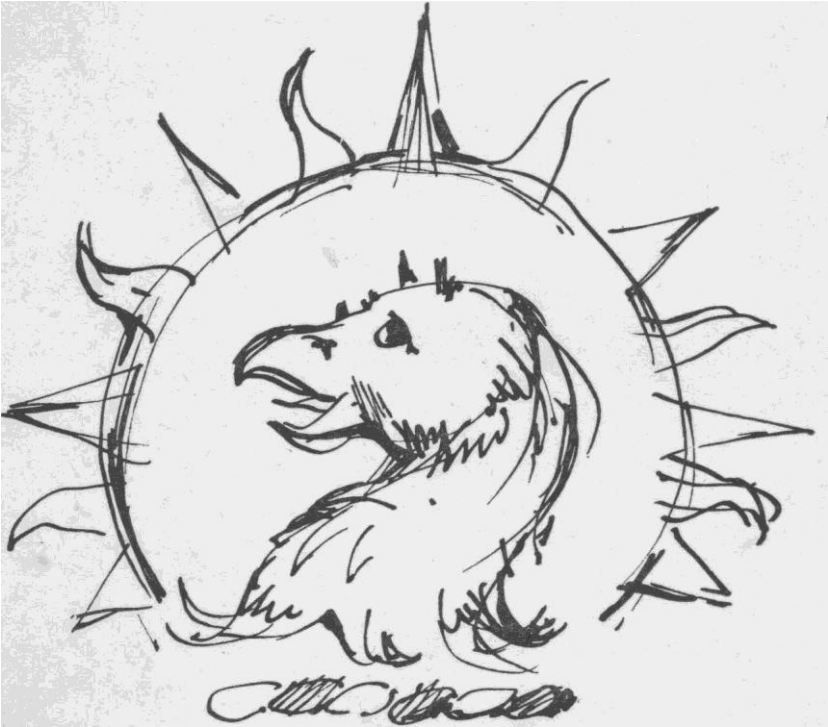


# *Rendcomb College Chronicle*



*Vol 14. No. 4.      March 1968*

# Rendcomb College Chronicle

Volume 14 No. 4

March 1968

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**COLLEGE OFFICERS**  
**Spring Term, 1968**

*Senior Prefect*—R. J. Wood

*Prefects and Group Leaders*—N. A. Dakin, D. P. Kyle,  
T. Willford, A. E. Hillier

*Prefects*—C. P. Mabberley, A. J. Pain

*Public Workman*—R. C. Goodsell

*Choir Librarians*—A. A. Ross, A. J. Stafford

*Picture Man*—R. C. Goodsell

*Church Ushers*—D. F. Black, P. Jones

*Librarians*—R. C. Goodsell, C. P. Mabberley, N. A. Dakin, P. W. Taylor,  
D. A. Tyler, C. H. Moore

*Stagemen*—A. J. Pain (*stage manager*), D. P. Kyle, W. R. Simpson, P. V. Sage,  
S. H. Hook, D. J. Simmons, R. A. Law, A. T. Patrick, A. M. White,  
I. R. Niel, J. R. Harris, N. Willford

*Bellringers*—R. J. Wood (*tower captain*), A. J. C. Walker, S. J. Brisk,  
N. A. Johnson, A. T. Patrick, T. Willford, W. E. Hanks, A. Thompson

**MEETING OFFICERS**  
**Spring Term, 1968**

*Chairman*—T. Willford

*Secretary*—C. J. Elliott

*Hockey Captain*—C. Gray

*Hockey Secretary*—W. Simpson

*Games Committee*—M. Barnes, D. Black

*Nominations Committee*—T. Willford, J. Quennell, C. Mabberley

*Meeting Banker*—T. Liddle

*Shop Banker*—M. Dow

*Boys' Banker*—H. Thompson

*Entertainments Committee*—T. Willford, D. Kyle, A. Walker,  
W. Hanks, M. Brown

*Meeting Advisory Committee*—P. Sage, R. Goodsell, T. Liddle

*Council*—A. Pain, D. Kyle, A. Hillier, N. Dakin, T. Willford,  
C. Mabberley, R. Wood  
*Junior Advocate*—N. Wapshott  
*Breakages Man*—R. Rolt  
*Rugger Secretary*—M. Dow  
*Cricket Secretary*—T. Liddle  
*Magazine Committee*—T. Liddle, H. Greenlaw, A. Walker  
*Senior Shopman*—P. Taylor

### MEETING NOTES

The most important change this term has been the reinstatement of the General Meeting in its original form, although Meetings are now held fortnightly and not weekly.

Discussion concerning the purchase of a power roller for the games fields has continued, but no positive action has yet been taken. There has also been considerable discussion on the disappearance of large numbers of brooms, and the bill for them which is periodically presented to the Meeting.

A table lighter was purchased for Mrs. Kenyon as a leaving present from the boys.

The Meeting now subscribes to *Mind Alive* and has added the *Daily Mirror* to its other daily papers.

### SCHOOL NOTES

#### Late Autumn Term, 1967

We bid farewell to Mr. J. R. D. Salter, who resigned his post of Art Master at the College at the end of the Autumn term. At that time he had made no definite plans for the future, but he is determined to spend more time in painting. Mr. Salter was on the staff of the College from September, 1957. We wish him every success in the future and thank him for all he has done for the College.

\* \* \*

We also said goodbye to the following boys who left the College in December, and we offer them our good wishes for the future: P. R. F. Chanin, J. J. Fonseca, P. Little, H. M. Peterson, C. P. Stevens, R. B. Salter, J. A. Hiscox, M. W. Harrop, N. J. Green, W. Longman and M. Toresen.

We are grateful to Miss S. Pearson who took charge of Matron's work during the temporary absence of Miss Lloyd; and also to Miss C. Bush who assisted Miss Lloyd for a time on her return to duty.

\* \* \*

The play "Luther" by John Osborne was performed on November 30th and December 1st and 2nd. An account will be found in this number of the *Chronicle*. The Christmas party, held on December 8th, is also reported on a later page.

The Christmas dance took place on December 9th and we welcomed a number of ladies for the evening.

\* \* \*

Michael Swaine, son of Mr. and Mrs. C. M. Swaine, was married at Caernarvon on December 23rd to Miss Stephanie Elaine Sluman. Michael is a research assistant at the University, Bangor, and his wife is studying electronic engineering.

### **Spring Term, 1968**

We bid farewell to Mrs. M. Kenyon, who resigned her post as headmaster's secretary on the retirement of her husband from the Colonial Service in Aden. We wish her well for the future.

Mrs. Kenyon's successor is Mrs. G. T. D. Haupt who joined the College during this term. We hope she will be happy here.

We welcome also Mr. G. M. Jones, who joins the staff as art master, having formerly been on the staff of Dean Close School. We hope Mr. Jones will enjoy his work here.

