

THE GIRLS' CAMP AT LONGTOWN, JULY 1964

ON July 18th, 1964, a party of girls and four members of staff went to the Northampton Youth Adventure Centre at Longtown, Herefordshire, to spend a week in camp. Fortunately, the weather could not have been nicer and the many activities, namely canoeing, pony-trekking and hill-walking were all the more enjoyable because of this. In the evenings camp-fires were held and rounders and other games were played. Sunbathing was one of the spontaneous activities which was extremely popular, especially amongst the older members of the party.

Whilst the camp was in progress, the Centre was officially opened by Sir John Hunt. There were many visitors to the camp on this day, and some girls were photographed and some interviewed, but unfortunately, this had to be the only day that it rained.

Everyone was in complete agreement that the Centre at Longtown was a perfect site for camping, and the camp proved so successful that it was decided to return this year.

LONGTOWN GEOGRAPHY SURVEY, 1965

AT the end of March this year, 24 students and "a couple of Fellows" went to the Longtown Adventure Centre in Herefordshire on a week's Geography Field Course. The converted inn was found to be well-appointed and situated on the main road through Longtown. Our hosts for the week were Mr. and Mrs. Van Laun, who soon made us welcome on our arrival.

On the first day we took a general survey of the area. To do this we used the vantage point of the Hatterral Ridge. From this eastern extremity of the Black Mountains the valleys of the Olchon, Monnow, and Escley which converged immediately below Longtown could be easily distinguished. During the rest of the week we went on to take a closer look at the geology, relief, river development, settlement and land-use of the area. In addition, days were spent in split-parties enabling us to make use of the Centre's minibus to visit Ebbw Vale and the Rhondda Valley.

A highlight of every day was the after-dinner talk by Mr. Fellowes which was followed by free-time for relaxation, discussions or even pen-pushing.

However, the periods of toil were relieved by certain notable events. These included the occasion when our instructor became the reluctant hero who waded across the Monnow, quite oblivious to the risk, in order to rescue the Warden's small dog. Later in the week we were to brush with the police in Ebbw Vale for parking in an obtrusive position. The first of April was a day of many incidents; one mini-bus party will still contend they were dropped miles from their destination on purpose that day. Such occurrences prompted the Longtown Song into being, to the tune of Widdecombe Fair:

1. "Van-Laun, Van-Laun lend me your green bus,
All along, down along, down at Longtown
For we wish to go up the Hatterral Ridge,
With Pete Essam, Dave Butlin, Chas Brown,
Tim Alcock, Mick Adhemar,
Old Uncle P. F——es and all."
2. While driving along down old Ebbw Vale,
We suddenly found the cops on our tail,
With, etc.
3. While taking a corner at 50 or more,
All along etc.
We lost control and truncated a spur,
With, etc.
4. Back at the centre the green bus we took,
All along, etc.
And backed into the old Olchon Brook,
With etc.
5. The moral of this story is plain to be seen,
All along, etc.
Don't use a small bus that is painted in green,
With, etc.

(Apologies to Messieurs Van Laun, Fellowes and possibly Tom Cobley)

Mention should also be made of the two minority groups in our company who came to practise in art and cooking respectively. The culinary experts were hard workers and they produced creditable results. The artists, envied by all since they went to task at their own time, produced much interesting work. Some of the drawings have actually been acquired by Mr. Van Laun—at a small fee.

It was with true regret that we returned to the concrete jungle. However, the return journey was made enjoyable by out-bursts of song. Always the strains of "For he's a jolly good Fellow" were tolerably received and acknowledged.

T.H.S. CAMP 1964

A PARTY of 15 boys, 8 old boys and 5 staff spent the last ten days of August at a camp site at Oxwich Green. This was the third successive School Camp that had been held on the Gower Peninsular. The Camp site was situated high on a hill top near the small village of Oxwich, in an area strongly recommended by a party of Old Boys who had spent their 1963 holidays in the district.

On the arrival of the main party, thoughts soon turned to the now traditional first camp meal of faggots and peas. Over the

weekend the five remaining campers (who for various reasons could not travel with the main party on Friday) arrived to the luxury of a ready pitched camp. During this period the weather gradually worsened, culminating in a very heavy storm on Sunday night, which ripped down the marquee and one of the sleeping tents; its occupants having to flee at 4.00 a.m. to the shelter of the cooking tent.

The following day was exceedingly wet, windy and generally miserable. Several tents were uninhabitable; we had no marquee and the camp site resembled Romney Marshes. Perhaps this was the true test of character, camp craft and ingenuity. We decided to take up the challenge of making the camp an enjoyable place once again and thereby boosting the morale of all concerned. A miniature marquee was contrived using the remains of the "original" and the cooking tent was turned into a bedroom-cum-kitchen making breakfast in bed possible, although highly improbable.

Our labours were rewarded by the complete change of weather on the Tuesday. We awoke to the blinding welcome of brilliant sunlight and from this day to the day we arrived back in Northampton, the weather was conducive to anything but work and wearing clothes. It stimulated our appetites for swimming, canoeing and sunbathing. At times we summoned the energy to play Cricket or even beach Football. Some of the less active members of the party, however, spent their time sleeping in the scorching sun—mad boys and Englishmen, lie out in the Welsh mid-day sun; which produced some very painful backs and even caused one boy to be virtually skinned alive.

On Wednesday, everyone went on a hike, after which the camp resembled a convalescent home. Thursday and Friday saw some very exciting Staff v. School matches which may have lacked skill but certainly contained plenty of enthusiasm and determination. The honours tended to be shared, some players perhaps a little more honourable than others. Saturday saw the striking of camp, the general cleaning up and the start of the long journey home.

If variety helps to make activities enjoyable, the camp could hardly fail to be a success. With its resemblance to Romney Marshes, a convalescent home, a villa in the South of France, Twickenham and the White City, and with food, perhaps not up to five star standard; but certainly approaching four star, all tastes and idiosyncrasies were satisfied.

We would like to thank Mr. Grimshaw and Mr. Strickland for organising the camp, those members of staff who accompanied the party and Henry for being our everpresent cheerful driver. Also deserving our thanks are the boys in the party, whose attitude and efforts made the camp a success.

BRIAN CAPELL, HOWARD LINSLEY

THEATRE VISITS

THREE theatre visits have been undertaken this year. The first was to see 'King Lear' at the Repertory Theatre. This was the fourth production of the play in Northampton since 1762, and most of those who went to see the play were very well pleased with what they saw. In particular, there was a fine performance by Kenneth Gilbert, whose portrayal of Lear was very accomplished.

One of the Advanced Level English Literature texts is 'A Winter's Tale,' and near the end of last term a party was organised to visit the Birmingham Repertory Theatre to see the play. In contrast to the performance of 'King Lear' at the Repertory, the Birmingham production of 'A Winter's Tale' was a disappointing one, which, surprisingly enough, lacked polish. The actors taking leading roles seemed unable to cope with the difficulties presented by the play, which was saved only by some sterling work from the minor characters. Enough to dampen the spirits of our enthusiastic theatregoers of the sixth form, you may think. Not at all. In April a party visited the new Nottingham Playhouse to see Ben Jonson's 'Volpone.' This was a sparkling production. The plot of the old miser hoarding gold and duping his acquaintances into giving him more by the implied promise of legacies, was given a fresh significance by the verve and "panache" of the actors. It was a performance which lives on in the memory, and at the end of the play, the audience was reluctant to let the actors leave the stage. For the student of Literature, this is a first class method of combining business with pleasure.

