 10.

At this time, I was also teaching in a few Primary Schools and visiting various care homes to do clay activities with elderly residents. The care-home work and School work

supplemented my income and to this day, I still do some work in care homes which I find very rewarding and is extremely beneficial to the elderly. In a strange way, working / making in care homes was and still is an influence on what I do now.

Most of the residents were unable to make anything on the wheel so I was modelling figures / animals and soon had an extensive range of projects that was suitable for the elderly. Limited sight and hearing they struggle with at first and with fingers that were weak and didn’t work well, they needed to be patient, as did I, but most succeeded. Although many people make things, some like just to watch and we chat about almost anything that comes to mind. In 2013, I started modelling a range of stoneware pottery. The pots were nice and I made them carefully, but my heart was set in working with earthenware and slips, and I only made stoneware for a couple of years, selling through Shows and selected galleries.



Marbled hot chocolate mugs. Earthenware



Since 2016 I've had a bit of a break from throwing and have been concentrating more on playing with ideas that have been on my mind for some time, ideas that developed from the conversations we had. It's a social class as well as a pottery class, and they love it.

Figures such as frogs have now been carefully researched and studied, and we are now building ruined castles and churches, stone by stone, as group projects that could progress into highly detailed buildings using different coloured clays and including extruded details for door and window surrounds. I plan to continue with some care homes as I regard it as extremely valuable to myself and to the elderly and I find it very rewarding. They don't just learn from me. I learn from them. They have a wealth of knowledge and experience and it has proved to be a good plan to continue with some care homes as I regard it as extremely valuable to myself and to the elderly and I find it very rewarding. They don't just learn from me. I learn from them. They have a wealth of knowledge and experience and it has proved to be a good springboard I am well paid and get cake and biscuits while I work, which can't be bad!



Teddy bear and Dolly – 2 Care Home projects

The activities in the homes had a direct result in what I made during and since Covid. A simple project "Teddy Bears" in a home has developed into elaborate modelled Dollies, Vikings and other figures. Animals such as frogs have now been carefully researched and studied.



Church ruins, (from a Care Home Project), in Stoneware with an Oxide wash

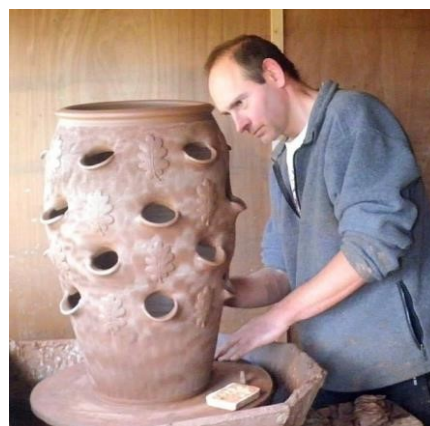


Viking Troll – hand built using a variety of methods. Stoneware Clay



Everything made to date has been priced largely on production costs. I am now in a position to spend longer on a piece of work and not have to worry too much if it sells. In a way, I am in a position to make for myself and not worry too much about the customers, which is a nice feeling and will result, hopefully in some really goof work in the future.

Nick Imms
February 2023



Finishing a large Strawberry Pot

Jacob	Mrs Valerie	Dates	
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Head of Music at the College Music Department. Reports in the Lion gave full coverage to the expanding programme offered.

My main claim to fame was writing a rock opera - The Rise and Fall of Mr Mack Beth -with Mary More Gordon (Head of Drama) and some very talented students.

Ed: There can be no doubt that the College students as a whole, benefitted directly and indirectly from the aura of the work of the trio of Music, Drama and English Departments. These laid on an impressive array of curricular and extracurricular opportunities though in-College endeavours, visiting speakers, films projected and with an array of visits to local theatres, concerts and cinemas. There was just so much to enrich the learning and working environment of the whole College.

1976:

“Mr. Mack Beth”: Rock Opera - without doubt, our most ambitious production to date (jointly with Drama). All we borrowed from Shakespeare was the rough idea – dialogue, songs, music – all created by us. There were also more opportunities for making this our musically most rewarding year.

HOW THE OPERA CAME TO BE WRITTEN.

We have the perennial problem, of casting all the girls and in finding enough boys willing to be in a play; few, if any, such plays exist in English which will fit these requirements. The Music and Drama Departments decided that a joint production, preferably which called for original work would be the answer.

We chose the unlikely tragedy of MacBeth as the basis of a light satirical rock opera because it seemed to us to fit the times so completely – ruthless ambition in politics and business and the drift towards the totalitarian state whether right or left seem grim commonplace today, and Scotland an ideal setting with North Sea Oil. By a fortuitous chance, the occult is almost as popular now as it was in James 1st time and the same disastrous consequences. In many cases fraud and d gain have a greater part to play as the treachery of the sport itself.

Last Summer I drafted a synopsis which completely up-dated the story into a contemporary

setting and placed it in the idiom of a modern musical, song taking the place of soliloquy and dramatic expression. During the Autumn term, the cast itself evolved its own dialogue which was then drafted by three scriptwriters and the music and dance numbers composed. Together we have created this Rock Opera!

It was not the intention to criticise any political party, but to condemn over-riding and personal ambition which might use such a party for these ends.

Mary More-Gordon



Lay On, Mack Rock

In the wake of Ken Russel's film "Tommy", a new rock opera is firing the imagination of the music tycoons of London.

But there are no famous names like "The Who" behind this new Rock Opera – this time, it's a group of students and two teachers.

Price's College, Fareham, took the bold step last April of writing their own Rock Opera, and now they are on the brink of having it made into a record and a London production.

Val Jacob, Head of Music at the College said: "It was a big gamble. We really didn't think it would go this far. Two London agents have shown interest."

Val, and Head of Drama - Mary More-Gordon – decided there was enough talent in the Sixth Form to write their own musical rather than performing other works. “Mary wrote the original synopsis, based on Shakespeare’s Macbeth. The adapted story centres on fiery oil tycoon Mack Beth, who is goaded by his wife into murdering his Boss and a chief political supremo in the Scottish oil boom. The occult, a civil war and even the S.N.P. figured in this original and success production, the soundtrack has been recorded for sale.

Also during that year:

- Numerous concerts, operas and ballets were attended, with other students
- Not just modern, light works but classics such as Haydn’s “Creation”, and Britten’s “War Requiem”
- And off to the first Schools’ Prom at the London Albert Hall.
- Southern T.V.’s week of Carol broadcasts.
- Christmas Concert of “9 Lessons and Carols” presented in a different format, including the in-House Carol writing competition winners.
- Performance by visiting Jazz musicians □ A broadening of General Studies offerings □ Choir-building.
- Increasing list of peripatetic instrumental teachers
- Increasing uptake of Music as a GCSE subject

See Lion Pride Chapter on the Sixth Form College Years, for more on Valerie.

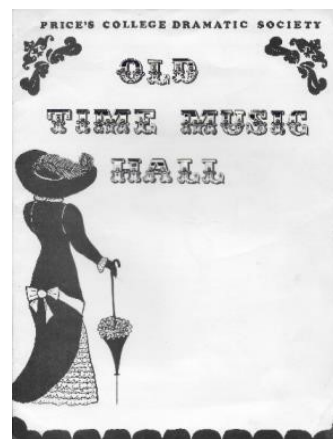
1977: 1st Joint Concert with Cam’s Hill School (formerly F.G.G.S.), St. Anne’s, Brune Park and Bishopsfield Schools - Vivaldi’s “Gloria”, with combined Choir & Orchestra, + other pieces.

1978:

- The “Old Time Music Hall” occupied the energies and talents of the College Dramatic Society fully, with a three night sell-out! Audience joined-in lustily ... yelled for encores ...laughed uncontrollably ...listened with rapt attention.
- Audience participation was enhanced by the table & seating arrangements ... sumptuous refreshments ...



Curtain call for the Music Hall



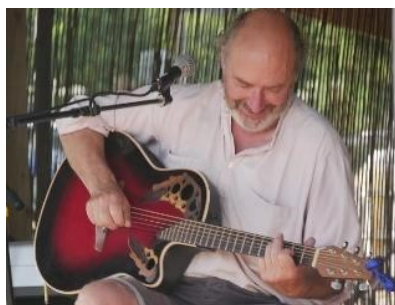
- A major Summer Concert with a wide mix of contents to celebrate the retirement of College Principal Eric Poyner.

1979:

- Madrigal choir at the Nicholson Hall in Gosport, with some euphonium solos by Gordon Clark
- A Schools' Prom with Cams Hill, Fareham Park, St. Annes, Crofton and Wykeham House Schools was performed at the Parish Church, three different Schools combining to present "Fauré's Requiem"
- Two Carol Services and a concert extended to Titchfield's St. Peter's Church
- An Ivan Scott lecture on Classical Guitar
- Madrigal Choir enters Portsmouth Music Festival for the first time: "This is a well-integrated group and one that produced a splendid sound with a good balance of voices. Diction clear" – Adjudicator

Ed.: All of this derives from the commitment of much time and loyalty in both directions

Kahn	Nick	Dates	
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Nick Kahn originally learned to play classical guitar and this led him to write some beautiful instrumental pieces performed together with Mike Daysh and Jackie White on flutes. He has since gone on to write and perform fine songs, often accompanied by his daughters Anna on Bass and Eleanor of Guitar, with Mike Daych on flute.

Malone	Peter	Dates	
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Peter Malone was born at Fareham, Hampshire. Soon after graduating in fine art, he taught drawing to art foundation students but for the last twenty years he has worked as an illustrator. For the most part he has illustrated classic and modern books, for both children and adults, for publishers in Britain and the United States. He has also undertaken commissions for Royal Mail stamps, editorial work and design projects. His work has been chosen frequently for exhibition at the AOI and SOI, gaining two bronze awards and certificates of merit. The books which he has illustrated have been translated into languages as diverse as Korean and Catalan and have been



translated into languages as diverse as Korean and Catalan and have been consistently well reviewed.

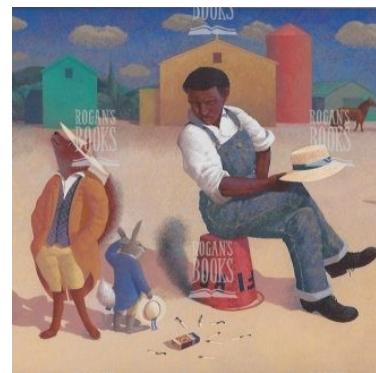
He works in gouache and watercolour.

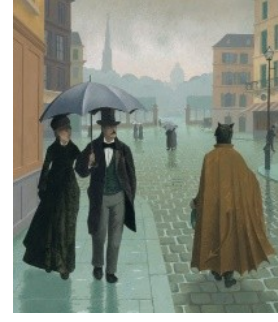
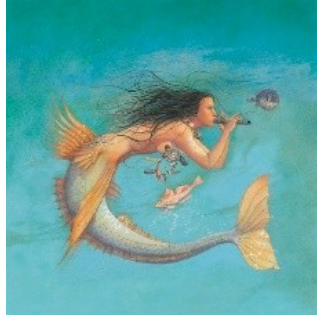
Past clients include: Orion, Running Press, Chronicle Books, Arthur A. Levine Books, Penguin Putnam, Knopf, Pavilion, Random House, Lothrop, Harper Collins, Dorling Kindersley, The Folio Society, Templar Books, Holiday House, The New Yorker, Royal Mail, Decca.

In press reviews his work has been described as- 'lyrical; witty; poignant; haunting; exuberant; modern yet traditional; ethereal and earthy; brilliant with colour and feeling; sophisticated in composition; full of theatrical panache; possessing a unique enchantment that a thoughtful child will return to again and again; elegant paintings that interpret rather than simply illustrate; zesty characterisations; somewhere between Bosch and Rousseau; a marriage of Edward Gorey and the Pre-Raphaelites; he gives the child a detailed, complex but uncluttered world to explore'.

His artwork is highly sought-after by publishers and collectors alike.

Some of Peter's Book Illustrations:





In Peter's own words:

"Dear David,

Thank you for considering me for inclusion. Not sure how many words you want but here goes.

*My mother's cousins, Walter, Charles and Alan Jones, all attended Price's before the war. She pushed me to pass my eleven plus with old test papers so that when the day came, I could hit the ground running. "Don't open the envelope yourself but take it home for your parents". What colour would the note inside be? Fortunately, it was pink. I can't remember what, if any, expectations I had of the next seven years. Confirmation that one was quite bright, after all, and the confidence that that brings? I gained a place in the remove, which meant that I would be fast tracked to 'O' level exams at fifteen. Delighted, my mother started buying me *The Listener* magazine. After two copies I conceded defeat. Coming close to bottom of the class at the end of 2A, I was demoted to 3C where I jointly won the form prize that year, a dictionary that I have to this day. I won the Rita Dyke art prize in the upper sixth. Because my father's side of the family was military back to the 1860s, I was for a while keen to join the army. It's fair to say that CCF persuaded me otherwise: it had its uses.*

The art room of any such school tends to provide a haven for those of us who wish to avoid games, CCF or don't see ourselves as Oxbridge material. University entry was a much tougher call fifty years ago. Although the teaching of classroom subjects at Price's was very good in the way that all recipients were treated as equal, I can't quite understand why games skills seemed to be vouchsafed only to those who would represent the school. I would like to have been shown how to defend successfully as a centre half, or how and when to play a cover drive. The Monday morning roll call of weekend glory, as read out from the stage, would never feature my name.

I had a careers meeting with Mr. Vail who in his role as my Latin master had told me that my translation of Erasmus was on a par with the rantings of the inmates at the asylum where his brother was a doctor. Not very PC that. I declared that I would like to be some sort of artist. He replied that I didn't strike him as being particularly artistic as, for instance, I had failed to wave my hands around in an expressive manner while talking. As already being put on a par with his brother's lunatics, there was no way I was going to do any such thing. He suggested that I might like to go into the paint production side of things. I got grade 9 at Chemistry 'O' level which was probably more than I deserved. See illustration below.

*How long could one get away with wearing one's hair and how short a raincoat could be worn, or when the fashion for ex-service, trench coats came in (£2 - 10s from Ben Grubb's at Portsmouth, reeking of mothballs), how long? Mr. Chaffey referred to us on a field trip as looking like refugees from a Bavarian town band. There was a certain spirit of rebelliousness in the air that probably reinforced my notion that art school would be the ideal option for me. **I owe much to Tony Hiles's encouragement throughout the seven years I was there.** English, history and geography were also subjects that I warmed to. I can't look at a small stream meandering its way across a Cornish beach*

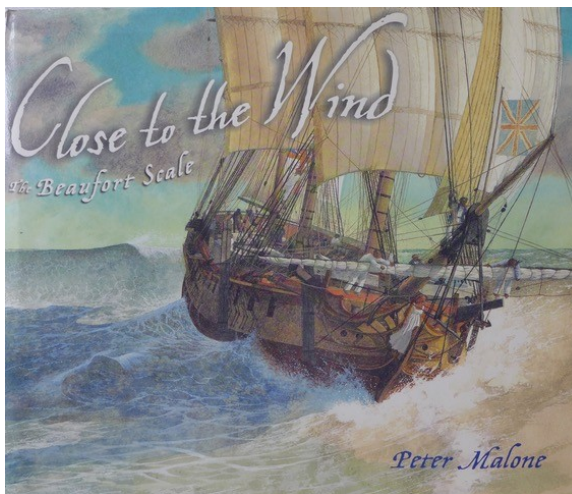
without thinking of the mechanics of water motion and conducting practical experiments with my foot. A few years ago I won a prize from the American Meteorological Society for a book that I wrote and illustrated on the subject of the Beaufort Wind Scale. Where all these subjects succeeded was in giving one an ability to analyse and to know how to apply the principles of cause and effect. And a healthy amount of scepticism. How valuable is that in the current climate?

I went to Winchester College of Art and then Lanchester Polytechnic, Coventry, for a fine art course. After that I taught drawing at Bournemouth College of Art for fifteen years and then became a full time illustrator; something I still do. I also worked part-time as a studio assistant to Sir Howard Hodgkin, mostly framing his collection of Indian paintings and anything else involving joinery. Those woodwork lessons with Mr Hunt were not in vain. Rather than listing what I've done over the years, it might be more appropriate to refer to my website at www.petermaloneillustration.com .

I have written published articles on the history of 19th century plaster cast figure makers and am, by my own admission, the world authority on the plaster death masks of John Keats: a small thing but my own. I am married to a painting restorer; we have two daughters. I enjoy cryptic crosswords and cycling.

I hope this is OK.

Kind regards,



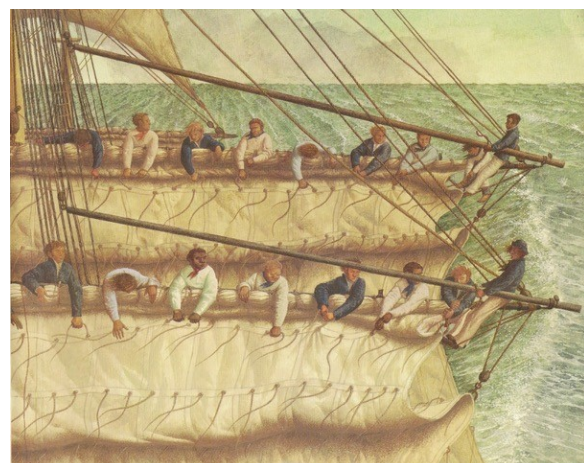
Front Cover



Beaufort : Naples. Dead calm



Beaufort 4: Don't try this at home



Beaufort; Reefing the Top Sails

“I AM MOTHER MARY”

CHILDREN’S BOOKS BRONZE AWARD (PROFESSIONAL) 2005

Peter has been an illustrator for twenty years. Put simply, he would like to think that he accommodates the client’s wishes and give them a little more than what they were expecting, putting a fresh slant on their ideas. Peter has been well reviewed over this time and has sold well; over 100,000 copies in the instance of one book.

I am Mother Mary was for a book on the nativity, *How Many Miles to Bethlehem*, written by Kevin Crossley-Holland.