\* \* \*

We acknowledge receipt of *The Gresham*, *The Decanian* and *The Wycliffe Star*.

\* \* \*

We congratulate M. W. Harrop and M. R. Barnes on being selected for the West of England Schoolboys' XI at the Crystal Palace Regional Hockey Tournament in January.

\* \* \*

A. J. Savery attended a vacation careers course with Lloyds Bank at Hindhead during the Christmas holiday and M. J. Baynham attended a similar course with Smith's Aviation Ltd. of Cheltenham.

A lecture on Turkey was given on February 10th, by Mr. G. Spenceley.

A party from forms V and VI visited Bristol on February 8th to see films on space flight.

Members of the VIth Form saw the film of Marlowe's *Dr. Faustus* on February 14th at Cheltenham.

★ ★ ★

The back drive to the College has at last received an asphalt covering thus improving the approach very considerably as well as tidying up the appearance of the east side of the new Arts block.

## **GENERAL CERTIFICATE OF EDUCATION**

### **Autumn, 1967**

The following boys obtained passes in the subjects indicated:

M. R. Barnes—French

M. J. Baynham—English Language

D. F. R. Black—English Language, Latin

S. J. Brisk—Mathematics

C. J. Gray—Latin

H. D. Greenlaw—Mathematics

R. Laan—German

W. Longman—Art

E. W. Yates—Latin

## **OBITUARY: JOHN TOOZE**

We are deeply sorry to report the death of John Tooze, former Director of Music at the College. He died peacefully at his home in London on January 20th this year.

John Tooze was a well-known and well-liked personality at the college from 1948 when he was appointed Rendcomb's first Director of Music. He worked very hard with both choir and orchestra for the not inconsiderable period of fifteen years, during which time the standard of music at the college was as high as it has ever been. A large proportion of our boys studied music under him during this period and his contribution to their artistic accomplishments and pleasure is recognised by many who are now Old Boys of the college.

Many of us will remember John Tooze as much for his kindly and pleasant personality as for his professional abilities in music. For many years as a resident master, both in the main building and the Old Rectory, he made a valuable contribution to the general running of the school. Among other activities, he was editor of the College *Chronicle* for some years.

He struggled long against ill-health and it was for health reasons that he left the College in December, 1964. He will be sadly missed by his many friends and associates.

### **“LUTHER”**

**by John Osborne**

This was performed at Rendcomb on November 30th and December 1st and 2nd, 1967.

Within an accurate if fragmentary historical framework, this play is concerned with Luther's struggle with his sense of inadequacy and with his search for a personal relationship with God. The later stages of the play move rapidly through the events of the formation of the Protestant movement—the Diet of Worms, the Peasants' War—in an attempt to deal with the fundamental issues involved in Luther's revolt against the last element of unity within sixteenth-century Europe, the Roman Catholic Church. The play has been criticised for its somewhat superficial treatment of these issues, and it seems to lose some of its dramatic impetus towards the end.

The spiritual crisis of Martin Luther thus dominates the play, and Mark Collins' performance fully portrayed the deep emotional and religious intensity of the character. The sermons, in some ways the dramatic core of the play, were delivered with striking force and sincerity, and throughout the play his naturalness of manner and gesture contributed to the overall sensitivity of his performance. Even in the last scene, Collins portrayed the comparative calm and objectivity of Luther's outlook in middle age with as great conviction as the turbulent, highly impassioned nature of Luther's early revolt. His was an altogether outstanding performance for a fifteen-year-old.

David Kyle played the part of Hans, Luther's father, with a convincing combination of paternal affection and the natural resentment of a practical man and father against his son's decision to join the monastery. The strained atmosphere of the scenes between father and son was sensitively implied.

Kyle's was an effective and thoughtful performance in an important supporting role.

Christopher Gray, as Lucas, ably played the difficult mediatory role between father and son. The part is dramatically limited, but he fully developed it within these limitations.

The early scenes in the monastery were considerably enhanced by the convincing support given by the monks and by Nicholas Evans as the Prior. Anthony Walker portrayed the sympathetic but ineffectual Brother Weinard in a restrained but suitable manner. The part of John Tetzl requires a vigorous and extrovert character, and Nicholas Wapshott—clearly suited to the part—provided almost the sole element of comic relief in the play. Martin Dow gave a sensitive and thoughtful performance as the moderate and intellectual Augustinian leader. His portrayal in the last scene of an elderly idealist, sympathetic to Luther's aims, was particularly convincing.

The debate between Cajetan and Luther is the final attempt to formulate a policy of moderation. The part of Cajetan requires a difficult combination of a conciliatory approach to Luther with the natural frustration of a sincere Catholic faced with a threat to church unity. Colin Mabberley, in a subtle and intelligent performance, achieved this combination successfully. The part of Pope Leo X, played by Duncan Black, is somewhat crudely satirized by Osborne as the symbol of late medieval materialism, in the form of a man concerned only with his hunting. Black put across this atmosphere convincingly with his display of mounting irritation at ecclesiastical problems.

The Diet of Worms, where Luther takes his stand on his opinions, would appear superficially, to be the focal point of the narrative. That it appeared as something of an anticlimax was due more to Osborne's concern with ideas, as opposed to events, than to this production. Peter Jones, as the theologian, played the part in an intensely emotional manner which, though largely successful, resulted in occasional loss of clarity.

The long conversation between the Knight and Luther, in the context of the Peasants' Revolt, forms an essential part of one of the play's themes — Luther's effect on society. Philip Taylor held the attention of the audience by his convincing and emphatic performance in what is a slightly difficult section of the play. Nicholas Thomas, as Luther's wife, appeared in the somewhat sentimental last scene, and his restrained but convincing performance added to the atmosphere of peaceful domestic life.



The sets were, as usual, extremely effective. The use of several imaginative backcloths, designed by Mr. Salter, added enormously to the atmosphere of the play. The costumes, prepared by Mrs. James, were impeccable. The enormous amount of work put in by the stagemen, Mr. Willson and members of the choir and by the large cast of extras, all contributed to the success of the play. As usual, it is impossible to distinguish fully between the contribution of individual actors and that of the producer. Thus the extremely high standard of this production reflects to a large extent on Mr. Sells.

