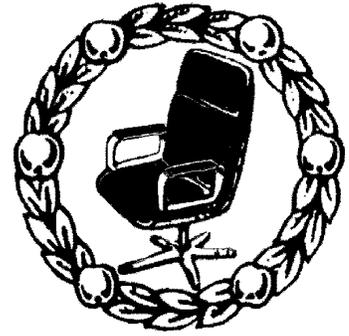


pass



The Quarterly Magazine of the Mastermind Club



Here we Gau-a-gain. Leo Stevenson as you won't be seeing him in his latest TV appearance. More on page 2.

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BC Quiz Show Quiz

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Please note that prices quoted below no longer include postage and packing. If ordering insignia to be delivered by post, **please add £3 per item**. Send a cheque with your order, payable to the Mastermind Club, to:

Phillida Grantham

	£
Jackets	
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The Name's Emond, Ken Emond...

Ken Emond, Editor

So what is the general reaction going to be to Daniel Craig's first appearance in the role of James Bond? Is it just my advancing age that leads me to believe that Sean Connery remains the definitive screen Bond? In fact, for my money it has been downhill all the way since *From Russia With Love* in 1963, with the brilliant performance of Lotte Lenya as Rosa Klebb. There have been some particular dips, e.g. *Moonraker* and *Octopussy*, but on the whole I still find the Bond films entertaining enough.

Thinking about this led me to ponder on that old parlour game for a wet Sunday afternoon, who would you like to play you in the Hollywood version of your life? My personal favourites for myself are perhaps rather obscure or unexpected... Timothy Hutton (who first came to my notice as the sensitive teenager in *Ordinary People*, directed by Robert Redford in 1980); Rob Lowe (best-known recently for TV's *The West Wing*), and Tim Matheson (a doyen of obscure TV movies, who once appeared as one of the College fraternity in *National Lampoon's Animal House*). At least Timothy Hutton and Rob Lowe are of the right sort of age for me as I am now, but then there is the younger me to think of as well... Perhaps you have played this game yourself and are willing to share some suggestions for the 'Letters, News and Views' page?

Congratulations are due, of course, to Geoff Thomas on his marvellous success in this year's series. I am delighted to be able to pass on the good wishes of Glenys Hopkins, a fellow MMindNW, representative of several such expressions made by friends, work colleagues, at Grape Street and elsewhere; and a brief thank you message from Geoff himself.

It only remains for me to wish you all a very merry Christmas and a happy and enjoyable New Year in 2007.

Note: The deadline for copy for the first issue of 2007 will be 31 January. It will, of course, feature the Master Quiz Part 2, as one of the main items of interest. My standard refrain remains that I particularly welcome submission by e-mail (to kene@britac.ac.uk), but I am, of course, happy to hear from everyone in hard copy instead for those who don't use e-mail.

Membership matters

Peter Chitty, Membership Secretary

It is with great pleasure that I have to tell members that the President and Committee on your behalf has conferred Honorary Membership on Sarah Scott, in recognition for all her help to Craig when he was Editor of PASS. We hope that she will still continue to attend the Annual Gatherings. A warm welcome also to Mrs Caroline Latham who was a contestant in 1980 as Caroline Hurlstone at Nene College Northampton.

It's subscription time again, and as usual I shall be sending reminders to those of you who pay by cheque.

I hope all members will have a Merry Christmas and a Happy and Peaceful New Year.

NEW MEMBERS

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Letters, news and views

From Leo Stevenson

Here we Gau-a-gain



This is a photograph of me at work on the BBC2 programme on Gauguin's painting called *A Child of God* that's to be broadcast this Christmas on BBC2 as one of three special Christmas programmes in the irregular 'The Private Life of a Masterpiece' strand of documentaries.