“It is difficult to bring new ideas to the most painted subject in western art. I probably didn’t but rearranged the furniture sufficiently for the image to pass muster. If you’re going to flash, flash hard, as they say in cricket.”

And, here is a sketch drawn specially for this publication. What do you think its meaning is?





Manley	Nick	Dates			
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Nick Manley began for me as a solo performer – as described above. But he also played in *Springwind* and, writing songs together with Dave, Tink and others, formed the very wonderful band *Red Shift* – <https://soundcloud.com/theoriginalredshift> Nick has since had a long and prolific writing and performing career in various bands and solo – much of it in France. More recently he has been generous enough to play together with myself, Mick Daysh (see below) and Chris Nash (ditto) under the banner of *The Old Boys Band*. Our *oeuvre* has included some *Red Shift* classics



Comment by Kevan Bundell

Paul Gatheshill, Ivor and Kevan Bundell, Chris Nash, Michael Daysh, Nick Kahn and Nick Manley have also become regular performers at *Tanglefest*. This is an annual *Summer Garden Party and Concert* event which happens at my place in Curdridge.

Manley	Ray	Dates			
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I studied photography at Manchester College of Art between 1968 – 1971.

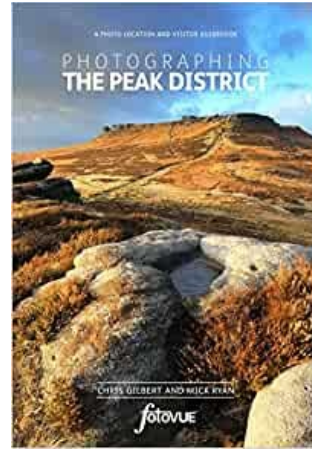
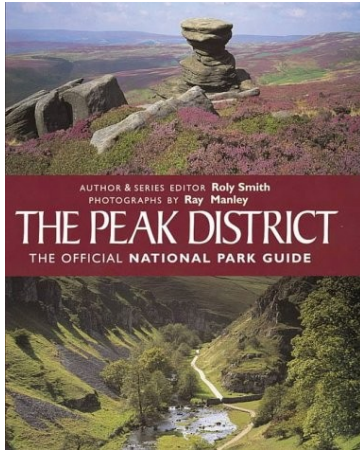
I then worked as a photographer for the local authorities of Portsmouth and Havant until 1978, when I was appointed as the official photographer for the Peak District National Park Authority, a post I held for the next 28 years.

During this period I had several exhibitions of my work and illustrated many publications and books including 'A Park For All Seasons' with Brian Redhead.



I have since retired and this website features photographs taken around my local village of Warsash and nearby whilst walking my dog, who was a surprise leaving present from my previous employment.





Wednesday 24 October 2007

End of an era – top photographer bows out of Peak District

Ray Manley, one of the best landscape photographers in the country, has retired from the Peak District National Park Authority after 29 years.

Ray's images have symbolised the National Park in all its moods and seasons during those years, with their striking compositions, turbulent skies and dramatic vistas.

His photographs have appeared in numerous books about the National Park, and his images have graced every National Park document, display, exhibition and poster for nearly three decades. They have also appeared in the national, regional and local press, tourism publications and national park videos.

Nowhere were his skills more evident than at September's UK Association of National Park Authorities Conference in Buxton, when a constantly changing sequence of Ray's photographs on a giant screen provided the backdrop to a gala dinner.

He remembers, when he first came to the Peak District from the South coast in 1978, enduring a winter, with snow and ice, of a kind we rarely get any more, and struggling to find remote places he now knows by heart.

"I was so impressed by the dramatic scenery," he said. "I remember walking all over Edale and the Hope Valley taking pictures for the then new Edale Information Centre, and coming out on my days off to do it all over again – I was so taken with it."

His favourite landscapes are still in the Dark Peak, above Edale and on Stanage Edge. Ray trained at Manchester College of Art, and in those days he was photographing in black-and-white – which he still prefers. But now Ray is moving back to Southampton to help care for his elderly mother and just take photographs for sheer enjoyment.

National Park chief executive Jim Dixon paid tribute to his skills: "Ray has left a remarkable legacy of landscape pictures that will stand the test of time. His photography sets a standard for how all of us view and represent the Peak District. The sheer quality of his work has made our working lives at the Authority easier - we can impress because of his painstaking images.

"He is a professional who is passionate about the National Park, and he is also modest and loyal, with a circle of friends too many to count. Everyone at the Authority wishes him the very best for a happy retirement."

Ray's National Park colleagues bought him a black Labrador pup to accompany him in his retirement. Ray also takes an active interest in sport, playing tennis, football, golf and cricket.

Meadows	Mr Phillip Pierrepont Woolmer	Dates	1915 - 1921
Meadows	Miss Constance	A non-teaching sister of Phillip's	

Phillip was the first Editor of the Lion Magazine, and left it imbued with much poetry, written by himself and extensively and with impact, by his sister, Constance. The family departed for Johannesburg in 1921, and there has been no further contact.

Teacher-employee and his non-employed sister were routine contributors to the early pages of the 1915 – 1918 editions of the Price's School magazine. Phillip's work was the more prominent for the Editorial context in which he also contributed significantly. In this way, he was quite different from successors who felt it appropriate to write leaders for later articles in the magazine, or to summarise some of the major achievement or problems of the School of its pupils. Phillip's Editorials were very wide-ranging, always with a tale to tell. Constance was more artistic in her writing and I suspect was hidden behind various *nom de plumes* that accompanied other pieces.

The two Verses below are non-Editorial contributions to the first Lion in 1915:

<p style="text-align: center;">To the Arch Fiend.</p> <p>For you who've blasted God's fair earth, And maimed and killed His creatures fair; Because they deemed their Country's fame More lasting than a Tyrant's word. The Doom of Dooms must surely fall On your dishonoured Throne.</p> <p>For you whose pledges were as nought, And papers merely useless scraps; Because the end you sought to gain By any means however foul, The Crime of Crimes must always rest On your Imperial Head.</p> <p>For you who've stooped to deeds of shame Of vilest hue—beneath a King; Because you thought the world was yours. To tyrannize with lust and grin. The Hate of Hates must ever thrive On all your deeds of Hell.</p> <p>For you must be our righteous hate, And anger mingled with our woe; Because you made to keep us out By smooth and seeming words of truth. The Curse of all must surely light On all your "Cultured" Tribe.</p>	<p style="text-align: center;">The Post Office Pen.</p> <p>The business-like Post Office mortals Behind each department are round, As ent'ring through heavy swing portals You note the perfection around; But since all's so carefully fitted Regarding convenience, then You wonder why fate has omitted Perfecting the Post Office Pen.</p> <p>For, armed with a blue Postal Order Intending to fill in your name, You pause at the sleek counters border And know that the pen is the fame; In silence, without interruption For minutes as many as ten, You toy with the mass of corruption Adhered to the Post Office Pen.</p> <p>In face of well justified mutters. The antediluvian nib, With vicious and ill-mannered splutters Behaves like a desperate squib; While over your hand courses madly The Ink....oh, you realise than In modern progression they've sadly Forgotten the Post Office Pen.</p> <p>You wonder how many Officials</p>
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For you who thought the God of all,
 Was yours to order at your will;
 Because in arrogance and pride
 You schemed for all the world to rule.
 The wrath of Christ will surely fall
 For He is always just.

And in the end, for you, what then ?
 For you must face the judge of all;
 No use to cringe with honeyed words,
 The Day has come and you must pay.
 Into the Dark—alone,—accursed
 The Saviour bids you go.

P. PIERREPONT MEADOWS.

Attempt to decipher the blots,
 The straggling erratic initials
 Immersed in mysterious clots:
 But only the fear of infection
 Inspires one with courage to men-
 tion the truly appalling collection
 Of germs on the Post Office Pen.

These days of enforced sanitation
 When microbes are sought high and low,
 Have brought much required reformation
 In ways undreamed of long ago;

When life spells Advance and Improvement,
 One queries with eagerness: “When
 Will someone bring forward a movement
 Condemning the Post Office Pen ?”

CONSTANCE MEADOWS.

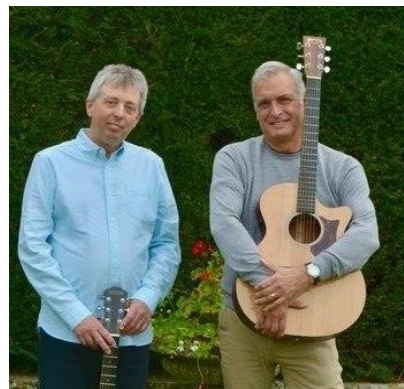
The Lion was never again, quite like it was with these two in tandem!

Nash	Chris	Dates			
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Comment by Kevan Bundell

Chris Nash went on from Prices to take a music degree and to record instrumental music with Andy Sandham. He has also performed regularly in folk, rock and jazz bands. He currently partakes of an instrumental guitar duet, ‘Nash and Thompson’, playing jazz, acoustic and classical pieces [.https://soundcloud.com/search?q=nash%20and%20thompson](https://soundcloud.com/search?q=nash%20and%20thompson)



We formed as a duo in 2016 and play a wide variety of music for guitar from classical to jazz, you choose. Ideal for a party/barbecue or pub, we enjoy performing and entertaining, even though we are basically just two old guys with guitars. Simple. You can also hear us on sound cloud.

Paul Gatheshill, Ivor and Kevan Bundell, Chris Nash, Michael Daysh, Nick Kahn and Nick Manley have also become regular performers at *Tanglefest*. This is an annual *Summer Garden Party and Concert* event which happens at Kevan’s place in Curdridge

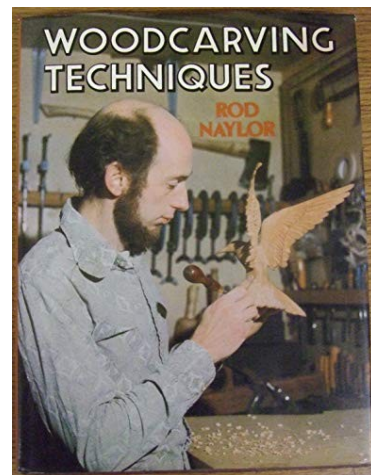
Naylor	Rod	Dates	1963 - 1966		
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Rod has his own business in Trowbridge, Wiltshire; Rao Naylor’s Antique Restoration: “Our antique restoration business was established in 1970 and is now mainly mail order with clients worldwide. We are a supplier of non-standard and obsolete restoration materials not easily found elsewhere to antique restorers and private clients. Clients include antique collectors, museum conservators, furniture designers, woodcarvers, artists, musical instrument makers, needlework tool collectors, box makers and bonsai tree growers amongst others.”

Our expertise is in the field of fine cabinet work, carving and turning especially of 18th and 19th Century items made in natural materials such as wood, ivory, horn and tortoiseshell. We have a wide knowledge of the construction, manufacture, conservation and restoration of items from this period, and work on varied projects from a Chippendale desk to the smallest turned knob.

All restoration undertaken normally uses materials of the same date from recycled sources to comply with CITES regulations. Authentic historic tools are used to replicate the original tool marks.

Materials used include bone, horn, pewter, simulated ivory, ivory, brass, mother-of-pearl, turtle shell and hardwoods such as box, ebony, lignum and rosewood.



author of “Woodcarving Techniques”
(Batsford 1979, 1987, 1989)

“Rod Naylor is a versatile craftsman: carver, restorer and advisor to collectors, museums and the National Trust. He produces both carvings and sculpture in a variety of styles ranging from that of Grinling Gibbons to modern.”

Like so many carvers, Rod’s woodcarving career began with just a penknife and a piece of driftwood. His work now receives international acclaim.”

Extract from Jeremy Williams (1994) “Decorative Woodcarving” published by Guild of Master Craftsman Publications Ltd.



Neville	John Oliver	Dates			
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Principal at RADA 1984 – 1993.

He is an actor, known for **The DuPont Show of the Month** (1957) and **Counter-Attack!** (1960). He has been married to Pat Heywood since 1965. He was previously married to Shirley Hall.

- (1963) He directed William Shakespeare's play, "**The Merchant of Venice**," at the Library Theatre in Manchester, England with Robert Eddison, Georgine Anderson, Sebastian Breaks, Bernard Holley, Angela Down, and Thomasine Heiner in the cast.
- (1964) He directed William Shakespeare's play, "**A Midsummer's Night Dream**," at the Library Theatre in



RADA Theatre in Malet St., London

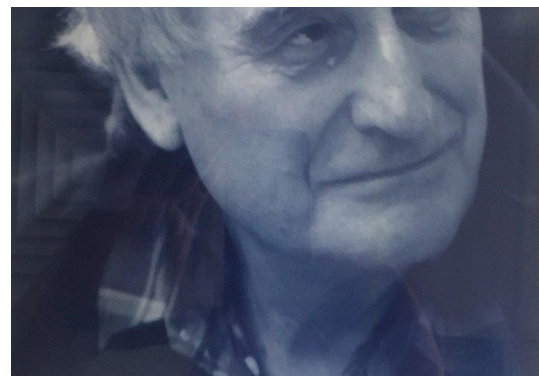
Manchester, England with Robert Eddison, Georgine Anderson, Michael Meacham, Dan MacDonald, Thomasine Heiner, Pat Keen, Kendrick Owen, Bernard Holley, and Antony Linford in the cast.

(1963) He directed Benn W. Levy's play, "**The Rape of the Belt**," at the Library Theatre in Manchester, England with Zoe Hicks, Robert Eddison, and Angela Down in the cast.

(May 29, 1962) He directed William Shakespeare's play, "**The Tempest**," at the Old Vic Theatre in London, England with Alastair Sim, Robert Eddison, Eileen Atkins, and Kerry Gardner in the cast.

(December 19, 1961) He directed William Shakespeare's play, "**Macbeth**," at the Old Vic Theatre in London, England with Maurice Denham, Maxine Audley, and Robert Eddison in the cast. Oliver Neville was director.

RADA is delighted to be celebrating 25 years of partnership with King's College London, which started back in 1990 with the formation of a ground-breaking and unique course. Principal of RADA at the time, Dr Oliver Neville, and Professor Katharine Worth at the University of London were the first instigators of the MA Text and Performance course – which combined theoretical and practical approaches to the study of drama.



Oliver Neville obituary

Jeremy Northam

Tue 8 Jun 2021 18.35 BST

My friend Oliver Neville, who has died aged 91, was principal of Rada, the Royal Academy of Dramatic Art, in London, for nearly a decade. He had started his life in the theatre as a scene painter before acting in regional theatre.

Oliver was born in Birmingham, to Frederick Neville, a schoolteacher, and his wife, Ethel (nee Baird). He was brought up in Hampshire and attended Price's school in Fareham. Following national service, spent largely defusing landmines in Egypt, Oliver pursued his goal of becoming a director. He wrote to Reggie Leefe at Stratford Memorial [Theatre](#), and in 1949 went to study theatre design there. In 1951 he took a walk-on part in Tamburlaine at the Old Vic, with Donald Wolfit in the title role. A decade of acting work followed in repertory and on tour overseas, with roles including Peer Gynt, and Sir Thomas More in *A Man for All Seasons*.

In 1958 he returned to the Old Vic, playing Claudius in *Hamlet* and Warwick in *Henry VI*. Under Michael Benthall's stewardship he then worked as assistant director at the Old Vic, eventually directing his own productions of *Macbeth* and *The Tempest*, with Alastair Sim, in 1962.

The following year he took over as director of the Manchester Library theatre and ran innovative programmes with close-knit companies. In 1966 he moved to the Ipswich arts theatre, where he expanded its work with the community.

At the age of 40, in 1969 he set about studying for an English degree: he sat A-levels and went to King's College, Cambridge, graduating with a first. He continued his work on Ben Jonson to study for a PhD. His supervisor, Muriel Bradbrook, became a close friend.

He then taught English at Bedford College, University of London, and drama at Bristol University.

In 1984 he was invited to become the principal at Rada, where he brought his varied expertise to bear not only on the students' training, but also their welfare, improving the buildings at the Gower Street base and introducing [a joint MA with King's College London](#) to facilitate fairer student funding.

Ill health forced his retirement in 1993, but Oliver retained a keen interest in his students, many of whom kept in contact with him at his home in Bristol. He enjoyed gardening, reading extensively and pursuing his passion for medieval churches.

Oliver's first marriage, to Shirley Hall, ended in divorce. In 1964 he married the actor Pat Heywood. She survives him, along with his son, Edward, and daughter, Sarah, from his first marriage.

Oliver Neville, 1929 – 2021

We are deeply saddened to hear former RADA Principal Oliver Neville has died at the age of 92. He was born in 1929 in Birmingham and was Principal from 1984 to 1993.

Oliver studied singing and the clarinet at Birmingham School of Music until he was called up into the R.A.F. On demob, and as part of his 'rehabilitation', he studied Scenic Design and worked in this capacity at the Birmingham Repertory Theatre and went on to sing with the D'Oyly Carte Opera Company. As a film actor, Neville was known for *The DuPont Show of the Month* (1957) and *Counter-Attack!* (1960). On stage, he performed as an actor in repertory at The Old Vic for seven years, before becoming Associate Director in 1961. During his time at The Old Vic, he directed

Macbeth with Maurice Denham in the title role with Maxine Audley as Lady Macbeth, and also *The Tempest* with Alastair Sim as Prospero, along with a cast which included Robert Eddison, Eileen Atkins, and Kerry Gardner.

He later became Artistic Director at Manchester's Library Theatre, where he directed numerous plays, including *The Merchant of Venice*, *A Midsummer's Night Dream* and *The Rape of the Belt*.

He also introduced the MA Text and Performance course at King's College. During his tenure, he created a production of Beckett's *Play Without Words* as a project and showcase exclusively for technical students.

Our condolences to his wife Pat Heywood, daughter Sarah Neville and family.