H. M. P., M. W. H.

**Cast:**

Knight.....	PHILIP TAYLOR
Prior .....	NICHOLAS EVANS
Martin Luther .....	MARK COLLINS
Hans (Luther's father) .....	DAVID KYLE
Lucas (a friend of Hans)...	CHRISTOPHER GRAY
Brother Weinand .....	ANTHONY WALKER
Johann Tetzel, Dominican Inquisitor	NICHOLAS WAPSHOTT
Johann von Staupitz, Augustinian Vicar General	MARTIN DOW
Cajetan, Cardinal, General of Dominicans	COLIN MABBERLEY
Karl von Miltitz, a Papal Chamberlain	OWEN RHYS
Pope Leo X .....	DUNCAN BLACK
Johann von Eck .....	PETER JONES
Katherine von Bora .....	NICHOLAS THOMAS
Monks and Peasants...	RICHARD WOOD, NICHOLAS DAKIN, HUGH GREENLAW, JULIAN QUENNELL, BERT LAAN, MARK REES, WILLIAM LONGMAN, NIEL JOHNSON
Child .....	DAVID BARLING
Emperor Charles V .....	MARTIN BAYNHAM
Archbishop of Trier .....	ANDREW WHITTLES
Ulrich von Hutten, Knight .....	STEPHEN HOOK
Papal Nuncio.....	KIM BELCHER
Herald .....	NICHOLAS HILLIER
Pages .....	GREGORY DOREY, RICHARD FRY
Corpse.....	BILL SIMPSON

Prompter: HAYDN THOMPSON

## **THE CHRISTMAS PARTY**

The Christmas Party this year, held on the last Friday of term, showed evidence of great care on the part of the Christmas Party Committee in preparation of repertoire, organisation, and lay-out. The theme was a parody of a pirate radio ship.

"Wireless C. P. C." appeared to be run on the lines of a traditional pirate ship, and N. Wapshott's performance as master-of-ceremonies was definitely influenced by "Treasure Island." The fancy dresses this year had all obviously been prepared with enthusiasm, and a conspicuous lack of the usual hordes of "uninspireds" showed that much more effort and time had been taken in creating fancy dresses of originality. There were, instead, a great many "hippies" of all shapes and sizes and in a variety of dress.

The prize-winning fancy dresses were:

### **Senior:**

- 1st (originality) H. M. Peterson and R. C. Goodsell (Bonnie and Clyde)
- 2nd (colour) C. Elliot, M. Baynham and A. Walker (London Transport Omnibus)

### **Junior:**

- 1st (originality)—Joint first—C. D. Horton (A Chip off the New Block) and T. J. Stroud (Charlie's Aunt)
- 2nd (colour) G. B. Jordan (Robot)

This year's sketches were exceptionally good, as compensation for there not being any last year. They fully displayed the C. P. C.'s production and acting abilities and were greatly enjoyed by all.

On the following Saturday night, a Christmas Dance was held, and was enjoyed by everyone who attended.

We take this opportunity to thank the catering staff for the party and dance refreshments, and the excellent Christmas Dinner. We also thank N. Wapshott for organising the amusements, and, of course, the hard-working C. P. C. for providing a very amusing and entertaining Christmas Party.

## **THE CAROL SERVICE AND A RECITAL OF MUSIC FOR ADVENT AND CHRISTMAS**

**Sunday, 10th December, 1967**

As is now the custom at Rendcomb, the last church service before the Christmas holidays took the form of the popular

ceremony of Lessons and Carols. This service, alternating Christmas readings from the Bible with appropriate carols, has always been found particularly effective because of the variety of its words and music and the thematic unity which they give to the Christmas story.

The readings of the lessons was, as usual, of a good standard, and those concerned, drawn from throughout the school, are to be congratulated. The congregation, too, assisted by the choir, should be complimented on their hearty singing of the simpler, better known carols, while the choir itself ably performed the more complex items—namely “As Joseph was a walking” (trebles only) and part settings of the “Sussex Carol” and “Nowell, Nowell.” The beautiful plainsong melody of “Creator of the Stars of Night” probably showed the choir at its very best.

It is to be hoped that so successful a service was appreciated by everyone.

But by far the more outstanding musical event of that day—and indeed of many years—was the recital of music for Advent and Christmas given in the Church in the evening. The concert, under the general direction of the College Director of Music, Mr. J. Willson, featured a wide range of guest and College soloists, a small orchestra composed of well-known local musicians, and the College choir.

It is very tempting at this stage to review each item on the wonderful programme at length, but unfortunately space does not really allow this, and, in any case, it would largely mean repetition of the excellent programme notes supplied by Mr. Willson. However, a brief resume of the recital can at least be given.

With the exception of Morely’s verse anthem “Out of the Deep”—a late 16th century work—all the music belonged to the Baroque or pre-classical period. The English Baroque was extremely well represented by three of Purcell’s elaborate Chapel Royal anthems, the best known of which was probably the delightful “Rejoice in the Lord alway” (the ‘Bell’ Anthem), while Buxtehude’s cantata “Jesu Meine Freude” and the chorale verses from J. S. Bach’s Church Cantata No. 142 “Wachet Auf” (Sleepers Awake!) covered the important North German school of Lutheran music and emphasized its reliance on chorale hymnody. As a complete contrast, Alessandro Scarlatti’s

Pastoral Cantata for the Nativity represented the rich, flamboyant traditions of the Italian Baroque and Catholicism. Such a programme, it will be seen, obviously afforded considerable variety.

Moreover, the high degree of authenticity which the music clearly deserved, was obtained by the use of a spinet— an old keyboard instrument—and, above all, a counter-tenor. As Mr. Willson pointed out, this high male voice—which is a considerable part of the character of much early music—is usually replaced today by a contralto or a low boy's voice with generally unsatisfactory results. We were grateful to have the opportunity of hearing the fine brilliant quality of this register.

The recital, then, was as stimulating as it was valuable; it remains only for us to offer our thanks to the performers. We all admired the sensitive performances of the three guest soloists—Peter Rose (counter-tenor), Martin Rees (tenor) and Douglas Hoare (bass)—especially in the solo trio verses of the Purcell anthems, and the extended bass recitative of his Christmas work “Behold, I bring you glad tidings of great joy.”

Our own soloists, too—David Shield and Richard Fry (trebles)—very ably sung the difficult solo lines of the second and fifth verses of the Buxtehude cantata. Our thanks should also be given to the orchestra and the organist, the distinguished musician, Tony Hewitt-Jones, for their contribution towards the ‘colour’ of the recital.

Their sprightly playing of the ‘symphonies’ of the Purcell anthems was greatly appreciated, as was their sensitive performance of the famous obbligato which accompanies the first chorale verse of Bach’s “Wachet Auf.” The choir, one feels, should also be congratulated on its powerful and confident singing, at its best perhaps in the Bach and the “Quicken me” chorus of Purcell’s “Thy Word is a Lantern.”

The trebles also sang the arias of the Scarlatti cantata but finally, the greatest debt of gratitude should be paid to Mr. Willson. As director, he had the job of working separately with soloists, choir and orchestra, and then, in a relatively short space, of co-ordinating them into a whole. Not only did he manage this, but also presented us with an imaginative and stimulating programme, authentically and sensitively performed. Under his guidance, we hope that Rendcomb music will flourish.

## **AN EVENING CONCERT**

**March 3rd, 1968**

On the evening of Sunday, 3rd March, a recital of music was given in the Assembly Hall by the school choir and a small string ensemble under the direction of Mr. Willson.