Owing to political decisions high in the BBC this will be a far clearer view of my face than will be seen in the programme because they decided to edit it so that only glimpses of my face will be seen! I don't know why this decision was made so late in the making of the programme. – apart from the blow to the ego and morale, it was such a waste of time and energy, and as usual there wasn't enough pay! Grrrr... Anyway, I hope I'll get a suitable credit at the end if the programme (this is by no means certain), but the producer said he'd try to credit me for what I was, a consultant to the programme. So sadly, what with this and the fact that I don't speak in the show then it's very likely that in the finished programme - apart from the odd misty out of focus glimpse of me - no one will know it's me!

Ed: Leo is still offering packs of blank greetings cards suitable for all purposes (including Christmas cards). These feature two of his paintings ('*Moonstones I*' and '*Canary Wharf seen from Hilly Fields, Brockley*') – both images can be seen on Leo's website: www.leostevenson.com), plus a new offering of Blickling Hall in Norfolk (which I highly recommend as a suitable memento of an excursion during the 2006 club reunion in Norfolk). They cost £11 for ten cards of the original two images; £12 for ten cards featuring Blickling Hall, both including postage. Cheques should be sent *to accompany a request for cards* to Leo at his normal address, 1 Wickham Gardens, Brockley, London, SE4 1LY. Sadly, it is probably too late for Christmas use this year, as payment would have to be received by 16th December 2006, which is the last day to post them out before Christmas. [Unfortunately the usual tightness of the printing schedule makes this deadline somewhat impractical – my fault, not Leo's...] They will also be available at the Annual Reunion in Liverpool as well.

From Glenys Hopkins

Congratulations!

CONGRATULATIONS to Geoff Thomas who won so convincingly in the final of the 2006 series of *Mastermind* broadcast on Monday 14th November, a score 50% higher than those who came second! Brilliant!

Geoff did not particularly encourage MMindNW to watch the final, his demeanour at the last NW meeting, only last week, gave no clue as to the result. I think there should be a secondary award for Good Acting...

[*Ed: Congratulatory sentiments echoed, I am sure, by all of Geoff's friends inside and outside the Club!*]

From Geoff Thomas

I SHOULD JUST LIKE TO SAY a very big "Thank you" to all those members of the Mastermind Club who were kind enough to send me cards, e-mails or phone calls regarding the Mastermind Final which I took part in. They were really appreciated, and it was very generous of people to go to the trouble to convey their congratulations. It restored my faith in human nature, a faith which has been sorely tested of late by (a) all the rotten things going on in the world and (b) being a season-ticket holder at Manchester City FC.

I have replied to a number of e-mails, but to those members who have not heard from me - Christine, Indrani, Margery, Timothy, Marga, Michael, Ray - this is not ingratitude but simply that their e-mail addresses (if any) were not to hand. Thanks again.

Once again my most sincere thanks, and should any more come in please take it that I am appreciative. I only hope that members enjoyed the evening's entertainment - I certainly enjoyed going to Atlanta (thank you, BBC TV licence payers).

From Tony Dart

Sheila Wright

I AM SORRY to have to inform everyone that I have heard that Sheila Wright, widow of Bill, has died. Her funeral was held at Christ the King Church, Bramley Road, Cockfosters, on Wednesday 29 November. The interment was at Trent Park. Sheila's family were very proud of her connection with Mastermind, and were pleased that the Club was represented at the funeral.

The family asked for donations in memory to go to St Joseph's Hospice in Hackney, where Sheila spent her last days, and a combined contribution from Magnus and the Club was duly sent.

From Susan Leng

Crossword compilers' pseudonyms

SPOTTED IN THE SUNDAY TELEGRAPH magazine "Seven" dated October 15th 2006 by Susan Leng, Treasurer of the Club.

