

# **RENDCOMB COLLEGE CHRONICLE**

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**July, 1951**

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# Rendcomb College Chronicle

Volume 9, No. 7.

July, 1951.

## SCHOOL NOTES. Easter Term, 1951.

Term began on Thursday, January 18th, and ended on Thursday, March 29th.

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The Lodges Races were run on Monday, March 19th.

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The Old Boys' Hockey match was played on Saturday, March 24th.

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The following plays were produced during the term: *Ace, King, Queen* by Dorothy Carr; *Q* by Stephen Leacock; and *From Midnight to Dawn* by Vera Arlott.

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On Wednesday the 14th of February, the Reverend B. J. Tidball, B. D., lectured on the work of the British and Foreign Bible Society.

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On Tuesday, February 20th, a party from the Senior School went to hear the Birmingham Symphony Orchestra at the Town Hall, Cheltenham. A notice appears elsewhere.

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On Sunday, February 25th, a large party of Seniors visited Oxford to hear Handel's *Passion* performed in Exeter College Chapel. In the morning, conducted tours of Oxford were arranged; E. R. Morris and T. P. Denehy very kindly acted as guides.

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A Special Concert was given in the Music Room on Sunday, March 4th, by a small Chamber Orchestra, conducted by Mr. Tooze. An account appears on page 5.

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During the first month of term, in the absence through illness of Mr. James, E. R. Morris, O. R., filled with great efficiency what would otherwise have been a disastrous gap.

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On Monday, March 20th, a large party from the Senior School saw a performance of *Richard II* at the Shakespeare Memorial Theatre, Stratford-on-Avon. A notice appears on page 11.

The Term was memorable for the unwanted attentions of *Jupiter Pluvius*, who almost succeeded in washing us away. Hockey inevitably suffered, though the Field drained, on many occasions, with almost miraculous speed.

\* \* \*

We offer our good wishes to J. Kitto and J. M. Bolus, who left at the end of the Easter Term.

### COLLEGE OFFICERS.

Summer Term, 1951.

**Senior Prefect**—R. K. G. Bick.

**Duty Group Leaders**—R. K. G. Bick, P. J. Ryman, J. H. Shield.

**Other Prefects**—M. W. Brain, B. Plenderleith, R. Gready, J.

Gilchrist, M. Boase.

**Workman**—M. E. Knight.

**Pictureman**—R. H. Jones.

**Music Warden**—P. D. de Iongh.

**Senior Music Librarian**—K. A. Statham.

**Choir Librarians**—J. B. O'Brien, J. A. Richards.

**Librarians**—P. W. Dutton, D. C. de Peyer, M. G. Petter, R. W.

Muchamore, R. M. Sumsion, M. V. Harley.

**Manual Foremen**—A. J. Paish, C. D. Whittle.

**Stagemen**—P. G. Cockell, P. J. Ryman, B. Plenderleith, A. J. Paish, C. D. Whittle, R. M. Sumsion, R. O. G. Hayter, M. D. Richards.

**Deck Chairs**—J. M. Harrison.

**Lampmen**—D. E. Barbour, M. E. Hancock.

**Henmen**—R. K. G. Bick, H. J. G. Hayter, R. A. Powell, D. E. Barbour, R. W. Muchamore, W. J. Prime, J. M. Rolfe.

**P. W. Man (General Meeting Election)**—M. E. Knight.

**Furniture Men (General Meeting Election)**—R. J. Bird, T. Gay, J. Gough.

### GENERAL MEETING OFFICERS.

Summer, 1951.