ECONOMICS CONFERENCE

ON the 24th September, a combined party of Economics Students from T.H.S. and the Boys' G.S., attended the Annual Schools Economic Conference, organised by the Economics Association at the London School of Economics. We arrived at about 10.30 a.m., a little late, and found that our seats had been given to a school from Southampton, so, a scattered force, we settled down to listen to the conference which was entitled "The Economic Problems of the Oil Industry." The lecture consisted primarily of a series of talks given by the management staff of the Fawley oil refinery which were illustrated by graphs and economic data projected on to a screen. The morning session finished at 1 o'clock. It was a beautiful day and most of us had a picnic lunch on the embankment.

In the afternoon, there was a political discussion with representatives from the four main parties, and members of the audience were invited to ask them topical questions. This might have been a success, had the questions been spontaneous and unprepared and had the politicians made their answers brief and to the point.

“IOLANTHE”

THE production of “Iolanthe” in the School Hall on December the 10th 12th and 14th last year represented a new peak in the scale of productions staged by the Dramatic Society. Previous productions such as ‘Our Town’ and ‘Androcles and the Lion’ had small casts compared with the fifty-eight pupils and staff who took part in ‘Iolanthe.’ The costumes for the men were hired from Simmons of London and were kindly brought to Northampton by Mr. Guffogg. The girls’ costumes were manufactured very successfully by a dedicated number of girls who were being instructed in that most refined of feminine accomplishments—needlework. Production was in the efficient hands of Mr. Timms whose problems were many; nevertheless his mastery of the directions and his introduction of some unscripted ones (remember the Beatles trio?) evolved a highly presentable show. Our musical director was of course the irrepressible Mr. Baker who most commendably ‘discovered’ our soloists and whipped up forty-seven varied people into a vigorous chorus.

However, though some characters should be mentioned, the keynote of this production was co-operation which is apparent in the numbers of pupils and staff from many departments who sang and acted together.

‘Iolanthe’ opened first at the Savoy Theatre in November 1882 and was an immense success. Gilbert’s ludicrous yet typical plot contains such incompatibilities as fairies and peers and a Lord Chancellor with an Arcadian Shepherd for a son. The Lord Chancellor has been termed “one of Gilbert’s wittiest comics” and is ably supported by the ridiculous characters of Lord Mountararat and Lord Tolloler. The appearance of Private Willis in the opening of Act II is a famous part of this opera. The characters of Willis, Lord Chancellor, Mountararat and Tolloler all made a lasting impression on our audiences. The trio of leading ladies, Iolanthe, the Fairy Queen and Phyllis likewise pleased the audience with their strongly contrasting parts and skilful performances.

Act I opened on an Arcadian scene on to which stepped a fairy band who told us they were ‘tripping hither, tripping thither.’ Fairies Celia (Barbara Landon), Leila (Susan Edwards) and Fleta (Elizabeth Hammond) augmented by the other fairies then lamented the banishment of Iolanthe for her love of a mortal. The Queen, who was well portrayed by Rosemary Summerford, was then implored to forgive Iolanthe, who was played very well by Jane Harrington, and reinstate her in the fairy band, which she did. Iolanthe then told of the love of her son Strephon, played by Mr. Meakins, for Phyllis a ward of Chancery, played by Judith Betts, who fascinated the whole House of Lords at the same time. Later, the peers in resplendent garb stalked on to the stage with full pomp and circumstance only to sit down to a picnic. This ludicrous scene

shows Gilbert meant to poke fun at the peerage. The Lord Chancellor, who was played most ably by Vaughan Meakins, turned the subject to Phyllis. Upon her convenient arrival on the scene, she was wooed by the peers who were only to be rejected by her for Strephon but the Lord Chancellor refused to give permission for her marriage. Later Strephon told his mother of this unknown to Phyllis who, overhearing their conversation, took them for secret lovers and in a fit of pique, became engaged to Mountarat and Tolloler. The Queen intervened however and announced she would make Strephon a member of Parliament.

Act II opened with the well-loved solo by Private Willis, played by Gordon Bromage, on the funny ways of life "I often think it's comical" with particular reference to politics and the young child, who,

'Is either a little Liberal
Or else a little Conservative.'

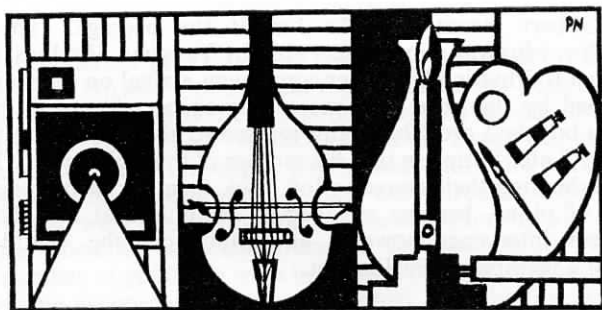
Next the peers stormed on, decrying Strephon's power in Parliament whilst the ethereal fairies fluttered on stage and flirted with the Lords. The Queen had then to remind them of their secular vows. Events followed quickly; Mountarat and Tolloler broke their engagement with Phyllis in the name of friendship, and the Chancellor, infatuated with Phyllis, had bad dreams. The misunderstanding between Strephon and Phyllis was then cleared up and Strephon begged his mother to plead with the Chancellor for permission to marry Phyllis. She agreed and then disclosed to the Chancellor that she was his wife whom he had thought was dead. From this point the happy ending develops leaving happy couples all over the stage in the finale.

Last year's production of 'Iolanthe' was not easy going but may fairly be regarded as a very successful venture, which reflected much credit on all concerned. However the success of the production lies not only on the financial side but also in the pleasure it gave. In the knowledge of the success of this first Gilbert and Sullivan production in terms of audience enjoyment, the pleasure derived by those who worked for it, and the benefit to the school, it must be hoped a tradition of such productions will now grow.

IN a congested make-up room before the performance of 'Iolanthe', Mr. Hartwell shouted,

"Would all fairies when made up, disappear."

A disaster, as far as make-up was concerned, was only narrowly avoided as two or three fairies had thought Mr. Hartwell had said, "Kiss a peer."



THE AMATEUR DRAMATIC WORKSHOP SOCIETY

THE A.D.W.S. was re-formed in September, 1964 with a membership of three Sixth Formers and five Fifth Formers, but our band was increased in the middle of the Autumn Term by two extra helpers. We were fortunate in that there were already seven of us who had previously seen duty with the A.D.W.S.

Our sincere thanks must go to Mr. Price and Mr. Bamber, our two joint Stage-Managers, who, through their advice and enthusiasm, instilled great confidence in us. Our thanks must also go to the many members of staff who gave up their valuable time to give a helping hand when it was most needed. R. W. Pollard and J. D. Ingham were this year's secretaries, and would like to thank the rest of the members for their help during the past year.

Our efforts were concerned this year on the production of "Iolanthe," the scenery for which was made during our meetings on Wednesday evenings, but in the latter stages it was often necessary to come to work two or three evenings per week. Our work included making new scenery and props, which entailed many new structural changes in our scenery construction. At first these caused many difficulties but they were eventually overcome, and to our satisfaction and relief everything worked smoothly at all the performances.

J. D. INGHAM & R. W. POLLARD

CHESS CLUB

THE chess club this year was better attended than any previous year. Everyone who attended would like to thank Mr. Clements for his help and guidance throughout the year.