The first item on the programme was J. S. Bach's well-loved "Jesu, Joy of Man's Desiring"—the most perfect combination of chorale and obbligato to be found in the whole school of German church music. No matter how often the work is given, provided the performance is authentic—as ours was—the freshness and simple beauty of the piece will always impress an audience. It was a pleasure to hear it again.

But Bach was as great a composer of secular instrumental music as he was of music for the Church, and some of his shorter keyboard pieces are most rewarding for young musicians to play. This, at least, was the impression one received from hearing the piano solos by Antony Pitt (Minuet in G) and David Shield (Gavotte en Rondeau in G minor). Both these pieces are currently part of the Associated Board piano examinations which these two promising young musicians will shortly be taking. We wish them the best of luck in the examination itself.

After these solos the choir sang two unaccompanied Latin motets by the great 16th century Roman master, Palestrina. The first, "Jerusalem Convertere," a moving setting in five parts (AATTB) of the refrain from the lamentations of the prophet Jeremiah, was sung by a small group within the choir on the basis of two voices for each part. The other motet, "Sicut Cervus"—a fine elaborate work in four parts (SATB) for the Roman Easter Vigil services—was sung by the whole choir; in it, Palestrina's impersonal and strictly liturgical style could be clearly distinguished and it was therefore in excellent contrast with the introspective manner of the preceding work.

Then followed a concerto for harpsichord and strings by the 18th century composer John Stanley with Mr. Willson as the soloist on his delightful spinet (a form of small harpsichord). The influence of Handel—especially the Handel of the organ concertos—was very marked indeed, but although derivative, the concerto was in many ways an inspired work with fine characteristic themes and an interesting formal pattern. Mr. Willson's performance was at all times polished and highly stylish with some very nicely executed ornamentation in the solo passage work.

The last three items came from the choir. The first was Mozart's motet, "Ave Verum Corpus"—a delightful Rococo work dating obviously from the composer's early days in Salzburg. The second piece was a short setting of an Easter carol from Mr. Willson's own "Cantata Resurrectionis" (1966). Judging from this one movement, it is a pity we have not yet had an opportunity of hearing the whole work. In these days of what a recent *Listener* article called "electronic plink-plonk" serious music, Mr. Willson's writing for strings, in the English tradition of Vaughan Williams, was refreshingly balanced and musical, and it was Vaughan Williams' fine anthem, "How Amiable" which aptly ended the concert with its breadth and majesty.

So varied a programme, one hopes, was enjoyed by all. We are grateful to the members of the ensemble for their fine playing, to the choir for the singing, and last but not least to Mr. Willson for his skilful supervision and solo and continuo work. N. A. D.

### **HOCKEY REPORT, 1968**

It is true to say that this term we have had to try to model a team for the future, using the basis of a few experienced players. However, despite the fact that it has been a rather inexperienced team with six completely new players in it, it has had quite a considerable degree of success. There have been both highlights and disappointments in the matches this term, but only in one match, against Bristol Grammar School, has the team appeared to be absolutely beaten. Consequently next season, with possibly nine of this season's players on whom to build a team, the prospects can only be considered as good.

Illness and injuries incurred off the hockey field have often made selection of the XI a problem, and seldom have we been able to field our full strength. It is to the credit of the XI that they have taken these difficulties in their stride.

Intelligent anticipation, speed of movement and above all *control* of the ball showing itself in clean stopping and firm, accurate passing, must be the main aims of school hockey. They have all improved as the season progressed and we expect a further improvement in the next two weeks. We are to meet a formidable Old Boys' side on the 16th March, and we hope to make their journey worth-while.

27th January. *Away*. RENDCOMB 2 v. DEAN CLOSE 'A' XI 0

This must surely be one of the notable events of a surprising season, a victory against Dean Close after several years of consistent defeat. The Rendcomb team, playing against a genuine 'A' XI, rose to the occasion and played extremely well. The defence was for the most part sound and the forwards maintained pressure on the Dean Close circle, scoring two well taken goals by Simpson and Anthony Hillier. A most heartening start to the season.

Team: Barnes, Kyle, Yates, Black, Gray, Rhys, Nicholas Hillier, Belcher, Anthony Hillier, Simpson, Liddle.

3rd February. *Away*. RENDCOMB 0 v. BRISTOL G. S. 5

The Rendcomb team never really settled down. The Bristol team was quick and often overran the defence. Confusion between full-backs and inadequate support from the half-backs were the cause of Bristol's large score. The forwards, when they got the ball, could do little with it, owing more to the conditions of play than to any lack of fundamental skill.

Team: Barnes, Kyle, Yates, Black, Gray, Rhys, Reason, Collins, Anthony Hillier, Simpson, Liddle.

10th February. *Home*. RENDCOMB 3 v. KING EDWARD'S, BATH 2

Playing at home under poor conditions, Rendcomb, after their defeat of the previous week, played a much improved game. Play was not dominated by either side, but a superior defence and some sound attacking play achieved victory in a match that degenerated in spirit as time progressed. Belcher and Simpson both scored earlier in the match, but Simpson clinched with a fine goal in the last minute.

Team: Barnes, Kyle, Willford, Black, Gray, Treasure, Reason, Belcher, Anthony Hillier, Simpson, Liddle.

17th February. *Away*. RENDCOMB 2 v. K. C. S., WIMBLEDON 3.

Played on a good pitch, this was a hard, fast game. Owing to momentary lapses in defence, Rendcomb was 3—1 down at half-time, Belcher having opened the scoring with a well taken goal. In the second half Rendcomb increased the pressure and did most of the attacking, managing to pull back one goal scored by Hillier but failing to force a draw. This was certainly, however, one of the season's best games.

Team: Barnes, Kyle, Yates, Black, Gray, Treasure, Johnson, Belcher, Anthony Hillier, Simpson, Liddle.

24th February. *Away*. RENDCOMB 3 v. MONKTON COMBE 'A' XI 2

Playing without Simpson and with Johnson injured for most of the match, Rendcomb soon settled down and Hillier scored a superb hat-trick, to which Monkton replied with a single goal. In the second half Rendcomb were more on the defensive, but good work by full-backs and goal-keeper and adequate support from the half-backs prevented Monkton from scoring more than one more goal. Towards the end Rendcomb once more took up the offensive, and another goal was imminent when the whistle went.

Team: Barnes, Kyle, Yates, Black, Gray, Treasure, Johnson, Reason, Anthony Hillier, Belcher, Liddle.

2nd March. *Home*. RENDCOMB 5 v. LYDNEY G. S. 1

The score speaks for itself. Although slow to start, Rendcomb soon showed overwhelming superiority in attack which resulted in 3 goals before half-time, scored by Belcher, Liddle and Christopher Gray. In the second half Rendcomb were more defensive, but steady play by full-backs and halves broke up the Lydney attacks. Just before the end Liddle scored through good following-up and Hillier scored a very fine goal, virtually on his own.