**Chairman**—P. J. Ryman.

**Secretary**—D. C. de Peyer.

**Games Captain**—J. Gilchrist.

**Field Secretary**—P. D. de Iongh.

**Games Committee**—M. W. Brain, K. A. Statham.

**Banker**—R. M. Sumsion.

**House Committee Treasurer**—P. L. Waite.

**Games Committee Treasurer**—R. W. Muchamore.

**Senior Shopman**—P. W. Dutton.  
**Shopmen**—M. D. Richards, T. Gay.  
**Auditors**—M. D. Rayner, M. J. Edwards.  
**Finance Committee Treasurer**—F. S. G. Richards.  
**Finance Committee**—M. V. Harley, T. D. A. Semple.  
**Entertainments Committee**—P. W. Dutton, C. D. Whittle, R. M. Sumsion, D. E. Barbour, D. A. Godfrey.  
**Record Committee**—J. D. Painter, J. Gilchrist, K. A. Statham, P. D. de Iongh, H. J. G. Hayter.  
**Record Committee Treasurer**—P. G. Cockell.  
**Cycle Committee**—P. J. Cress well, W. J. Prime, G. E. Page.  
**Amplifier Committee**—P. G. Cockell, B. Plenderleith.  
**Drying Room Committee**—D. E. Barbour, G. H. Richards, A. G. B. Wallace.  
**Magazine Committee**—P. D. de Iongh, J. R. Gosden, R. W. Alder.  
**Breakages Man**—J. R. Gosden.  
**Paperman**—M. J. Edwards.  
**Tennis Captain**—J. W. J. Reed.  
**Cricket Secretary**—P. L. Waite.  
**Hockey Secretary**—D. G. Vaisey.  
**Cricket Groundsman**—A. J. Paish.  
**Junior Cricket Groundsman**—R. A. Powell.  
**Tennis Groundsman**—H. J. G. Hayter.  
**Junior Tennis Groundsman**—G. E. Page.  
**Cricket Games Wardens**—P. S. Rose, R. N. Horne.  
**Tennis Games Wardens**—M. G. Richards, J. M. Rolfe.  
**Hockey Games Warden**—R. J. Bird.  
**Football Games Warden**—J. M. Astill.  
**Indoor Games Warden**—D. E. Barbour.  
**Inspectors of Nuisances**—B. Glastonbury, J. M. Rolfe.  
**Council**—R. K. G. Bick, M. E. Knight, J. H. Shield, M. W. Brain, P. G. Cockell, P. J. Ryman, R. Gready.  
**Selection Committee**—R. K. G. Bick, J. H. Shield, M. W. Brain, B. Plenderleith, R. Gready.

### OLD BOYS' NOTES.

The Easter Term gathering was held on Easter Saturday. The School won a keenly contested hockey match by 4 goals to 1. The following were present: —

T. T. Walters, M. C. Thompson, E. A. Jones, F. H. Dutton, E. J. Miller, E. Davis, E. R. Morris, J. W. SumSION, G. H. Bye, A. W. Morris, B. W. Plenderleith, N. P. Morris, L. V. Crawford, M. C. Harries, C. Baillie Lane, P. Binks, P. D. Quick, A. E. A. Brain, P. W. SumSION, D. M. Grant, J. E. Carus-Wilson, C. M. Carus-Wilson,

The Old Boys' Hockey XI consisted of Thompson, Jones, E. R. Morris, N. P. Morris, J. W. Sumsion, P. W. Sumsion, Crawford, Lane, Binks, Brain and Grant.

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On Monday, February 12th, the Headmaster dined with the Cambridge Old Rendcombians at the Arts Theatre Restaurant. The company afterwards repaired to J. E. Carus-Wilson's rooms in Christ's College, where further refreshment was most kindly provided. It was a most pleasant evening, greatly enjoyed by everyone present. N. Macgregor Wood and M. R. F. Butlin made all the arrangements. The following were present:—J. F. Alder (Emmanuel), M. R. F. Butlin (Trinity), J. M. Faulks (Johns), M. H. Gleeson-White (Trinity Hall), M. C. Harries (Queens), J. W. Sumsion (Clare), F. J. Syme (Trinity), J. E. Carus-Wilson (Christ's), C. M. Carus-Wilson (Christ's), N. Macgregor Wood (Trinity). S. H. Groves (Emmanuel) was unable to be present.

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We congratulate Mr. and Mrs. R. H. Newport on the birth of a son, Richard, on March 2nd, 1951.

\* \* \* \*

E. R. S. Gillham is Captain of the Cornwall County Hockey XI.

\* \* \* \*

E. A. Jones has been elected a member of the Oxford "Occasional" Hockey Club.

\* \* \* \*

P. B. Elwell writes that after sixteen years of almost continuous flying he has now settled in Uganda where he has started a wood-working factory which is doing well and employing seventy African carpenters and blacksmiths. His family has recently joined him and his address is:—Banda Estate, P. O. Mukono, Uganda, East Africa.

#### MUSIC AT OXFORD.

The party which visited Oxford on Sunday the 25th of February, were privileged to hear, in Exeter College Chapel, a performance of Handel's little-known *Passion of Christ*, given by the combined choirs of Worcester and Exeter Colleges, conducted by Mr. Jared Armstrong.