T. Clarke (4R) won the problem solving competition and K. Floyd (5A) was runner up. B. Clarke (4S) won the Knock-out competition and T. Clarke (4R) was runner-up. T. Clarke (4R) won the League competition and B. Clarke (4S) was runner up.

S.B.

THE CANOE CLUB

TOWARDS the end of last year's summer holiday it was finally decided to establish a Canoe Club. The club has six members, three of whom are very keen second formers. Originally we hoped to build two canoes for the school, but that was not possible, so we are now building two single seaters (P.B.K. 15) and two double seaters (P.B.K. 22) for our own use. The cost has been cut down considerably by buying wood in bulk and cutting it ourselves to the required lengths. However, this has caused several setbacks. Not all timber stockists have had the wood we require and we have had delays of several weeks while Mr. Price has been trying to secure the timber.

Although it will not be possible this year, next year we hope to spend a week or two on one of the big rivers, cruising and camping.

D.E.C.S.

TRINITY YOUNG CHRISTIANS

A GREAT many people seem to think religion is out, not "with it" and generally boring. This could be because they cannot be bothered to find out more about it. The Trinity Young Christians aim to prove that religion is interesting and "with it."

Because of this we try to make our programme as varied and lively as possible. During the last two terms we have had a tape-recording and discussion on twentieth century hymn tunes, a film about medical work in Ilesha, a talk about Spiritualism, and a number of discussions. Attendance figures have risen each week.

The Trinity Young Christians welcome all pupils and members of staff, of all denominations.

P.M.

JUNIOR DEBATING SOCIETY

THE Society has resumed its meeting this year, and a very successful and well-attended Any Questions was held. The standard of the speeches and the comments from the floor was very high, and the school's reputation for skilful debating seems to be assured for some years to come.

H.M.L.

DEBATING SOCIETY

THE sixth birthday of the School Debating Society was celebrated this April with an informal meeting consisting of a number of short debates and discussions. By the usual democratic methods, we came to these conclusions:-

Co-education is by far the better type of education (as distinct from examination)

and the so-called 'decline' in moral standards today is, in fact, fallacy—but there is a real need for much more comprehensive sex-education.

Other meetings this year included two hilarious "Any Questions Forums," the subjects discussed ranging from Daleks to bus-strikes; from School Assembly to fluoride-in-bathwater. We also took part in an enlightening but boring Open Debate at Northampton Grammar School; and held seven formal debates ourselves during the season, the results of which were as follows:

"This House maintains that the British of today are predominantly a nation of 'Don't Knows' and 'Don't Cares'" CARRIED 24-13

"This House proposes that the Human Being is becoming—both mentally and physically—weaker and weaker" CARRIED 10-9

"This House proposes the abolition of Capital Punishment" CARRIED 20-11

"This House proposes that crime DOES pay" CARRIED 25-12

"This House proposes that the pirate radio-ships have a better idea than the B.B.C. of what the public wants to hear" DEFEATED 21-Nil

"This House believes that God is made in Man's image" CARRIED 17-15

"This House deprecates Labour's first '100 Days'." CARRIED 19-9

The Society must thank the organising committee—and in particular our Chairman, Mr. Hartwell—for their contributions to yet another successful Debating Society season.

The highest attendance this year was forty-five, and support from all the Sixth Form was enthusiastic throughout. Unfortunately, however, fifth form boys, and all fourth formers, were to be seen but rarely at this year's meetings.

The **Inter-Schools Debate** was held at the Notre Dame High School on 26th March. This coincided with the Sixth Form Geography Field Course, which meant that some of our more practised debaters were unable to take part. There were various other minor complications, too, but eventually a team was gathered together to prepare for the competition. The motion we had to propose was a very difficult one—"That Nothing Succeeds Like Excess"—and we went into the competition nervously wishing we had *not* gone into it, and thinking that we could not possibly win the Shield.

But we did.

G. E. BROMAGE.

MUSIC SOCIETY

OWING to "Iolanthe" rehearsals and the ensuing examinations, it was only possible to hold one meeting during the first two school terms. This meeting consisted of records specially requested by members.

An extensive programme has been arranged for the summer term, including a series of illustrated talks by various members of staff.

As has always been the case, the two extremes of the school, the first-form and the sixth-form, have been well represented at the meetings, while support from the middle school has been poor. This problem of extremities makes the arranging of a term's programme extremely difficult, as there are few pieces of music which appeal to both groups. As a result of this, it seems inevitable that the society next year must be divided into a junior and senior section.

THE PHOTOGRAPHIC SOCIETY

LAST autumn we began in a blaze of glory with a well attended film show during which Mr. Guffog announced that he would be giving a series of talks on the basic principles of photography. The second meeting did not quite equal the attendance of the first and the loss of last years Upper Sixth left us with very few members indeed. As the year progressed we gained more members and are now once more a flourishing society.

Mr. Guffog has been giving fortnightly talks on subjects varying from "The Camera" to "Making extra-large prints". Some of our members covered sports day and photographs have been taken of some of our more successful teams.

Next year we hope to add interest by showing more films and holding monthly competitions. J.E.

NORTHAMPTON SCHOOLS SAILING ASSOCIATION

NOW that the Trinity High School Sailing Club has been properly launched, more and more pupils have experienced the excitement of this exhilarating sport. We have three hardened mariners, Kathleen and Steven Hamp and Sally Cooper, who have all been sailing now for over two years. We have also some up-and-coming novices but there is still a lot more room for others.

As well as making new friends at Pitsford from the nineteen other schools in the Association, the Cadets, which are the boats we sail in, are trailed all over England for open meetings. Because of the excellent facilities for learning to sail at Pitsford, Northampton has gained many trophies and is well known all over the country at Cadet racing.

The Club meets on Saturday, Sunday and Thursday afternoons from April to October at the Reservoir and during the winter we have sailing lectures. These are most instructive and interesting and we learn many things such as Life Saving and Artificial Respiration. S.C.

THE JUNIOR SCIENCE CLUB

OUR school has an excellent science club, which meets on Thursday afternoon in the school's General Science Laboratory. In this club there are about 80 young enthusiastic scientists, but unfortunately this is too many to cope with at one time, so now about 30 are chosen each week.

Once inside the laboratory we all begin by setting up the apparatus for our various experiments. Most of these experiments are very exciting because each week we perform something different, our varied activities have been concerned with: the wonders of magnetism, making certain solutions, earth-shaking explosions, the marvellous architecture of the human skeleton and setting off fascinating fireworks, in the fume cupboard of course. Don't think that is all that we do: on 13th May most of the first year forms went to Wellingborough Zoo, which we found to be quite small, but with a grand variety of very interesting animals. Also one Thursday afternoon the club met on the stage for a cartoon film show on various products of coal.

We should like to take this opportunity to thank those members of staff warmly for having been very generous in giving their time to the club.

Why don't you join if you haven't already done so? It is a worthwhile activity. S.M., A.K.

SCIENTIFIC SOCIETY

THE activities of the society over the past year have consisted of lectures, demonstrations and films on a wide range of subjects in Physics and Chemistry. As far as lectures are concerned I have encouraged those dealing with subjects of some practical interest or importance, rather than the more theoretical ones. I have done this in the hope that pupils lower down in the school will not consider our activities as "way above their heads," but unfortunately they appear to have done just this, because the lectures are almost always attended only by the keen Sixth Formers. Examples of lectures given over the past two terms are: 'Uses of Radioactivity' by M. Verity, 'Basic Aerodynamics' by R. J. Ashby and 'Stereophonic Sound' and 'Basic Television' by myself.