Nobes	C. Patrick	Dates	1941 - 1951
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"The books you refer to constituted a series called Bulls-Eyes. The series was for adults and young adults with reading difficulties. All the titles were modern best-sellers, e.g. the James Bond books. I started the series in 1973 when I had my first experience of teaching in a comprehensive school, and found little or nothing available to interest the (then) 15-year-old tough school-leavers with low reading ability. All the books were shortened and the vocabulary simplified. I realised that these tough lads, and even tougher prisoners, members of the Armed forces, etc., would not be interested in the sort of reading books then available for people of limited ability, but would be interested in, and would not be ashamed to be seen with copies of the books their more able peers and the general public were reading. There was nothing like this on the market at the time, and Hutchinson took up my idea. In its heyday the series had more than forty titles. Hutchinson were bought by another big firm, and they in turn were swallowed by another, and the series was dropped by one of these successors. By then it had been running for some 20 years, and the big boys, e.g. Penguin and O.U.P. had cribbed the idea. I was the inventor, General Editor, and main adaptor of the series."

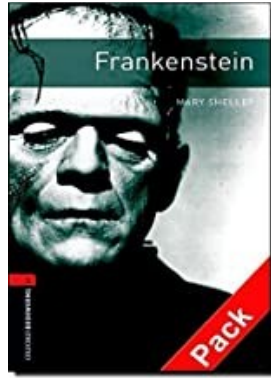


My book of poetry, which I called "Eighteen to Eighty", was a collection of some of the poems I had written over those years, and was privately published in 2013. Apart from the one or two copies I hold on to, all were sold. Now, if anyone wants to see the poems I send a copy of them by Wi-Fi, but I would hesitate to foist them on the unwary!

Patrick



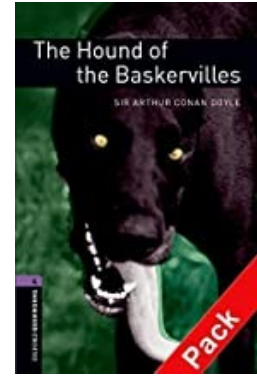
1991



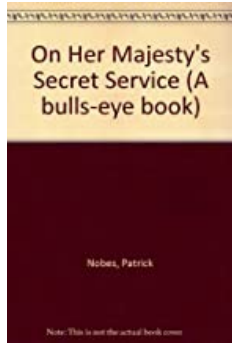
2007



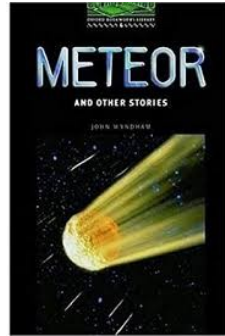
1991



2007



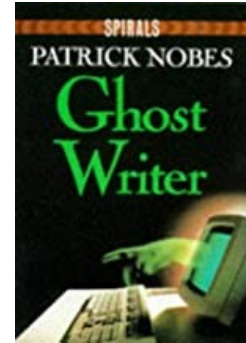
1979



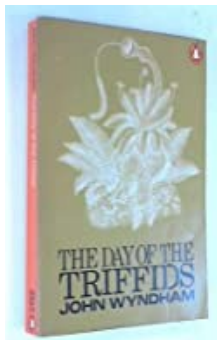
1989



2000



1989



1973

Book adaptations by Patrick Nobes:

Frankenstein by Mary Wollstonecraft Shelley,

The Hound of the Baskervilles by Arthur Conan Doyle,

The Triffids by John Wyndham,

Goldfinger by Ian Fleming,

Diamonds are Forever by Ian Fleming,

The Hound of the Baskervilles Arthur Conan Doyle,

Frankenstein (Oxford Bookworms Stage 3) Mary Wollstonecraft Shelley

Meteor:2500 Headwords (Oxford Bookworms Library) J. Wyndham

Frankenstein by Patrick Nobes

Ghost Writer by Patrick Nobes

Diamonds are forever (A bulls-eye book) by Patrick Nobes

Dr. No by Patrick Nobes

The Man With The Golden Gun by Patrick Nobes

Casino Royale by Patrick Nobes


The Deep (Bull's-Eye Books) by Patrick Nobes

The Long Goodbye (Bull's-Eye Books) by Patrick Nobes

On Her Majesty's Secret Service by Patrick Nobes

Private Publication: Poetry: Eighteen to Eighty

Norbury	Sarah	Dates	1977 - 1979
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	IPC Media 15 years		
	<p>Editor - Practical Boat Owner 2001 - May 2013 12 years. Editor of Britain's biggest-selling yachting magazine</p>	<p>Editor - Yachting Monthly 1998 – 2001 3 years <i>Re-launched and increased sales of Britain's second-biggest yachting magazine.</i></p>	<p>Projects Editor - Motor Boat and Yachting 1995 – 1997 2 years</p>

Freelance Journalist and Consultant Editor



A highly experienced journalist and editor, most of my career has been with IPC Media, Europe's biggest consumer-magazine publisher. After 15 years at the helm of first Yachting Monthly and then Practical Boat Owner, I left IPC to pursue a freelance career. I work as a writer specialising in boats, travel and food, and as a Contributing Editor with Practical Boat Owner.



Some recently-published articles can be seen at www.clippings.me/sarahnorbury

Self Employed, May 2013 – Present 8 years 10 months

Education

University of Keele

BA Joint Hons English and French Language and Literature

Price's Sixth Form College, Fareham

Fareham Grammar School for Girls

After 10 years at the helm of PBO, preceded by two years editing Yachting Monthly, I am delighted to now make the move into freelance journalism which will allow me to write about the many areas of yachting that interest me, focusing on cruising guides, gear testing and French maritime matters.'

Sarah will be replaced by David Pugh. David says: "Sarah is passing over a strong brand which commands the highest readership of any marine title in the UK, with a fiercely loyal and passionate subscriber base.



'These are difficult times for businesses worldwide, but PBO's core values of practicality, common sense and enjoyment afloat are timeless.

Publishing director Simon Owen adds: 'It's been a massive privilege for me to have worked with Sarah.'

'She has been completely in tune with her readership and has never tired of coming up with brilliant creative ideas to superserve the PBO marketplace!

'I wish her all the very best in the next phase of her working life and would like to thank her for the enormous contribution she has made to IPC's marine brands over the years.

'Sarah's a tough act to follow, but David has both the talent and credentials to take PBO forward.'

Owen	Alison	Dates	1977 - 1979		
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Film producer.

Owen was born in Portsmouth, Hampshire, to Mary Kathleen (née Hitchiner), a Royal Navy dockyard worker, and Peter Ronald Owen, chief petty officer in the Royal Navy, and was the younger of two daughters. Her sister is Jill Beatrice Owen (born 1959)

Owen's first marriage (other sources simply say "relationship") started when she was a teenager in the 1970s, producing her first child, Sarah Owen, near Christmas 1979, while Owen was an 18-year-old university student. She married actor Keith Allen in 1984, and they had two children together, pop singer Lily Allen and actor Alfie Allen, before divorcing in 1989. She also had a relationship with comedian Harry Enfield for a while. She is currently married to art director Aaron Batterham, who has four children of his own.



Wikipedia:

In 2017 the National Portrait Gallery acquired an early portrait of Owen for their permanent collection by photographer David Gwinnutt.

Career

She first started working at Limelight doing music videos. Later she then produced her first movie *Hear My Song* and a TV series called *Diary of a Teenage Health Freak*. Then she worked for Working Title. She set up the low-budget film division.^[8] Her production company is Ruby Films.^[9]

On 14 October 2018, it was announced that Amy Winehouse's family had respectively signed a multi-million pound deal with Owen's film company, Monumental Pictures, to make a biopic about her life, which Owen will direct. It is said that Winehouse's story will be adapted for the screen by Geoff Deane, who has written comedy movies *Kinky Boots* (2005) and *It's a Boy Girl Thing* (2006).

The project was scheduled to start filming in 2019. Her credits as a producer include *Moonlight and Valentino* (1995), *Elizabeth* (1998), *Sylvia* (2003), *Shaun of the Dead* (2004), *Proof* (2005), *The Other Boleyn Girl* (2007), *Brick Lane* (2007), *Chatroom* (2010), *Saving Mr. Banks* (2013), *Tulip Fever* (2017).

Film producer (Shaun of the Dead, The Other Boleyn Girl, Saving Mr Banks are among her credits.) Her children with actor Keith Allen are Lily Allen (pop singer-songwriter) and Alfie Allen (actor). She also had a long relationship with comedian Harry Enfield. (per Celia Woolfrey)

- *Tulip Fever* (2017)
- *Suffragette* (2015)
- *The Giver* (2014; executive producer)
- *Saving Mr. Banks* (2013)
- *Jane Eyre* (2011)
- *The Other Boleyn Girl* (2008)
- *Brick Lane* (2007)
- *Proof* (2005)
- *Shaun of the Dead* (2004)
- *Happy Now?* (2001)
- *Elizabeth* (1998)
- *Moonlight and Valentino* (1995)
- *The Young Americans* (1993)
- *Hear My Song* (1991)
- **BAFTA Award** for Best British Film : "Elizabeth"
- **Primetime Emmy Award** for outstanding Television Movie: "Temple Grandin" (2010)
- 7 other BAFTA award nominations



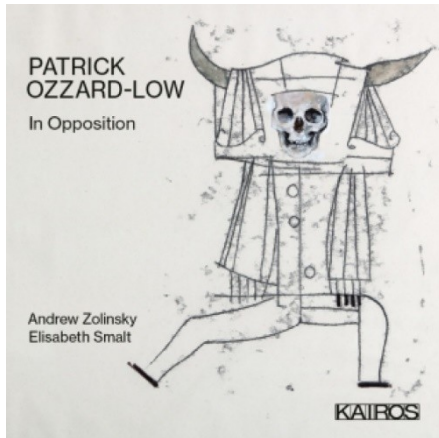
Composer

Patrick Ozzard-Low (b. 1958) studied composition with the British composer Bill Hopkins—the sole composition pupil of Jean Barraqué—and with Michael Finnissy. He has been composing since about 1976, when his first orchestral piece was a joint winner in the MidNAG Composers Competition and performed by the Northern Sinfonia. His music has since been played in Brazil, Holland, Ireland, Italy, UK and USA. Much of his work is for solo piano, some few completed pieces of which have been performed by Nicolas Hodges, Jonathan Powell and Andrew Zolinsky, and occasionally by the composer himself. He also writes solo, chamber, orchestral and choral music.

His early work took impetus particularly from Barraqué—and to a lesser degree from Hopkins and Luigi Nono. Later, he made thorough explorations of microtonality. Since 2007, however, his music has become increasingly tonal and melodic, whilst remaining instinctively exploratory. His composition catalogue contains about 80 works (or around 160 pieces, depending on how you count them), but the vast majority of these remain 'work in progress', in a certain sense deliberately (see INFO section).

The extended palette of pitch and timbre offered by 'natural' intonation and radical microtonality led him to write *21st Century Orchestral Instruments* (1998), a study funded by Arts Council England. He subsequently founded and co-directed the *Centre for New Musical Instruments*, based at London Guildhall University (2000 - 2004). A completely rewritten version of the earlier book, now titled *New Instruments for New Music*, which includes a *catalogue raisonné* of 'new or significantly novel acoustic instruments, designs and technologies', is in preparation for Routledge. He has also written on Barraqué, and co-authored—with the pianist Nicolas Hodges—the *Bill Hopkins Archive Handlist* (2006), a preliminary catalogue of Hopkins' manuscripts and writings, as held at the Paul Sacher Stiftung. Another long-term writing project is a book entitled *Music and Love* (Vision Edition).

Ozzard-Low holds a BA Hons in Philosophy (York 1984) and a PhD in composition (Southampton 2008). He was awarded a Churchill Fellowship (London 1998), and has given lectures on instruments and composition in France, Germany, Holland, Switzerland, USA and Brazil. He was Affiliate Lecturer at Dartington College of Arts (2003 to 2007) and Tutor for South West Music School (2007 to 2011). In 2016, he was the principal organiser of 'The World according to Bob', a two-day Festival of concerts and talks at City University London, which celebrated the life and work of the late Bob Gilmore, musicologist and biographer of Harry Partch and Claude Vivier. Occasionally he plays the piano in concert, but attempts only his own music.



Pechal	Katrina	Dates	
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“It was at Prices Sixth Form College, and with the encouragement and wonderful teaching of Mr. Issac in my 'A' level Pottery classes, that started me on my journey with clay. Mr. Issac was a talented artist and potter himself and gave his students the belief in themselves. His praise was so powerful and I am so grateful to him.

In April 2010 I set up a studio again in Forest Row. I remember how good it was to get my hands on clay again! I also started teaching from there and had such a lot

of interest, that in January 2016 I moved here into a beautiful building in the grounds of Emerson College surrounded by Ashdown Forest. And set up Forest Row School of Ceramics.



Katrina tries to capture the essence of time in her work, something which can be seen in weathered surfaces, pebbles or crustacean covered sea objects.

All Katrina’s pieces are vessels with a growing form to them. They are all thrown, often upside down or in sections. Sometimes cutting sections away from the thrown piece and rejoining altering the form. Shapes evolve from piece to piece, carrying through ideas from one to another.

Katrina continues to develop new colours and textures in her glazes and looks for inspiration in her surroundings on the beach and coastal landscapes.

Pepper	Duncan	Dates	1853-1960
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One of the School's very brightest pupils. Career highlights were as a scientist at the Scottish National Blood Transfusion Service of which he was Chief Scientific Officer for many years.

Duncan had many other interests, including photography in which he spent much time photographing countryside scenes to record features of sites in the open – a kind of catalogue of, well, just about everything that could be labelled. These appear as a huge gallery of 3,780 images in the “Geograph” website, accessible via googling his name. A sample of his photos appears here:



Limekiln Roundabout on the Junction of the A38 with the newly opened South Bristol Link



Ploughed field in a narrow valley
Plenty of stones to plough in the foreground



A sign of the times



A nicely preserved example of a lime kiln



A ridge of Scots Pine ascending Grange Hill



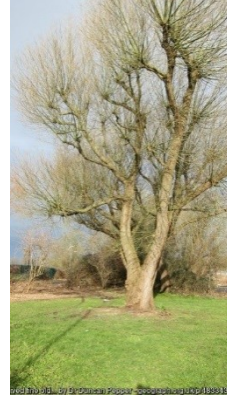
A memorial chapel charmingly situated amongst bluebells in Pengwedhen Wood



The De la Beche Unconformity at Vallis Vale
Yellow oolitic limestone is overlaying carboniferous limestone, the latter is grey and angled.



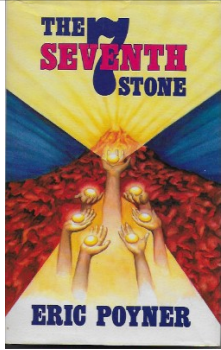

Litton Upper Reservoir



A well-preserved fine old specimen of a willow tree
Probably thriving here on the edge of Hallen Marsh because the water table is only a few inches below ground level.

See also: **Who's Who?" P Surnames**

Poyner	Eric	Dates	
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	<p>Former 3rd Headmaster of the School, and then Principal of the Sixth Form College.</p> <p>Wrote a book: "The Seventh Stone", a novel for teenagers, pub 1992, The Book Guild, ISBN 10: 0863327636X, and 13: 978-086332763X. Out of Print. Paperback.</p> <p>And also some poetry.</p>	
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See also: **Who's Who?" P Surnames**

Raby	Fiona	Dates	
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Fiona is University Professor of Design and Social Inquiry and a Fellow of the Graduate Institute for Design Ethnography and Social Thought at The New School in New York. She was Professor of Industrial Design (id2) at the University of Applied Arts in Vienna between 2011-2016 and was Reader in Design Interactions at the RCA between 2005-2015. She left to focus on her partnership with Dunne & Raby

Her partner Anthony Dunne is University Professor of Design and Social Inquiry and a Fellow of the Graduate Institute for Design Ethnography and Social Thought at The New School in New York.

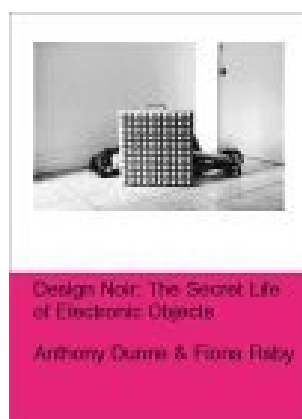


Architect; Product / Industrial Designer; Interaction Designer. Fiona Raby is a British artist and educator. She served as professor of Industrial Design at the University of Applied Arts Vienna. She was also a member of the research and teaching staff at the Royal College of Art from 1994 to 2015.

Dunne & Raby uses design as a medium to stimulate discussion and debate among designers, industry, and the public about the social, cultural, and ethical implications of existing and emerging technologies.

Dunne & Raby's work has been exhibited at MoMA, the Centre Pompidou, and the Design Museum in London and is in the permanent collections of MoMA, the Victoria & Albert Museum, Frac Ile-de-France, and Fnac. Raby is the author, with Anthony Dunne, of *Design Noir: The Secret Life of Electronic Objects*, 2001 (Princeton Architectural Press) and *Speculative Everything: Design, Fiction, and Social Dreaming*, published by The MIT Press in December 2013.

Sister of Ken and Peter Raby



As our everyday social and cultural experiences are increasingly mediated by electronic products from "intelligent" toasters to iPods?it is the design of these products that shapes our experience of the "electrosphere" in which we live. Designers of electronic products, writes Anthony Dunne in

Hertzian Tales, must begin to think more broadly about the aesthetic role of electronic products in everyday life. Industrial design has the potential to enrich our daily lives?to improve the quality of our relationship to the artificial environment of technology, and even, argues Dunne, to be subverted for socially beneficial ends.

The cultural speculations and conceptual design proposals in Hertzian Tales are not utopian visions or blueprints; instead, they embody a critique of present-day practices, "mixing criticism with optimism." Six essays explore design approaches for developing the aesthetic potential of electronic products outside a commercial context considering such topics as the post-optimal object and the aesthetics of user-unfriendliness and five proposals offer commentary in the form of objects, videos, and images. These include "Electroclimates," animations on an LCD screen that register changes in radio frequency; "When Objects Dream...," consumer products that "dream" in electromagnetic waves; "Thief of Affection," which steals radio signals from cardiac pacemakers; "Tuneable Cities," which uses the car as it drives through overlapping radio environments as an interface of Hertzian and physical space; and the "Faraday Chair: Negative Radio," enclosed in a transparent but radio-opaque shield.