It is easy to see why this work has not enjoyed the celebrity of *Messiah*, appealing as it does to the intellect rather than the emotions. The theatrical element in the latter work is here altogether lacking, and we are given instead a factual and sincere account of the Passion which reveals Handel in what was, to many of the audience, a new light. The strength and sincerity of the work were underlined by a thoughtful, though by no means a dry

interpretation by the conductor. The orchestral playing was here and there a trifle ragged, but the choruses were admirably sung, even though the words were not always as audible as might have been desired. The soloists. Miss Marita Quelch and Messrs. Douglas Smith and Bernard Rose, did not often achieve more than competence and one of them was not always quite in tune, but this derived, perhaps, from insufficient rehearsal. The *continuo* was in the familiar and capable hands of Mr. John Tooze, and did much to transport us into the right century (when so often, at such performances, we flounder pathetically between the seventeenth and the twentieth).

The concert began with a delightful performance of Purcell's anthem *Thy word is a lantern*, which was followed by Corelli's *Concerto Grosso* No. 1.

### SCHOOL CONCERT.

A Concert was given in the Music Room on Sunday, the 4th of March, by a small orchestra, conducted by Mr. Tooze, and which included J. Kitto (cello) and P. D. de Jongh (continuo).

The programme began with Purcell's anthem *Rejoice in the Lord Alway*, of which the choir and orchestra gave a spirited performance. Next, the incidental music from *The Virtuous Wife*, gave the orchestra a chance of showing what good ensemble can so easily be achieved by professionals, even when brought together at short notice, with less time for rehearsal than they would doubtless have liked. This example of early English theatre music made one listener at least regret that we have produced, in this country, no musician of comparable talent, anyhow until the beginning of this century. A suite from the *Shepherd's Lottery* by Boyce represented the eighteenth century, and this was followed by a captivating, if somewhat lush *Minuet* by John Ireland—musical with a ready appeal, “lyrical and melodius,” as the excellent programme notes put it.

Keith Statham (piano) then played, with the Orchestra, Handel's *Klavier Concerto* No. 6 in B flat. His playing was meticulously accurate, and showed also much sensitivity. Considering that he had never played with an orchestra before, this was a remarkable performance. Mr. Tooze and a String Quartet consisting of Miss Keil and Mrs. Colburn (Violins), Mr. Chew (Viola) and Miss Hubert (Cello), then played the first movement of Schumann's Quintet for Strings and Piano, and of this we need perhaps say no more than that the end of the movement found us fervently wishing that, if we could not hear the second and third movements, we might at least have an encore of the first.

Finally the orchestra performed Bach's 4th *Brandenburg Concerto* in G, scored for two flutes, three violins, viola, two cellos, and continuo. This magnificent work fittingly rounded off the evening's entertainment, and we were given an opportunity not only of hearing some first-class flute playing by Messrs. Rainer Schülein and John Sumsion, but also of admiring the incisive leadership of Miss Wadna Keil and the conducting of Mr. Tooze, whose special love this music so obviously is. We hope that this is the first of a series of similar concerts at Rendcomb, for there can be no doubt of the enthusiasm of the audience for all they heard.

Those taking part were:—

Miss Keil ( <i>Leader</i> )	Violins
Mrs. Colburn	
Mr. Graty	
Mr. Chew—Viola	
Miss Hubert	Cellos
John Kitto	
Mr. Rainer Schülein	Flutes
John Sumsion (O.R.)	
P. D. de Iongh	Piano
K. A. Statham	
Mr. Tooze	

### C. B. S. O. CONCERT.

A party went to Cheltenham on February 20th to hear Mozart's last three symphonies (Nos. 39, 40 and 41) played by the City of Birmingham Symphony Orchestra, conducted by George Weldon.

The programme looked interesting, as also did the programme notes, which opened with the astonishing statement "Mozart composed nearly forty symphonies"!

The thirty-ninth Symphony was almost unknown to most of the Rendcomb contingent, and it is therefore difficult to say anything about it; the Minuet seemed to be too heavy, and the First Violins were almost inaudible.

The fortieth Symphony was comparatively well known to us, as the College has a recording of it. In the slow movement it was felt by many that the semi-quavers, upon which the movement largely relies, were far too clumsy in the violins, but in the Minuet they made up for this by their fine attack. The last movement was considerably too slow, which was a pity because it is very exciting when taken at the right pace.