I am, however, pleased to report that our film shows have aroused much interest, and films from I.C.I. on industrial chemistry which were shown during the Spring Term were well attended by

fourth, fifth and sixth formers. It is interesting to note that the films have been on subjects which are on the 'O' and 'A' level syllabuses, and have been more popular than the lectures, which have deliberately steered clear of the syllabus; showing once again that many pupils, particularly below fifth and sixth form, tend to dismiss subjects they have never heard of. It is for this reason that I would like to make clear that this society exists as a means of furthering the interest of pupils in science beyond the syllabuses, and I believe that any pupil who is interested in science can always gain a great deal from our meetings.

R.W.

LIBRARY NOTES

THIS year the library has undergone some radical changes. A separate History section has been compiled, and a Geography section is in the process of being arranged.

The First and Second Years, and the VI Forms in general have been the main groups to make use of the library. Although the two exhibitions of new books which have been held during the past year were reasonably well-attended, those who showed the greater interest were either from the Lower School, or the VIth Forms.

Such authors as Captain W. E. Johns, C. S. Lewis, Richmal Crompton, and Rosemary Sutcliff, have attracted a large following, and the "Flame" and "William" books have proved to be very popular, the latter novels having had to undergo considerable repairs.

A growing Adult Fiction section has been compiled in the top library, specifically for the use of the Sixth Forms. Each month additional books are received from the reprint publishers for this section, in which a high standard of fiction has been attained.

The most popular non-fiction books appear to be historical, sporting, and artistic, but books of "Mathematical Diversions" are also much sought after.

During the last year the Library Prefects have rendered valuable assistance, especially those who have stayed after school, sometimes until six o'clock, to assist in preparing the new books for issue. This year, over 200 new books have been added to the library, bringing the number of volumes for issue to nearly 4,000.

In the Reference section the books have been re-arranged, and a permanent exhibition of Reference books is presented in the centre bookcase. Also a Geography exhibition was arranged, using Shell Keys to the Countryside, and suitable companion volumes. A permanent display of pamphlets concerned with universities, training colleges, and other aspects of careers has been established as part of the Reference Section.

It is to be hoped that a larger proportion of the school will use the excellent facilities which the library offers.

A.J.F.

SCHOOL MUSIC

Singing is still uppermost in musical activity at our School, and, I hope will always continue to play a big part. About twenty of the senior pupils came with me to various deserving cases to sing carols at Christmas. At the end of the Spring term the School Choir sang excerpts from Bach's monumental St. Matthew Passion—a great experience for all involved: this was done as an act of worship in a morning assembly with the whole school present.

The biennial Doddridge Festival was held on 1st and 2nd June: about twenty girls from the first and second year took part by singing in the Choir of several hundred schoolchildren, who performed under the baton of Dr. W. H. Swinburne from Colchester.

The production of "Iolanthe" in December, 1964 proved thoroughly worthwhile.

Concerning the next opera performance, planned for Christmas, 1966, it is difficult to find a work that answers all the requirements of a school production. The chief considerations lie in the demands made on the voices—solo voices especially, the musical worth of the work, the appeal of the story to the twentieth century youngsters who perform it, the staging and of course, the finding of something everyone will think worthwhile coming to see. We would like to discover something that fits the bill as well as "Iolanthe" did, and now are looking outside the Savoy Operas.

"FAME AND GLORY"

IT was Saturday morning and I was still lying in bed, when my Mum walked casually up the stairs with a letter. It was addressed to me and was from the B.B.C.—in the top, left-hand corner was written in long, scrawly letters, "British Broadcasting Corporation." I slid out the letter, unfolded it, and began to read: "Dear Samuel, We are glad to say that your entry has been chosen for our Treasure House programme and we would like you to come along to appear on the programme to be recorded on Sunday, 13th June" That was all I needed to know and that night Mum and I were on our way to Bristol as Dad had decided to stay at home and look after my younger brother and sister.

On the train I thought of how the week before, the announcer had asked viewers to send in the most original questions on volcanoes to be put before an expert volcanologist, and how I had sent away my question without thinking that it would be chosen, and that I would soon be on my way to their recording studios in Bristol. I reached Bristol around 5.30 a.m. without having had a wink of sleep. That morning we had a slap-up breakfast for we knew that all our expenses were to be paid by the B.B.C., including those for food—and, oh boy! how we ate! We spent all of the morning touring around the town and when it was time for dinner we went

into a restaurant; I hardly ate at all—it was now that my feelings of nervousness began. Afterwards, we headed for Whiteladies Road where Broadcasting House was situated; here, we were most warmly welcomed and waited for the others to arrive.

I appeared, or at least should have appeared, three times on the programme: firstly, at the beginning, when the announcer asked me who I was and where I came from; secondly, in the middle, when I put my question to the expert; and finally, at the end, when we were all called together, this is where I should have appeared but did not, as I was hidden behind all the other entrants. After the recording was finished I flopped down into a chair and watched on the Studio T.V. what I would look like on the coming Wednesday—I looked really quite tired and drowsy and my cheeks came out dark. I had just time to collect a few autographs, then we were off in a taxi taking us to the station. When we reached the station, the train was already on the platform and it was not long before we were homeward bound, leaving “fame and glory” all behind.

S. MacPhie, IR.

CHILD IN SHAME

All alone there stands a child,
Why should the people stare,
Then turn away
With hating eyes
And looks he cannot bear?
Why does he hang his head with shame,
Hear talk behind his back?
A child of God,
He's done no wrong.
His only crime—he's black.

R. S. MARTIN (6LM)

THE BREEZE

Soft breezes caress the glens and crags,
Shadows shifting, chasing hedges,
Running downwards, swiftly racing,
Singing through the spider's tracing.
The regal wheat bows to her touch,
And after bending, shakes and quivers,
Long waves of corn, rushing proud,
Shifting with the flying cloud.
Onwards run the carefree breezes,
Currents rising, fall and drop,
Lost to the sea, sinking, dying,
Their deaths lament the seagulls' crying.

VIVIENNE MORTIMER, (6LG)

TH(RUSH)'S COUNTRY DIARY

FOR the past two years, all the members of the Trinity High School Staff Ornithological Society have been trying to trace the movements of the rare Greater Green Spotted Upper Sixth Form Bird. This is a report on the findings of a commission enquiring into the whereabouts and habits of these birds.

The Greater Green Spotted Upper Sixth Form Bird, of which there are only eleven specimens left, is an unusual species of bird with strange habits. Its summer plumage is dark green with characteristic white spots, while its winter plumage is aimed at blending into the background, consisting of dark green with striped wing feathers. These birds are particularly fond of their plumage, and will spend long hours adjusting it during the mating season.

Unlike any other species, they present a variety of appearances, and in any one flock, one may find the red-crested variety, and the long-haired variety nesting quite happily together, and we have evidence that some of the eleven existing examples were assimilated from completely different species.

They nest near the ground in the prefect's room, migrating periodically to Room 13, and evidence of their migration routes, such as stray feathers, have been found in the western part of T.H.S.

They are playful creatures, and about mid-week, you may find any number of them hopping happily around a field playing games. Though vociferous during the day, they are very quiet at night and it usually takes some time to discover where they roost.

Many of the birds have a talent for singing which becomes most evident around Christmas, but the remainder are content to chatter and emit the occasional squeal.

