

RENDCOMB COLLEGE CHRONICLE

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July, 1956

Rendcomb College Chronicle

Volume 10. No. 12.

July, 1956

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SCHOOL DIARY.

Lent Term, 1956.

- Jan. 18. —Term begins.
Jan. 29. —New table arrangement in Dining Hall inaugurated.
Feb. 2. —26 degrees of frost.
Feb. 5. —New school bell, in main building, first used.
Feb. 9. —1st and 2nd XI's v. Hanley Castle. Home.
Feb. 18. —1st and U. 15 XI's v. King Edward's Grammar School,
Bath. Away.
Feb. 20-26. —Exam week.
Feb. 25. —Film Show in Big School given by P. D. B. Levett, O. R.
Mar. 1. —Parties attended both the afternoon and evening con-
certs in Cheltenham, by the City of Birmingham
Symphony Orchestra.
Mar. 3. —1st XI v. Exeter College, Oxford. Home.
Mar. 10. —1st and U. 15 XI's v. Monckton Combe. Away.
"Ladies Night" Dance.
Mar. 11. —School Exhibition (afternoon). School Concert (evening).
Mar. 13. —1st, 2nd and U. 15 XI's at Marlborough.
Mar. 17. —Old Boys' Day.
Mar. 19. —Lodges Races.
Mar. 20. —Lecture in Big School by Mr. C. M. Swaine.
Mar. 23-24. —"Emil and the Detectives"—Big School.
Mar. 26. —Small party attends Freddie Randall Concert at Cheltenham.
Mar. 28. —End of term.

COLLEGE OFFICERS.

Summer Term, 1956.

- Senior Prefect—R. N. Horne.
Group Leaders—R. N. Horne, B. Glastonbury, T. D. A. Semple,
M. V. Harley.
Prefects—J. M. Astill, D. A. Godfrey, R. O. G. Hayter,
G. H. Richards, M. G. Richards.
College Workman—R. W. Alder.
§Public Workman—R. O. G. Hayter.
Music Warden—T. W. Rowley.
Librarians—J. R. Ellis, S. R. Merrett, J. B. Gooch,
I. A. N. Campbell.
Manual Foremen—M. G. Richards, J. R. Ellis, D. A. Godfrey,
B. R. Paish, M. A. B. Forster, R. D. Comley,
D. R. G. Griffiths.
Poultrymen—G. H. G. Herbert, D. T. Hart, A. T. Brooks,
M. R. Horton, P. C. R. Burns, A. K. Bowley.

†Furniture Committee—R. D. Comley, P. F. Barter,
 A. K. Bowley.
 Stagemen—M. A. B. Forster, P. G. Auden, D. T. Hart,
 G. H. G. Herbert, I. A. N. Campbell, P. G. S. Airey,
 P. F. Barter, R. F. Stebbing.
 Music Librarian—R. W. Alder.
 Choir Librarians—J. C. Malpass, D. A. Cook.
 Pictureman—A. Harrison.
 Collections and Deck Chairs—D. T. Hart.
 Lampmen—I. A. N. Campbell, D. R. G. Griffiths.
 Q. P. Concerts—J. R. Alder.
 Notices—G. H. Richards, C. H. Thomason, R. D. White.
 § General Meeting Election.

MEETING OFFICERS.

Summer Term, 1956.

Chairman—R. N. Horne.
 Secretary—G. H. Richards.
 Cricket Captain—J. M. Astill.
 Tennis Captain—M. G. Richards.
 Games Committee—R. W. Alder, D. A. Godfrey.
 Field Secretary—H. A. Gough.
 Boys' Banker—P. Gilbert.
 Meeting Banker—M. A. Forster.
 Senior Shopman—T. W. Rowley.
 Games Committee Treasurer—S. R. Merrett.
 House Committee Treasurer—I. A. N. Campbell.
 Finance Committee Treasurer—M. R. Horton.
 Auditors—J. E. Gooding, R. F. Stimson.
 Finance Committee—T. L. H. Benbow, J. Shaw.
 Shopmen—J. R. Windsor, S. D. Hicks.
 Breakages Man—R. W. Taylor.
 Entertainments Committee—A. P. Hayes, R. F. Stimson,
 J. D. R. Paine, M. van den Driessche, J. Shaw.
 Record Committee— (Classical) M. G. Richards, J. A. Richards, C.
 Handoll. (Light) J. M. Astill, M. G. Cooper.
 Cycle Committee—C. H. Thomason, R. W. Taylor, M. R. Horton.
 Amplifier Technicians—T. W. Rowley, J. K. Walter.
 Paperman—J. B. Gooch.
 Drying Room Committee—T. R. Alder, T. F. W. Beard,
 R. A. Cockrell.
 Magazine Committee—J. R. Ellis, R. F. Stimson, J. E. Gooding.
 Investigation Committee (Finance)—M. V. Harley,
 B. Glastonbury, D. W. Brown.
 Record Committee Treasurer—J. R. Windsor.
 Hockey Secretary, 1957—C. Handoll.

Hockey Games Warden—J. G. Scudamore.
Tennis Games Warden—P. G. Auden, S. D. Hicks.
Cricket Games Warden—D. T. Hart, D. R. G. Griffiths.
Rugby Games Warden—P. G. S. Airey.
Tennis Groundsmen—R. C. Pilkington, R. A. Cockrell.
Cricket Groundsmen—C. Handoll, R. F. Stebbing.

HONOURS.

M. G. Richards: The Gifford Exhibition in Natural Science, Exeter College, Oxford.
R. W. Alder: Foundation Scholarship in Natural Science, Pembroke College, Oxford.
M. R. F. Butlin: 1st Class Honours, History of Art, London.
B. Glastonbury: Exhibition, Modern History, Merton College, Oxford.

SCHOOL NOTES.

Lent Term, 1956.

We are grateful to Mrs. Glastonbury for the gift of some Victorian men's clothing, some hats and some ostrich feathers for the acting cupboard.

We are also grateful to Philip Griffiths, O. R., for the gift of a number of books published by the Country Book Club.

* * *

We warmly congratulate Mr. R. T. Nebbs on having a picture hung in the Summer Exhibition at the Royal Academy.

* * *

We offer our good wishes to C. P. Gray who left at the end of the term.

* * *

Many readers will remember, either from experience or from seeing a photograph in the Headmaster's collection, that at one time the tables in the Dining Hall were arranged end-to-end from North to South with Top Table under the Founder's portrait. Then when our numbers increased, "Top" was moved in front of the fireplace and the tables stood side by side running from East to West: this was done in order to make maximum use of the space available. Now that the extension has been in use for some time, as an experiment the old scheme was modified and the tables re-arranged as they once were, with the Headmaster's back under the portrait.