The forty-first Symphony, the *Jupiter*, was the best known to us, and the most popular of the three. Added to this, except

for the first movement which had too much slowing down in strange places, the Symphony was well performed. The last movement in particular was noticeable for fine playing.

In conclusion, it should be said that the evening was enjoyed by most, if not by all. It should be noted by some of the *intelligentsia* that the Birmingham Symphony Orchestra is very much overworked, and it is remarkable that its standard is so high. §

J. K.

§ Since reference is often made in this Chronicle to the Birmingham Orchestra, it may be of interest to mention in this respect that, according to the publication P. E. P., this Orchestra has no less than 253 engagements a year, two concerts in one day counting as one engagement. Comparison with the B. B. C. Orchestra's three concerts a week readily shows that a high standard with this timetable is virtually impossible to attain. —Ed.

#### ACTING—LENT, 1951.

Three one-act plays were produced during the term, two by Mr. Morris and one by Peter Cockell. It was satisfactory to see new actors, many of whom gave a good account of themselves. There seems to be plenty of talent in the School, just as there is also abundant enthusiasm.

*Ace, King, Queen* by Dorothy Carr, was given on Saturday, February 24th, by Form 4 in its entirety. This is an amusing play in verse, and Form 4 gave it a performance full of verve and gusto. M. G. Richards and W. J. Prime, if they did not fully evoke the Centre Court at Wimbledon, at least played their tennis strokes convincingly, and their argument at the end of the game was extremely funny. Horne was good as the umpire—the essence of dithering impartiality. We particularly admired the arrival of Bolus, a god quite literally *ex machina*, and the superb “noises off” which accompanied it; and the reporters, Harley, Wallace and Glastonbury left nothing but portable typewriters to be desired. But Gay almost stole the show, as the lineswoman who just hadn't the vaguest idea as to whether the ball was in or out, and who obviously, to use a modern idiom, couldn't care less. His final exit was a masterpiece. The chorus spoke their lines well, and the “Office of Works” backstage co-operated with their usual efficiency.

On the same evening there was a performance of *Q*, a “Psychic Pstory of the Psupernatural,” a pleasing triviality which makes no great demands on the intelligence of the audience, but which requires firm handling by the producer and good acting if it is not to be rather a bore. The production was, in fact, more than competent, and the acting on the whole good, especially that of Dutton as the credulous old ass of a spiritualist. Skilfully aided as he was by the make-up department, he had the niggling mannerisms and the suggestion of premature senility under perfect control.

Rayner, as the young man living by his wits, spoke rather too deliberately at times, and this had the effect of slowing down the action. But his gestures were effective, and he looked horribly plausible. O'Brien had not much scope as Rayner's female counterpart, but he did what he was called on to do quite well. We could have done with more of Rose's butler—a super-Jeeves, one imagined, with something of the buccaneer about him as well. It is good to detect real polish in the performance of small parts; it makes all the difference.

Finally, Vera Arlett's play, *From Midnight to Dawn*, was given on Wednesday, March 14th. Here, the producer and cast made valiant and, at times, successful efforts to make up for the fundamental and irremediable deficiencies of a play, rumbustious and naive by turns, in which a dissolute rascal of a soldier, taking refuge in a chapel in Normandy, meets a saintly, centenarian abbot (himself a murderer in days gone by) who changes the rascalion's outlook on the little life that is left to him before choosing the right moment to die. This mixture of Stanley Weyman and Shangri-La failed, not perhaps surprisingly, to carry dramatic conviction, though it had its undoubted moments.

Boase was good as the soldier, and his dignity at the end was in well-judged contrast to his whining and pleading at the beginning. Painter conveyed the fragility of extreme old age by voice and economy of gesture; a remarkable performance. Gilchrist and Brain, as mediaeval soldiery, supported the principals well. So did the unseen monastic choir, who sounded most realistically fifteenth-century.

Mr. Cunningham's painting of the set was extraordinarily good, though there was, perhaps, a thought too much lighting. Special mention must be made of the stained-glass window, also designed and made by Mr. Cunningham. It was hardly to be believed that it was not real.

Cockell was the producer, and he deserves congratulations on making presentable bricks with the minimum of straw.

The casts were as follows: —

*Ace, King, Queen*, by Dorothy Carr.