Very little has changed in the world of design since Hertzian Tales was first published by the Royal College of Art in 1999, writes Dunne in his preface to this MIT Press Edition: "Design is not engaging with the social, cultural and ethical manipulation of the technologies it makes so sexy and consumable. His project and proposals challenge it to do so."

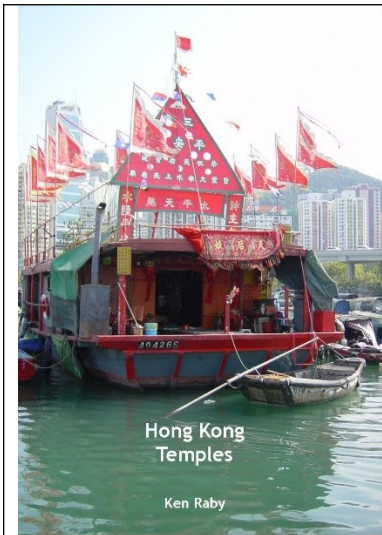
Raby	Ken	Dates	1961-67
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In 2005 I published 'Hong Kong Temples' in Hong Kong (ISBN 988-98387-1-0). In 2019 I refreshed the layout of 'Hong Kong Temples' to an A5 size and it is on sale as an e-book on Amazon Kindle e-books with five other A5 e-books on Chinese gods in Hong Kong.

Best regards

Ken Raby





Ken Raby arrived in Hong Kong in 1974 as a young Chartered Quantity Surveyor and soon became fascinated by local festivals. He began to search for the same Chinese temple activities discovered by his father in Singapore during the 1960s but found a very different scene. Hong Kong had a more western influence and the main deity in life was the God of Money. The upheavals during the 1960s had a transitioning influence and Ken Raby was able to experience a large portion of this change. His curiosity took him to all parts of the territory and Chinese temples became an intriguing source of local life as it had been for centuries. Not being able to read Chinese provided a challenge and many gods could not be identified as their features were often similar. To get over this he visited temples armed with a note pad to draw a quick temple layout and photograph each god in position. After a few years the subtle differences between each god became apparent and suddenly there was sufficient material to package 'Hong Kong Temples'.

'Hong Kong Temples' features one hundred and forty Chinese gods which is a drop in the ocean in respect of how many there might be. Each of these gods has a story to tell and Ken Raby's collection of temple photographs enabled him to relate the stories in detail about the three favourite Chinese Popular Religion Hong Kong deities. These are Kwun Yum ('Goddess of Mercy'), Tin Hau ('Sea Goddess'), and Kwan Dai ('God of War'). Separate books have been produced in digital form about each of these with a photographic collection of their temple statue images. Within the Hong Kong Temples Collection there are six books in total including the titles 'Hong Kong Gods', a brief summary of popular gods, and 'Gate Gods', a collection of door gods guarding temples exposed to the elements and thus having a limited life. – Hong Kong Temples videos by Ken Raby can be found on Squibs TV.

Brother of Fiona and Peter Millinets Raby

See also: [Who's who? In R Surnames](#)

Reading	Steven	Dates	- 1971
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Guildhall School of Music & Drama

AGSM Music and French Horn, 1971 - 1974

I was a freelance horn player in London from 1974 to 1996. 2nd Horn Royal Philharmonic Concert Orchestra 1986–1995, London Symphony Orchestra (as freelance filling 4th horn chair) 1979-83. 2nd Horn Belgian Chamber Orchestra 'I Fiamminghi' 1993-1996. Film and session work. BBC Music Library 2001 -2003, Librarian, Threefold Music 2006-2008 Main copyist for BBC Music Library 1995- present Copyist for composer Carl Davis - 2006- 2008

Music Engraver, Arranger, Publisher at Scores Reformed Ltd., Guildford, United Kingdom

Steven Reading spent 1971-74 at the Guildhall School of Music, London studying Horn and Composition. Then up to 1996 he worked as a freelance horn player, with most of the major UK symphony and chamber orchestras, including 6 years with both the Royal Philharmonic Concert Orchestra and the London Symphony Orchestra, he also spent 2 years as 2nd horn of the Belgian chamber orchestra 'I Fiamminghi'. Steven has worked extensively in concert hall, studio and film has undertaken many foreign tours with The London Symphony, London Philharmonic and Royal Philharmonic Orchestras, and I Fiamminghi.



Steve Reading

I have many years experience as music engraver, transcribing hard copy from publishers and composers onto Sibelius, the world's leading computer music typesetting software. For 35 years I was a leading freelance horn player in London, performing with almost all of the UK's orchestras, and also with many European ensembles. I have been the 'first call' copyist for the BBC Music Library since 1996. I have worked extensively in film and TV music preparation, and also for studio and concert work.

Recently, with my colleague Ann Miller I have started a new Music Publishing company - Scores Reformed, dedicated to improving the standard of music copy for hard working musicians, We now have in our catalogue over 60 operatic arias and almost 300 major orchestral works, with a worldwide client base.

We provide newly set scores and parts of much loved scores using Sibelius music typesetting software. We have opera and chorus scores which, for many years have been extremely difficult to play from, and also titles in the classical symphonic repertoire.


LinkedIn members have to say about Steven:

“Steve has provided orchestral parts for me for several large projects. On all occasions parts need to be extracted from the scores software, printed and bound. All parts are delivered, bound and presented to the highest standards. Steve is reliable, organised and professional and I would have no hesitation in recommending his work”.

“I've now used Steve's services on two urgent, deadline-related jobs. I found him to be incredibly helpful, providing a fast yet expert service. Always enthusiastic and co-operative, he produced work of an excellent standard against tight time-frames. His experience proved invaluable, often solving

potential problems even before I knew they existed. His knowledge of his subject is definitely in the 'expert' class; he was a pleasure to work with and it's a pleasure to recommend him."

Russell	Peter	Dates	
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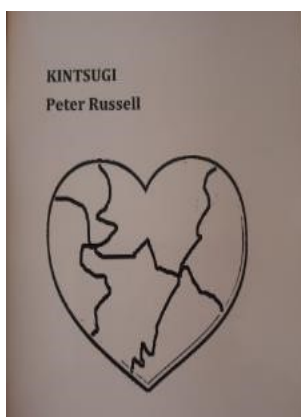
	<p>"<i>Beautiful language</i>" was a phrase I first heard as a First or Second Former at Price's and I wondered it could mean – surely language was just language? And if it was anything it was good (like you spoke in front of your mother) or bad (which you spoke with your friends)? However, by the time I had passed my English O, A and S levels seven years later, I was in no doubt at all about what language could offer – a combination of teachers (Messrs Gross, Glynne-Howell, Stan Elton, Dick Hubbard) had introduced me to the whole canon of English literature from Chaucer, Milton and Shakespeare through Mathew Arnold's <i>Sohrab and Rustum</i> all the way up to T.S Eliot and <i>The Wasteland</i></p>
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In fact so much was I impressed with that canon that I did not write a word of poetry for years: I heeded the words of said Stan Elton – "the world faces many shortages [how prescient for 1971] but one of them isn't a shortage of Bad Poetry." However, a chance meeting with an Australian poet (who might have been Les Murray) in a pub in Norwich while I was at the UEA put a different perspective on things – to feel a sense of community with the poets of the past, and with their struggles and their deployment and enjoyment of language.

Nonetheless, I had a living to make when I graduated, and went on to a moderately successful career in local government politics, ending up running the Lord Provost's [Mayor's] Office in Glasgow which incidentally included being Clerk to the Lieutenancy with responsibility for all royal visits to the city. All the time I was using the English that I learned at Price's, writing letters, reports and lots of speeches for politicians, including one delivered to 80,000 people at the closing ceremony of the Delhi Commonwealth Games. But what gave me most satisfaction was when, in the same job, I was called upon to deliver the Immortal Memory at the Oberbürgermeister's Burns Supper in Glasgow's twin city of Nuremberg – in German. The journey that had begun with an appreciation of poetry and with German tuition of Messrs Andy Jay and 'Flo' Foster had reached its destination.

Therefore when I took early retirement in 2012, I turned to what I would have done had the need to make a living for thirty-five years not intervened:

writing and translating. I joined a Glasgow poetry group and was soon reading at open mic events and even "headlining" poetry evenings. I entered competitions with some success, including a commendation in the international Stephen Spender Prize for Poetry in Translation (for a translation of a Günter Grass poem) and a first prize and several other places from the Federation of Writers (Scotland). I have also been awarded a Hermann-Kesten Scholarship to work in Nuremberg and have attended the Summer School of the British Centre for Literary Translation at the UEA Norwich (again.) While I was there, I was relating how I acquired my knowledge of Aristotelean poetics – from Bill Openshaw while studying Racine for French A level – and I was asked "Did you go to a *very* posh school?" I was of course able to answer "Not really,"



I should also mention another retirement achievement. After a lifetime of listening to the programme, I entered for and appeared on BBC Radio 4's Brain of Britain. I only appeared in one heat, but while we were recording it, another contestant recommended that I might like to try Mastermind. I duly entered, and in the end made three appearances culminating in the semi-finals of 2015 (specialist



specialist subjects: Pompey FC, the Rolling Stones and Elizabeth David). So again, I was quite successful, and again, I put it down to Price's and the habit which it imbued in me of absorbing facts and knowledge.

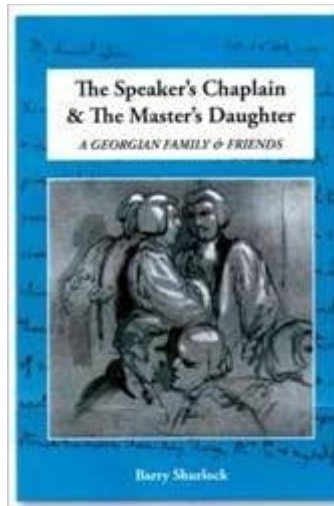
I have now also published the most successful of my own poems in a slim collection called *Kintsugi* (*translatable, Google, and its meaning relates to Peter's life*), available from me at [peterrussell1954@btinternet.com](mailto:peterussell1954@btinternet.com)

NB This piece also appears in *Gazetteer, Part 2*

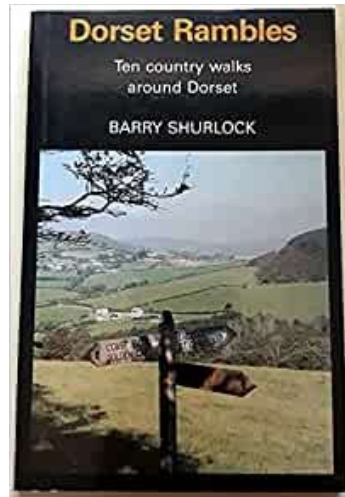
Shurlock	Barry	Dates	
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Barry Shurlock has spent most of his working life in the UK publishing industry. After studying and researching at Cambridge he worked for 15 years as a commissioning editor for London publishers (Butterworths and Chapman & Hall), specialising in academic medical books and journals. In the mid-1980s he went freelance, contributing articles on medical subjects to a wide variety of mainly academic publications. At the time he became interested in the history of Winchester, Hampshire, where he lives, and co-founded a local history group, with its own journal *Worthy History* and other publications. He was instrumental in bringing to the Hampshire Record Office a large cache of material from the archives of the dukes of Bedford, mainly relating to the 18th century. For the last few years he has been editing the letters of the Winchester cleric and classical scholar, Philip Williams (1742–1830), with the permission of the archivist, warden and fellows of Winchester College.

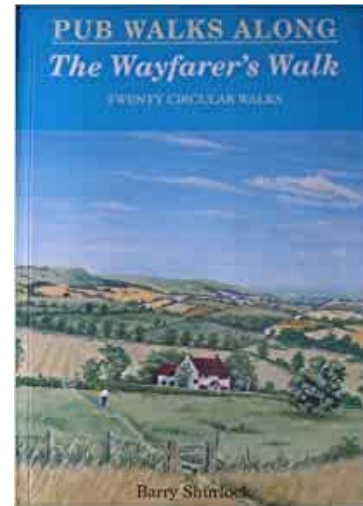
In the early part of his career, he won a state scholarship to Christ's College, Cambridge, where he read Natural Sciences, specialising in physical chemistry (the 'physics of chemistry'). He remained at Cambridge to carry out research for a doctorate and completed his studies at the University College of Swansea, South Wales. He continued research at Berkeley Nuclear Laboratories, but in his late 20s underwent a complete change of direction by taking a job in publishing. Now semi-retired, he writes regularly for *Circulation* (American Heart Association) and the *European Heart Journal* (European Society of Cardiology).



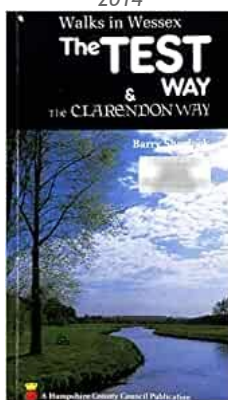
2014



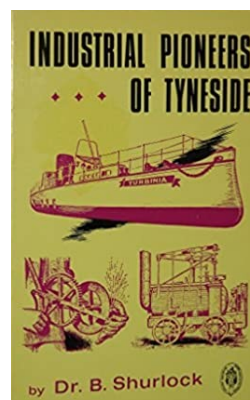
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1996



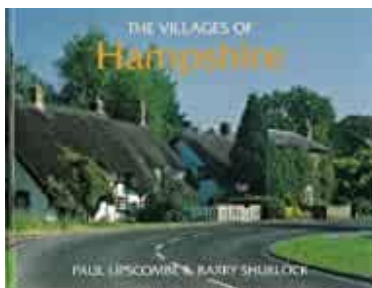
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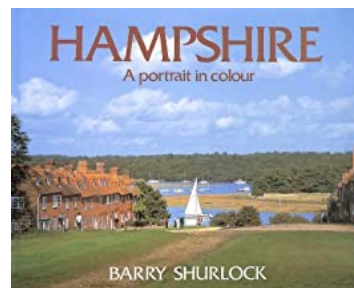
1972



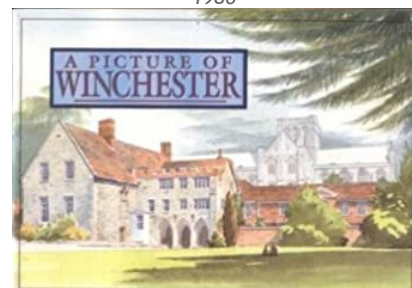
1986



1999



1987



1992

Books by Barry Shurlock:

- Test Way and the Clarendon Way (Walks in Wessex) 1 Jul 1986
- Wayfarer's walk: Invitation to Explore ...
- Pub Walks Along the Wayfarer's Walk (Pub Walks S.) 4 Jul 1996
- The Solent Way: A guide to Hampshire's Coast 1 Jan. 1984
- Red Guide Hampshire 1 Jan 1989
- A Picture of Winchester, with Brian Green 1 Jul 1992
- A Winchester Guide Book: An Historical Guide for Visitors 1 May 1990
- Dorset Rambles: Ten Country Walks Around Dorset 19 Mar 1987
- Essence of Fly Fishing 3 Feb 1977
- Industrial Pioneers of Tyneside (Northern history booklets) 1 Jul 1972

The Speaker's Chaplain and the Master's Daughter: A Georgian Family and Friends 28 Nov 2014
 Hampshire : A Portrait in Colour 1 Jan 1995
 Manor Farm, Botley, Upper Hamble Country Park 1 Jan 1989
 The Villages of Hampshire
 The Winchester Story
 Explore Hampshire
 Eastleigh: The "Frenchified" Town
 Portrait of the Solent 1 Apr 1983
 Picture of Salisbury with Brian Green 1 Jul 1992
 The Villages of Hampshire With Paul Lipscombe , Barry Shurlock, et al 5 Nov 1999

The final paragraphs extracted from Barry's much longer piece: "PRICE'S AND AFTER", included, in full, in [Gazetteer, Part 2](#):

... Following a plan to move the office out to rural Kent just after we had moved to Winchester, I decided it was time to move on, even though I had been put in charge of one of the divisions. So, I started my own publishing company. It was going quite well – I'd published about 30 titles – when the economy tanked and interest rates went through the roof. Overdrafts were frozen and I had therefore to find a job. I went back to London as the medical editor for Chapman & Hall, once Dickens' publisher, but then into STEM titles and part of Associated Book Publishers. I knew next to nothing about medicine, and discovered that medics found it very difficult to put pen to paper. However, I survived and even became a director of the company, but wasn't that happy. So, at the age of 40 I decided to go for freelance medical journalism and for the next 30 years travelled widely and wrote for a range of outlets, occasionally for *The Times* and *Times Educational Supplement*, but generally for doctors' newspapers and magazines published in the UK, Canada, Australia and elsewhere.

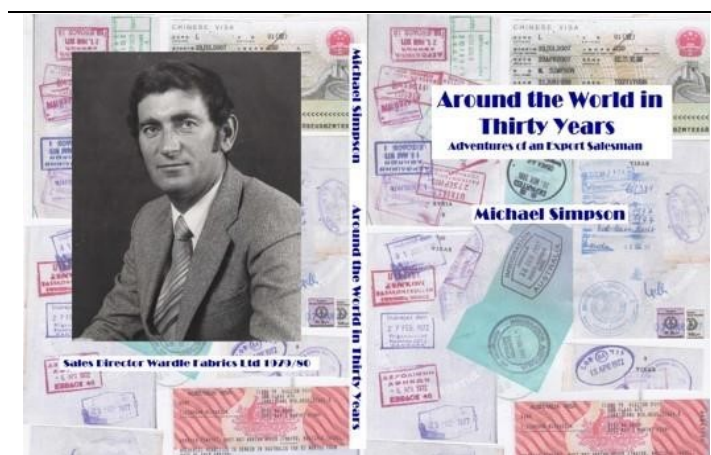
See "[Who's Who, S Surnames](#)" for a fuller account of Barry's times at School and after.