Team: Barnes, Kyle, Yates, Black, Christopher Gray, Treasure, Collins, Belcher, Anthony Hillier, Liddle, Julian Gray.

Matches to be played:

13th March. *Away*. CORPUS CHRISTI COLLEGE, OXFORD.

16th March. *Home*. OLD RENDCOMBIANS.

## THE PLAYERS

C. J. GRAY (*captain*): centre half. For all his three years' experience in the XI, he must be the youngest captain Rendcomb has had for many years. His game has improved immensely this season. A tower of strength in defence, he has also been an attacking centre half, feeding his forwards and goading them on to attack by example and encouragement. He has an innate sense of the game and knows where to put the ball and how to put it there. Overcoming his lack of reach with a remarkable mobility, he has been the mainstay of the XI and largely responsible for its success in the face of difficulties. As captain his enthusiasm, maturity of judgement and painstaking care over administration have been invaluable. A really excellent captain.



W. R. SIMPSON (*vice-captain*): inside right. He has been consistently one of the most hard-working and attacking forwards in the team. On several occasions he has scored a vital goal, has always been ready to help out the defence when under pressure, and has combined well with the rest of the forward line. It is a great pity that his intrepid way of going downstairs has deprived us of his services for the last two matches.

M. R. BARNES (*games com.*). A West-of-England goalkeeper is always useful in any team. He has proved his worth this term by some excellent play in all aspects and by proving a force to be reckoned with even if he is the only man between the attacker and the goal.

D. F. BLACK (*games com.*): left half. His play has always been very steady and reliable, especially his good stopping and intelligent, hard hitting of the ball. His speed has enabled him to get back very quickly in defence.

D. P. KYLE. At full-back, he has improved consistently throughout the season and has become most reliable in tackling and in his stopping and hitting of the ball.

E. W. YATES. Also at full-back, although he has not been as steady as Kyle, his work has at times been very good, especially in clearing the ball. His main fault is a hesitancy in tackling opposing forwards.

M. J. TREASURE. Playing at right half, he has shown that basically he is quite skilful. Owing to lack of experience, however, his positioning and anticipation have not always been good and he takes too much time in clearing the ball.

A. E. HILLIER: centre forward. This year he has combined much better with the other forwards and, although his preference for the lone wolf technique can be frustrating to the rest of us, Monkton Coombe found it quite devastating. He has also scored several useful goals in other matches.

T. V. LIDDLE. Playing both on the right wing and at inside right, he has shown considerable skill and anticipation in his play. It is unfortunate that he has had less of the ball than he has deserved.

K. A. BELCHER. At inside left, despite a rather casual approach, he has often shown his skill and willingness to help the defence. In the attack he has often been dangerous and has scored several useful goals.



**"Here I stand; God help me; I can do no more. Amen."**

*Photo: D. R. Brown*



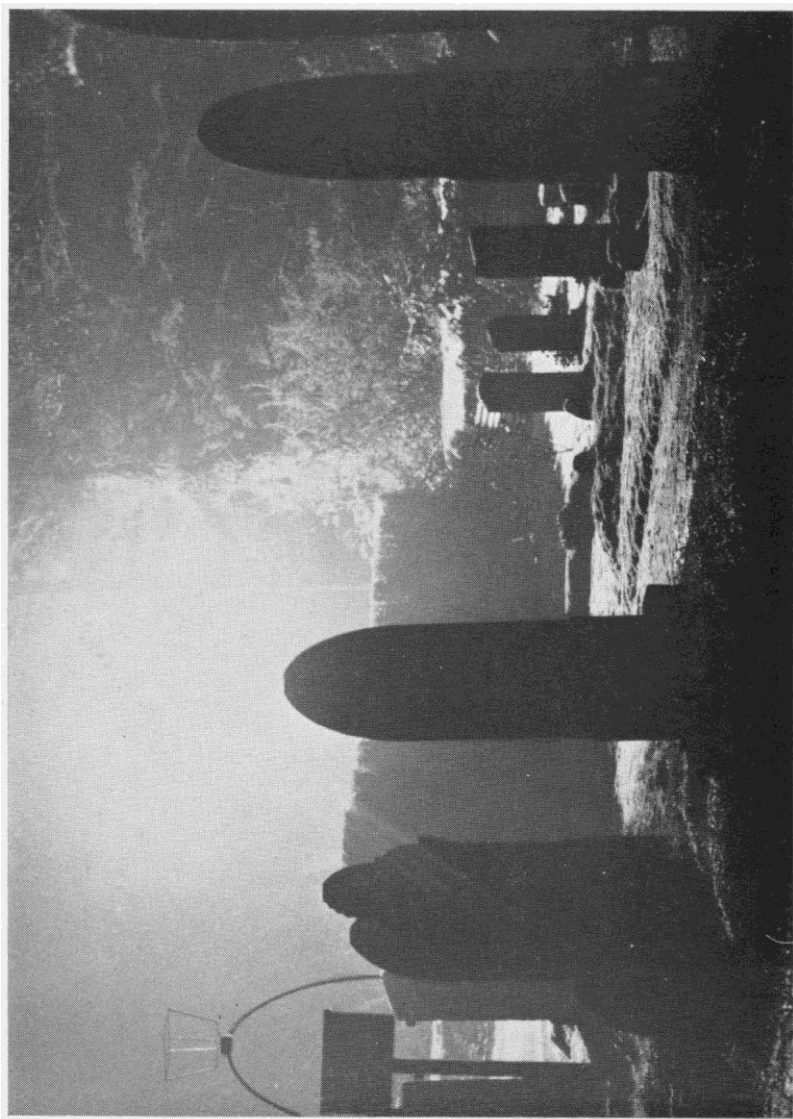
*Photo: D. R. Brown*

**"Well, he's not changed much, then."**



*Photo: D. R. Brown*

**"Wasn't *he* included when the Scriptures were being dictated?"**



**Rendcomb Churchyard with street lighting.**

*Photo: D. R. Brown*

J. C. REASON. Generally playing on the left wing, he has improved a great deal throughout the season and has become a useful player, although he moves rather slowly at times.

O. G. RHYS. He played early in the season at right half. Despite his inexperience, he acquitted himself well and should be useful next year.

N. A. JOHNSON. Unfortunately hampered by injury, he has played in only two matches and through lack of practice has found it difficult to get used to the speed and standard of play.

N. M. COLLINS. Has not played often but has put a great deal into it and has on one occasion played extremely well.

T. WILLFORD. Has played at full-back once and acquitted himself most honourably in the match against King Edward's, Bath.

J. M. GRAY. On the right wing for one match, he played extremely competently, considering his age.

N. L. HILLIER. He played in the first match of the term but, owing to several years in goal, he was too much out of practice to keep his place in the forwards.