The School Bell, which originally rang on the bridge of H. M. S. Witch, has been replaced. We now have another larger one given by Dr. F. C. Gladstone to whom we are most grateful. Some research is being done into the history of these two bells, and we hope to publish an article about them in a future issue.

COLLEGE EXHIBITIONS.

Last year, for the first time in many years, there was an exhibition of work done by boys in their free time; its success led to the proposal to hold another. Consequently on Sunday, March the nth, Clock Hall was again carefully prepared during the morning by the Headmaster and several helpers, and the Exhibition was open after dinner until the Hall was needed for the School Concert later the same evening.

These exhibitions make a pleasant occasion for both parents and boys; they are worthwhile in themselves because they show what real talent there is among us; and they may even be an encouragement to everyone concerned. Although the general level of exhibits seemed slightly lower than last year, the majority were of a very high standard.

The workshop was, naturally, well represented. There was a refectory table with side supports of an unusual shape, designed to retain the greatest natural strength of the wood. A delicate semi-circular coffee table was not only imaginative but usable. Also noticeable were a child's work-desk and two book-cases, one with special shelves made to take sheet music of the standard sizes. There were also a large quantity of bowls, lamps and other small items, many of a high standard.

It was good to see a joint exhibit by a junior form. Form II prepared two models, one of a decoy for capturing wild birds and another of the Garden of Gethsemane. Both showed accurate and careful work on a novel idea.

There were some excellent photographs, including a number of coloured slides which were much admired. Various unusual items caught the eye: one of these was a beautifully carved traditional Welsh love-spoon; small clay models, brightly painted, 'made a colourful show. The exhibition showed that there is a real fund of ideas and skill among us and there is no doubt that it was enjoyed by a great many people both within and without the school.

“EMIL AND THE DETECTIVES.”

A Play in Three Acts by Erich Kaestner, English Adaptation by
Cyrus Brooks.

THE CAST:

Mrs. Titchburn	...	...	...	...	Michael Naish
Emil Titchburn, her son	...	...	...	...	Robert Cockrell
Police Sergeant Field...	...	...	...	...	Peter Burns
Mrs. Jacobs	...	...	...	...	Martin Jones
A Thin Woman	...	...	...	...	Jonathan Shaw
An Asthmatic Gentleman	...	...	...	...	Michael Bryant
The Man in the Bowler Hat (Grundy)...	...	...	...	...	Peter Airey
Train Guard...	...	...	...	Michael van den Driessche	
Polly Hoppit, Emil's cousin...	...	...	...	...	Trevor Benbow
Mrs. Homer, Emil's Grandmother	...	...	...	...	Paul Harrison
The Newsboy	...	...	...	...	Jon van Coillie
Gus...	...	...	...	...	Geoffrey Taylor
The Professor	...	...	...	...	Roger Windsor
Little Tuesday...	...	...	...	...	John Malpass
Big Buster	...	...	...	...	Guy Bartlett
Little Buster...	...	...	...	...	Robert Dauncey
Crookie...	...	...	...	...	Nicholas Price
Truelove	...	...	...	...	David Barke
Caddick	...	...	...	...	John Goodborn
Alfred The Great...	...	...	...	...	Tom Bass
Scarlett	...	...	...	...	Hugh Gough
Jerrold	...	...	...	...	Peter Dale
Wrigley	...	...	...	...	Colin Richardson
Bow	...	...	...	...	John Webb
Snick, a crook...	...	...	...	...	Roger Stebbing
A Bank Cashier...	...	...	...	Michael van den Driessche	
A Bank Manager...	...	...	...	...	Nigel Wake
Police Sergeant Street...	...	...	...	...	Alan Hodges
Inspector Smart...	...	...	...	...	Peter Burns
Mr. Goody, a reporter...	...	...	...	...	Keith Bowley
A Magistrate	...	...	...	...	Simon Hicks
An Usher	...	...	...	...	Gerald Harrison
A Magistrate's Clerk...	...	...	...	...	Anthony Hill

Other Members of the Gang: David Brook, Frank Ferguson,
John Marshall, David Rawcliffe, Christopher Webb.

Crime and detection drew large audiences to Big School on Friday and Saturday, March 23rd and 24th. In fact "Emil and the Detectives", performed by members of Forms I—IV, was in some ways the outstanding event of the Easter term. The large cast—nearly forty in all—acted with great enthusiasm; sympathies were rapidly roused and interest quickened as the capable Gus and his Gang tracked the man in the bowler hat and restored to Emil Titchburn his cherished property.

As the train clattered from Gothersham to London, with a celerity in putting-down and taking-up passengers which British Railways might well emulate, our hearts warmed to Emil, hunched

in his corner, constricted by his best clothes and justly apprehensive for the safety of his money. His fellow passengers soon asserted their personality: the restless Mrs. Jacobs who knew the baker at Gothersham, the taciturn lady with the heavy head-cold and the indignantly incredulous gentleman in the Panama hat. Suspicions were soon aroused by the suave Mr. Grundy, whose tall figure was preternaturally heightened by the black bowler hat tipped forwards over his eyebrows to reveal the base of his egg-shaped bald head. As Emil sank into a drugged sleep the scene in the railway carriage reached a sinister climax when Mr. Grundy deftly extracted the notes pinned into his victim's pocket. Emil's outburst of dismay on waking, and the resolution with which he seized his luggage and bunch of flowers and jumped from the carriage in pursuit, was what was to be expected from the hero. The reassuring cockney tones of the guard told us, however, that Emil had reached London.

Meanwhile Emil's granny fussed and fretted at Charing Cross and Emil's cousin, Polly Hoppit, polished up with loving care the bike she had won with a 6d. raffle ticket. As granny grew more visibly agitated at Emil's failure to appear, Polly Hoppit showed herself to be a young woman of sound common sense, which even the newsboy's lurid hints could not shake. Her spidery black legs and her agility in riding a bicycle in so restricted a space were equally remarkable.

Emil's affairs were now in the hands of the Detectives, organised and controlled with incredible efficiency by Gus and the Professor. Supplies were mustered, communications established, pickets detailed, and a central expenses fund created with breathtaking speed. Strict discipline was maintained in the Gang and insubordination promptly quelled, as Caddick discovered. The daring and ingenuity of Gus was really shown when he secured entry for himself and Emil to Mr. Grundy's hotel, where keyhole vision allowed them to share with the audience the impressive sight of Mr. Grundy, in bowler hat and blue-striped pyjamas, doing his physical jerks. Later on Emil hid under Mr. Grundy's bed and overheard a conversation with Snick, the crook, which he was able to put to good use.