Simpson	Michael	Dates
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He writes:

I am in the process of publishing a book about some my experiences in 30 years of travelling the world as an export salesman in the textile industry plus some details of how I came to do follow this career.

I am currently awaiting the ISBN number, after which the book will be available from Amazon. I already have a few production copies of the book, but cannot yet send them to the UK because of looming Brexit problems.



As it might be of interest to members of the OP society to see how yet another O.P. has spent (or misspent) his life I thought I would send you the details of the book and perhaps you might consider putting some details on the website. I am anticipating the selling price will be around 15 Euros, which is rather a lot for a 200-page paperback, but maybe some old schoolmates will find it gives them a couple of hours entertainment on a long train journey or flight.

I am cherishing a hope that I might be able to get over for the Xmas dinner at the RAF Club, assuming it will be held. My brother-in-law has offered to drive me over, and I would therefore want to bring him to the event as a guest. I guess that would be OK.

My Parkinson problem is fairly well under control, but I would not make the journey alone. I hope that John Hudson will be able to make it too.

He is my oldest friend and we have been close friends ever since we met when we started at Prices. If I do manage the trip to the Xmas lunch it will definitely be my last trip to the UK so I am going to try very hard to make it.

I hope you find my book of anecdotes mildly entertaining – it is not designed to be great literature. I think nevertheless that Thacker would have been pleased. He told me once that I had talent for writing, and once persuaded me to write a small article for the Lion which appeared in an issue somewhere around 1953. I even, to my astonishment, in 1958 won the annual English Prize at the college I attended in London during my training as a junior management trainee, and I did once have ambitions of becoming a journalist and was actually offered a job as a trainee reporter with the Portsmouth Evening News, but the bright lights of London proved a too strong counter attraction and further, the money they offered was abysmal.

Arminia Bielefeld have started the new season well and have a very good team and are second in the 2nd Div, behind Hamburg. They are many peoples secret tip for promotion to the 1st Division at the end of this season.

I still go to the home games with my son and grandson.

Well, that is more than I originally intended to say, this writing business has become quite a habit. Hard to stop once I start.

All the best to you and all OP's

I was clearing out some old photos today and came across this ancient photo. The original is about 2" square and it was taken with an antique bellows Kodak with a hole in the bellows, accounting for the splashes of light. I have scanned it and enlarged it as far as possible so that everyone is still recognisable. It must have been a Friday, because most of the boys are in CCF uniform. These were all boys out of my form



at the time, I think either 3a or 4a - probable 1952 or 1953, but my memory may be playing me up. By a lucky chance I wrote the names of the boys on the back, and they are as follows:

Top left on his own: Herbert (Surname ?)

Back row: Brian "Bryl" Newman, Neville Tully Middle row: Michael Croad, Calendar, "Poppets" Payne, Front row: Shepherd, Leach, Rands The photo was taken on the grass bank leading down to the playing field. Apart from Mike Croad, I don't think any of these guys are in the Association, but if you put it on the website it might call up some memories for others.

Regards, Mike Simpson

Born 21.6.39 in Manchester

I attended Prices School, Fareham from 1950 to 1956. I passed 6 'O' Level GCE subjects and spent one year in the 6th Form (Arts) intending to take English, History and Geography at A Level after the second year. I was however, offered the opportunity of applying for participation in a junior management training scheme with my father's employer, The Rank Organisation, in London. I and two others were selected from 180 applicants and I started the two and a half years training at the Head Office of the Rank Organisation in September 1956. After completion of the course I was called up for National Service in the Royal Signals and trained as a high speed morse telegraphist, a so-called Special Operator. I was stationed on the Dutch border in Germany intercepting Russian military wireless traffic. I was demobbed with the rank of corporal.

I returned to the Rank Organisation where I was given the position of Junior Assistant to the Property Controller, a somewhat boring job. When my best friend, another Old Pricean who had also been stationed in Germany in the Royal Engineers, announced his intention of moving to Germany to marry a girl he had met there, I decided to go with him and spend some time trying to learn the language.

We emigrated with all our possessions on a motor scooter and settled in Bielefeld, where I initially worked as a proofreader in a German print works specialised in printing documents etc for the British Army of the Rhine until I had a sufficient command of German to look for something more interesting. I worked for a while for a British insurance company selling Life Insurance to members of the Forces and eventually also married a German girl and we settled near Dortmund where I obtained a job with The German Ministry of Defence Costs. I was responsible for the upkeep and maintenance of about 200 German owned flats leased to the British Army as married quarters in the Dortmund and Iserlohn Garrison areas. My German was by this time fluent.

We lived in Dortmund for four years, when my wife became pregnant and as I was by then 28 years old we decided to move to the UK as it was obvious the British would at some time leave Germany leaving me redundant.

I returned to the UK at the end of 1967 and after some weeks I was offered a job with the Courtaulds Group company, British Cellophane Ltd in Bridgwater, Somerset, who were setting up a new export sales customer service department. I was to be responsible for the German-speaking customers in Germany, Austria and Switzerland, with the aim of later being trained as an export salesman.

I spent one year in this department and learned a very great deal. During this time I also took the Institute of Linguists examination and passed the Oral exam with distinction. This brought me to the notice of the Managing Director of another Courtaulds Group company, Bonded Fibre Fabric Ltd, also in Bridgwater, who was desperate for a German speaking export salesman. I was offered a transfer to this company and after due consideration I accepted the position and started with BFF at the end of 1968.

After three months training I was thrown in at the deep end and was responsible for sales of the company's clothing interlinings and disposable non-woven products in Finland, Sweden, Norway, Denmark, Germany, Austria, Switzerland, Greece, Cyprus, Israel and the Lebanon. Later Poland, Hungary, Yugoslavia were added to the list. I did not spend much time at home.

Five years later I was contacted by the Sales Director of The Cosmopolitan Textile Group and offered the position of Export Sales Manager of that company. Cosmopolitan was a young, dynamic, fast-growing manufacturer of stitch bonded non-woven fabrics and it was an excellent opportunity which I grasped with both hands. I spent five years with Cosmopolitan continuing to travel all over Europe.

I had by this time boosted my schoolboy knowledge of French to a reasonable degree of fluency, and thanks to my extremely basic knowledge of Latin had been able to acquire a reasonable grasp of Italian. I could also, thanks to my years spent travelling in Scandinavia, well understand Swedish and Norwegian. Dutch, due to its close similarity to German I could understand and even converse in up to a point, much to the amusement of my Dutch customers and friends.

I was next approached by the Managing Director of a Vantona Group company, Wardle Fabrics Ltd, a merchant printer producing bed linen, home furnishing fabrics and other textile products. I had worked with this company on many occasions arranging printing facilities for customers in Europe who bought Cosmopolitan cloth and had it printed at Wardles.

I became Sales Director of Wardles in 1979, but one year later my wife and I decided to move to Germany so she could be near her parents who were both suffering from ill health, so in 1980 we moved to Bielefeld. Shortly afterwards I was contacted by a headhunter and eventually offered the position of Export Sales Manager of the Vossen Group, the biggest manufacturer of towelling products in Europe. Here I was responsible for the Groups total world-wide export sales. Later I was additionally made responsible for the commercial side of negotiations for technical and design know-how agreements in Japan, India, Pakistan, and the Philippines, and later still I was made project manager for the erection and establishment of a manufacturing facility in the UK in Wrexham employing 80 people.

Sadly, due to severe competition from the Far East and some disastrous decisions by the owner of the Company, the Vossen Group went into liquidation in 1997. The manufacturing facilities in Austria together with the Vossen brand name were bought by an Austrian Textile conglomerate. The factories in Germany, Mauritius and the UK were closed with the loss of over 2,000 jobs.

I was offered the opportunity of moving to Austria but declined and signed a two-year contract as European consultant to Canning Vale Weaving Mills, a towelling manufacturer in Perth, Australia. At the end of 1999 when this expired I intended to retire early, as I was then 60 years old and had had enough of travelling.

However I was then approached by the Principal of the local Inlingua language school who was desperate for an English teacher with wide practical commercial experience to help senior executives of local German companies in the further development of their English language skills. After some thought as I had never done any teaching, I decided to give it a try, and soon found myself in great demand, and was fortunate enough to work with some notable personalities in local major German enterprises such as the Bertelsmann Media group, the biggest publishing and media group in the world which owns RTL Television, Random House, Penguin, and many other such well known brands. I also worked with the Claas Agricultural Machinery Company and Miele, the world's leading manufacturer of quality washing machines, tumble dryers, vacuum cleaners and other kitchen and domestic machinery products. I was fortunate enough to be able to accompany one or two of my "Students" on trips to the USA, UK and China. I think I learned a great deal more from them than they from me.

Ten years ago I was diagnosed with Parkinson's disease and slowly reduced my work load to zero and can say I am now completely retired. I recently wrote a small book describing some of the typical situations which I encountered during a life of travelling the world as an export salesman. I was encouraged to do this by many of the people to whom I gave English lessons. I related many of these anecdotes during the course of our lessons and they found them amusing and of interest and told me I should put them in writing. This I have done.

I realised rather late in life how much I owed to the opportunity of being able to attend Prices school, and the education I received there. I wish I had been able to meet some of the masters who taught me, in particular Ralph Thacker, before they had passed on. Sadly the only master I was able to meet again was Tom Hilton after I started attending the London and Fareham reunions about ten years ago.

I was certainly not a star pupil and have often wondered what would have become of me had I gone on to university. I believe however that Prices equipped me with the necessary basic education and self-confidence to make the most of my life and can look back on an interesting and not unsuccessful career and have few regrets.

One observation I would like to make is regarding languages. Whilst travelling I was often appalled at the ignorance of many English salesmen I met whilst on the road. They blithely assumed that wherever they went they could get by only speaking English. Of course, generally speaking they could. This can however be a very serious handicap. I knew at least two or three major French buyers who spoke perfect English but always initially professed not to when meeting a new salesman and would not speak English until they had satisfied themselves that the salesman concerned had at least a basic knowledge of French, whereupon they would relent and suddenly speak English.

Qualifications:

1968 Institute of Linguists – Passed German Oral Examination with Distinction

1979 Elected Fellow of the Institute of Sales and Marketing Management

1981 Institute CERAN Spa Belgium – Passed advanced course in French for Sales Management

I naturally attended many other Company internal and external management and communication courses during my career

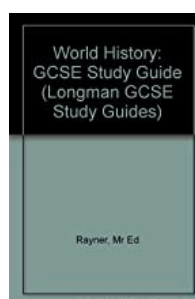
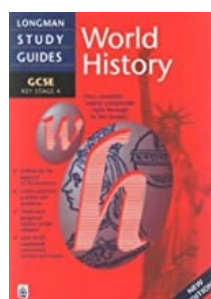
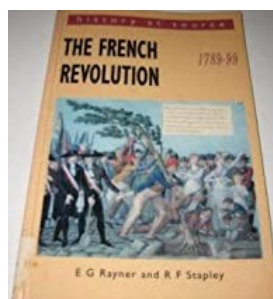
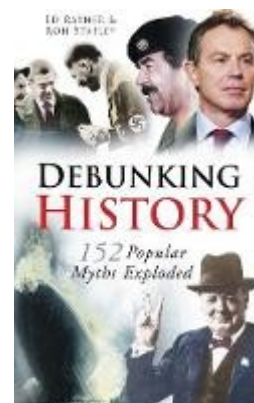
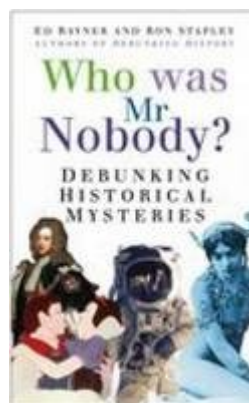
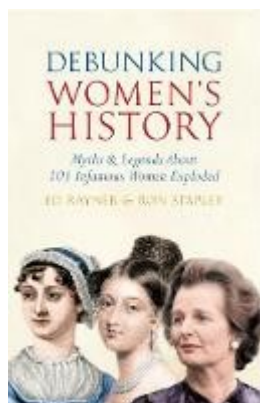
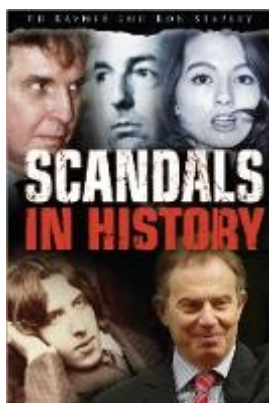
Other Work

I have been an examiner in Business English at the Bielefeld Chamber of Commerce and Industry (*Industrie-und Handelskammer Ostwestfalen zu Bielefeld*) for thirty years, and for the last fifteen, Chairman of the Examining Board. Five years ago I was presented with a certificate commemorating 25 years voluntary service to the IHK, an honour which very few English people have received here in Bielefeld

Ed.: So, whereabouts does this fit into the criterion of Creativity? Well, certainly it shows just how to capitalise on situations that could never have been anticipated. As an object lesson in developing a career to the highest levels of achievement, it shows adaptability and perseverance, and a willingness to invest time and effort to developing new language skills and the unforeseen benefits of tackling other languages cf., the not unfamiliar experience of the generally poor attitudes that the English have towards others' native languages. So, creativity come in more guises than the obvious ones of story-telling, of painting or potting, etc I am sure that most of us have been a bit creative in our lives, may be most evident in the ability to teach young children to walk, talk and to learn a variety of other skills and to sustain relationships with many others that later become part rich tapestry of life of the routine of life. But probably, for Michael, the greatest creativity was to have taken on-board all that Price's had to offer, consciously or otherwise.

Stapley	Ronald Frank	Dates	1939-46
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Ron Stapley spent a lifetime teaching history at school and college level, and has been a Chief Examiner in History for London Board and for AEB.





5 editions published in 2004 in Spanish and held by 25 WorldCat member libraries worldwide

Dear David,

Thanks for getting in touch about my father. His full name was Ronald Frank Stapley. He went to Price's school from the age of 11 to 18. I think that would have been 1939 to 1946, taking into account when the school year starts. He was born in 1927. He then went on to study History and Latin at Exeter University. He stayed on at Exeter to train as a teacher.

My father taught history and worked as an examiner for various examining boards, mainly London. He also wrote a number of books with a fellow examiner. Many of these were published by OUP.

They also wrote a number of more 'fun' history books, including: Debunking History; 152 Popular Myths Exploded ; Scandals in History; Who was Mr Nobody?:Debunking Historical Mysteries

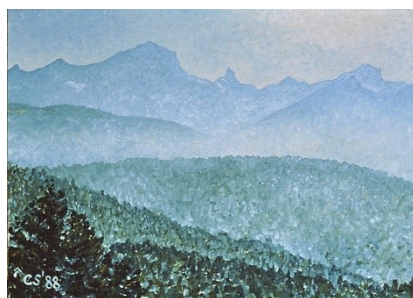


Many thanks

Best wishes

Kathryn Stapley

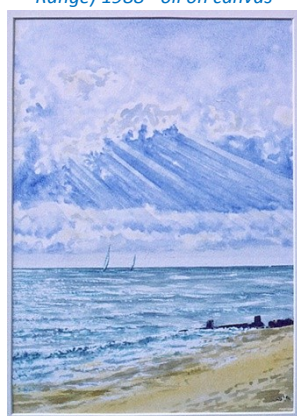
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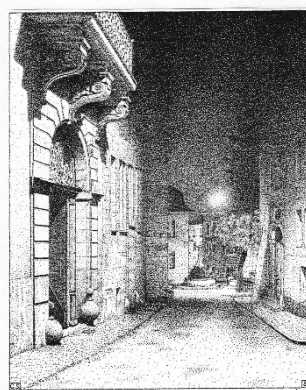
'La Chaîne des Muverans' (The Muveran Range) 1988 - oil on canvas



'Montreux et le Léman' (Montreux and Lake Geneva) - watercolour 1993



Lee on Solent beach 2. Water colour



Geneva Old Quarter at Night. Ink on card

On leaving London Uni. (LSE), I initially moved to France, where I married my French wife, Joelle, in 1976. I worked for a couple of years teaching EFL at the business studies department at Limoges IUT (Technologie Institute) (I have a TEFL qualification). I then worked as an Assistant Housemaster and teacher of French (my subsidiary subject at Uni) at Wells Cathedral School in Somerset (1978-1986). I also taught some Astronomy up to O-level there.

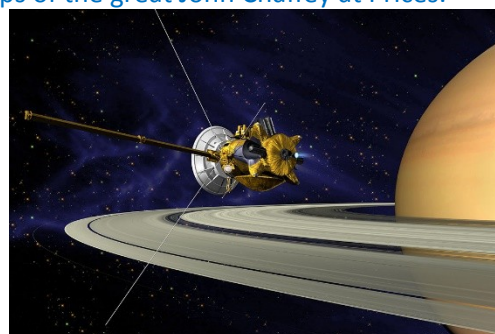
Hello David,

I did locate some pictures of my artwork days when I lived in Switzerland. These are a few pieces which I exhibited and sold there between 1987 and 1991. The ink drawing was part of a series of 5 which I did as a commission for a Geneva Gallery owner. There's also one of a series I did of the beach at Lee-on-Solent! Hope some of it might be of use.

In 1986 my wife got a full-time job teaching languages at Aiglon College, an international school in Switzerland, and I worked there part-time initially, teaching Geography (my main subject), French and a bit of English. I then had some time to pursue my (until then amateur) interest in art, and did so from 1986 until 1992, exhibiting in Switzerland and Germany. (I also did a two-week show in Gosport Public Library in the early 90s!). I often did commissions, mainly ink drawings, in the UK as well as Switzerland.

However, I missed teaching and went full-time at Aiglon, where I became Head of Geography. Had lots of fun running fieldwork, following in the footsteps of the great John Chaffey at Prices.