Crossword compilers continue to adopt pseudonyms – a quaint tradition which suggests cruciverbalism was once considered a less than respectable pursuit. Not any more; the entertaining *A-Z of Crosswords* by Jonathan Crowther, features 'insights into the top setters and their puzzles'. Mr Crowther (aka Azed) unmasks virtually every well-known crossword compiler from Adam to Yorick, including those who contribute to this newspaper's own Enigmatic Variations. Kc it for example is Paul Henderson, aka Phi: 'if HP equals Tick then Kc it equals PH.' In January of this year Mr Henderson 'moved to New Zealand to work in that country's Ministry of Justice.' Very respectable.

Most of our members will recall that Paul had been Treasurer of The Mastermind Club for many years until he went to New Zealand in January.

[Ed: The result of the prize crossword from the last issue and the latest offering from David Edwards, a.k.a. *Gadfan*, is on pages 15 and 16]

From Phillida Grantham

St Trinians?

EARLIER THIS YEAR IN **pass** 2006:2, I offered a prize for the person who could identify the school described in my article about my own schooldays (St Paul's Girls School, for those who didn't know...). I am delighted to report that the winner was Ken Emond, the Editor of **pass**, whose name came first out of the hat – it was gratifying to have such a good response. An appropriate prize is winging its way to him now.

[Ed: not half as delighted as I am!]

From Ken Emond

There's too much of the Editor in this issue so far and not enough of everyone else!

I AM ALMOST TEMPTED to repeat a visual conceit tried by one of my predecessors as Editor and leave a blank box on half a page of an issue with "This space was reserved for you, but you failed to fill it..." There can never be enough short offerings for the Letters, News and Views page — so come on, let's be having you! There must be a lot you want to say to your fellow Masterminders, even if only in a sentence or two!

Annual Renuion 2007

Liverpool, 20-22 April

Gavin Fuller on next-year's event

Having spent the last two years on the Eastern side of England, its back over to the other side for 2007, and with it being a "North" year we've decided to go to Liverpool for our annual get-together. It may seem a bit strange to some that we've decided to go there the year before it becomes European City of Culture, but we feel that prices will probably rise as a result of that so we'll get in while they're relatively cheaper! It will probably (we hope!) also be interesting to see the city in the throes of getting ready for that occasion. Plus of course it is the city's 800th birthday in 2007, so there are enough reasons to pay the city a visit then!



In case you didn't know Liverpool has more museums and galleries than any city in the UK outside London, the largest collection of Grade I listed buildings in the UK, the Albert Dock, and is a UNESCO World Heritage Site, so there is plenty to see and do. A couple of members have already been in touch with ideas for what to do whilst we're there, for which I'm very grateful, and if any other members have interesting suggestions I'd be pleased to hear from them.

As our base for the weekend to reflect Liverpool's maritime heritage (and my own biases I suppose!) I've opted for Liverpool's first themed hotel – The Liner in Lord Nelson Street, which is in the City Centre virtually round the corner from Lime Street Station. It should not be too hard to guess what the hotel is themed around – indeed the conference room currently has a balcony designed as a replica of the Titanic in case anyone wishes to re-enact the famous scene from the film! It is currently undergoing refurbishment so should be in ship shape and Bristol fashion for when we arrive. The hotel's cabins are all en-suite with broadband connection and the usual facilities, and it has wireless internet in public areas, a restaurant, bar and coffee bar. We have been given a special room rate of £70 for a single and £86 for a double/twin (and indeed I was not given a cheaper room rate anywhere else in the city). If you wish to book, please phone the hotel on 0151 709 7050 Monday-Friday 9-5 and quote "Mastermind Club" when booking to qualify for the room rate. Bookings must be made by April 6th.



As usual our three main meals will include the Friday Buffet, followed hopefully by the now-traditional slideshow of the previous year's event, for which a number of people have very kindly sent me photos. If anybody else has any they would like me to incorporate feel free to send them to me, and naturally if they are hard copy I will send them back! Saturday's big dinner will be followed by the 2007 Magnum Quiz, and after Sunday's AGM will be lunch. To book any or all of the meals please use the booking form enclosed with this issue and return it to me by April 11th, as I cannot guarantee any bookings made after that date. I do hold a copy of the form electronically and can email that to people if they wish to book that way.