### **The Second Eleven:**

The 2nd XI have been most unfortunate with their matches this season and have had only one opportunity to prove themselves so far, all their other matches having been cancelled. They have had a very reasonable defence, but their forwards have not had the speed and skill to break up an opposing defence. They have been unfortunate in losing some of their more competent players to fill gaps in the 1st XI. In their one match, against Lydney G. S. they lost 3—0.

Team: Nicholas Hillier, Willford, Law, Rhys, Pain, Sage, Taylor, Niel, Patrick, White, Warren.

### **The Under 15 Eleven:**

Speed of foot has not been a marked feature of this group this year. Team formation has been ruled by putting the slowest at back and the not-so-slow at forward. The goal-keeper could probably have given the wing ten yards' start in a pitch length—wearing his pads.

The defence was competent but inclined to clear anywhere in desperation when under match pressure; at other times backs

and halves combined well. N. Willford kept goal energetically and made few mistakes. K. D. Warren at centre half has improved his control greatly and distributed the ball well.

The forwards scored two goals in the first half of the first match and have never looked like scoring again since. Against Monkton Coombe they faced an efficient defence but, with speedier and more determined penetration, moving the ball into the open spaces, they could have scored goals.

#### RESULTS:

v. BRISTOL G. S. Under-15 XI, cancelled

v. KING EDWARD'S, BATH, Under-15 XI, drawn 2—2.

v. MARLBOROUGH Under-15 XI, cancelled.

v. MONKTON COOMBE Under-15 XI, lost 0—4.

Team: Noel Willford, Topp, Law, Rhys, Warren (*capt.*), Niel, Mace, David Tyler, Julian Gray, Pyecroft, Parsons, A. Thompson, Jordan.

### RUGGER REPORT SUPPLEMENT

#### Autumn Term, 1967

Unfortunately the last weeks of the rugger term proved rather disappointing as the four remaining fixtures had all to be cancelled through the bad weather and the foot and mouth disease epidemic. However, we were fortunately able to rearrange the away fixture with Whitefriars School for the end of term but, with a side very much out of practice and forced to play on an appalling pitch, the game turned out to be unsatisfactory. In an extremely hard and somewhat sordid game, we were unfortunate to lose 6—0; it was significant that the points scored against us came from penalties. In conclusions, it can only be said that, under more normal conditions, the side—and especially our three-quarters—might well have shown their true strength.

A. E. H., N. A. D.

### THE NATURAL HISTORY SOCIETY

The lake has proved to be an excellent source of bird-life this term. The long island has attracted a large number of goldcrests. Usually they inhabit tall coniferous trees but they seemed to be more attracted towards the box bushes. I think this was probably due to the fact that the thick box foliage held a lot of dead leaves and old nests which harboured a large insect and spider population.

Usually the goldcrests were accompanied by several of the common types of tits but the long-tailed tits remained in large flocks, often in the older trees, which they appeared to favour. The goldcrests are extremely tame and I have watched one hovering for a period of two to three seconds at a distance of no more than three feet away.

The top end of the lake has attracted comparatively large numbers of wildfowl. These include teal, of which four have been seen on several occasions, up to ten or so coot and anything up to about fourteen pairs of mallards as well as moorhens and small numbers of herons.

The more open part of the lake has appealed to a pair of little grebes which will probably nest there this year as they have done in previous years. Another pair was seen on the river below the College but these did not stay for long. There are three pairs of dippers along the river, one pair near the Cirencester Bridge, one pair near the Cheltenham Bridge and another pair between the bird sanctuary and Cliffrdine Wood. A hawfinch was seen near the College, several small flocks of yellow-hammers were observed down the Cirencester drive and some bread outside a study window was visited by a great spotted woodpecker.

An extra six Longworth mammal traps were bought this term and the hunt for localities of yellow-necked mice will continue towards the end of this term.

On Tuesday, March 5th, the VIth form biologists intend to visit some caves near Nailsworth in search of bats. It is hoped that they will still be sleepy after their hibernation and therefore easier to handle.

During this term and next term the VIb biologists are carrying out an ecological survey of a gravel pit near Somerford Keynes. They are doing this for the Gloucestershire Trust for Nature Conservation and the Nature Conservancy as it is intended that the pit should eventually become a Nature Reserve. The two authorities wish to know how the pit can be improved to attract more wild life.

N. MARK COLLINS



## **THE LITERARY SOCIETY**

### **September 1967—March 1968**

The society, past members may be interested to know, continues to flourish, and now, with the more spacious quarters of the library at its disposal, boast a larger membership than ever before.

At the end of the summer term, after a most successful original compositions night, Edy, Glennie, Dawson, Grant, Griffiths and Hemming took their leave of the Society. Griffiths' position as secretary was taken by Dakin at the first meeting of the autumn term (October 4th) and it was also then that the following new members were welcomed—Taylor, Mabblerley, Quennell, Pain, Wood and Little. On that occasion the play read was Anton Chekhov's "The Three Sisters."

The Society was impressed by the realism of the play and its portrayal within the bounds of a domestic tragedy, of Chekhov's own late Tsarist Russia with its petty provincialism. It was interesting to note the spiritual uncertainty of the characters and the sense they all have of some impending doom. For us who know what that 'doom' meant—the coming to power of a soviet regime—the play was charged with an irony which Chekhov could never have intended. Some characters, too, speak of a 'Golden Age'—one wonders what they would have thought of the U. S. S. R.

At the meeting of November 22nd, Jean-Paul Sartre's political farce "Nakvassor" was read. This play, with its satire directed towards French journalism, the "cold war" and east- west relations in general, proved to be in excellent contrast with the Chekhov. Defection, of course, provided the central theme, and it was brilliantly supported by all the appropriate characters. However, the plot, one felt, despite its ingenuity, lost at least some of its potential exuberance through being too padded with satirical asides. Nevertheless, the "joie de vivre" of this French comedy, calling upon east and west alike to have a good laugh, was clearly visible.

The last meeting of term, on December 6th, saw one of the most distinguished original composition nights the secretary can remember. To begin with, every member had written something, and had not had to recourse to a well-known author. The variety, too, was outstanding. Compositions ranged from such serious works as Taylor's examination of the thoughts

of an old man, Dakin's sonnet "The Clouds" and Little's story of the frustration of a research doctor, to the delightful nonsense of Fonseca's learned treatise on the importance of beards in history and Wood's inverted time sequence story and from there to the sheer comedy of Harrop's examination hints, Chanin's advice for those taking the driving test and Peterson's satire on the glossy advertisement world.

Between these extremes came an ingenious science fiction story from Hiscox, two really amusing literary parodies by Pain and Quennell, a skilful piece from Mabblerley on the "brain drain" and a most clever allegory by Kyle linking the life and significance of Christ with the present day.