The Greater Green Spotted Upper Sixth Form Birds have a peculiarly interesting diet, which ranges from tomato soup, and sausages and baked beans to pancakes, and even the occasional stick of chewing gum. One keen ornithologist reported having seen one specimen carrying a dog-fish.

Various attempts have been made to capture these birds and one may often hear a bell ringing in the distance; this is an attempt to rouse the birds from their nests. At the cessation of the ringing of the bell, the keen bird-watcher will rush to the tower block in the hope of catching a glimpse of one of these birds. These glimpses are an unusual occurrence, since the birds are slow to respond, and become increasingly sluggish as the year progresses.

The Greater Green Spotted Upper Sixth Form Birds must not be confused with Lesser Green Spotted Lower Sixth Form Birds who are more sprightly, and a common species, which can be found at almost any time, in almost any room. Unfortunately these fine creatures, the Greater Green Spotted Upper Sixth Form Birds, are in danger of becoming extinct and it is most probable that by July the species will have disappeared altogether.

LINDA HUTCHINS, 6.UG.

THE JUNGLE TREK

HE pulled his dirty Safari hat well over his mottled brow, heaved a heavy despairing sigh, and planted his foot in the soft, treacherous soil once more. He moved sluggishly now, for he was tired and hungry. The trees and dense undergrowth went on unbroken before him as far as he could see, fighting and struggling to stop him.

He was perspiring greatly; large beads of sweat, glistening in the tropical sun, rolled down his lean, unshaven face, and dripped slowly on to his cotton shirt. Leaves of raffia hung about him; ferns, dry and brittle, broke as he brushed past them; camphor trees towered majestically above him, providing welcome shade from the blistering heat of the fierce sun above.

Many varieties of apes and monkeys chattered above him; crickets began their melancholy song; elephants trumpeted wildly in the distance—an unnerving sound that chilled his hardened heart. He suddenly became nervous; he trembled. The colours of the jungle quivered, melted together, then sprang back into their original shapes once more. The jungle seemed to be alive, and fighting against him; his senses swam in muddled confusion. Colours flashed vividly at him. He was falling, falling into deep blackness

Suddenly, he opened his eyes, and looked around him, still trembling. The jungle had disappeared; instead of towering trees, he saw bleak walls; in the place of the fierce, tropical sun, his eyes looked upon a dim light above him. Now, instead of hearing the sounds of jungle life, a harsh bell rang in his head. He sat up, and looked around him once again. Now he understood; his unnerving jungle trek was a terrifying nightmare. Very much relieved, he lay down again, and rested his head upon his hands Thank Heaven it was only a nightmare

C. J. PERRY, 2S.

THE PLANETARIUM

TWO years ago I went to London to see the Planetarium. This is a large dome-shaped building in Baker Street. It was a very difficult building to design, because the site it was to be built on was very small. However, most was made of the space that was available.

The inside of the Planetarium is like a theatre, showing pictures of the sky, the inside of the dome-roof being used as a screen. The dome has been made remarkably soundproof by certain ingenious methods. All this wonderful man-made sky is produced from a Zeiss projector which is made up of twenty-nine thousand separate parts, and cost £70,000.

It is a wonderful thing to go to the Planetarium and see the sky as you would at night, when it is really the middle of the day. To complete the impression of being under a night sky, it is important

to have silence. At the bottom of the projected sky, we can see some of the buildings of London, silhouetted against the dome.

Indeed, it is much better than watching the sky at night in the normal way, because we can see the sky as it would be at any particular day and place we can name. For example, we can see what the sky looked like two thousand years ago in Bethlehem on the night Jesus was born.

Another advantage of watching the sky at a Planetarium over watching it in the ordinary way is that there are no clouds to dim the sky which we see, and no lights or smoke to prevent us from seeing it in the best possible way.

It is possible to see all the movements of Venus in half an hour. We can see the beautiful Northern Lights. A total eclipse of the sun may appear on the inside of the dome. We can enjoy the scene as a comet travels across the stars. The sun, moon and planets and nine thousand stars can be seen.

The London Planetarium is certainly well worth a visit.

M. SMITH (1R)

THE HAUNTED CASTLE

On a hill both dark and steep,
There lies a castle still, asleep.
In the village far below
People say they dare not go
To the castle, for they say
It's haunted, both by night and day.
My friend boasts he's afraid of nought,
And says that he will not be caught
By anybody, ghost or man,
He says he'll catch them if he can.
For he's as brave as brave can be,
But will he catch them? We shall see.
The wind howls loudly through the trees,
It's more than just a gentle breeze.
There's a storm coming up in the dead of the night,
In the distance there's a light.
My friend has just made up his mind
To go and see what he can find.
Off he goes, through the night,
The castle is a frightening sight.
And when he enters screams are heard,
Like the call of a distant bird.
I think he must have been insane,
For he was never seen again.

HEATHER TIPLER (1)

RELEASED FROM THE TOWER . . .

IN three months time I will be going back to France, my home country. If I try to anticipate this moment, and to write down what I will remember of the time I spent as a French 'assistante' in an English school, I find that what particularly sticks in my mind is the concern for the individual which I found, and yet at the same time the importance given to social activities, with a readiness and ability to participate in them.

I have the impression, (and I hope it is not only an impression), that a pupil in England is really a person, whom teachers care for, more than they would in my country, where he tends to be something of a mere number among others. Perhaps the smaller classes, here, explain this difference to some extent, for in France, it is quite common to have at least thirty children in a form. But if the staff gave me this impression of being really interested in their pupils, I will not omit to say how startled and happily surprised I was to notice the commitment of most of the pupils to different communal activities, whether on a grand-scale like 'Iolanthe,' or on a small scale like a jumble-sale.

I would also like to say how much the importance given to members of the upper forms struck my continental conception of education. The existence of prefects, responsible for the younger children, is something which ought to be exported across the Channel. Yet, even though national characteristics do not mean much to me, I wonder, whether English self-discipline, as seen in your orderly bus-stop queues, would be consistent with French ways of behaviour. Your prefects are respected, but we have in our schools, a special body of persons—'les pions'—who do all the 'dirty work,' hate their jobs, and, in return, are hated by everyone else.

These variations proceed from basic differences in the educational systems. In France everything comes from Paris and goes to Paris! The English, however, work on a more local basis, and if this is true geographically, it is also true within the individual school, for in France the headmaster is everything, and heads of departments do not exist.

Although I would have many more things to add, I must restrict myself. If these lines are ever read, they are to be taken as a *personal* point of view only. This is because in France, I was only a pupil, and as such, saw things from the other side of the fence, which divides pupils from teachers. On the other side of the Channel this fence stands much higher than it does here, and in fact, I have sometimes wondered whether it exists at all in English schools.

MLLE. F. CHEVALIER.

ODE TO THE 'UNT (IN THE STYLE OF JORROCKS)

My 'oss is a beast with an 'ead and a tail,
'e aint too fat but still 'e don't ail.
We're orf in the mornin' wiv 'osses and 'ounds.
We'll chase young foxes 'till they go to ground.
I think that Sir Giles's 'oss is too fat
But 'e says "By gad we'll have a fox yet!"
Now, Tom, the farmer sits a grey mare.
If the ol' nag drops dead they'll never get there.
Wiv tongues 'anging out like the rest of the pack,
One stupid dog's smelt an 'are in its track.
Now all are away, we're going like 'ell.
But at the last fence the ol' nag fell.
Now we're going faster,
We're following the master.
"By Gad we'll never stop!"
"My Chestnut's getting hot!"
"I've lost my lousy crop!"
"I wish that I could trot!"
Sounds of horns from huntsmen
and "Yoiks and Tally Ho's"
Shouts and cries from other men
of 'That's the way it goes.
Then;

Over styles,
On for miles,
Over rails,
Torn on Nails,
Muddy water.
"Where's me daughter?"
"There's the fox,
in the copse."