The climax in the Bank, when the Detectives surrounded Mr. Grundy and Emil proved his ownership of the notes by pointing out the pinholes in them, was very well staged. Police and reporters showed a commendably friendly attitude to the Gang, which was maintained in the concluding scene, in the Court. Emil's evidence against Mr. Grundy and Snick, won him the fabulous reward of £50, which he intended to share with his mother and the Gang.

It is difficult to single out individuals for comment from so large a cast, all of whom were obviously enjoying themselves and

playing their parts with vigour and enjoyment. Most of the actors were new to the stage and had to be taught the groundwork of speaking and moving before an audience. The admirable aplomb of Airey's Mr. Grundy probably made the greatest impression; though mention must be made of the ease and assurance with which Taylor played Gus, the earnest concentration which Windsor infused into the part of the Professor, and the very realistic nature of Van Coillie's newsboy. Cockrell, as Emil, sustained his long part extremely well, showing an ability to express both dogged determination and pathos. Benbow's Polly Hoppit was very convincing, but in the later scenes he tended to drop his voice and was often barely audible. As the anxious Mrs. Titchburn Naish was quite effective, and as -one of the two opening characters he had a more difficult task than many who came on later. Among the smaller parts Driessche made a brave attempt at an elderly impersonation and Hill raised a well-deserved laugh by his rapid reading of the indictment—as the make-up team certainly triumphed with his appearance.

The many scene changes were effected as swiftly as the restricted space and large variety of properties allowed. Favourable comments were passed on the stagemen's efficiency, and the ingenious sets—particularly the railway carriage and the striking backcloth of an industrial area for scene 4—were generally admired. The phone conversation between Little Tuesday and the newsboy was a triumph of staging in so small a space, as the Johnsonian news poster at Charing Cross—"Man Bites Dog"—was an amusing instance of careful attention to detail. The College orchestra valiantly beguiled the intervals of scene-shifting with a series of lively airs and so tended to give unity to the whole production.

The clothes were so eminently suited to the everyday nature of the play that it seems almost unnecessary to appraise them. Yet the clothes and make-up which were essential, for instance, to the creation of the delightful little old lady who was Emil's grandmother, were equally important in giving individuality to members of the Gang. The Cast wish to thank Miss Savage and the Linen Boom Staff who, in the absence of Mrs. Lee-Browne, devoted much time and thought to the clothes. Mr. Nebbs and Andrew Harrison carried out the exacting task of making up the whole cast.

The most notable feature of this production was its general liveliness, and both audience and actors are much indebted to the producer, Mr. Sells, for his untiring work.

SCHOOL CONCERT.

Clock Hall—Sunday, the 11th of March, 1956.

The first work in this ambitious programme by the College Orchestra was "Eine Kleine Nachtmusik" (K525) by Mozart. This performance was more in keeping with the Baroque style of chamber orchestra, for which it was intended than the full strings of a modern orchestra. Each individual part was clearly heard yet the whole blended to give a very pleasing result.

The second item was an oboe concerto, played by Hywel Richards, arranged by Sir John Barbirolli from various Sonatas for Oboe and Continuo by Corelli. This was an excellent choice for an orchestra new to accompanying, for their parts were not difficult and they were able to concentrate on expression and phrasing and on not drowning the soloist. Richards' playing was really musical, not just correct notes and accurate observation of symbols. His tone was pure and round, and he was particularly successful in the *legato* passages of the slow movements, especially in the first movement which has a song-like theme over simple repeated chords in the orchestra. This opening Adagio was followed by an Allemande and a Sarabande which had a delectable 'cello solo, beautifully played by Mrs. B. E. Bendixson. Then a short and quick Gavotte, which showed that fast semi-quavers held no terrors for the soloist, preceding a final Jig.

The third, and most ambitious, work was Schubert's Fifth Symphony, which he completed in 1816 at the age of 19. It was an ideal choice as it was written for private music-making in the Schubert household at Lichtenthal, and the orchestra was able to play it at the correct speed. Unfortunately Miss Gosden was indisposed and consequently the tone of the orchestra lacked the depth which the double bass provides. The cellos played very well, however, and the lack of bass was to some considerable extent alleviated.

The strings, led by Miss Keil, for the most part played with great confidence, though some of the finer points of expression were missed.

The first movement provided the greatest difficulties for the woodwind, and it was here that the usual reliability and steadiness of the group did not come up to their own standards, but by the second movement the whole orchestra became more confident. It is a pity we have no horn player, for its rich tones in the last few bars were sorely missed.

In the delightful trio of the third movement, the woodwind have prominence, and this time they made full use of their opportunities. In the last "Allegro" there was an impressive unity and they played with the confidence that comes from each knowing his part and then contributing his full share—and no more—to the

ensemble. There is no doubt that this was their finest performance so far.

Those taking part were: First Violins: Miss W. Keil (leader), B. Glastonbury, M. V. Harley, T. W. Rowley. Second Violins: Mrs. N. Mackworth-Young, M. G. Richards, Mr. G. F. Graty, J. F. W. Beard. Violas: Mrs. B. Wilkinson, T. D. A. Semple. Cellos: Mrs. B. E. Bendixson, Mr. C. M. Swaine. Flutes: J. D. R. Paine, D. R. Griffiths. Oboe: G. H. Richards. Clarinet: R. J. Lawson.

We are most grateful to our guests who, once again, came to play and who helped so much to make the concert a success.

ANTHEMS SUNG IN CHURCH DURING LENT TERM.

- Jan. 22. —“The Infant King”—Traditional Spanish.
Jan. 29. —“When to the Temple Mary went”—John Eccard.
Feb. 5. —“King of Glory”—Walford Davies.
Feb. 12. —“Almighty God who hast me brought”—Thomas Form.
Feb. 19. —“Glorious and Powerful God”—Charles Wood.
Mar. 4. —“Call to remembrance”—Richard Farrant.
Mar. 11. —“If we believe that Jesus died”—John Goss.
Mar. 18. —“O Sacred Head”—J. S. Bach.
Mar. 25. —“Greater love hath no man”—John Ireland.

THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA.