However, I missed teaching and went full-time at Aiglon, where I became Head of Geography. Had lots of fun running fieldwork, following in the footsteps of the great John Chaffey at Prices. I also eventually set up a small Space Science Department and introduced GCSE Astronomy to the school. We built a small observatory (see photo) and ran trips for the students to meet astronauts.



See [Gazetteer, Part 2](#) for more on Chris' astronomy interests

Joelle and I retired in 2011 and came back to Wells, where she did a couple more years at Wells Cathedral School, and I had time to do a qualification in Astronomy and Planetary Science through the OU. I've been involved in STEM public outreach since then through various astronomy groups.



CHRIS STARR

Chris Starr FRAS FBIS, IAAA Associate Member, is a space activist, writer and speaker. He worked as Head of Geography and Space Science at an international school in Switzerland until 2011, where he built a small observatory and organised public outreach events in the Alps, including the design and installation of an outdoor exhibition for IYA 2009 in the ski resort of Villars.

He left secondary teaching in 2011 to continue working in STEM outreach in the UK. He founded the Wells & Mendip Astronomers in Somerset, of which he is Chairman.

A Fellow of both the Royal Astronomical Society and the British Interplanetary Society, he is also a contributing writer for the BIS' 'Spaceflight' magazine. He is an Associate Member of the International Association of Astronomical Artists, for whom he organised a major astronomical and space art show in Wells in 2015.

Originally a graduate of the London School of Economics, Chris has also studied Astronomy and Planetary Science with the Open University. His main fields of interest are in Planetary and Earth Sciences and Solar System history, as well as in unmanned and manned space exploration. He has

been fascinated by the space programme since hearing the captivating 'bleep-bleep' of Sputnik as a young child, and believes firmly that, in the words of Tsiolkovsky, we 'cannot remain in the cradle forever.

I did write a while back and send some details about my involvement in athletics at Prices (you commented on the poor high-jump technique in a photo I sent you of me competing for Portsmouth AC in the Southern League - that was a bad day). I won the Senior High Jump in 1969 and 1970 (for School House). More importantly, I won the 440 yards then 400 m. cup (*yours, the Goldring Cup!*), three years in a row - 1969-1971. I don't know if I sent this photo of me with the two cups in 1970 (and long hair!). Unfortunately, the editors of the Lion managed to give me the wrong initials - they should have read C. C. M. Starr.

My other involvement in sport was in the soccer team. I played for the 2nd XI, then, briefly, in the 1st XI when 'Scruff' Richardson was injured. The latter performance was mentioned in the Lion of 1970, in the 1st XI report. I did start as first choice goalkeeper in the Upper 6th (autumn 1971), but, unfortunately, contracted severe glandular fever and missed the best part of the term ill in bed, which curtailed my soccer career at Prices.

I did continue to play soccer (mainly 5-a-side), but also rugby, which I coached during my 8 years as a teacher at Wells Cathedral School (1978-86).

As regards involvement in creative arts, I did enjoy art at Prices, and did a fair bit for fun later on. In fact, I temporarily gave up full-time teaching when my wife and I moved to Switzerland in 1986, and spent several years painting and exhibiting my work. Rewarding, but not enough income to live on! Unfortunately, I've misplaced the hard-drive of my Swiss landscape work, so can't send anything for now.

In later years I have been more involved in writing science-based articles. While still teaching I contributed a couple to the ECIS magazine, especially on co-curricular Geography-Chemistry fieldwork, and on school resources for the 2009 International Year of Astronomy (IYA 2009), as well as lecturing on both in Europe. I was Head of both Geography and Space Science at Aiglon College where I worked from 1986-2011. I actually designed and set up a 10-month public street exhibition on Astronomy for IYA 2009 in the Swiss ski-resort of Villars, where I lived and worked. However, my main writing has been done since I retired in 2011, as well as giving talks on Space to groups around the south of England. I have been a contributing writer on space exploration for 'Spaceflight' magazine and the online 'RocketSTEM' magazine (see link below for an example of this), including interviews with some important figures in manned and unmanned space exploration (I did two pieces for 'Spaceflight' based on an extended interview I did with Apollo 15 Command Module Pilot, Col. Alfred Worden - see attached photo of me interviewing him). I also did some extensive pieces on Astronomical/Space Art for 'Spaceflight', as well as organising two international space art shows in the UK. I've attached one of these for reference.

I have two pieces commissioned for later this year, one on the forthcoming robotic mission to asteroid Psyche, the 'heavy metal' world, and the other a retrospective on Soviet missions to Venus in the 1960s.

Hope all this is of interest for your info collection.

I look forward to meeting up with everyone at the reunion.

Chris

In 1997, I left to form my own Law firm, taking with me the principal clients, The Rolling Stones. By a very circuitous route, I slithered slowly from law to artist management, finally becoming their full-time manager in 2011.

It has been an extraordinary decade and I truly wake up most days thinking “how on earth did I get into this job?” Mick is always amused when I remind him that my musical influences were really Julie Andrews and David Cassidy, but I guess it has served me well not being some sort of *uber-fan*.

I assumed that I would oversee about 5 shows with them in addition to the record, publishing and merchandising operations. Some 150 shows later, we have been around the world twice including an amazing though logistically challenging show in Cuba. I urge my fellow Priceans to watch Ole Ole Ole which is on Netflix and really does give a true picture of what life on their particular road entails.

The last 2 years have been very difficult as they have been for so many of you. We lost the wonderful Charlie Watts but I write this, having returned from the most amazing gigs in the USA to honour a commitment to the fans given in 2020. I am also pleased that several Old Priceans have been able to see a show – if there are any fans out there, be sure to let me know.



Rolling Stones manager Joyce Smyth on what's next for the legendary rockers

by [James Hanley](#)

November 20th 2018 at 7:20AM

Rolling Stones manager [Joyce Smyth](#) has spoken to *Music Week* about the legendary rock'n'roll band's future.

The Stones have kept busy since Smyth succeeded the late Prince Rupert Loewenstein in the role in 2010, with their 50th anniversary, new music, multiple tours, a landmark gig in Cuba, festival headline slots and their acclaimed [exhibition](#) all in the books since then.

Yesterday, the band announced their No Filter tour would be visiting US stadiums in spring/summer 2019 and Smyth, who was previously the group's lawyer, hinted more activity would be in the pipeline.

"We're looking at potential things for the future across all spectrums – live, new music – new opportunities that I have to keep under wraps, but new ideas," she said. "The exhibition is out in Sydney [at the moment] and will go to Tokyo, then we want to get it back to Europe and revamp it a little bit to give people an even better and more interactive experience."

“Anybody who's seen them will tell you they have got better and better.”

Joyce Smyth

The Stones announced a new [worldwide agreement with Universal Music Group](#) earlier this year and brought their [No Filter tour](#) to UK stadiums in May.

"A lot of acts are able to say, 'In 2020 we'd like to do 20 shows and we know now that we're doing it.' We don't – it is always a bit lastminute.com – and that is the nature of the animal now because you have to see how things go," said Smyth. "So if we decide, 'We want to do it, let's aim for six months' time,' you're already up against it. But that's the process and it has been working well since 2012, to do it in bites like that.

"It's remarkable to look back and think we are now in 2018, looking ahead to 2019, still on the live [circuit], but anybody who's seen them will tell you they have got better and better."

Smyth, who was named [Businesswoman Of The Year at this month's Music Week Women In Music Awards](#), is confident that things are changing for the better for women in the music business. "There has been a dearth of women," she said. "But you've now got very, very good women at the top of the tree – in record companies and publishing companies – who are getting promoted and one would just hope that that can continue.

"I've never felt a gender issue, but I may be very lucky in that regard by being in a law firm that had women when other firms didn't at senior level; by being allowed by The Rolling Stones to do the job I do; and I hope women are being given that opportunity, because it is hard. It's incumbent on those of my generation that, if we can do anything to help mentor, we should."

Subscribers can read *Music Week's* May 2018 cover story on The Rolling Stones touring machine in full [here](#).

REAL LIFE: The Rolling Stones call me The Headmistress!

Not many people can say The Rolling Stones threw them a surprise party and sang

Happy Birthday to them.

By The Newsroom

Published 8th May 2018,

Joyce Smyth with the Rolling Stones

Joyce Smyth can.

And the girl who grew up in Portchester singing folk music at clubs around the area can hardly believe it herself.

The band's May 29 Southampton date of their No Filter tour is a homecoming of sorts for Joyce.

Joyce Smyth

Manager, The Rolling Stones

Joyce Smyth is considering The Rolling Stones' seminal moments: "watching the fans run in when the gates opened for the Cuban gig" comes to mind.

The slight Cambridge-educated barrister, who joined Theodore Goddard out of law school on Marie Stacey's team, caught the eye of the Rolling Stones business manager Prince Rupert Lowenstein.

Eventually forming Smyth Barkham to absorb Goddard's private clients, her relationship with Prince Lowenstein also became a mentorship; ultimately seeing her become Supervisory Director of the Stones Dutch businesses, which hold all their rights.

In 2010, she became the Rolling Stones' manager in full.

"I wake up every day, thinking how lucky I am," she responded via email. "I remember the words of my great legal mentor, a woman way ahead of her time whose mantra was 'You are only as good as your team.'" With the Stones poised to celebrate six decades in 2022, she notes the band's desire to evolve their music as well as their legacy.

"Unzipped: The Rolling Stones Exhibition" heads to Europe, slated to open in Groningen, the Netherlands, this fall. There are other plans, too early to announce, "not simply looking back at the great achievements of the past, but acknowledging the relevance of the Rolling Stones today by a variety of special projects which will incorporate new music as well as their astonishing catalogue."

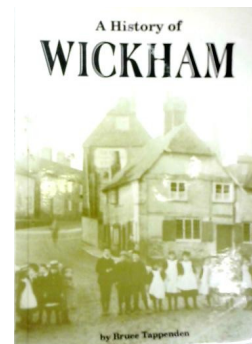
And the Stones can adapt. After the US leg of “No Filter 2019 Tour” met delays, they dug in. “The last shows of the original schedule became the first of the new... Full credit to the principals themselves and Concert West. It was a true team effort.” “And just as we thought we were free from further hassle, we found ourselves meeting hurricanes, which meant moving New Orleans a day back and Miami a day forward. It is rock & roll after all...”

Whether she manages the most iconic rock band or not, Smyth embraces team building. Coming up in a proper British law firm, her sense of sophistication tempers stunning reality. “You need to lead from the front, but be seen at the coalface, too – never ask some poor Jimmy to do a job you would not be prepared to do yourself if you had to.”

Tappenden	John Bruce	Dates	1
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Beyond the publication of this local history book, there is little to report of John Tappendon’s creativity.

In terms of generosity, he is credited with the funding of the School’s Lion statue shown amongst the illustrations on the front cover of this, and all other Chapters of this publication



Thomas	Derek	Dates	
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I was born in a village pub, the Carpenter’s Arms situated almost at the foot of the northern slopes of the Garth mountain in South Wales. The village is named *Efail Isaf* (I believe this translates as the Lower Blacksmith Forge). The pub had been run by the Bryant family for generations, and in 1882, my grandfather Tom Bryant was born in that pub.

Physics teacher at Price’s. Prolific and exceptional Harpist

Graduate of University College, Cardiff, then a PGCE and started some very happy years teaching physics (and a bit of maths, too) in Price’s School, Fareham.

I served a term at Price’s as part of my teacher’s training and gave a lecture to the assembled sixth form on the harp. This must have gone down well, for at the conclusion, the head of music thanked me, announcing that I may be joining the staff on a permanent basis in September (I had made it known that I would love to fill an expected vacancy there). The headmaster left his seat at the back of the hall, and said in a loud voice that “Mr Thomas WILL be joining us in September”

I, too was born in that pub to the third of their children, Barbara. It is my deepest regret that I remember virtually nothing of Tom, for he died of pneumonia in 1946 when I was not yet 5. How wonderful it would have been if he could have taken an active part in my learning to play, or even if technology at that time could have preserved his playing by recording. He did not make his 64th birthday.

However, Beatrice could not face walking past Tom's now silent harps for very long (he had a Gothic Erard as his concert harp, and a slightly smaller Grecian Erard as his practice harp). "Who shall we get to make these harps sound again?" she wondered. No guesses where her eyes alighted. I was stood on a box placed first at the Grecian harp (in order to be able to reach most of the strings) and encouraged to ply my fingers over them.

Two teachers were found for me. I had to travel to Cardiff once weekly for my lessons with Beatrice Boterril, but later Eiluned Hutt came to the Carpenters Arms, travelling from Tonyrefail to give me those lessons. I was fast-growing, and was soon able to do without the box, and could, with a little stretching at first manage to reach most strings and all of the 7 pedals. One occasion at that time, and remembered with sadness is one in which the harp was taken to the phone booth in the saloon bar, and, as I was playing, the telephone receiver was held to face the harp. I played though one piece that I had just learnt - John Thomas' *Bugeilio'r Gwenith Gwyn*. Listening at the other end of the phone line was my uncle Patrick. Unknown to me at the time, he was in a London hospice, and was dying of cancer. (This was in the year 1948. The few telephones at that time were confined to call boxes - the village sported one- and only a very few were available to well-off individuals. However, the Carpenter's Arms used to have a small annex in the years gone by, that served as the village post office, and the telephone came with it. I even remember its number- Newtown Llantwit 26) I must have taken to these formal lessons fairly well, for after reaching the ripe age of 9, won the National Eisteddfod under 15's solo harp competition. The adjudicator was none other than Osian Ellis.

Then came my first public performance at a concert held in a church on the outskirts of Pontypridd. As the local-boy-makes-good Eisteddfod winner, I was to play my Eisteddfod piece Pierne's Impromptu Caprice. I had progressed about three quarters of the way through it, when I unwittingly forgot to change a pedal before getting on to the piece's last section. I was playing the correct strings, but the wrong sounds were emerging. I froze. The audience's intakes of breath could almost be felt. The awkward silence was broken by the Stentorian voice of grandmother, sitting in the front of the upstairs gallery. Leaning out over the balcony, and addressing me in no uncertain terms, came the demand "Derek, play Gwyneth!". I promptly set the pedals to their correct initial positions for this piece and launched into *Bugeilio'r Gwenith Gwyn* with aplomb. I don't remember the applause, but stuck in my mind was the encounter at the end of the proceedings, when, at the back of the church, the time had come to receive my fee. "Two guineas, wasn't it?" the man asked. "Oh, no, in view of Derek's mistake, please make it two pounds". Wouldn't happen today...

The smaller harp served its purpose very well, but soon, circumstances obliged me to take up the Gothic. One dark night a tremendous noise from downstairs startled the family out of their beds. I like to think that the fear that gripped all was due to the belief that a burglar had entered the pub. However, creeping down the stairs and opening the door into the public areas we could see nothing amiss until our nervous search reached the Long Room. There, to the astonishment of all, only one harp (the Erard) was standing. The other had not been stolen, but lay in several pieces all akimbo scattered amongst twisted strings - and, tellingly, lots of wood dust. I now imagine that one of the harp's hungry and uninvited guests must have been taking its last mouthful of delicious soundboard to render that vital component unable to bear the tremendous pull of the strings any longer. There were several woodworm holes on the interior of the harp that had escaped notice. The debris on the floor was carefully

inspected for any traces of movement. None were found, but then the Erard harp was swiftly moved away from the disaster area and examined minutely for any cousins of the Grecian's inhabitants. None were found. Thus began a relationship that was to last me more than 40 years.

No mention yet of my father? He married Barbara in 1940, having just joined the Royal Navy. I saw him only very briefly, for even after the conclusion of WW2, he was continually at sea with only very short home leaves. He was aboard the cruiser HMS Kenya during the Korean War until 1952 when at last he was given shore appointments in the Portsmouth area. So it was, that in that year, my mother, grandmother, my harp and I moved to be with him in Fareham. From that moment on, I was on my own as far as harp teachers were concerned. Grandmother ensured that I kept up practice, learning much harp music that Tom had played. Quite a few charity concerts were to come. Somehow, the BBC learnt of my playing and a producer visited Fareham to audition me. When she called, I was playing, not my harp but with my friends outside somewhere. A search party was organised, and when they found me, I ran home. I must have been quite breathless when I then played at the audition. The outcome was an appearance on the BBC program "All Your Own", produced by Cliff Michelmore and presented by Huw Weldon. (It was during this appearance, I was told, that my future wife first saw me, watching the program in their Fareham house on their family's newly-acquired black-and-white TV set)

Osian Ellis then wrote to me to enquire if I would consider an audition to study under him. Grandmother said that she would not stand in my way, but spoke to me of her experiences with her husband, who was so often away playing at one town or another and always fretting over his harp's welfare. (Such instruments are not easily transported or stored!). I was starting to study for A levels at school (Portsmouth Grammar School), and was deeply interested in Physics and Maths. I decided that I would continue along this road.

I then entered the Daily Mirror young instrumentalist competition, managing to reach the finals, held in the Wigmore Hall, London. As a result of this, the director of the National Youth orchestra of Great Britain, Ruth Railton, heard me play, and invited me to audition for her orchestra. When I joined this fantastic organisation, I played second harp to its principal harpist, David Watkins. (David, of course, went on to professional training, and became a world-renowned player and professor of harp at the Guildhall School of music. He is still performing).

I continued my studies at the University College, Cardiff. The University held an Eisteddfod, and I entered this to win the harp solo section. I was invited to play for two broadcasters, first BBC Wales to perform a couple of solos in a domestic program, and then by the Welsh Television Company TWW to play for their magazine program *Amser Te*. Even after these public performances, I was still unconvinced about a professional career in music. After getting my degree, I took a postgraduate qualification in teaching (the PGCE) and started some very happy years teaching physics (and a bit of maths, too) in Price's School, Fareham. I bought my first car (with dad's help), a Hillman Hunter estate. I took before an astonished salesman a measuring tape to gauge the space available with the back seats folded, explaining that the car must be able to take a harp! I served a term at Price's as part of my teacher's training and gave a lecture to the assembled sixth form on the harp. This must have gone down well, for at the conclusion, the head of music thanked me, announcing that I may be joining the staff on a permanent basis in September (I had made it known that I would love to fill an expected vacancy there). The headmaster left his seat at the back of the hall, and said in a loud voice that "Mr Thomas WILL be joining us in September!"