I hope that I see many of you in Liverpool next April.

MASTER QUIZ 2007

Phillida Grantham introduces the Round I questions

Welcome to Part I of Master Quiz 2007. The theme for this year's Quiz is **Bridges** (a logical progression from last year's theme of **Rivers** to the bridges that span them?). However, I have made wide use of the term bridge(s) and this should be of considerable help in answering the questions, or guessing successfully! As usual, I shall give a prize to the person best informed on the theme and also a prize to the best *in absentia* entry (the highest scorer in the top 12 who is unable to attend the Final).

The best nine contestants on aggregate score from the two preliminary written rounds will proceed to the final rounds which form the after-dinner entertainment (!) on Saturday 21st April 2007, at the Liner Hotel, Liverpool.

Round II, set by Gavin Fuller, will appear in the next issue of **pass**.

Instructions

Please read these instructions carefully before tackling the questions. Each preliminary round has two entries:

Unseen: Head the paper '**U**', answer the questions in your own time. When you have finished, sign the entry as being your own unaided work. This need not be the final version; if you subsequently come on any answers by chance, please include them or send them on to me later.

Reference: On another sheet of paper headed '**R**' and using any reference you care to consult (internet, books, friends), please check, alter or expand your '**U**' answers if desired, quoting source or stating '**Second Thoughts**'.

Don't forget to include your name and address! Last year, an entrant who would have been in the top 9 did not take part in the Final because the answers to the first part arrived with no identification and we had no idea who he/she was.

80% of the possible marks are awarded on the '**U**' entry and 20% on the '**R**' entry. The '**R**' entry is not obligatory and some of the most successful entrants prefer to submit only the unseen.

N.B. The question-setters may not be infallible, but they have mutually agreed that their decision is final and, regretfully, they can enter into no correspondence about the questions and answers. Controversy and nitpicking are a waste of everybody's time.

Address for Round 1 entries:

Phillida Grantham

35 Barkston Gardens

LONDON, SW5 OER. Closing date: 31 January 2007

Questions to be updated...

1. Who famously recorded the song *Bridge Over Troubled Water*?
2. What is the orange part of a scallop called?
3. What is the value of the brown ball in snooker?
4. Who wrote the original story of *Chitty, Chitty, Bang, Bang*?
5. What does Robert Robinson call Kevin on *Brain of Britain*?
6. And what is the introductory music to *Brain of Britain*?
7. How many bridges has the Queen officially opened (as at her 80th birthday) (a) 13 (b) 14 or (c) 15?
8. Bridge of Earn is 4 miles north of which Scottish city?
9. Which element has the highest melting point?
10. Which 20th century artist had a studio called "The Factory"?
11. Where on a horse would you find a frog?