Since the 1930's, when the B. B. C. Symphony Orchestra and the London Philharmonic Orchestras were formed (the latter by Sir Thomas Beecham, Bart.), English orchestras have forged a reputation on the continent in spite of a foreign willingness to persist in believing that we were “a land without music” still. As we go to press there are reports of the tumultuous reception given to Sir Thomas Beecham in Paris where he conducted the Royal Philharmonic Orchestra, but only on his second appearance. For the first concert the hall was only half-filled, but news of the thrilling performance spread rapidly and there was not even standing room for the second. Orchestral players are rightly proud of what they have been able to do in the international field, but on this occasion in Cheltenham we were reminded how hard they work in order to make ends meet at home, for the Birmingham Orchestra gave two concerts on March 1st, having already played in the morning at the Colston Hall, Bristol, for the City Education Committee.

Their afternoon programme, conducted by Harold Gray, began with extracts from two superb operas, Verdi's Overture to “The Force of Destiny” and a selection of orchestral music, such as the Dance of the Apprentices, from “The Mastersingers” by Wagner.

There is more than aesthetic importance to link these two works, for Verdi had become firmly under the influence of Wagner by the time he wrote "The Force of Destiny", particularly in his manner of orchestration and the subjugation of the singers to their proper place in the drama instead of their being all-important, and the opera merely a means of showing how well they could sing. But not until "Falstaff" did Verdi dispense with the *bel canto* aria, and two of the best of them from "The Force of Destiny" he uses in the Overture, which is not so much a medley as a development of these two.

The third composer, Benjamin Britten, also achieved international fame by his operas, but his "Young Person's Guide to the Orchestra" was written for a film, not for the stage. It is a set of variations on a theme by Purcell (from the masque, "Abdulazar") which having been played by the full orchestra is then repeated in turn by the various sections, strings, woodwind, and so on, and then each instrument is given a variation to itself. As with much of Britten's music, it is the invention and resource of orchestral colour which strikes the listener and he is often more intrigued by the ingenuity than gratified by the music. A case in point here is when the theme recurs finally at the end of the fugue: it does not rise easily above the orchestral hub-bub but forces itself out of conflicting rhythms like a submarine surfacing in cross-currents.

The second half was devoted to Dvorak's "New World" Symphony, and on this familiar ground the orchestra showed its paces, not so much by cantering in the Scherzo, which was excellently played, but in the fire and brilliance of the first and last movements.

EVENING CONCERT.

We have all seen brilliantly coloured photographs of central European village festivities. They hardly seem real. Dvorak's overture "Carnaval" brings them to life in all their colourful gaiety in an exciting pageant of sound. The orchestra caught the festive spirit and we were given a sparkling performance. It was not so much at home in "L'Arlesienne Suite No. 2" by Bizet which followed. Here the music is tinged with a southern warmth, and songs and dances from Provence are included in the suite. In the performance, especially in the first two movements, the sunshine was filtered through a damp Birmingham mist.

This hazy dampness is exactly what is required for a performance of "The Swan of Tuonela" by Sibelius. The picture painted is one from Finnish mythology. Tuonela is the equivalent of Hades; a swan floats majestically on the river surrounding it, singing a sad eerie song. This is played on the cor anglais, while the strings create the misty background. The gloom was well conveyed, but there was a certain lack of cohesion in this extended

piece. Incoherence made itself felt in the next piece in a very different way. Richard Strauss' "Don Juan" was quite ragged and fragmentary. Perhaps this was due to Mr. Rudolf Schwarz peculiarly indefinite beat. This defect has been remarked upon before by well-known critics. "Don Juan" is real ancestor in kind of Lord Byron, who captivates and loses a succession of women and finally kills himself in a fight with a statue.

The piano concerto No. 5 in E flat by Beethoven, is filled with a sweeping power and majesty unknown in music before its creation in 1809 and unequalled since. This is particularly the case in the first movement. In the second the power is absorbed into the music, music of calm beauty; here is no earthly monarch. In the final rondo, the splendour and outward appearance of power is again to the fore. It is a concerto for a very commanding pianist, which Mr. Denis Matthews is not. Perhaps on this occasion he was not in his best form, but the performance seemed laboured, and both pianist and instrument seemed overworked. Mr. Matthews was not helped by a dull, flat sound from the orchestra, particularly in the first movement.

FILM SHOW.

Big School.

Peter Levett, O. R., gave a film show in Big School on February 25th. He showed seven short films, and with the exception of an excerpt from an Abbott and Costello feature film, all were made either for British Railways or for the Shell Petroleum Company.

The programme began with a documentary about the journey of the "Elizabethan" from King's Cross to Edinburgh. The pictures were not spectacular, but a commentary consisting of feeble, yet perhaps in consequence amusing, rhymed couplets gave it considerable life. The only other British Railways film was a techni-colour tour of East Anglia, made enjoyable by some very beautiful photography.

Two of the Shell films were cartoons, one depicting the development of the aeroplane, the other of the petrol engine. The number of Heath Robinson type machines, vaguely classified as aeroplanes, which were seen fluttering through multi-coloured skies, rather suggested that scientific accuracy had been a trifle stretched. "The Development of the Petrol Engine" showed a more logical progression. Furthermore, the pictures of a man with a red flag walking in front of all early mechanised vehicles, puts forward one infallible idea for reducing the road accidents of today. Whereas these two cartoons seemed to appeal rather more to the older members of the audience, the view of Abbott and Costello playing at plumbers was to everyone's liking.

Another serious film showed Jacques Cousteau diving for oil in the Persian Gulf; it was both interesting and informative. It would have been difficult to show a fair selection of Shell films without including one on sport. We saw the Silverstone Grand Prix of 1951, won by Farina in an Alpha-Romeo. The race itself was not particularly thrilling, but it was made exciting by some superb photography.

On considering this evening's entertainment two thoughts come to mind. Propaganda films can be interesting, and advertising can be informative, effective, and aesthetically pleasing at the same time.

We are grateful to Peter Levett for taking so much trouble on our behalf and for giving us an interesting and diverting evening.

OLD BOYS' NOTES.

We regret to record the death of John G. Lambert on May the 17th, 1956. He was at Rendcomb from 1925 to 1930 and after a varied career settled down to market gardening in Somerset. His father was Herbert Lambert, the well-known photographer, one time manager of the London firm of Elliott and Fry, and also holding a considerable reputation as a maker of spinets.

It is interesting that John was one of the outstanding craftsmen of the early years and subsequently worked for a while with Francis Nevel and David Haes. We extend our sympathy to his widow and to his brother Peter.