Of course, I also gave many harp performances in the area, all of them for



various charities. Moving to Plymouth after four years, I spent another three as head of Science in Tamar grammar school. Musically, I played with the Dartington Orchestra, a not-too-distant 45 minutes travel. However, the move to the West Country started a slow change in teaching. The crunch came when our department failed to attract two replacement teachers of even adequate quality, after a period of budgetary restraint. My wife saw a gradual depression settle upon me. It was she who responded to an advertisement in the Observer: to join the Instructor branch of the Royal Navy. It took 6 months after filling in the forms, sending them back to the MOD, attending interviews and medicals for me to become a naval officer. Ironically, my father died just two months before I joined. I took my harp to Britannia Naval College Dartmouth, where it was described as “an unusual piece of kit”. I was soon playing with the college’s orchestra, and astonishingly, performed with a skilful flautist fellow student, the soloist’s parts in the Mozart harp and flute concerto. Wardroom mess dinners provided opportunities to keep up with my solo work. Richard Baker was principal guest at one of BRNC’s mess dinners. He was astonished to find one of the mess members entertaining with the harp after the speeches were done.

My first appointment as an instructor officer was to HMS Collingwood, one of the area shore establishments where my father had served during his RN career, and also as a retired officer still instructing there just a couple of months earlier. Back to my stamping ground, then. News of my harping preceded me, and, once more, the sound of the harp wound its way through mess dinners. I also continued to play at charity concerts in the area. The RN then taught me to become a weather forecaster in a six-month course held in Culdrose, Cornwall. I took my harp there, too. This time, not by car, but being flown there from Lee-on-Solent, courtesy of the Fleet Air Arm in whose company I was to spend the next 20 years. After qualifying as a Met Officer, I was then appointed to my first sea job, on HMS Devonshire, a guided missile destroyer based in Portsmouth. I was resigned to spending the commission harpless having been refused insurance to take my instrument aboard. Fate took an unexpected hand when the ship’s band sergeant, a Royal Marine, told me that the Royal Marine’s Eastney

Barracks sported a harp in its stockroom. The RM concert band had not had a harpist for years, and the harp was gathering cobwebs, with only a few strings (apart from the wire ones) remained. OC marines welcomed me to his office. I left half an hour later with the fantastic news that I could take the harp on board Devonshire provided that I re-strung it (at MOD expense!) and made it playable again. The ship's Land Rover was soon carrying the harp the few miles to our berth in Portsmouth harbour.

Now comes the 64 thousand dollar question. Where on earth was the harp to be kept? Too awkward to squeeze through a hatch and down a steep ladder, the only place for it was on the upper deck. But where? There, right in front of me lay the answer. Or rather six answers. Just outside the wardroom (on what is known as the wardroom flat) were the officer's heads (toilets, to the uninitiated). One toilet, the sixth in line, known as number six trap was selected. It soon sported the harp. The trap was ideal. When not in use, harp could be firmly secured to both sides of the trap by strong leather straps. The roughest seas presented not the slightest problem. So, yes, out came the harp to entertain the wardroom, not only on mess dinner nights, but on less formal occasions, too. And no, the full measure available in number 6 trap was not used at all. Practising was undertaken outside these rather confined spaces... And finally yes, many a comment was made about Water Music.

I must add here about THE moment of my term aboard Devonshire. This was not to be found in performances that I was asked to give in a church in Malta whose congregation included a US ambassador, nor in a broadcast for the British Force's Network nor yet in a cocktail party given to Russian Naval officers and their guests at a reception on Devonshire's fo'c'sle when visiting Odessa. The harp was placed under one of the turrets on the deck, and an audience slightly bemused at the sight of a uniformed Naval Officer playing a harp rendered polite applause.

No, memorable as these events were, they paled before a moment that affected me to the core. RN ships and establishments are well-known for self-entertainment. At sea, this is of course entirely the responsibility of the ship's company. Never fear, reader. Upon such occasions, all manner of extraordinary talent emerges from within the hull. Stand-up comedians, singers, guitarists, Thespians (almost always concentrating on hurling all manner of rumbustious observation targeted at anyone. Nobody, from Captain down to the lowest ordinary seaman is spared - all within properly acceptable bounds, of course). It was on such an occasion that the good ship Devonshire held an entertainment event on its flight deck (room more than enough for staging and audience of 400+). Importantly, the ship was sailing serenely over the Aegean Sea. Barely a breath of wind*, a glassy sea, beautiful evening sunshine and the almost imperceptible lap of water along the hull. The only thing to spoil the ambience was the gentle but constant sound of cooling fans from within the hull. Being constant, this intrusion was soon filtered out of our minds. On with the show. You may imagine the mood that soon fell upon the audience. Uproarious laughter, jibes, taunts and general merriment abounded. Imagine, then, my apprehension as my turn came to entertain. The ship's company all knew about this strange meteorological officer who played (what? a harp, of all things!) So it was that I settled the harp on its stage, sat down at it, and leaned it into the playing position, I announced in as pleasant and jovial a voice I could manage, that I would first play them a small piece of music to get them accustomed to the sound of the harp. There was polite silence (not absolute, for many were talking quietly to each other about who-knows what) at first. The piece was one familiar to all keyboard players and harpists, and perhaps to the majority of the world's population, the first prelude in JS Bach's "48". It took but a few bars to rivet the attention of all. At the

conclusion of the piece came the real moment of truth. Silence; I like to believe, stunned silence. The amazing simplicity of Bach and the sonorous notes that wafted over these hardened sailors had grabbed them in no uncertain terms. It took what seemed an age for the very loud and obviously sincere applause to emerge. For the remainder of my playing (I think two Welsh air arrangements by one of my heroes John Thomas), my audience could have been one listening to a concert of classical music in the Wigmore Hall.

I have a strongly-held memory also associated with that Bach prelude. I do not know where I acquired the preference that I think most harpists have. It's that of playing in keys that have as many flats as possible. This means that the harp strings are in their open position. There is no mechanism deployed at the string, and, as such, no imperfections in the adjustment available in the mechanics, nor any slight buzzing that may be due to wear. Some simple adjustments to pedal positions can be made so that this Bach piece may be played in the key of C flat major, and this is how I have always performed it. Bach, of course, meant it to be played a semitone higher, in C major. I hope he's not turning in his grave. The memory to which I refer is one of my grandmother telling me of the experience that Tom Bryant had had. Before an adjudicating board at the Royal Academy of Music (Tom gained his ARCM qualification there in 1906) he was examined playing "Echoes of a Waterfall" by John Thomas. He finished, to be greeted by the board president saying "Thank you, Mr Bryant, but will you now please play this in its correct key?". Tom had gone through the piece in C flat major. The composer had written it in C major. A measure of Tom's skill was that he had no trouble in re-setting his pedals to the proper configuration, and of then providing a perfect performance. There are several places where, with different pedal settings, some different notes have to be played as well. His mind must have been racing, as well as his fingers. Thus I am persuaded that I possess Tom's musical genes to influence the musical workings of my own mind.

When I finished my appointment to Devonshire, I returned the harp to the Royal Marines with the utmost gratitude for their generosity. The remainder of my career in the RN was spent mostly in shore establishments, where I could take my own harp to entertain the troops. A red-letter day for me occurred in another performance of the Mozart Harp and Flute concerto, this time with co-soloist Emma, my 13-year-old daughter, with The Player's Consort in Bridport. What a wonderful event that was! Mozart had not yet finished with me, for a few years later, I found myself playing that concerto again with the Dorset County Orchestra under Nigel Carver. Belinda Searle-Barnes was co-soloist. I had three sea appointments to squeeze in between my shore appointments, but I could not take any harp aboard when serving these. Luckily, all three were fairly short-lived, involving periods of a few months each. I must say that, contrary to my expectations, life in the Royal Navy gave me as much, if not more opportunity to play my harp than in civilian life. I'm proud to be able to say (along with many fine sportsmen) that I played for the Navy.

I continue to play to the best of my ability, putting in an hour on most days. I find that I am not as dextrous as I used to be, and I have taken up composing as a distraction, almost. I have to be careful not to create pieces that are quite impossible to play, and the music notation software that I use (Sibelius) is very versatile. It has a reasonable engine that can play fairly realistic individual instrument sounds.



Emma and myself at the Carpenter's

The one event most important in my later life was to be my return to Efail Isaf and the Carpenters Arms. First, I wanted to restore my grandfather's grave in the churchyard at the Tabernacle, then to honour his memory by supplying the plaque (see the first photo) and to give a celebratory harp concert in the pub itself, much as Tom had done with the pub's locals in his day. The pub was full, and I played many of the solos that grandfather (I called him "Bampi") had performed some 80 years previously. Emma also contributed her flute, and even her elder daughter Sarah sang a wonderful song. All of the American family turned up, Mark even returning from a business trip to Singapore. A true musical occasion.



The Bryant genes live on.....

My American family now gives me the greatest satisfaction in the creative musical ability they possess. Emma still plays the flute extremely well, virtually to a professional standard. Her only son Trevor, having heard me play the harp in that musical evening at the Carpenters Arms, now has taken it up himself. He is progressing remarkably well. You will find mp3 file recordings of some of my real-time playing as well as some of my compositions elsewhere on this site.

As time goes on, I will add further mp3 files of recordings and compositions to this site.

*Harps will play themselves when outside and in any wind stronger than a force 2-3! Emerging from Aeolian harps, (Google these for a fascinating adventure)

soft, surreal sounds of the harmonics of the strings emanate in the lighter winds. They turn to shrieks in the stronger gusts. The sounds themselves are chaotic, reflecting the nature of the surface wind, and move up and down in pitch. I am determined to make an Aeolean harp myself as my next Big Project.



Thompson	Kim	Dates	Ex Price's College, 1980 - 1982
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Price's College

I attended Prices's College from 1980 - 1982, studying 'A' levels in English Literature, History and Art with art history. I remember those years as being full on studying with huge amounts of essay writing and revision as we prepared for our exams. It was not all hard grind; there was a Theatre trips club, visits to London galleries and opportunities to travel, including a trip run by the history department to Russia. My history teacher, a slight, elderly woman called Mrs



called Mrs Gorman, had a resigned approach to teaching the broad span of European, World and British History from Robert Peel through to the Suez crisis. Stopping for a 'ciggy break' halfway through our mind bogglingly long history lessons to nip out for a puff on a quarter of a roll up, she came to life with the Russian Revolution and the rise of socialism. She taught me a lot about editing my essays as I never wanted to be accused of padding mine out with 'clouds of verbiage' a rebuke delivered with a smoky grin of amusement as she handed back marked homework. Although the Dictionary description of verbiage is 'an excess of words that add little or nothing to the meaning', I actually rather liked 'clouds of verbiage'. It suited my creative writing style. Looking back I should have listened more attentively to her! I never went to Russia but was reliably informed that those who did packed their cases with Levi jeans to flog to the communists who were desperate for real denim. Mrs Gorman has left me with the lasting knowledge that the teachings of Carl Marx are known as dialectical materialism and that 'Religion is the opium of the people'. That's one for University Challenge!

At the time I was passionate about art and creative writing and was lucky enough to get the chance to attend a course run by the Arvon Foundation at Totleigh Barton in Devon. I had always loved books and this opportunity made me consider routes into journalism and writing, encouraged by our lovely English teacher Ray Bell who was keen for me to become an author. I was keen for a while too

and probably still nurture the desire to write something that will blow the literary world apart with its brilliance. However, virtually from birth I had been obsessed with drawing and painting and art quickly became my focus as a career option as I progressed through my A level courses. The art classroom at Price's was the place where I felt inspired and excited about what I was doing. It was hard work but never the tedious slog of learning quotes from Shakespeare, Milton's Paradise Lost and D H Lawrence by heart or writing reams and reams about the Corn Laws and Gladstone versus Disraeli. Art was escape and wonder and the thing I wanted to do forever. So, my career path as an artist most probably started there, amongst the A1 sheets of cartridge paper, gouache and charcoal and the still life set-ups of kitchen utensils and cheese plants and skulls. I blame my art teacher, Tony Hiles, for lighting a fire of curiosity and total joy at creating art for my decision to become an artist. At that time I was not sure how to take that passion and turn it in to a career but Mr Hiles gave me the belief in what I was doing and my potential and also the importance of striving in each project we were set. Art in some capacity as a job seemed entirely possible and I never looked back. Encouraged to 'break new ground' every time we picked up a paint brush, that lesson has stayed with me through hours and hours of painting over 35 years of being a freelance artist and illustrator.

Looking back at my time at Price's college, which was just two years and seems so short, I see now that this time did have a big impact on the decisions I took for my career path. I was a studious person but my heart was not in poring over tomes of knowledge but in making and creating. Art is something you carry inside and it is hard to ignore it. I was very lucky in having parents who both encouraged and supported my desire to pursue art and that is the route I took.

After leaving Prices I applied to Falmouth School of Art's Foundation course and Fine arts degree. However, it was Dyfed School of Art in West Wales where I eventually went to study wildlife illustration. Dyfed had a big reputation as the place to go if you wanted to study natural history illustration. There were only two of these specialist Diploma courses in the UK and by then I knew I wanted to focus on this field. It combined my love of books and nature and appealed as a good route into work. I lived in Carmarthen for two years and immersed myself in field studies, ornithology, wildlife photography and taxidermy, learning the skills needed to illustrate books and the demands of hitting publishing deadlines.

When I graduated in 1986 it was at a time prior to digital illustration, emails, mobile phones and websites. Everything was hand drawn and painted and all text was type set by hand. As students we had honed our skills as illustrators with watercolours and gouache and when I left college I wrote to book publishers for interviews and hauled my portfolio around London, visiting art editors, in the hope of finding work. While I waited for my commissions to paint pets and wildlife and swapped gouache preferred brand of paint and I secured a job as a demonstrator first for Inscribe and then for Liqui



It felt like a move away from illustration but I travelled all over southern England to sell paint in art shops and huge events like the Spring Fair at the NEC and the Artist Materials show at the Business Design Centre. It was a great way to meet other illustrators and learn about publishing opportunities which eventually led to my first illustration commission with International Masters Publishers. It was to illustrate non-fiction wildlife species from all over the world.

Through mixing with other established illustrators I learnt how to airbrush and added this to my acrylic painting techniques.

In book publishing it is massively important to be able to hit deadlines for delivering artwork. I soon learned that being reliable helped secure more work and it was not long before I was working with Marshall Cavendish and Macmillan books, followed by Templar publishing and the Wildlife Art Agency. Much of my work was for children's non-fiction and educational publications, use of the disciplines learned at art school. One of the most enjoyable projects was to illustrate a series of pop-up books featuring dinosaurs, space and the human body for Templar Publishing. Sold world-wide and printed in several different languages, I was especially thrilled to see the book on dinosaurs appear in the Natural History Museum bookshop.



From the 1990s onwards I worked on a huge variety of book and magazine projects, illustrating farm animals, dinosaurs, rare species, extinct species and creatures from myth and legend, planets and the solar system, gardening manuals, animal and bird identity cards, jigsaw puzzles, calendars and collector plates. My work was also used in advertising and on wine labels and licensed to be printed onto china and tiles and open edition prints. I thoroughly enjoyed the challenge of each project although some were incredibly hard work to deliver the finished illustrations within the time agreed. It was not unusual to work a 17-hour day for several weeks. At the same time as I was illustrating I was also working in a second job first in a riding school and then as a ride leader for a trail riding company in the South Downs. I think my love for horses is as consuming as my love for art and I was lucky enough to be able to work in both worlds. In fact, riding through the seasons in the beautiful West

Sussex countryside reinforced my passion for nature and wildlife and often gave me ideas for paintings. It certainly kept me fit!

Gradually I have moved away from the pressures of illustrating and as a traditional illustrator (using paint and brushes to make my work) I found there were new ways of illustrating digitally which did not appeal to me as an artist. I was never attracted to working on a computer screen and this became the dominant way of producing artwork for publication in books, although I do use it occasionally and will probably use it more in the future. For me, taking a sketchbook and pencil, a brush and a tube of paint and making something that evolves through an interaction with materials and the surface you are painting on will always be what excites me as an artist. This was how we worked at art school and I still find heading out into nature with a backpack of drawing equipment, a camera and a thermos is what gives me energy to create. I also now love working on a large scale and creating canvases a metre square or more.

Nature continues to inspire my work and I have travelled to some amazing locations to see wild animals and wild places. The Himalayas were unforgettable: a true kingdom for the beautiful Snow Leopard. From a child I had a fascination with Africa, probably inspired by watching Tarzan and Daktari on Saturday afternoons! When I eventually travelled on safari to Botswana in 2004 I fell in love with the bush and being in a true wilderness. Botswana feels almost like a home from home now as I have travelled there most years since that time and have been involved with Arts for Conservation, teaching wildlife painting to school children on the edge of the Makgadikgadi national park. I now escort groups of artists and photographers on safaris there and have links with the local artists in Maun on the edge of the Okavango Delta.

Ahead there are new challenges which draw together my work as a wildlife artist and conservation. Wildlife artists invest heavily in supporting conservation projects across the planet either through donations of work, fundraising auctions or actually physically getting involved in initiatives to protect wildlife and wild places. We raise huge amounts of money through our time and hard work because all of us see our natural world in crisis and need to do something to fight back. It is incredibly painful to witness the dismantling of our planet when nature is at the core of what inspires your life and work. From the destruction of the Amazon rainforest to the impact Chinese medicines are having on rare and threatened creatures like the pangolin and the rhino and all the big cats, to the loss of our own ancient forests and habitats as we push through HS2 and massive house building schemes and pollute our rivers and seas, there feels like a huge need to do something and do it now. I feel my work will always be bound to helping to protect the wildlife and wild spaces that inspire my art whether that is through continued support of conservation projects through art sales or inspiring children to love nature as I do through book illustration. New projects and ideas beckon, retirement is not an option; there is too much to do! I am not sure what my 18-year-old self would have thought of that as I left Price's college but I have a feeling I would have hoped that eventually the hard work and dedication would pay off and that I would make a difference in some way. That my legacy would be a body of work that made others fall in love with nature, learn about it, be entranced by it and want to protect it.