12. Which British football club is nicknamed “The Jam Tarts”?
13. Which celebrity has a daughter with the given second name of Mackenzie?
14. What is the highest altitude capital in Europe?
15. What is the capital of Barbados?
16. Who was the defeated leader at the Battle of Stamford Bridge (1066)?
17. Madame du Barry was the mistress of which French king?
18. What does ‘G’ stand for on the licence plates of cars registered in Kent?
19. Which planet lost its status this year to become a mere dwarf?
20. Who built the Welsh show village of Portmeirion?
21. Which is the only British bird to turn white in winter?
22. In Somerset, what are known as “*hunky punks*”?
23. Who comes next after Peter Davey and Dan’el Whiddon?
24. What do the letters GI stand for in connection with diet?
25. Who won an Oscar for the music for *Bridge on the River Kwai*?
26. What is made up of a canton, a halyard and a field?
27. Which country was formerly called Upper Peru?
28. ‘Crucifixion’ and ‘Persistence of Memory’ are paintings by whom?
29. From which country do Salopians come?
30. How many bottles of Scotch are consumed each year worldwide (a) 3 billion (b) 20 million or (c) 1 billion?
31. Which historic 19th century play was written by Tom Taylor?
32. The Ponte Vecchio in Florence spans which river?
33. Which Persian king crossed the Hellespont on a bridge of ships?
34. How did the corpulent gossip columnist Lord Castlerosse respond to Lady Astor’s jibe, “What would you say if that was on a woman?” pointing to his stomach?
35. From which country do the singer George Michael’s parents originate?
36. Which Dutch town is famous for its blue and white tiles?
37. What does the name Mackenzie mean?
38. From which condition did the following suffer: Paul Cezanne, James Cagney, Thomas Edison, Ernest Hemingway and Guglielmo Puccini?
39. In a recent TV poll, where was voted the most agreeable place to live in Britain?
40. Who was the first artist to use oil paints?
41. At which other game has the cricketer Everton Weekes represented Barbados?
42. Which disaster occurred in Britain on December 28, 1879?
43. Where in Bosnia-Herzegovina was a famous bridge destroyed and recently rebuilt?
44. Which is the only bird that hunts by sense of smell?
45. Who was the first Briton to cross an Alpine pass on skis?
46. What does C&G stand for, as in the C&G Cricket Trophy?
47. At the World Cup of 2006 held in Germany, who were the WAGS?
48. What is the name of Harry Potter’s snowy owl?
49. Where in London is Little Ben?
50. What is the main sugar in milk?
51. Where in Britain are alleyways known as ‘drangs’?
52. What was the name of the film starring Dirk Bogarde, Sean Connery and Michael Caine about Arnhem?
53. Name the Chelsea left back in the England World Cup squad 2006? [NB Ashley Cole was still an Arsenal player at the time.]
54. A British shoe size 6 corresponds to which size in Europe?
55. Who were the original ‘scallywags’?
56. What was John Betjeman’s reply when asked if he regretted anything in his life?

57. What would you have in your mouth if you were eating ‘stewkey blues’?
58. In which country was the Ryder Cup contested in September 2006?
59. The oboe apart, which other orchestral instrument has a double reed?
60. Who was the first actor nominated posthumously for an Oscar?
61. In which year was Skye joined to the mainland by a bridge?
62. The Lanesborough Hotel, Hyde Park Corner, was previously what?
63. What is the better known name for woodbine?
64. Name the Poet Laureate who died in 1930?
65. Which English composer taught Benjamin Britten composition?
66. What is Britain’s smallest bird?
67. In International Radio Code, which word indicates the letter ‘T’?
68. Which Surrey town was the first in the world to have electric street lighting and is now the first to install low-energy street lighting?
69. Which group re-formed in 1993 to sing at Bill Clinton’s inauguration party?
70. What does I.P.C.C. stand for?
71. In which game might you finesse and ruff?
72. Who wrote *The Bridge of San Luis Rey*?
73. What is the more familiar abbreviation for Parallax second?
74. Whose name was the origin of the term ‘squiffy’ meaning drunk?
75. What was the claim to fame of Moina Michael from Georgia?
76. ‘No plan like yours to study history wisely’ is a mnemonic for what?
77. With what would you traditionally soothe a nettle sting?
78. What is the capital of the newest European state?
79. Which unlikely mammal is a pest (100 per sq. km.) in the vineyards north of Frankfurt-am-Main?
80. What is known as the Pearl of Siberia?
81. In which country did the carrot allegedly originate?
82. Who was the most recent jackpot winner of *Who Wants To Be A Millionaire*?
83. Only 3 animals move front and hind legs on one side and then the other. Two are the camel and the giraffe – what is the third?
84. What does *en croute* mean?
85. What appeared for the first time in *The Times* in September 1860?
86. Who was the last Prime Minister not to have a wife?
87. Where in Britain is a bridge with an oratory on it?
88. Who designed the Menai Strait railway bridge?
89. Who graduated from Curly Top to White House Head of Protocol?
90. Who owns Hardwick Hall?
91. Where are the headquarters of Nottingham County Cricket Club?
92. Where and when was the first concrete bridge in the UK opened?
93. “With weeping and with laughter
Still is the story told...” Which two lines follow these and end the poem?
94. What is the address of the Government Whips?
95. In marketing jargon, what are Ruppies?
96. What is the term for a chestnut-coloured horse with white hairs?
97. Where is Henning Mankell’s detective Kurt Wallander based?
98. Which ‘new’ capital city was designed and built by Edward Lutyens and Herbert Baker?
99. What fruit flavouring is added to the Belgian Lambic beer to make Kriek-Lambic?
100. Which fictional character’s last words, as he died of a heart condition, were: “They have been good days”?