M. B. Shephard, after working in a shipping office in London, now has a post in the Traffic Department of Canadian Pacific Airlines in Vancouver.

K. M. Shephard, since coming down from Oxford, has been on the staff of B. B. C. Television.

R. C. J. Brain has been appointed Registrar of Births, Marriages and Deaths for the Dursley and Thornbury Districts of Gloucestershire.

We congratulate Mr. and Mrs. E. A. Jones on the birth of their son. They are living in Taveuni, Waiyevo, Fiji, where he is a District Officer in the Colonial Service.

D. A. C. Smith is the Publicity Agent for Brooks, the bicycle saddle firm in Birmingham.

T. T. Walters obtained his Higher National Certificate in Electrical Engineering in 1955. He is in the electronics division of the Bristol Aircraft Company.

RENDCOMB WATER SUPPLY.

The springs from Southmoor Grove have supplied the mansion and parish of Rendcomb for upwards of a century, and a recent chemical analysis showed this to be Cotswold water of unusual purity. The present system was probably installed in about 1860, with various modifications over the years, and is one of gravity feed and overflow. The springs on Southmoor are caught into small catchments pits, which feed two main pits, corresponding to sets of springs on an upper and lower level. From the main catchment pits pipes run down the hillside, under the Cirencester-Cheltenham road, over the River Churn, and enter storage tanks in the Park and the Wilderness. In times of shortage it is possible for water to be drawn into the Park tank from the Greenmeadow pumping station in Kennel Bottom. The college is supplied from the main storage tanks; and the Old Rectory, Rectory, Stable Block, Village Pump, Conigre House and Estate Gardens, by a system of overflows. There are subsidiary tanks in the roofs of the buildings mentioned, and a particularly large slate tank in the stable tower, from which water is distributed to the village end of the system.

It is expected that during the next two years the local authority will bring their public water supply from the Baunton bore hole to Rendcomb and on up the Churn valley. It was therefore their duty to make a survey of all private water supplies, and as a result of this, suggestions were made for certain alterations to our system.

At some time between 1918 and 1932 the plans of the Rendcomb water system were lost. During the past twenty years Mr. Lee Browne and Mr. Telling have been slowly gathering together again the necessary information and recording it. Yet some facts have obstinately eluded discovery. The course of certain pipes and the position of certain stopcocks were not known—and the same was true of the precise location of one or two springs, and of the cubic capacity of the storage tanks. The report by the local authority was therefore the necessity and the opportunity for some interesting work.

During the past four months the chief objective has been the cleaning, repair and modernising of catchment pits and storage tanks. Strainers have been renewed, modern airtight covers installed, and certain lengths of piping replaced; and while all this work was in hand it seemed sensible to make a plan of the whole system. A group of eight boys volunteered and were enlisted to open up the pipe lines. Two previously unknown catchment pits have come to light, one of them completely buried, and only discovered because someone noticed the end of the overflow pipe sticking out of a bank some twelve feet away. By working back along the overflow the pit was uncovered, and with it a thirty year mystery was solved. Three springs have been laid open, prob-

ably for the first time in almost a century. They were caught up in beautifully-made small brick pockets, with a shaped stone slat over the top, the whole buried two to three feet below ground. Apart from being almost completely silted up with fine clay, these catchment pockets were in perfect order. In one case the feed from the spring to the main catchment pit was found to be an old-fashioned land drain, which has since been replaced with modern glazed piping.

The series of excavations has supplied the answers to all the unsolved problems concerning the system of springs that feed the Park storage tank at the back of the college. The whereabouts of one or more of the springs that feed the underground tank in the Wilderness are still unknown, but it is hoped to discover these in the autumn. During April a motor and a hand pump were hired, and Mr. Telling, and the men, cleared and scrubbed out all the catchment pits, and the storage tanks. The only adverse fact to be established arose when the tanks were dry, and it was possible to enter and measure them. It then transpired that the storage capacity is slightly more than half the traditional figure—about 5,000 gallons each, instead of 10,000. Much work still remains to be done. Trenches must be filled in before the winter; two covers have still to be fitted and the subsidiary springs that supply the lower main catchment pit have still to be unearthed. The main spring for this pit was shown to us by Mr. A. Williams; yet the line of the pipe from spring to catchment pit is still unknown.

We hope to give a further report in the Christmas or Easter number.

LIBRARY BOOKS.

There was a noticeable lack of new fiction books for the library this term, and in consequence few of the new entries could be classified as "light" reading. Two factual books providing easy and interesting reading for both seniors and juniors are, "The Boys' Book of the Sea" and "Cortes and Montezuma". "The Boys' Book of the Sea" is a rather misleading title, and those who like to consider themselves past boyhood should not be repulsed. It contains a series of excerpts from well-known books about the sea, edited by Nicholas Monsarrat, varying from part of a biography of Nelson to a selection from Joshua Slocum's "Sailing Alone Around the World."

The story told by Maurice Collis in "Cortes and Montezuma" is almost too fantastic to be believed, although the author takes care to explain that it is historically accurate, and consistently refers to his sources of information. It tells of the capture of Mexico City by Cortes and of subsequent life there, besides giving an insight into the extremes of refinement and barbarism which

made up the Aztec's existence. The story is enhanced by the author's vivid imaginative literary style, and by the speed at which he uncovers his material.

Further history, not of a text book nature, was purchased this term in the form of "The King's Peace" by C. V. Wedgwood. It is a detailed account of England in the four years before the Civil War and is both exciting and beautifully written.

Turning to music, a number of scores were added to the library during the term. They are: —

Weber—"Die Frieschutz" Overture.

Borodin—Polovtsiennes Dances.

Franck—Symphonic Variations for piano and orchestra.

Prokofiev—Symphony No. 1 (Classical).

Wagner—Siegfried Idyll.

Dvorak—"Carneval" Overture.

Franck—Symphony in D minor.

Amongst the science books were Scroggies' excellent but rather technical treatise on the "wireless", and "Man and Energy" by A. R. Ubbelohde. This latter came into being after a series of talks on the B. B. C. Third Programme. It takes the form of a chronological survey of the relationship between man and power, and although in parts its appeal is limited by its complexity, anyone who is willing to wade through the difficult patches will find elsewhere interest and occasionally wit. The book is worth browsing through merely for the charts of unusual statistics.

There was one book by an Old Rendcombian in this term's selection—"British and American Philhellenes during the Greek War of Independence, 1821-1833" by Douglas Dakin. In order to keep strict accuracy the part played by Byron is not given special attention, and in consequence the work becomes a series of short biographies without any dominating personality to hold it together.