It was indeed a most enjoyable evening, with much discussion following afterwards. At the end of the meeting we said goodbye to the Christmas leavers—Fonseca, Chanin, Little, Hiscox, Peterson, Stevens and Harrop; their places were taken by Gray, Liddle, Barnes, Sage and Greenlaw.

Unfortunately, however, the New Year began rather unsatisfactorily. The first meeting of the Easter term (7th Feb. ), at which John Osborne's "Look Back in Anger" was to be read, had to be cancelled at short notice owing to the unforeseen pressure of 'mock' 'A' levels felt by some members. Moreover, the same fate nearly attended the next meeting, for early in the term it had been decided to devote Feb. 21st to the reading of one of Arthur Miller's plays without realising that the 6A scientists—more than half the society in fact—would be soon reading his "The Crucible" with Mrs. James. Our dismay can be imagined when copies of "The Crucible" arrived from the British Drama League Library! After an unsuccessful attempt at replacing the copies, some college editions of Christopher Fry's symbolic verse drama "A Sleep of Prisoners" were successfully brought into action and the catastrophe averted.

Yet, for all this, we still look forward to reading Arthur Miller's "Death of a Salesman" and to having another successful original compositions night.

N. A. D.

### **JASON —ON THE JESUS KICK**

Jason, born of Mary and Joe Heist, screamed his way into the world on a clear, crisp December morning in the little American township of Elizabethtown, un-noticed by the larger part

of the world's population—and this was the way it was to remain for the greater portion of Jason Heist's life.

Jason worked his way steadily through the American education system fairly uneventfully; he was quite good with figures, but had no particular flair for any subject. At the age of fifteen and under pressure from his parents who constantly urged him to learn a trade, Jason left school and managed to secure a minor post as a costing clerk in a road haulage company. So at this raw age Jason settled passively into the rut of American middle-class life, and for sixteen long years became the average American.

Then something stirred in Jason, the unmitigated mediocrity of his life had sowed the seed of the flower of discontent in his heart. Why should he, Jason Heist, at the age of thirty-one be classified and filed away with the interminable masses of type-cast average Americans? He wanted to be something different, something individual, something great and someone who would leave his mark on the world.

So Jason started at night school learning advanced bookkeeping, he worked diligently, putting his heart and soul into his effort, cramming methods and knowledge into the small hours of the morning for months on end. In a year he had perfected a double entry book-keeping system that really was infallible and would put an end to the personal profit-motives at the road haulage company for ever.

Now Jason could go forth into the world with his system and spread his method to the minions of the road haulage company, the costing clerks, the ledger clerks and the typists. His method was an instant success and his minions rallied around him and praised his system. He had many converts from the old system, and a young assistant by the name of Ian, the typist, helped him spread his work.

The system flourished in Elizabethville and in the neighbouring towns; many clerks young and old came to Jason with their particular book-keeping problems and he would sit down with them and explain his methods with a style of self-assuredness that inspired great confidence in all his listeners.

However, Jason's methods were not popular with the managerial classes, their double-dealings and fraudulences would be eliminated if the new double entry system was instituted. Where was their share in the new method, what had they to gain?

Why, they claimed, the new system left no opportunity for private enterprise! They mocked him from afar, they condemned his method, and they put pressure on his employer, Peter Pilot, to have him fired, or to lay some bogus charge against him. Peter Pilot himself was not a crooked man, but he had a weak character, and his personal integrity fell victim to popular demand. Jason was fired on the grounds of being a communist agitator and black-listed by other firms in the area.

Jason was a broken man, his career was finished and he had no hope of being employed again. He whiled away his remaining years filling in the columns of his double entry books in neat straight rows until at the age of thirty-nine he died of anaemia. But his system had left its mark, it continued to be used by some road haulage companies, and those who still use it claim that one day Jason will return and effect the ultimate conversion.

D. P. K.

**SONNET**  
**“The Clouds”**

Down the blue night the unending columns press,  
In noiseless tumult break and wave and flow;  
Now tread the far South, or lift rounds of snow  
Up to the white moon’s hidden loveliness.  
Some pause in their sea, wandering comradeless,  
And turn with profound gesture vague and slow,  
With twists of misty spiralling and blow  
Out on the wind of Time their soft firmness.  
They say that the Dead die not, but remain  
Near to the rich heirs of their grief and mirth;  
I think they ride in the calm mid-heavens, as these,  
In wise, majestic melancholy train,  
And watch the moon, and the wide, raging seas,  
And men, coming and going on the earth.

N. A. D.

**REFLECTIONS ON A DANGEROUS PASTIME**

I wandered lonely as a cloud  
That floats on high past Jacks and Jokers,  
When all at once I saw a crowd,  
A host of Rendcomb smokers.  
Beside the lake, beneath the trees,  
Crouching down with bended knees.

Continuous as the stars that shine,  
They go upon their arduous way,  
They stretch in never-ending line,  
Back and forth from day to day,  
A dozen saw I at a glance,  
Waiting for the slightest chance.  
Some bogeys come along, but they  
Out-foxed the chosen few with glee,  
Prematurely turning grey  
From always being compelled to flee.  
“A light,” cried one, “To start my fag,  
That I may have a hurried drag!”  
For oft’, when on my chair I lounge  
With open mouth and vacant mind,  
I long to go off on the scrounge Around  
the ones I know are kind.  
And then my heart with pleasure fills,  
When they, not I, do foot the bills.

J. B.

### **A HITCH-HIKER’S REFLECTIONS ON THE “BRAIN DRAIN”**

People trapped in padded tin pass quickly  
Over trampled tar.  
The rain continually falls with vigour  
And soaks my hair, my clothes And me.  
I am a beggar gesticulating politely to the on-coming car  
And gesticulating rudely to the car gone by.  
They are unwilling to relieve my feet  
And are repulsed by my soggy existence.  
Does this one stop? Can this one stop?  
After so long? It does. The friendly host  
And hostess admit me to their palace.  
I observe the wall-to-wall carpeting,  
The meticulously arranged suite of easy chairs,  
The fitted lights, the irrelevant music from  
The hidden radio!  
We talk of nothing  
And they tell me many things  
While the rain continues.

Two slender slaves obligingly scrape over the windows  
And make our vision clear.  
From my throne I view other  
Monarchs of the road of greater and of lesser degree  
Each struggling to display his power  
And feeding more fuel to his faction  
To overtake my King and Queen.  
But we head the road  
There are no dangers on this straight.

Time passes.

We have made good time  
But now my host takes another road,  
A road far off my route.  
I must leave my friends, or change my plans  
And follow him.  
I consider—but we say goodbye and part.