Unconsidered Trifles

Lance Haward

A.A. nothing. I'm a secretive Anon more addicted than any Alcoholic. What I suffer from is Oxfamania. That's to say: it can just as easily take the shape of Sue Ryder's Syndrome. Help the Aged – Mind – Dr. Barnardo's – Spastics have all learned the unscrupulous power to exploit my weakness.

I'm talking, of course, about that phenomenon of the late Twentieth, the charity shop.

It's taken over the discarded role of the traditional junk shop, an institution destroyed by the lure of antique-emporium status. Where yesterday were old mantelpieces, half-complete sets of cigarette cards and hacked-off Victorian tiles picturing vintage cars and birds of paradise, today there are only furniture, silver and paintings immaculately dusted. In establishments paved like Tuscan kitchens and administered by Kurdish businessmen reading the Stock Exchange Gazette.

Consider the Lanes in Brighton, once the equivalent for junk-shopping to the Charing Cross Road for second-hand books. Equally forgotten worlds, both of them. I bought my first walking-stick in the Lanes, an exotic ivory on ebony confection of screaming baboons being massacred by a swarm of crabs – just the life-support that an emergent undergraduate needed for urban survival. Later, in that dusty Dickensian warren of coach-lamped doorways and shawl-curtained windows and downward entry-steps tiger-trapped with chunks of cannon and nightingale automata, staffed by garrulous ex-paratroopers and resting or rusting actors and the occasional large-as-life Fagin, I was to unearth such exotica as a tortoiseshell Chinese gaming-cup, cloisonné inkstands and a graceful Indian scimitar such as a teenager on a student grant could still afford, whose blade chimed like a Tompion to the finger-nail. Pearl mah jong counters. Lacquered Japanese menu-holders. (Many years later, I actually found myself holding what were clearly the other ten of this last set, way out of my price range in the Portobello Road, and seriously contemplated handing my pair back to their brethren. In Istanbul, the museum authorities some time since turned up what appears to be the missing toe from the so-called "Four Tetrarchs" group on the corner of the Doges' Palace in Venice, and are said to be thinking of requesting the Venetians to give their bit back. Now that is style.)

All such exquisite and useless delights as turned the youthful imagination into previously un contemplated by-ways of craftsmanship and private pastime. You could no more buy such a walking-stick in the Lanes today, constructed as they are entirely of hybrid Carnaby establishments mid-way between boutique and coffee stall, than you could get your garden fertilizer from London Zoo. They've both moved on to more orthodox commerce. The distribution of identical logo merchandise and "I ♥" badges; and the education of children into the ways of apes. And the Portobello Road, with its distinctive ether of brass polish and frying onions and joss sticks, where an amazingly erudite confraternity of stall-holders interrupts its private dialogue of a morning to watch the cack-handed customer over their bi-focals, and remind him that breakages will be charged for, is a land in which today's student can only goggle at delights beyond his aspiration.

But the charity shop remains. Flourishes, in fact. It is once again the exhilarating thing that the junk shop used to be, one step up on the sanitary scale from the authentic Norman-castle reek of dank jumble sales. An Arabian Nights suq of unbelievable bargains and Things No Longer Made. Offering still all the paraphernalia of the Upstairs-Downstairs world.