NEW GRAMOPHONE RECORDS.

Classical.

The sleeve of the recording of "Sea Drift" and "Paris", played by the Royal Philharmonic Orchestra under Sir Thomas Beecham, says that the latter work was Delius' first major orchestral work. This is emphasised by its content: an essentially youthful love of the romantic character of this city. The tempo is slow, punctuated by joyous outbursts of rhythmic dances, and the misty, almost eerie strings give Paris a sort of supernatural personality. "Sea Drift" is a tragic composition for solo baritone, chorus and orchestra, based on a poem by Walt Whitman. Onomatopoeic repetitions and an impressionist style make the poem ideal for a choral setting, and the B. B. C. Chorus sing clearly and beautifully. Bruce Boyce, the soloist, also sings with the utmost clarity, and he

is superbly restrained, so that his voice does not have the overpowering prominence of an Italian opera singer. The orchestra in the background gives spaciousness and a rather mournful pathos to the work.

There seems to have been some emphasis on tragedy this term, for besides "Sea Drift", the school now owns a complete version on two L. P.s of "La Boheme" by Puccini. The plot, given in detail on the record sleeve, is simple but commonplace and rather improbable, for it is based on love at first sight in a Paris garret between a starving poet and a consumptive seamstress. Thus the work very much relies on the tragic sincerity of the music for its dramatic effect, especially since the libretto is sung in the original Italian. It is in fact possible in this recording to build up a picture of the various characters from the expression in their voices and from the music associated with them, without necessarily following the libretto in an English translation. Adverse criticism of the performance is restricted to Rodolpho's three friends, Marcello, Schaunard and Colline who, although lively, often seem too noisy. Rodolpho himself, sung by Giacinto Prandelli, has a beautifully controlled voice. He does not force his high notes and never drowns his lover in their duets. Hilde Gueden as Musetta has a vivacious, crisp, cheeky voice, perfectly suited to the character, and contrasting pleasantly with the wonderfully rounded sweet tone of Renata Tebaldi in the part of Mimi. The Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, conducted by Alberto Erede, manage to strike a medium where the emotion of the music is retained, but without ever sounding grossly exaggerated.

Jazz.

Kid Ory's Creole Jazz Band came into being in 1944, and this term the General Meeting bought a 10 inch M. P. of eight of the band's earliest recordings. The disc is therefore of interest to collectors, although the actual music is not particularly memorable. Ory's characteristic relaxed beat is in evidence in "Maple Leaf Rag", "Maryland, my Maryland" and "1919 Rag", and there is a consequent lack of excitement. These are the sort of numbers one would expect from a rather drowsy band towards the end of an all-night session. The only really exciting tunes are "Weary Blues" and "Oh! Didn't he Ramble", although in the latter the usual rowdy vocal opening seems rather forced. Except for the clarinet playing, "The Original Dixieland One Step" is somewhat monotonous, as is the continual repetition of the tune in "Down Home Rag". The remaining tune on the record, "Ory's Creole Trombone", is broken up by a coarse recurring trombone phrase.

The rhythm section of the Ory Band is very much in the background on this disc, thus restricting comment on individual playing to the three members of the front line. Ory himself, on

trombone, gives considerable prominence to his own undoubted virtuosity, but often seems at a loss for ideas. The trumpeter, Mutt Carey, is an exciting player, but he also fails to show any real powers of improvisation. It is left to Darnell Howard, the clarinetist, to hold the band together. He plays throughout with a lively swinging beat, and a beautiful tone.

In complete contrast to Kid Ory is a new E. P. of the Dutch Swing College. Ory's style is relaxed, with a subdued rhythm section, whereas the Dutch Swing College have a lively front line, with, on this occasion, an over-prominent beat. This is particularly true of three of the numbers on this record, "Alexander's Ragtime Band", "Willie the Weeper" and "Come Back, Sweet Papa". The fourth tune, "Birthday Blues", consists largely of solos for piano and banjo, and is delightfully refreshing. The recording, although made later than the Ory disc, is thin and harsh by comparison.

"ST. CHAD OF THE SEVEN WELLS."

Stroud Parish Church.

On the evening of March the 5th, the Headmaster and the Rector took a VIth form party to see a performance of the morality play "St. Chad of the Seven Wells" given in Stroud Parish Church. For most people this was a unique event and any doubts or misgivings were soon allayed by what proved to be a magnificent performance.

As soon as one entered the church from the noise and bustle of the streets, one seemed immediately carried back through time from the present day to that of the play in the VIIth Century. With the lights dimmed, the organist played one of Mozart's Horn concertos. Then with the Screen illuminated, Wulfade and Rufine, sons of the pagan king Wulfhere of Mercia, appeared against a simple background, in taste with the dignity of its setting. The scene was the King's Hall, and the two young men, fierce, cruel, with a lust for blood and a contempt for Christians (among whom were their mother and sister), discussed the day's hunting. Their father, who had just returned from a successful war, came in. He was the pivot of the play, for he was the pagan warrior king who was to be converted by Bishop Chad. He was magnificently played, towering in ability as in stature above the rest of the cast. At first he was the cruel warrior king, then a broken and despairing man whose beloved son had been killed, and finally a man who had been shown the true light by Bishop Chad.

One day whilst hunting in the forest, his elder son and heir, Wulfade, met Bishop Chad and later became a Christian. The proud King who had earlier told his counsellor, Werbode, that he

need not fear the spread of Christianity, was humiliated and enraged. For the good of the state, Wulfade had to die. No cowardly Christian could be allowed to rule Mercia. So Wulfade died, supposedly by falling from his horse, and Wulfhere became a grief-stricken man. The only comfort he could find was in his daughter, the saintly Werburga, another disciple of Bishop Chad. She told him that Chad would show him the way to a new God who would forgive all. He accepted this advice and visiting Chad in his forest retreat was converted to the Christian faith. This was a beautiful and touching scene, a scene wherein Wulfhere first heard God speaking to him and calling him "My Son", and which concluded with the stage in darkness except for a distant cross under which Wulfhere and Chad knelt in prayer.