The hounds 'av lost the scent,
They don't know where it went.
Oh well! we 'ad a good run.
It d—— near killed everyone.
Now I 'spose we be 'omeward bound,
But I owe my fun to 'oss and 'ound.

SUSAN REDHEAD, (5)

There was a young lady from Chile,
Who was indescribably silly,
For pets she kept moles,
In her lawn they dug holes,
Which made it decidedly hilly!

SUZANNE DE LA MARE, (2)

THE ARTS

CREATION by all artists, begins with inspiration. The nature of inspiration has been considered and discussed by the aesthetic philosophers for centuries, but fundamentally we can define it as an experience, a discovery, or re-discovery in a new light, of something which is real to the explorer whether its character be of a material or spiritual nature. This discovery is inspiration or, as it is often called, intuition.

This ability to perceive the significance of combinations of shapes, colours, or sounds is one of the circumstances which sets the Artist apart from the ordinary man. The great artist can tear away the film from our eyes and give us a fresh vision, if only for a moment, of the wonder of this world, and of Man's brief life. Croce says that intuition and expression are the same thing, his theory being that one does not know what one has discovered until a formal character has been given to it, and this formal character is the work of art. To the artist, however, this is untrue, for the most important fact concerning the work of art is that it is work, hard work, and when he has had the intuition, made the discovery, he must fix down this rather evanescent inspiration and reveal its content. Some artists find this setting down of their inspiration relatively easy. Mozart was able to plan a symphony in his head and write it down on manuscript paper while playing billiards. However, some artists find this work extremely difficult. Beethoven often had to struggle for hours to forge the musical phrase that would embody his idea with the minimum of distortion. However easy or difficult he finds this task, the great artist will never be completely satisfied with his creation, as his material is intractable. The painter has only brush, paints and canvas to convey a feeling or sensation he has about a three-dimensional world. The novelist must, by skilful use of characters and plot, make the reader at the conclusion of the story feel that what has been said is important to him as a person, and relevant to his way of life.

Basically, we can say that a work of art is the expression of an inspiration. But what is the element that is common to all creation which is deemed to be art? Plato probably gave the truest answer when he said that the source of power which works of art have to move us aesthetically, and to give us delight, is their beauty. The validity of this answer is not affected by the fact that what one man considers beautiful another may consider ugly, as the theory presupposes that certain things are beautiful and that where two people disagree as to the degree of beauty which is manifest in the creation, one possesses a greater accuracy of judgement than the other. The ability to discern beauty when it is present in a work of art, constitutes good taste, and this of course can be cultivated, and indeed is usually only obtained after the long arduous training of experience. The artist creates and the audience receives an experience

from it. The artist, in a sense, gives a part of himself to his creation, from which in time, the lay-man takes something. This brings us to the question of what is good art. Good art endures the test of time. It does not go out of fashion after a few years as does the music which is representative of bad art. In Literature bad art is even more apparent because of the immense market for it. Its audience buy the books and read them. That is the end of the matter. They never read them again. Once read, their value is exhausted. In the case of good art, the reader feels compelled to re-read, and on each recurring reading, he finds something new and more important in it.

What the buyer of bad art wants is a background; music to which he can tap his feet and join in, and which requires no concentration; literature which he can read in bed at night, but which does not stimulate him to the troublesome bore of having to think; the painting that looks nice, and is just right for the lounge wall. This is what the buyer of bad art wants, and these qualities certainly characterise bad art and the one unforgiveable sin, to the artist, is bad art.

D. H. Lawrence would always plead, "Art for my Sake," and this pin-points the question that has often been discussed in relation to Lawrence, that of whether an artist should create merely for himself, rather than for an audience. First the artist's work must be subjective and personal, therefore he does in effect, create for himself; however, totally to ignore any audience which may eventually see or hear the creation is wrong, as the whole basis of Art is communication, and to deny this communication is to take away one of the basic principles of art. It can also be argued that the artist who creates merely for himself is being selfish in denying his ideas to mankind, and the true artist is so enthralled with his discovery that he has one objective, and one only, to share his discovery with as many people as possible through the medium of his art. The artist must of necessity be a moralist, for he is a philosopher expressing himself and his values through his art. The value of art lies in its tremendous ability to deal with good and evil, because it is dealing with basic passions and natural reactions to stimuli, and the shock of a strain of music in a certain context can make life valuable.

R. P. JONES (VI. LM)

CLASSICAL AND JAZZ GUITAR

THERE have been great musicians in all fields of musical activity, and playing the guitar is no exception. The guitar was originally an instrument similar to a lute except that it had four strings and slightly indented sides. Another string was added at the beginning of the seventeenth century and yet another at the beginning of the eighteenth century, to give us today's recognised shape of the acoustic guitar.

Paganini, who was a virtuoso violinist and great musician, had a special interest in fretted instruments and in particular the guitar. He studied this instrument very intensively, and at the end of his course, he said that he considered it to be much more difficult than the violin. He composed twelve sonatas for violin and guitar and six quartets for violin, guitar, viola, and cello, although these pieces are very rarely performed.

One of the first successful exponents of the jazz guitar was most certainly Django Reinhardt, who formed the internationally famous 'Quintet of the Hot Club of Paris.' With him in this quintet was the almost equally famous Stephan Grapelly on violin, Roger Chaput on guitar, his brother Joseph Reinhardt and Louis Vola on bass. When Django was seventeen he was unlucky enough to be trapped in a caravan fire, where he lost two of his playing fingers. He was not at all deterred by this mishap and after a few years formed his group again enjoying more success than ever before. While he was on a tour in England he sold the tickets for his shows more quickly than those of Ellington, Benny Carter and Louis Armstrong. Bach was his favourite composer and he loved listening to his music in church. He would play the music he had just heard with a jazz style, and extemporized difficult runs and passages into music that seems almost impossible to the ear. When the electric guitar era came along he stuck to his battered old Macaferri and succeeded in staying at the top of his class of playing. So many great jazz men die at an early age and Django was no exception. He died at forty-three.

The greatest of today's electric guitarists is most certainly Chet Atkins, who started to take interest in electronics early in life. He liked taking radios to pieces and then putting them together again. His style was much influenced by Merle Travis, Django Reinhardt and Les Paul and he finally decided to keep to the Country and Western branch of playing. After many shows he finally built himself a seven thousand dollar "Workshop" where all his records are made by himself. The rhythm section on his records are taped and then he adds his own part with the aid of stereo tape recorders, echo chambers, distortion meters and the electronic bassist which he has most cunningly devised. So good was his recording standard that R.C.A. Victor appointed him 'Artists and Repertoire Manager' and he now has the task of recording great stars and artists of all musical fields.

Folk music must not, of course, be forgotten, and Pete Seeger is the name that everyone mentions when talking about it. He is not the most agile banjoist today, nor is he a virtuoso of the six and twelve string guitar, but he is the most skilful exponent of all three. His repertoire ranges from light folk music to serious classical music, although he can only be heard on record now as his stage appearances are very few, just like Chet Atkins.