Alan	.....	J. Bolus
Julia	...	J. M. Rolfe
Harold Jones...	...	W. J. Prime
Carlo Platz...	...	M. G. Richards
Umpire	...	R. N. Horne
Lineswoman	...	T. Gay
Reporters...	M. V. Harley, A. G. B. Wallace, B. Glastonbury	
Men in the Crowd...	J. Gough, H. J. Greenhalf, R. J. Bird,	G. H. Richards
Women in the Crowd...	J. M. Astill, R. W. Alder, R. O. G. Hayter	J. Bolton-King.

## ***Q, a Psychic Pstory of the Psupernatural,***

By Stephen Leacock and Basil Macdonald Hastings.

Blight, a Butler...	...	...	...	P. Rose
Dora Dnieper	...	...	...	J. B. O'Brien
Jack Aannerly...	...	...	...	M. D. Rayner
George Gnoof, a spiritualist...	...	...	...	P. W. Dutton

## ***Midnight to Dawn, by Vera L Arlett.***

Maillart	...	...	...	Martin Boase
Travers	...	.....	...	John Gilchrist
Stanley	...	...	...	Michael Brain
The Abbot...	...	...	...	Desmond Painter
A Man at Arms	...	...	...	Martin Knight

The Prologue spoken by Peter Ryman.

## **PUPPETS.**

On Tuesday and Wednesday the 19th and 20th of March, the Puppet Players presented *What next?*

This interesting and enjoyable entertainment is difficult to describe in that it was neither a straight play nor, indeed, a revue, but rather a *cyclorama* of what one must describe (though somewhat anachronistically) as “moving tableaux”. It would, we thought, make a good film; the sequences being short, some seemed no longer than a few seconds, or was it just that time well spent and enjoyed passes quickly?

The success of the show rested solely on the spectacle and colour of these sequences, for the story was flimsy enough: in Act I *Muffin* has a nightmare in dorm and is ridiculed by *Peewit*: in Act II *Peewit* has a nightmare and is ridiculed by *Muffin*. The nightmares of both boys are the foreground of the whole show. The audience was treated to a feast of colour and ingenuity. Horrific vision faded into astral beauty—we thought Saturn particularly brilliant; he had obviously been walking out with a rainbow. And talking of coloured objects: who could the platinum blond have represented? We wonder, because she appeared amid a wheler of jokes and impersonations topical as well as local. And a word of appreciation to Mr. Cunningham for the excellent backdrops, particularly the Astral Plane and Rendcomb Dining Hall.

The “cast” was as follows:

### **ACT. I—Junior Puppet Players.**

*Peewit*—Animation, A. Harrison; Voice, J. R. Alder.

*Muffin*—Animation, R. J. Lawson; Voice, M. B. Forster.

*Loudspeaker*—Voice, R. D. White.

*Rocket*—Animation, A. Harrison.

*Objects*—Animation, M. G. Cooper; Voice, H. A. Gough.

*Monster*—Animation, P. Gilbert; Voice, P. Gilbert.

Amplifier Technician—J. A. Richards.

Electrician—P. Swaite.

Special Effects—A. P. Hayes.

#### ACT II.—Senior Puppet Players.

*Muffin*—Animated and Spoken by R. A. Powell.

*Peewit*—Animated and Spoken by J. R. Gosden.

*Spider*—Animated by W. J. Prime.

*Indian Rope Trick*—Animated by T. Gay.

*Siren*—Animated and Spoken by J. M. Rolfe.

*Devil*—Animated and Spoken by J. Gough.

Lighting—R. W. Muchamore.

Amplifier Technician—G. H. Richards.

With Scenic Properties by D. J. B. Forster.

### IS THERE LIFE ON OTHER WORLDS?

On the evening of Tuesday, March 6th, a party from Forms IV, V and VI went to Cheltenham to hear the Astronomer Royal, Sir Harold Spencer Jones, give a talk entitled *Is there life on other worlds?*

Sir Harold began by making the wise assumption that life, if it did exist on other worlds, would be approximately the same as that on our own, but would life not be possible in other forms?

Having made this assumption, Sir Harold went on to describe the universe in which we live. The Earth is a member of the solar system, which is a group of planets circling round the sun, which is one of the stars in the galaxy. The latter is an immense cluster of stars, approximately in the form of a giant cartwheel. It contains about one hundred thousand million stars (and is many light years across). If we travel even further into space, we see what we call nebulae, which are, in fact, other galaxies, some bigger and some smaller than our own. The nearest of these is seven hundred and fifty thousand light years away! There is a very large number of galaxies, and so the number of stars in the whole universe is unimaginable. It would be quite safe, therefore, to assume that some of these stars have planetary systems, on which life might be possible, if conditions were favourable; but as we have no definite proof of the existence of these planetary systems. Sir Harold contented himself with pointing out that it was quite likely that some form of life did exist somewhere else in the universe.