The play should have finished here, for its purpose had been fulfilled. The rest of it was disjointed and disappointing. It was hard to accept that Chad, who had converted by uncompromising pacifism, could be so easily led to change his convictions. The pompous and unchristian Bishop Wilfred called upon Chad to persuade Wulfhere to undertake a Holy War against the heathen south of Chester. Chad, so completely different from Wilfred, was shocked at the prospect of the slaughter of more of God's children. But he did not refuse and greatly distraught, prevailed upon the king to go to war again. Wulfhere agreed reluctantly, and as he took down the great sword of Pender, the lights dimmed and thunder rolled. The final scene took place in the forest. Chad was lying on his death-bed, attended by his two faithful disciples, having caught a fever on his return from the king, and was now sick in body and soul. Suddenly Wulfhere entered and kneeling by his side, gave reassurance by telling of a dream in which Christ had appeared to him. Chad died, and as the three watching men said the Lord's Prayer, the pagan Werbode interrupted the death scene but as Wulfhere raised his sword to strike him, it fell from his hand and Werbode seemed to suffer sudden conversion. The play finished with the two disciples, Trumhere and Oueini, standing beside the bed of the dead Chad.

This is a good company, and the general standard of production was very high, but it deserves a better play than this to put its obvious talents to use.

JAZZ CONCERT.

The auditorium of Cheltenham's Town Hall is not really a fitting scene for jazz; some may say that the Victorian baroque fits the music well, but none can claim that the drab colouring does. However for most enthusiasts, anywhere is better than nowhere, and near the end of term five of us went to the Town Hall to hear Freddy Randall and his Band. In the field of jazz we were omnivorous; each had a preference for this or that musician or type of

of jazz, but there was very little that we could not stomach at all; the current of controversy that carries people in different directions so that they cannot enjoy all that they hear, had had no effect on us.

The concert began, not quietly, but unexcitedly, with "Copenhagen". Those of us whose previous experience of jazz had only been on gramophone records, were amazed at the noise; we were sitting about thirty yards back from the platform, yet the first few blasts on the trumpet almost deafened us. This one instrument was so loud that all the others, clarinet, tenor saxophone, trombone, piano, bass and drums, had to be helped out by loudspeakers that they might be heard at all. After the first number purchasers of programmes found they had wasted their money; from then on very few of the tunes listed were played.. We heard old and new; slow and fast; sad and merry; tunes from the whole band; from quartets and trios; solos from every player, and unfortunately some "slush" songs from Miss Betty Smith. But during the whole of the first half of the concert, and for the first part of the second half, there seemed to be something missing; the moments of exhilaration were few and brief; most of the time it was just a short stoutish man making an enormous noise with a trumpet; striking comical attitudes; swaying from side to side; blowing with all his might straight at the ceiling; accompanied by an assortment of other individuals making lesser noises with other instruments. The clarinet of Al Gay, and the trombone of Orme Stewart were dull, although Eddie Thompson's piano was exciting, and both Betty Smith and Freddy Randall were thoroughly exuberant, but the band failed to carry its audience with it; it remained a spectacle, playing while the audience looked on disinterestedly, instead of being a passenger with the listeners in the vehicle of the music. Then, near the end, the band's enthusiasm grew, and at last it affected the audience; no longer were there two separate entities in the hall, watchers and watched, players and listeners, there was one body of people all sharing the same experience; carried away together. The music grew louder and faster; the band swayed and sweated, the audience could only just keep their seats, and the tapping of feet drowned the bass; numbers were acclaimed with more and more fervour. Some that spring readily to memory from this last and most successful part of the concert, are "Mama, Don't Allow"; a magnificent drum solo from Stan Bourke, "Blue Lou"; and traditional favourites, "Fidgety Feet", "When the Saints Go Marching In", and "Tiger Rag".

At moments such as this, when the thrill of jazz acts as a drug, when the intellect is forsaken and for a few moments the senses reign supreme, it may be a bad thing, but no one who has experienced it will deny its excitement and exhilaration; the trouble comes when the drug is taken in excess.

HOCKEY REPORT, 1956.

The happiest dream of both readers and writers of games reports must be the term when it is not necessary to comment on bad weather; the dream did not come true this time, but the obnoxious subject will be dealt with as quickly as possible. Ice, frost and snow ruined the first two-thirds of the season; after March 3rd we were able to play on Top twice a week as usual, but before that date we were only able to play twice in six weeks.

Owing to the shortage of umpires and the serious need of coaching-in the lower games, Mr. Lee-Browne took second game, while Home looked after the first. The scheme was a success as far as it went, but there were so few practice games that it did not have a very rigorous test; it was recognised as possible only because of the existing standard of play in first game, due to the number of experienced players.

When the fine weather did come we were sometimes able to have four games in one afternoon, but the old first pitch had so little grass on it that it could only be used when absolutely dry. All the pitches were very rough after the dry summer and rough winter.

On the 1st XI's general performance throughout the season, the overriding feeling is that of disappointment; this may seem strange when we did not lose a match, but the manner is quite as important as the fact, of winning. Only two of last year's strong team had left, though admittedly they were the most potent forwards. Yet the residue, and those brought in to fill the gaps, made a team that should have been better than last year because of its added experience; in fact had we more nearly played up to our potentialities, we might well have won all our matches by a handsome margin. Having a strong team it was a pity that for the second successive year we were unable to play Cheltenham College or Dean Close; they were among the four matches that had to be cancelled.

On the left wing R. J. Lawson's stick work was excellent, and he combined very well with his inside, M. G. Richards. Although this combination was occasionally muddled by Lawson encroaching too much on the middle of the field, and because both players could sometimes have been more direct in their attacks, these two together were a powerful attacking unit, and many good centres came across. In spite of a tendency to be too indirect in attack, and still needing rather too long to produce a shot, Richards showed great improvement on last season; he fiddled with the ball less, could shoot very hard indeed when given the opportunity; and far fewer of his passes went astray. D. A. Godfrey and H. A. Gough at centre-forward and inside-right, also combined well; Godfrey fulfilled all last season's promise of being a fine attacking forward, except that his shooting was rather uncontrolled; on a good day he would score brilliant goals; on a bad day would miss

almost anything. Gough's shooting was too often careless; his stick work was very good, but he sometimes tried to dribble too far and lost the ball, and towards the end of the season too often unnecessarily fell back in defence, reducing our shooting power, and making the centre forward's task more difficult. There is a great temptation to fall back if the defence is in difficulties, or, as sometimes happened this season, the halves are too far behind the forwards in attack, but there is no need for it if the halves work properly, and its disadvantages are clear. A. P. Hayes at right wing was the only complete newcomer to the side and it was unfortunate for him that his inexperience was inevitably the more prominent in a generally experienced team. He was very fast, and made good use of his speed; when dribbling he should keep the ball closer to him, and he should also centre more quickly, not spend time either bringing the ball in from the tram lines, or trying to beat too many men. There is a dearth of good wingers in the school at present, and there would be more enthusiasm to fill these most important positions if they were given more passes in lower games—although first game is not entirely without fault in this respect.