Kim Thompson trained as a wildlife illustrator at Dyfed School of Art, West Wales, in the 1980s and combines book illustration with painting wildlife, bird and animal subjects for galleries, exhibitions and to commission. She has illustrated a huge variety of creatures from Stag Beetles to dinosaurs. From an early age she was fascinated by nature and animals and drew and painted fanatically. A love of books and the artists who illustrated them had an early influence on her future painting style.

Studying Natural History illustration in the heart of the Welsh countryside reinforced Kim's love of nature as the training included taxidermy, ornithology and field studies. This shaped the evolution of her work as a wildlife and animal artist, reinforcing a fascination with the intricate textures, patterns and colours found in nature. Her vibrant work is characterised by these details with Kim's paintings developing in her studio from an assortment of thoughts, items, photos, written notes and sketches collected on her travels. She works primarily in acrylics and oils and uses watercolours, charcoal and pencil for reference sketches and developing ideas.

Since 2004, Kim has travelled regularly to Southern Africa, especially Botswana, where she leads safaris for artists and photographers and finds much inspiration for her work. She has supported conservation projects here, including Arts for Conservation, using art to ignite a passion for wildlife protection in local communities in the Kalahari region. Supporting conservation projects has become an important part of Kim's work.

Living near the New Forest national park in Southern England, Kim has direct access to the wildlife rich habitat which inspires her work and life.

Education: Dyfed School of Art, West Wales 1986 - 1988 Diploma in Wildlife Illustration with Distinction

Awards: Society of Women Artists, Princess Michael of Kent Watercolour Award 2005

Society of Equestrian Artists, SAA Best work of art by a Friend of the Society 2009

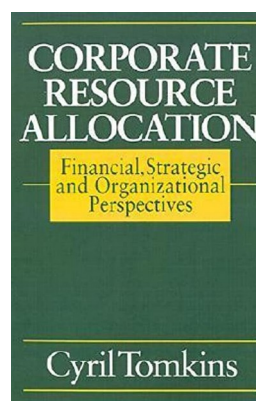
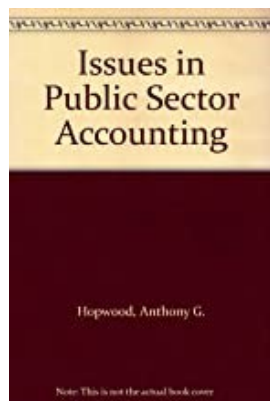
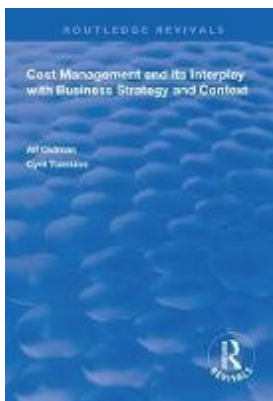
Society of Feline Artists, Stephanie Kay Manchipp Award 2015

Committee member of Marwell International Wildlife Art Society 2007 - 2015

Tomkins	Cyril J.	Dates	
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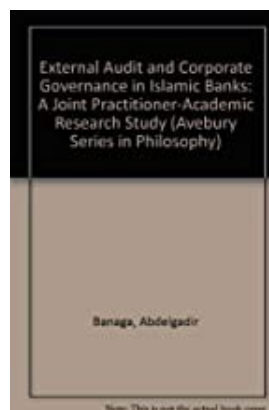


During his career, Cyril undertook research into a variety of topics in accounting and financial management leading to over 120 publications, including 12 books, several Government reports, and many refereed journal articles on accounting and finance. Apart from his own personal writing and research, he has undertaken research for H.M. Treasury, H.M. Customs & Excise, The Welsh Council, The Confederation of British Industry, The Royal Commission for the Distribution of Income and Wealth, The Equipment Leasing Association, The Society of British Aerospace Companies, several leading accounting Institutes and conducted work sponsored by a Regional Health Authority, local authority, S.S.R.C., E.S.R.C. and EPSRC.

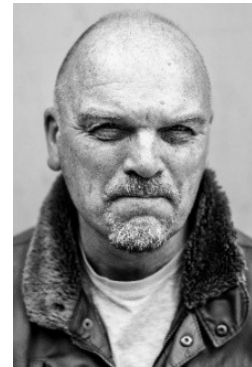


**ACHIEVING ECONOMY,
EFFICIENCY AND
EFFECTIVENESS
IN THE PUBLIC SECTOR**

Cyril R Tomkins



Andy Vores was a prolific composer/song-writer on piano. Having first been a rock drummer, his piano-playing was often frenetic. In fact he sometimes played faster than his fingers could follow. The results were wonderful, and very different from the songs the rest of us wrote on guitars. He was also a showman and liked to organise large numbers of musicians, singers and even dancers on stage to help perform his creative complexities. He went on from *Prices* to study music composition and then moved to the US, where he became a successful modern-classical composer and Chair of Composition, Theory and Music History at the Boston Conservatory. <http://andyvores.com/andyvoresbio.html>



Comment by Kevan Bundell

Andy Vores was born in Cardiff, Wales in 1956 and has lived in the United States since 1987. He studied composition at Lancaster University, England with Edward Cowie. After graduating he was awarded an Arts Council of Great Britain Bursary for Composition and moved to London, working as a freelance music copyist and as Lecturer in Composition at the City University and as a music copyist for Universal Edition, Schotts, Novellos, and Faber Music. Many of his works received their premieres during this time from such performers as Sarah Walker, Irvine Arditti, Gemini, the London Sinfonietta, Lontano, The Nash Ensemble, Capricorn, and the BBC Singers, including *Humming Harvest Gone Snow Motor* which subsequently won first prize in the Kucyna International Composition Competition at Boston University in 1985.

In 1986 he was a Fellow in Composition at Tanglewood, where he studied with Oliver Knussen. *Hammer and Darkness, Mirror and Knife*, written that summer, was awarded the Tanglewood Prize for Composition. In 1987 *Head Down Legs Up* won the Ian Whyte Award—the prize being a commission for a new work, *Twistification*, for the Scottish National Orchestra, toured by them throughout Scotland in 1988. In 1990 Sinfonietta was premiered by the Omaha Symphony Chamber Orchestra as the prize-winning work in the Omaha Symphony Guild New Music Contest. The following year *Twistification* was chosen for a National Orchestral Association reading under Jorge Mester.

He moved to Boston in 1989 where he was offered one of five three-year funded residencies with the composers' collective NuClassix. In 1992 he was Composer-in-Residence at Bemidji State University, the first holder of an Interdisciplinary Fellowship established by the American Composers Forum and the Minnesota State University System as part of a scheme to examine new ways of utilising creative artists in college education. During that time, with over a hundred students, faculty, and townspeople he created *Earth Journey*—a multimedia staged production based upon the many cultural variants of the Orpheus myth. From 1993 to 1994 he was Communications Director of the American (then the Minnesota) Composers Forum in St. Paul, returning to Boston to teach composition at the Walnut Hill School for Performing Arts.

From 1999 to 2001 he was Composer-in-Residence to the BankBoston Celebrity Series: Emerging Artists. *Dark Mother for Triple Helix*—his first commission for the series—was premiered in April 2000 and *Urban Affair* premiered by The Boston Trio the following year. He was Composer-in-

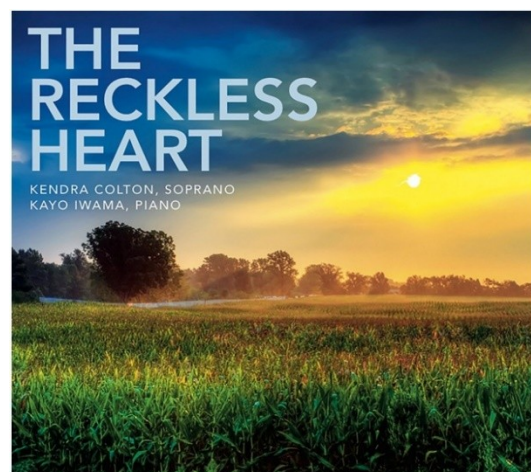
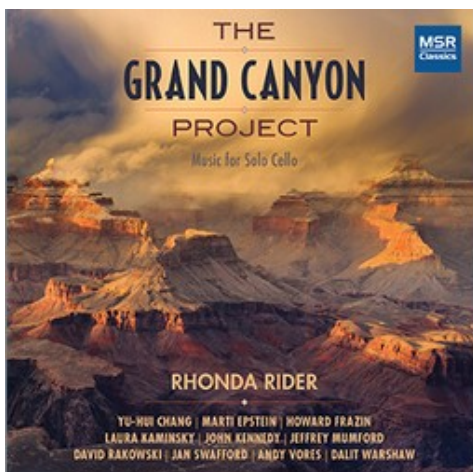
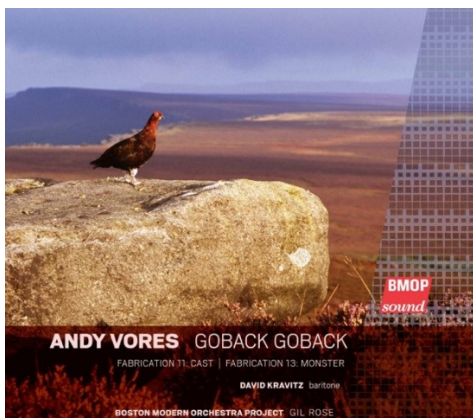
Residence for the New England Philharmonic from 2002 to 2005 during which time the orchestra premiered three new works; Hex, for womens' chorus and large orchestra, G Major, and An Other I, a violin concerto for Danielle Maddon.

From 2001 until 2016 he taught at The Boston Conservatory where he was Chair of Composition, Theory, and Music History. In 2016 he became interim Dean of Music at the newly merged Boston Conservatory at Berklee.

Commissions include Freshwater (The Boston University Opera Institute), Return to a Place for Sanford Sylvan and David Breitman, Wetherby Nocturne for Kathleen Supové (The Barlow Endowment), Goback Goback for Collage New Music, Quartet No.3 for The Borromeo String Quartet (Chamber Music America), World Wheel for The Cantata Singers, Umberhulk and Forgot for Boston Musica Viva, and Uncertainty Is Beautiful and Two Fabrications for the Boston Modern Orchestra Project.

Recent performances include No Exit by Florida Grand Opera YAP, Fabrication 15: Amplification (Tanglewood Festival of Contemporary Music), In Childhood's Thicket (Chorus Pro Musica), Drive (The New England Philharmonic), Grand Monadnock Measures (Monadnock Music Festival), and Chrononhotonthologos (Guerilla Opera).

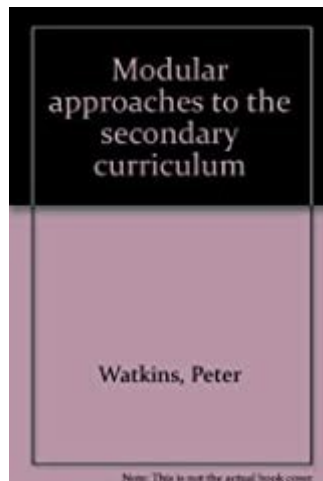
Andy Vore's Music





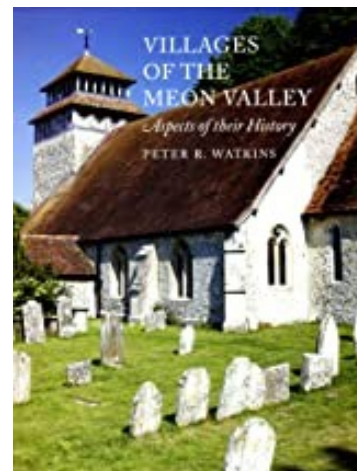
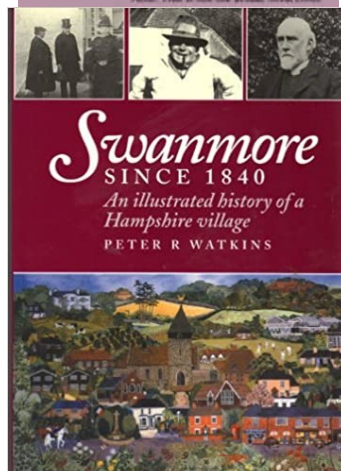
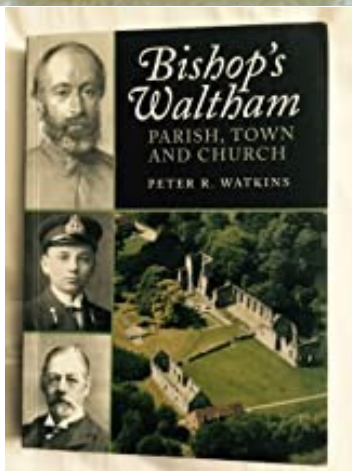
CD or digital download available at [amazon.com](https://www.amazon.com) and iTunes

Watkins	Peter	Dates	1980–1984
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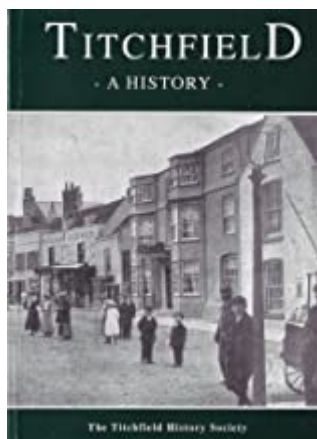


The two Peter Watkins' books on the left reflect his Faith and his Educational interests.

The three beneath were written in his retirement and are indicative of the relative freedom which that more leisurely lifestyle permits.



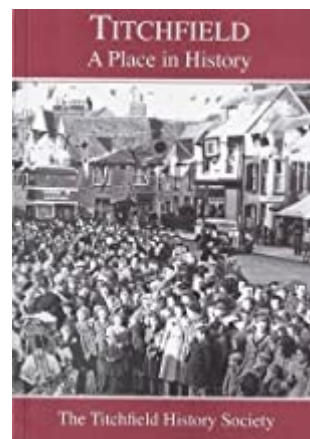
Watts	George	Dates	
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2008



2011



2012

Joined Price's in 1939. Historian with publishing links to the Open University.

DAVID GEORGE WATTS (Price's School, Fareham) died in October 2016 aged 85. George Watts read History at Univ, and then did postgraduate research on Titchfield Abbey, near his Hampshire birthplace. After university, he worked for the Victoria County History. On the creation of the Open University, he worked for them, and became a Senior Councillor. On taking early retirement, he ran Southern Tours, a tourist guide business, based in Winchester. He continued to lecture on various historical subjects right up until the end, and was President of the Titchfield History Society. His contemporary from school and university, Patrick Nobes (1953), remembers him as "a generous, very kind, learned and enlightened man, with a fine sense of humour". Patrick also remembers him as "a very keen sportsman (cricket and soccer) without being any good at all, who played with the utmost enthusiasm for the Utopers". His wife, Brenda (née Benson), his exact contemporary at St Anne's, had recently predeceased him.

David's Obituary from the Oxford Record

Wood	Martin	Dates	
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aka Tink – (Mar[**tin** K]enneth Wood) also played with Dave from early on. I was always puzzled that he played a nylon-strung Spanish Guitar rather than steel. It was even suggested to me once that Tink was a better guitarist than Dave. The fact is they were both an inspiration and wrote some great songs together, and with Nick Manley too.



[Comment by Kevan Bundell](#)

See also In **Who's Who**, **W surnames**

Woods	Terence	Dates	
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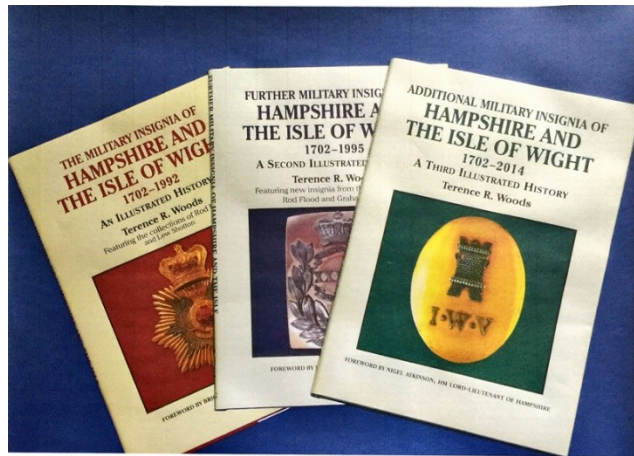
Author of these 3 superb hardback volumes.

Terry was in the CCF at School and became Drum Major in the Band.

Price's CCF features well in a Volume 3 in a Chapter dealing with School Cadet Forces.

A highly recommended read, with some superb photography.

in



See also In “Who’s Who?”, W surnames

Chapter sequence in the Lion Pride

Chapter No.	Title	Pages	File Size (KB)
1	The Cultural Life of the School	43	6630
2	Introduction	11	4030
3	Boarding and up to 1949	44	21,285
4	The Buildings	47	136,380
5	The 50s, 60s and 70s.	56	7,236
6	Extracurricular Life of the School	45	7,230
7	The Charity School and the Family Price	50	3,901
8	The Cadet Force	62	21,452
9	Price's Sixth Form College	82	55,700
10	The Major Sports: Football, Hockey and Cricket 1 st XIs	76	7,388
11	Price's Timeline	13	1,492
12	The Price's (9 th Fareham) Scout Troop	65	57,545
13	Minor Sports	112	43,857
14	The Library	21	14,578
15	Athletics and the Steeplechase	26	3,769
16	Spirit of Adventure	45	19,214
17	Academic Performance	66	12,925
18	The Lion Magazine and Other Publications	46	12,925
19	Price's Creators	142	30,009
20	The Old Priceans	76	17,703
21	The Tercentenary Celebrations	53	40,099
22	Religion in the Life of the School.	36	11,634
23	A Portrait of William Price	13	2,500
24	Closing Thoughts	11	23,214