I do not walk far, for soon a Bigger, better car approaches,  
Driven not by an owner,  
But by a crowd of squabbling chauffeurs  
Each snatching at the wheel.  
The master sits back and smiles, pressing a button  
To open the door. I accept his invitation—

And now see that he too is dressed in livery.  
He converses warmly, and is liberal with his cigarettes.  
The walls of this fast-moving room arc hung round  
With automation and appeals to join the new society.  
Now we really talk, of profound matters, of wars  
Of growing fat, of blushing red.  
I am interested, and question politely.  
But soon my friend joins the struggle  
And snatches at the wheel.  
Another of the chauffeurs  
Takes the master's seat.  
He too is talkative and asks me where I go  
"Wealth-upon-happiness," I reply—  
"Me to" he cries,  
"Bring your friends—we'll have a party!"

C. P. M.

## HARRY HIGGINS

By the entrance of the factory,  
By the shining metal gateway,  
At the doorway of the office,  
In the foggy winter morning,  
Harry Higgins stood and waited.  
All the air was full of tension,  
All his workmates dull and slothful,  
And before him, through the dimness,  
Westward, near the neighbouring factory  
Passed in blackened swarms, the workers,  
Passed the stewards, trouble-makers  
Smoking, moping in the dimness.  
Full above him watched the bosses  
Further spread the crowd before him.  
From its centre talked the leader,  
Shouting, roaring in the dimness.  
On his left his brother worker  
Waited for the big decision;  
Every worker was in favour,  
“Walk out!” was the general outcry.  
On the face of Harry Higgins  
Could be seen the gleam of pleasure,  
All he did was stay much longer  
Than he should have in the loo.  
Harry Higgins watched and waited,  
To the crowd his fist was thrust,ed,  
“Thank you brothers, one and all.”  
In the window all the bosses  
Watched as all the “brothers” followed  
Harry Higgins out the gateway,  
Wishing that they’d never sacked him.

A. J. P.

## DRIVING TEST

In spite of all that’s been said about taking the driving rest, it’s really not too difficult if you know the right technique.

When you enter the building to find your examiner you will be directed to a room with an incredibly depressing view and filled with warnings and old *Motor Sports* or *Autocars*. This is just to get you in the right frame of mind. Then the

examiners come in and start asking for the people they are due to test. Yours will first ask you to sign your name. This is fairly simple and merely, I presume, to show that you are not an absolute cretin.

As you walk to your car engage the examiner in light conversation and make suitable jokes, if possible. This conceals your nervousness and also gives an impression of superiority over everyone else he's tested so far in the day.

When he asks if you can hear and understand him properly, say "yes" but later ask him to repeat one instruction or two, before the test proceeds too far. This is a safeguard against doing the wrong thing—"Sorry I thought you said straight ahead — left — right — stop" or as appropriate.

During the whole test take care not to run down pedestrians, cyclists and dogs, etc. (a useful guide is that all these are potential suicides) and also avoid hitting other cars as far as is reasonably possible. This all goes to give a good impression. Also remember to give a hand signal once or twice (these should *only* be used for indicating slowing down or a change of direction) and pull up for amber as well as red lights. Above all don't frighten the poor man. Remember that an air of calm confidence in a crisis has saved many an examiner from the nut-house.

Now for the set pieces. First the hill start. To do this, push the accelerator about half way to the floor and slowly release the clutch (it is often advantageous to select first gear prior to this). When the engine starts to groan and the car begins to judder, quickly release the handbrake and you're off. If you select a moment when a particularly pleasant pair of legs passes in a miniskirt, mirrors and signals can be dispensed with although a glance in the relevant wing mirror may be entertaining.

In backing round a corner, essential points are to watch out for people, walls and parked cars and, of course, one way streets. The moment to turn the wheel is of course readily determined being the moment when the size of the angle between yourself the centre of the rear window and the apex of the corner is exactly equal to the registration of the car times  $10^{-3}$ , or vice versa.



The turn in the road is a little more difficult, however, if you can manage to do it opposite a fairly wide opening into a drive or similar, the embarrassment and discomfort of hitting the curb can be avoided. Failing that a seven-point turn stopping about three safe feet from the curb may be necessary.

Finally the emergency stop. The main point of this is to jam on the anchors as soon as he hits his knee and yells stop. A little finesse is however useful. If you can anticipate when he is going to do it, a slightly premature stop will not give him time to brace himself and he may bash his skull on the window. This tends to shut him up a little and the rest of the test may be completed in relative peace.

Lastly the questions. For these you must know your Highway Code from front to back and from back to front again. The latter is particularly useful as an answer like "Line white continuous a straddle or cross not may you," may confuse him sufficiently to make him fill out the wrong slip.

Now is the time when you discover whether you will add to your collection of white slips or gain a beautiful little pink one. And the best of luck to you. One final word however. When he says, "I'm very pleased to tell you that you have passed your test"—it's a lie. He's actually extremely annoyed that he couldn't fault you—after all he makes his living from suckers like you.

P. R. F. C.

### **OLD BOYS' NOTES**

Michael Naish has been home after two years in Vancouver. He was married in London on January 10th to Miss Elizabeth Hessel, an English nurse whom he met in Vancouver.

\* \* \*

The engagement has been announced of Keith Stimson to Miss Joan Stevenson.

\* \* \*

Martin Butlin has been appointed Keeper of the British Collection at the Tate Gallery.

Martin Ashe Jones having taken his degree at Oxford is teaching English in Finland for a year.

\* \* \*

Julian Comrie has given up his appointment as Programming Manager at the Save and Prosper group at Ilford and has been appointed Systems Analyst in the computer department of the Mercian Building Company in Cheltenham.

\* \* \*

Some months back William Willets visited Rendcomb during a brief period in England. He is Senior Lecturer in Chinese History at the University of Singapore.

\* \* \*

Teddy Jones writes from Suva, Fiji, where he is in charge of both the Planning Office and the Statistical Office surrounded by U. N. "experts." He hopes to be on leave in England again about April, 1969.

\* \* \*

Robert Stimson gave up his scientific work sometime back and about two years ago entered the Diplomatic Service. He is at present British Consul in Saigon and is having a particularly difficult time: he has just sent his wife and eight months old son home as life was becoming too unsafe for them.

\* \* \*

Charles Carus-Wilson is at present busy with his firm of architects in London working on the new buildings of St. Paul's School.

\* \* \*

Graeme Wilson writes from Hong Kong. A couple of years ago he was hauled out of a session of the NATO Armaments Committee and offered the job of British Civil Aviation Representative in the Far East. He was transferred to the Foreign Office on accepting this position and now roams the Far East, sometimes attending the interminable armistice debates at Panmunjom or acting as Counsellor to various Embassies from Indonesia to Japan. As a recreation he translates Japanese poetry, publishing many of the translations in

the *Times Literary Supplement*, the *Observer* and the *New Statesman*. Not surprisingly he “hopes not to be sucked back into Whitehall just yet”!

\* \* \*

Paul Chanin is working at Monks Wood Experimental Station (Nature Conservancy) prior to going to Cambridge. At present he is assisting in a study of herons but expects to transfer to work on invertebrates later.

J. C. J.