Any discourse on jazz guitarists will almost be sure to mention such names as Eddie Lang, (who played for a while with Bing Crosby), Teddy Bunn, Charlie Christian, Django Reinhardt, Tal Farlow and Wes Montgomery, who are acknowledged "greats". But there is only one who is certain of note and that is Charlie Christian. Not only has he greatly contributed to the development of his own instrument but also to the furtherance of music. He played for most of his short life with Benny Goodman, who said that Charlie Christian was a great rhythm player as well as soloist. Many of Charlie's ideas were discussed and used by great people like Dizzy Gillespie, Charlie Parker and Kenny Clarke, who held regular debates on any point that Charlie brought forth.

Any mention of the guitar would not be complete without the name Andres Segovia. Segovia was and still is the greatest guitarist of all time and has taught and helped many great guitarists in their profession. One person who most people know of in this country and also many abroad, is Julian Bream who went to Segovia at an early age.

In this age of electronic controls and foot switches, let us hope that "greats" in the guitar world will still appear.

P. WARWICK (VB)

TEENAGERS

What are teenagers coming to,
From our elders point of view?
"They're nothing else but uncouth louts,
Scruffy, long-haired, layabouts.
Wearing jeans made much too tight
And pointed shoes, oh what a sight.
Causing rows and causing riot
Never a minute's peace and quiet.
They ride their motor bikes so fast,
You hardly see them flying past,
And their hair's so long you can't agree
Whether its a boy or girl you see."
If this is what the adults say
About the teenagers of today,
Why do we always hear them complain
They wish that they were young again.
For if they were they would surely be
The same as any teenager they see.

BARBARA LUND (4)

HOW MANY FILM TITLES CAN YOU SPOT?

LORD Jim crossed the bridge over the river Kwai and boarded the train, the 3.10 from Yuma and got off at a town like Alice. He knew that this was no summer holiday and that the tall stranger would be at Peyton Place. It was time for action but he must have the right approach. Dr. Syn assured him that he had gone to the tea-house of the August moon to meet Susan Slade, the actress who was the toast of New Orleans. Just my luck, he thought, talk about chase a crooked shadow!

On Friday at 11, he reached the house of darkness and tried to find this very important person but it was a shot in the dark, he had followed the wrong man. He searched all Saturday night and Sunday morning and it was almost the end of his time limit, when, running wild, he arrived on the waterfront. But it was again the case of the one that got away.

Jumping into his yellow Rolls Royce, Lord Jim drove swiftly towards the North West Frontier. After having breakfast at Tiffany's, he continued the incredible journey East of Eden. Storming into the inn of the sixth happiness he was confronted by a woman in a dressing gown.

"Don't bother to knock," she cried.

"Enough of this charade," he answered, "Is this your idea of a wonderful life?"

"No, no!" she cried. "I was kidnapped. It was the man from Rio. He had orders to kill me."

At that moment a giant of a man rushed into the room.

"He is the one," she cried.

The men walked out into Sunset Boulevard, but, as Lord Jim was the fastest gun on earth, Young Cassidy was put down on the Ipcress file as "The man who knew too much," and Susan Slade spent a peaceful summer holiday sailing the South Pacific.

DENISE MOISEY (4)

THE SCHOOLBOY'S DILEMMA

"**W**RITE something for the school magazine," they said. I scratched my head, "What could I write about?"

School? Everybody would do that. Sport? I would rather play than write. Nature? Too soppy! Television? Too uninteresting! Teachers? Too dangerous.

Then—inspiration. My big brother is a newspaper chief reporter. He should know what to write about. I approached him carefully and put my problem to him.

He looked at me over the top of a newspaper and for the next 15 minutes I could not get a word in edgewise. "When I was at school I could never get anything in the School Magazine," he said.

"I used to write stirring stories about Captain Percy Dogsboddy, a left-handed sausage trimmer from Bugbrooke, who became a pirate and sailed the Spanish Main in the good ship "Black Pudding," said he.

"They were marvellous stories, but nobody ever read them, except me."

"You take my advice Philip, if you want to be a newspaper reporter don't ever expect to see your name in the school magazine."

I tried to explain to him that I want to be an architect but it was too late. Now it looks as if I am trapped. If this isn't printed in the school magazine I shall just have to work on a newspaper and I do not at all like the idea of having my big brother for a boss.

Now I have to try to think of something that is worth being printed. Has any pupil in the school any ideas?

P. ROUTHORN (1R)

Immigration
Brings frustration
To British Nation,
With segregation.
Overcrowding,
With rowdying,
Smethwick moaning,
Walker groaning.
Little black boys
Speak no English
Teachers' misery
Oh! What anguish.
We want no niggers,
Say road diggers,
No jobs with us,
We want no fuss.
"They live dirty lives,"
Cry the housewives,
"Send them all away,
Away from us today."
Human people,
Stupid people,
Why this quibble,
This "race" drivel?
Let's live together,
Peace for ever,
Hallelujah!

A. MARCH (6.LM)

THE REPORT

I'll tell you why I'm ill at ease
And feeling out of sorts,
For this is the day, the dreaded day,
We have our school reports.
Yes, as I thought, its not much good,
It says "Lacking concentration!"
When Dad reads this there'll be a row
And no friendly conversation.
I shall visit Grandmama
She really is so kind,
She pats my head, says "Follow me,
We'll see what we can find!"
I read my father's old reports
And what a consolation,
Amongst the milder things I read
Was "Lacking concentration!"

M. GILL (2K)

TALKING POINT—

NEW TUNES FOR OLD

"Why do you dislike the idea of using modern hymn tunes?"

"I don't. However, I do not like the modern hymn tunes which have been written so far by Fr. Patrick Appleford, Fr. Geoffrey Beaumont, and others of that school."

"Why not?"

"Because they do not adequately express the meaning of the words, the music is not conducive to congregational singing, and the music is, on the whole, of a generally poor standard."

"Let us take each of these points separately. Would you expound on the first?"

"Certainly. If we take for an example the modern hymn tunes we use in school assembly for "Come ye people raise the anthem," one finds that the stress on syllables come in unnatural places, completely different from the way one would speak them, for instance:

"Come ye people raise the anTHEM,
Cleave the skies with shouts OF praise,
Sing to him the good physiCIAN" etc., etc.,

which, of course, is one of the worst faults one can make in musical composition. Also the moods of these tunes are constant throughout, and cannot alter with the sense of the words. The older tunes can."

"Very well, I will accept that, but to say that it is not conducive to congregational singing is surely taking it too far. This was the whole purpose of the experiment."

"Yes, but it hasn't succeeded, has it?"

"Yes absolutely, can you quote an occasion where it hasn't?"

"School assembly!"

"Um; yes; well! er . . ."

"And it is no use suggesting that it is due to the general attitude of the school, because the volume of singing is considerably less with the modern tunes in comparison to the established tunes."

"Well now, er, to leave that for the er, moment, why do you think the music is of a poor standard? Surely this is only your opinion?"

"Any 'O' level music candidate would be ashamed if the best melody he could write was only as good as the ones which are used at 20th Century services."

"I see, so unless these hymn tunes do not come up to your standards of music, everybody else must be deprived of them."

"There is a story of a little South American boy, who read the 150th Psalm, and as you know, this tells us to praise God with all sorts of instruments:- the cymbals, tabrets, harps, pipes and trumpets. The little boy was disheartened at that because he was not able to do any of these things. So he read the last verse, which said,

"Let everything that has breath, praise the Lord."

However, this unfortunate boy was dumb, and so he could not sing, speak or shout. Very depressed at this, he thought to himself, "I'll make a procession to the Lord," and so, he walked round his village in honour of the Lord."