Having done this, the lecturer then dealt with our nearest neighbours in space—the moon and the planets. He told us that, for life to exist, suitable conditions must prevail. These are temperature, pressure, air, water, and so on. So, to find out if life could exist on the moon, we must see if all these conditions are present. When we examine the moon through our telescopes, it appears mountainous and devoid of oceans; and it is very clearly

outlined. This clear outline helps to prove that there is no atmosphere on the moon, and as there is no water either, life as we know it would be impossible there.

Sir Harold next dealt with the planets in order, starting nearest the sun. Mercury is a small planet, very near the sun, so near in fact that it is scorched and dried up, and so our search for life is unrewarded. Venus is slightly smaller than the earth, and the temperature there is rather more suitable than on Mercury. Venus has an atmosphere, but it is very dense and cloudy, and probably very little sunlight penetrates through this cloud layer to the planet itself.

Mars is the most "promising" of the planets. It has an atmosphere and a cold, though not excessively cold temperature. It is rather smaller than the earth, and most of the conditions which prevail there seem comparatively favourable for the existence of life. Some form of life might, indeed, exist on Mars.

Jupiter and Saturn are both very large, and their gravitational pull on man would be extremely strenuous. Due to this great pull, they each have a very large atmosphere, but one which contains little oxygen, and the pressure on the surface of the planet is so great, and the temperature so low, that some of the gasses have liquified and frozen, and fantastic gales sweep the surface.

Uranus and Neptune are smaller than Jupiter, but larger than the earth. However, both are so far from the sun that the low temperatures would make life impossible.

A very large audience in the Town Hall thoroughly enjoyed Sir Harold Spencer Jones' stimulating and lucid lecture. The slides were excellent, and many people were amazed to find how beautiful outer space appears when seen through a telescope. Sir Harold spoke in such simple language and made his points so clear that many strictly non-scientific people were enthralled and edified by his admirable exposition of a fascinating subject.

J. K. C.

### **"RICHARD II."**

On Monday, March 20th, a large party of sixth-formers attended the season's second performance of *Richard II* at the Memorial Theatre at Stratford-on-Avon.

Since our last visit the theatre had become more intimate. This was achieved by the projection of the apron stage, and the extension of the circle round the sides of the theatre to effect a pincer movement against the stage.

Miss Tanya Moiseiwitsch's set showed a return to Elizabethan ideals and bare essentials; there was no curtain to conceal it and the audience was able to study it in detail before the performance. A gallery ran above large folding doors that shut off the back of

the stage; though there seemed no reason for the forest of poles (carefully nurtured in barrels) which was revealed when these doors opened. A curving flight of stairs to the floor graced each side of this gallery, and a general purpose throne, specially accoutred for the opening scenes in rich royal reds and whites, was placed on one side, supporting Richard's heraldically impeccable shield.

Rough, ready and unrealistic as the set may have been, it proved a flattering background for the magnificent costumes. It provided also limitless means of ingress and egress. There was no scene shifting (save the carrying-off of dead bodies, thrones, etc. by genuine period pikemen), yet so effective was the lighting that each scene seemed strangely different and appropriate; in varying degrees of course. The scene at Pomfret well justified Rivers' comment "O thou bloody prison," while that in the Duke of York's garden required a certain elasticity of imagination. The tournament scene was managed very well by placing the King and his courtiers on the Gallery facing the back of the stage, from which the encouraging shouts of the plebeian spectators could readily be distinguished—here the set was at its best.

Mr. Harry Andrews' Bolingbroke contrasted magnificently with Mr. Redgrave's Richard, petty, poetical and pitiable. Bolingbroke's huge dignity was conveyed by the rugged grandeur of his diction. In the later scenes he became quiescent, notably in the deposition scene where Richard dominated the stage, but his dignity remained. By contrast, Mr. Michael Redgrave's Richard had a lyrical quality which easily deepened to tragedy:

"Now is this golden crown like a deep well That owes  
two buckets, filling one another.  
The emptier ever dancing in the air.  
The other down, unseen, and full of water;  
That bucket down and full of tears am I,  
Drinking my griefs, while you mount up on high."