B. Glastonbury played thoroughly soundly at left half; he served his wing and inside particularly well, and in all matches except the last, was closer behind the forwards in attack than last season. Playing at right half, J. R. Ellis always worked hard, and usually positioned himself very well. At times he could have served his wing better, and there was sometimes too large a gap between him and the forwards. M. G. Cooper at left back was an excellent defender, but his constructive play did not quite fulfil all last season's promise. D. A. Semple as the other back was again very good in defence, and at starting attacks, but he sometimes dribbled too far and lost the ball, and occasionally showed a strange negligence in stopping the ball, that on more than one occasion led directly to a goal. The defence as a whole tended to be over-confident in this way, perhaps partly because it knew itself to be potentially strong, and partly due to a great faith in the infallible powers of J. M. Astill in goal. No goalkeeper can be that good, but Astill did keep brilliantly all the season, and occasionally, most notably at Monkton Combe, stopped what seemed to be the unstoppable shot. His task was made easier because the defence seldom allowed an opponent a clear shot (though they should watch that this does not amount to obstruction). C. Handoll played at left half against Marlborough and acquitted himself very well; his stick work was good; he let his wing escape too often because of poor positioning, but this is a matter of experience, with which he should be a most valuable player.

R. N. Horne at centre half had his best season at Rendcomb. He appeared tireless in defence—and cool and collected also—and gave the impression of always being there when needed. His at-

tacking play and control of the game were greatly in advance of his showing in the previous year. If his attack and interception reaches the level of his defence he will do well. In five weeks' play with an experienced side and a keen first game, he had little opportunity for much work as Captain; and the time was too short to allow him (or members of the Games Committee) to take advantage of the splendid opportunity to work with lower games that fine weather would have given. But he made the best of the situation and is to be congratulated on spirit in the side.

The Hanley Castle match was partly played in a snow storm; this, together with our obvious lack of practice, made it a poor match; the score fairly represented the run of play. Against King Edward's School, Bath, although we were still sadly in need of practice and played on a very slippery pitch, we put up one of our better performances. When we had learnt not to run or hit too hard on so slippery or surface, the defence linked up well with the attack; shooting was less wild than on most other occasions, and except for our opponents' only goal right at the end, the defence was not over confident. In as bad conditions as last year, in continuous drizzle and on a pitch that consequently cut up quickly, we played a good, if at times too robust, game against Exeter College. Our opponents had quite as much of the play as we did, but for once we took our chances while they did not. Against Monkton Combe we had a poor game; all the faults of wild shooting and over confidence were there; fortunately for us their forward line was unsuccessful. At Marlborough, having had it all our own way for most of the first half, they came back very strongly in the second, and we were lucky to concede only one goal. In both these matches had we played as well as we were able, we should probably have won comfortably. Playing on a hard, dry, bumpy pitch we were lucky not to lose to the Old Rendcombians. They had several brilliant players, notably E. R. S. Gillham, whose presence at centre half all three of our inside forwards 'regretted', but our general standard was quite as high as theirs, and we had the obvious advantage of having previously played together. But in spite of the fact that we were leading 3—0 at one point, it would not have been a true reflection of the run of play had we won. Late in the second half our halves faded out; there was some muddling by the backs and goalkeeper, and three goals were scored. Fortunately for us the Old Rendcombian forward line played in a W formation; all the defects of this were demonstrated, and not nearly as many goals were scored as their team deserved.

The 2nd XI was also strong, the defence particularly so, with R. W. Alder and C. Handoll being outstanding; the strength of the defence could be judged by the fact that so good a full back as M. A. Forster had to be left out when Alder became fit enough to play, and S. R. Merrett, a born defender, could safely be moved up to strengthen the forward line. The approach work of the forwards

was good, but their shooting was feeble; nevertheless they scored enough goals to win all their matches, and to score a higher average than the 1st XI.

The Under 15 team obviously suffered acutely from the lack of practice games. In addition to this, the average age of the team was just over 13 and a number of its members had played very few games of hockey in their lives. This considered, their record of progress from a 2—12 loss against King Edward's, Bath, to a 0—2 loss against Marlborough is by no means discreditable. While the team still lacks a really aggressive attack in the circle, the improvement in stickwork and passing during the season was most marked. Great keenness and energy was shown, and as eight of the team will be able to play next year there is distinct promise for the future.

RESULTS.

1st XI.

Thur., Feb. 9th. v. Hanley Castle G. S. Home. Drawn 2—2.
Sat, Feb. 18th. v. King Edward's Bath. Away. Won 4—1.
Sat., Mar. 3rd. v. Exeter College, Oxford. Home. Won 3—0.
Sat., Mar. 10th. v. Monkton Combe 2nd XI. Away. Won 2—0. Tues.,
Mar. 13th. v. Marlborough Col. 2nd XI. Away. Won 2—1. Sat., Mar.
17th. v. Old Rendcombians. Home. Drawn 3—3.

2nd XI.

Thurs., Feb. 9th. v. Hanley Castle G. S. Home. Won 3—0.
Tues., Mar. 13th. v. Marlborough College Colts. Away. Won 3—0.
Thurs., Mar. 22nd. v. King's School, Gloucester, 1st XI. Home.
Won 4—3.

'U. 15' XI.

Sat., Feb. 18th. v. King Edward's, Bath. Away. Lost 2—12.
Sat., Mar. 10th. v. Monkton Combe. Away. Lost 0—5.
Tues., Mar. 13th. v. Marlborough College. Away. Lost 0—2.

THE LODGES RACES.

These were run on Monday, March 19th; there was a little wind, but conditions were good apart from this. Lack of enthusiasm and training among the seniors was chiefly responsible for the slowest times for very many years. As always there was more enthusiasm among the juniors, but in their race also, times were slow.

Senior Lodges:

1. R. N. Horne. 14 mins. 20 secs.
2. P. G. Auden. 15 mins. 3 secs.
3. D. T. Hart. 15 mins. 21 secs.

Record: 13 mins. 7 secs.

Junior Lodges:

1. N. J. Price. 16 mins. 18 secs.
2. J. M. Webb. 16 mins. 25 secs.
3. J. F. D. Barke. 16 mins. 27 secs.

Record: 14 mins. 21. 4 secs.