"Yes, um, a very touching story, there must be a moral somewhere, what, eh?"

"Yes, there is. Singing these hymns in praise of the Lord is not offering so much to Him as the little boy did. He did the best he could, and I refuse to believe that an intelligent society can be doing its best by singing these hymns, for the reasons I have listed above."

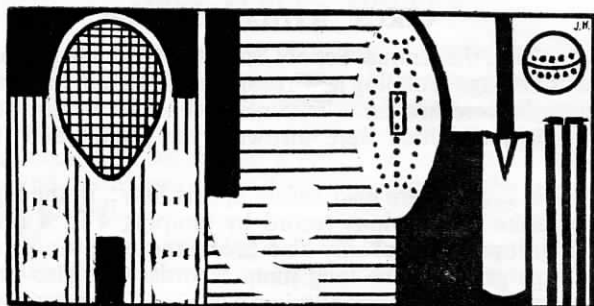
"But what if the result of these tunes bring more young people into the church. Doesn't that make them worthwhile?"

"Yes. I think music is a form of evangelism, but to keep these people 'in' church, we have got to realise that they are intelligent beings, and will, after a time, tire of these monotonous tunes and harmonies, which in my opinion, are not as good as some of the Beatles' songs. Therefore, I think the head of the 20th Century Light Church Music, Fr. Patrick Appleford, should revise his misguided views."

"You think then, that modern hymn tunes should be abandoned."

"No, as I said before, I am all for them. However, they must be tolerably musical, and new hymns must be written to be in keeping with the music."

V. S. MEAKINS, VI LM.



SCHOOL SPORT

ATHLETICS 1964-65

THE Athletics season opened with a triangular match against Bective Secondary School and Northampton Grammar School. The latter school came first and Trinity High School came second.

The heats of the Inter-School Sports were held on our field on May 12th and in the Championship events, that is, events in the U13 and U15 age groups, we had 12 finalists out of 16 events, which augured well for our chances in the Inter-School Sports on May 22nd.

Meanwhile, some 50 events were decided before our own Sports Day, some during Physical Education periods, and some on a special Field Events afternoon. One notable record was established, M. Daly's Long Jump of 20 feet $2\frac{1}{4}$ inches, which broke the long-standing record by 7 inches.

Our Sports Day came on the 20th, and we had a warm and sunny day for it. Many more records were established and M. Daly again set up a new record, this time in the 100 yards which he won in 10.2 seconds. He also became Victor Ludorum by winning 3 events—the other event being the 880 yards.

In the Inter-School Sports on the 22nd of May we had many individual successes, but had to be content with 3rd place behind Cherry Orchard and Northampton Grammar School.

Following the Inter-School Sports, Gill, Fowler, Hodson, Maher and Crane in the U15 age group, and Thompson, Evans, Slinn, Pearson and Craig in the 15-17 age group and Essam, Daly, Kirby in the 17-20 age group were selected to represent Northampton in the County Sports. We congratulate Essam and Daly, who, as a result of their performances at this meeting, were selected to take part in the All England Sports at Watford on 15th-18th July.

GIRLS' ATHLETICS, 1965

ON May 20th, the Annual School Sports Day was held. After last year's new age grouping new records were set up, this year many of the records were broken. Two new events were introduced for the girls this year, these were throwing the javelin and throwing the discus.

The field events were held before Sports Day: in the high jump P. White broke the previous record by jumping 4 ft. 4 ins. in the 13-15 age group; J. MacNally also broke the high jump record in the 15-17 age group. The long jump records were also broken in the corresponding age groups by a jump of 12 ft. 7½ ins. by B. Crawley and 13 ft. by S. Adams.

The track event records also tumbled. In the 13-15 age group M. Saunders succeeded in sprinting 150 yards in a time of 21 secs. In the 15-17 age group M. Crawley won the 100 yds., 150 yds., and the 80 yds. hurdles in new record times of 12.2 secs., 18.6 secs., and 13.4 secs. respectively. The winner of the Victrix Ludorum Cup for the senior girl contributing the most points to her house, went to Christine Harding of Burghley.

In the inter-school sports, two girls gained third place in their events and the 15-17 age group relay came a fast third. In the County Sports, Christine Harding came second in the Senior High Jump, with a height of 4ft. 6ins. M.A.C.

NETBALL

THERE were three Netball teams playing regularly this year—U13, U14 and U15.

The U15 team was by far the most successful of our teams and managed to win six of its matches. There were several good individual players in this team, but they suffered because not all the team could play every week. Susan Hadley played very well as a shooter and she is the first girl from the school to be entered for the county trials.

The U14 team did not play so many matches as the other two teams and this was owing to the lack of interest in the middle school. Those who did play regularly made some good moves but there was a lack of shooting skill to finish the moves.

The U13 team was changed half-way through the season to a first year team. Although the results were not always in our favour, the new team played well against older girls and their enthusiasm to practice should give better results next season.

The U13 and U15 teams entered the Autumn and Spring Tournaments at Kingsthorpe Secondary School. Neither team was successful in the Autumn Tournament, but in the Spring Tournament the U15 team won 2, drew 2 and lost 2 games, giving them third place in their section. I.H.

FIRST ELEVEN HOCKEY

THIS year, as previously, the team was hampered by the number of people who had Saturday jobs. However, the team was not severely hindered and consisted mainly of Sixth Formers. As well as Saturday morning matches we had several on Wednesday afternoons. On these occasions, we fielded a strong team by using other Sixth Formers and one afternoon, at Towcester, we fielded a second eleven which played well.

At the junior county trials six of the team were selected for further trials and of these Rita Humber was chosen to play for the second eleven and Susan Mayer and Julie Haycock were chosen as reserves. The team consisted of: Jacky Holt, Ann Pettit, Sandra Perrin, Rita Humber, Lynne Taylor, Maria Verstraeten, Susan Edwards, Susan Mayer, Julie Haycock, Judith Macnally, Margaret Crawley. (Reserve Susan Abbot). J.A.H.

RUGBY FOOTBALL 1964-65

ALTHOUGH this season's 1st XV was not as successful as its predecessor, it was basically just as good a team. The season opened well with a 37 points to nil win over Corby Grammar School. Then there followed a lean time with injuries to key players affecting the balance of the side.

The pack was a good one and held its own with most of its opponents, but the half-backs never linked up well, and our crying need was for a fly-half capable of taking the ball on the burst and accelerating sharply up field. G. Taylor filled the scrum-half position, although normally a wing-forward, and improved with every game. Markstein, Kendall, Boughton and Adhemar played some outstanding games in the pack and Simmons was a good wing-forward. Adhemar played as hooker for the County Grammar Schools' XV and, although inclined to give penalties away by reaching for the ball too soon, was a great force in the loose.

The School played the Old Boys once, and lost a very open game by 8 points to 6 points. In April a team was selected to play in the Loughborough Seven-a-Side Competition and was thought to have a good chance, but there were injuries to two key players just before the day, and, although winning the first game, we were unlucky to lose the next one—unlucky because two tries were disallowed because the ball had been grounded over a line, presumably a hockey line, which had been marked near to the goal line.

Colours were presented to J. Boughton, K. Kendall, P. Linsley, P. Markstein, G. Taylor and A. Simmons.

I would like to add my appreciation of the fine way Trevor England fulfilled his duty as captain. Although not originally selected to lead the side, he nevertheless showed his quality of