Hugh Griffiths well portrayed that grand old man of Gaunt, 'Time honour'd Lancaster', notably in his glorious dying prophecy; clad in a white robe, spot-lit in the middle of a dusky stage, the palsied and shaking old man rolled out his terrible criticism of the land's decay. He was then carried out and Richard furiously lashed at the closed door with his whip, a stroke of genius in portrayal.

Unusual was a comic York. This seemed a mistake, since a son of King Edward must surely have an authoritative bearing. However, he still managed to retain his dignity, and Mr. Michael Gwynn showed that a man distracted by the speed of events can yet have a shrewd sense of humour—an element which is singularly lacking in the play.

A happy touch was the singing of a madrigal by the Queen's attendants in the Duke of York's garden. The beautiful Queen (Heather Stannard) seemed to have been fond of music, for a later discussion with the Duke of York was punctuated with yaps and yowls from a singer who, if professional, demonstrated a lack of musical taste in the court and, if amateur, in himself.

Robert Hardy's supposedly Northumbrian accent for Hotspur provoked much surprise. He vibrated his R's round the back of his mouth before releasing them with obvious relish, and his phrases came in impetuous rushes.

Richard's retinue seemed easily cowed by disaster. Bushy and Green whimpered loudly during Bolingbroke's stern judgement until thoughtfully rendered unconscious by a soldier with some regard for the audience's nerves, which were considerably strained.

The cast was fresh to the play, and as a result is sparkled with life. Mr. Anthony Quayle is to be congratulated on a production which, if containing certain departures from current practice, has brought us near to what we feel must have been Shakespeare's conception of the play.

P. D. de I. and D. C. de P.  
**HOCKEY.**

Though we expect to lose two or three weeks hockey through seasonal snow and rain, this year the elements were in a record-breaking mood and rain stopped hockey for about three weeks early in the term and three weeks towards the end. This is exemplified by the fact that ten, out of a total of twenty-two matches, were cancelled. No game was played on a dry pitch.

The Headmaster did most of the coaching of the first games and Mr. Ellis the second game. We should like to thank them and also Mr. Hull, Mr. Graty and Mr. E. R. Morris, O.R. (who was with us for a month at the beginning of term), for their help. Several senior boys also did much umpiring and our thanks are due to them also.

The 1st XI found it difficult to settle down due to the lack of practice games. We never arrived at the most satisfactory arrangement of the side, changes still being made at the end of the season.

The first match against Lydney Grammar School was played under treacherous conditions and the score was 6—2 against us due to lack of understanding amongst the forwards.

The match with Bristol Grammar School was a very even game, the main fault being the inability of the halves to get their passes to the forwards.

In the match against Cheltenham College the score was 7—1 against us. However, it was a very good game, the play being quick and open and near the end we started to swing the ball about the field.

We were very unfortunate to lose our away match with Lydney Grammar School, the score being even right up until the last five minutes when a defensive error allowed them to score the winning goal.

We played Prince Henry's Grammar School for the first time. The match was played at Rendcomb and produced a disappointing game which did not draw the best hockey from the college team.

The last match of the season, against the Old Rendcombiens, was undoubtedly the best. The pitch, although soft, was in fine condition, thanks to the hard work of the groundsmen. The O.R.'s fielded a fairly strong team and play was very even during the first half. It was not until the second half that the school played well together and wore down the forceful attack of the Old Rendcombiens. It was a terrific match which everybody enjoyed despite the bitter cross-wind.

There was considerable keenness amongst the juniors, and consequently very good teams were produced which won all their matches. D. Godfrey, R. A. Powell and R. N. Horne were outstanding.

In the 1st XI M. E. Knight and R. H. Jones both played in goal. The former has real possibilities but needs more confidence in himself, while the latter provided a sound last line of defence except for some rash excursions from his "hole."

B. Plenderleith at left back was a finished and most competent player throughout the term. His powerful clearance and steadiness were very valuable. J. Gilchrist played at right back for the latter half of the season. He tackles well, works hard and has a very powerful hit. He played at centre forward early in the term but from lack of experience and practice in this position failed to get the ball moving forward. It is worth his while to bear in mind that strong fast forwards are more in demand in club hockey than are backs.

D. C. de Peyer at left half, perhaps the most polished player in the side, has an effective tackle which makes him valuable in defence, but he too often fails to get the ball through to the forwards.

R. Gready at right half showed much improvement as the season went on. He has a good eye, a powerful hit and marks his man very well; but he must pass sooner and more often to the right and remember that it is largely his responsibility to feed the wing.

R. K. G. Bick was a tireless if somewhat variable left wing but towards the end of the season he got across many fine centres.

J. W. J. Reed, potentially a very good forward indeed, was rather erratic at inside left early in the season, and later his good ball control, speed and judgement were spoilt by poor shooting.

K. A. Statham's speed at centre forward gave a sharp edge to a slow attack. Some really first-class dashes down the centre were marred by weak shooting, although this was partly offset by good following up.

M. W. Brain, playing at inside right, tackles fairly well but was very slow in the circle and at making ground. His passes were often inaccurate. He has the making of a fine player if only he will have more determination to get the ball into goal, to tackle back and to return to his place quickly.

M. Boase at right wing was often starved of passes, but of such passes as he did get he made good use and put across some beautiful centres. He is a promising player who would probably be wise to move to the inside position.

J. H. Shield as Captain and centre half was a tireless and effective worker, always ready to help in an emergency. He was sometimes inclined to lie back too much instead of being in the centre of the field and sometimes inclined to take work from his wing halves. These are faults that experience will cure but it is important for all centre halves to remember that they must trust their backs and wing halves to the full, for otherwise the centre of the field will too often be left exposed and the attack of the forward line will be weakened for the absence of intercepted passes from the centre. Shield is a good player and a sound captain who did much for the game during a difficult season.

It may be felt that this account of the side is more critical than has sometimes been the case. This is true and arises from the circumstances of the season in which so little field practice was possible. At the same time it is important for those who are keen on the college hockey to face the fact that during a spell of bad weather the forecourt should become a practice ground rather than a playground. Forwards in particular can greatly improve their dribbling and passing by working as a group on the asphalt, while backs and halves can work out close passes for use in emergencies. The whole side can plan and improve its work at short corners. Coaching by itself is of little use unless the team is working out and practising movements, passes and tackles for themselves. Incidentally, it is wise to remember that in bad weather we are more fortunately placed than many schools who have no alternative to their games field!

The groundsmen, D. E. Barbour and R. A. Powell, are to be congratulated on their fine work, especially after seeing, on several occasions, some hours work washed out in as many minutes.

We congratulate the secretary on a fine fixture list and the field secretary on the smoothness of the organisation throughout the term.

## HOCKEY MATCHES, 1951.

### 1st XI Fixtures.

- Jan. 27.—Lydney Grammar School. Home. Lost 2—6.  
Feb. 3.—Bristol Grammar School. Home. Won 3—2.  
Feb. 24.—Cheltenham College. Away. Lost 1—7.  
Mar. 3.—Lydney Grammar School. Away. Lost 1—2.  
Mar. 15.—Prince Henry's Grammar School. Home. Won 6—1.  
Mar. 24.—Old Rendcombians. Home. Won 4—2.

### "A" XI Fixture.

- Feb. 10.—Royal Agricultural College. Home. Lost 1—3.

### Under 16½ XI Fixture.

- Feb. 24.—Cheltenham College. Home. Drawn 3—3.

### Average 15 XI Fixtures.

- Jan. 27.—Lydney Grammar School. Home. Drawn 1—1.  
Mar. 3.—Lydney Grammar School. Away. Won 3—2.

### Under 15 XI Fixtures.

- Feb. 3.—Bristol Grammar School. Home. Won 6—2.  
Mar. 15.—Prince Henry's Grammar School. Home. Won 4—1.

## RUNNING.

Both the Senior and Junior Lodges Races were run on March 19th. Due to slight rain conditions were not ideal.

The Senior event, in which there were five competitors, was won by de Peyer after a fine run in the very good time of 13 mins. 25 secs., only 15 seconds outside the record. A powerful runner-up might well have caused him to break it. He was followed by Dutton and Powell.

Result: —

1. D. C. de Peyer—13 mins. 25 secs.
2. P. W. Dutton—14 mins. 57 secs.
3. R. A. Powell—15 mins. 32 secs.

There were twelve entries for the junior race, which was won by Horne after a thrilling finish with Godfrey. They were closely followed by G. H. Richards, H. A. Gough, A. P. Hayes and P. G. Auden.

Result: —

1. R. N. Horne—15 mins. 35 secs.
2. D. Godfrey—15 mins. 40 secs.
3. G. H. Richards—16 mins. 4 secs.
4. H. A. Gough—16 mins. 20 secs.
5. A. P. Hayes—16 mins. 29 secs.
6. P. G. Auden—16 mins. 34 secs.