A miniature pottery samovar in which to brew the most elegant single cup of tea this side of Algernon Moncrieff's drawing-room? Fountain pens that still consume raw ink, and perform through the medium of nibs? (It took me a long moment to recollect how to spell that!) Original boxes of "Cluedo" (or even "Totopoly") – with the dagger still intact – and bone-carved Nine-Men's Morris? Or even Victorian travel-memoires with engravings not yet cannibalised for the shoe-box trade?

And, of course, that which Portobello has barely started trading in – the linen suits and designer denim of the clothing rails, cast-offs of illustrious fashion-houses from New York to Milan. It's a remarkable thought that to feed the starving of Africa, Dolce and Gabbana have come to Clapham, and Calvin Klein to the high streets of a hundred market towns.

© L.A.H.

It's Enough to Bring Tears to Your Eyes

Peter Richardson muses on...music

The trigger for these musings was my memory of a radio programme of the 1970s - My Music. A panel game with Dennis Norden and Frank Muir partnering Ian Wallace and David Franklin with Steve Race in the chair. Remember it? I don't. I've just been on the Web looking most of that up. But my key memory is still crystal clear. The panel were asked whether music could make them cry – or bring tears to their eyes. The two musicians were hard to stop as they listed all the songs and symphonies and occasions which had had them weeping and kept coming up with more. When they paused for breath Frank Muir said, in his bluff manner, that for him music had an attraction akin to that of good food, and that he found the idea of being moved to tears by it as strange as the idea of bursting into tears at table, or weeping over a menu. Surprisingly insensitive. Especially when Dennis Norden said, very quietly, “No, music can't make me cry either. But I wish that it could.” And he meant it. He meant it so deeply that my eyes are moist as I type.

I was blessed with the ability to be moved by music – by sublime melodies like the andante in Mozart's 21st piano concerto in C K467 (Elvira Madigan) or by the inevitability of Beethoven. Inevitability? I mean the feeling, as each note is played, that it had to be that note, that no other note would have been right. And Beethoven keeps on doing that for me all the way through a symphony. Deeply satisfying.

There's a different type of satisfaction from what I think of as orgasmic music like Isolde's Liebestod or Sibelius' fifth symphony; a theme which goes on and on without ever quite reaching a conclusion until when at last the climax is reached the feeling is akin to an orgasm. As no doubt Wagner intended.

But deeply moved as I can be by such music, it doesn't make me cry. Or break up when I speak of it.

It's the combination of sublime or exciting music with some knowledge of the composer or the performer which can really get to me. Like Fauré's Requiem, especially In Paradisum. It feels more powerful, more moving, for knowing that it was written by an agnostic church organist. To an agnostic like me, anyway.

Or Edith Piaf's Milord. I'd never heard Piaf until 1963, when I couldn't get the BBC on my radio in a Devon farm, and stumbled across France Interre (?) searching the long wave. And there was Piaf, in her most savage song, and it was overpowering. Since then I've got her recordings and am always moved by the power of her voice; more by the recording of her last concert at the Olympia where half the audience had gone along to see the poor silly little woman die on stage, but most particularly by Milord – the song of a harlot sung by a singer brought up in a brothel. And what a singer.

Now Paul Robeson moves me much more than Bryn Terfel, because he was physically, mentally, and musically so incredibly gifted, but condemned to a life of struggle by the colour of his skin.

But, although listening to them can bring tears to my eyes, I can talk about such music without breaking up.

What I do find hard to speak of are moments in the theatre with music. Three come to mind.

Judi Dench singing Send in the Clowns in A Little Night Music at the National Theatre. Only a few years ago, and though it was done by a very great actress, she was no chicken, by no means a great singer, and she was singing a song I'd heard too often and didn't care for at all. But, like the rest of the audience, I sat spellbound as the song came to an end, and the revolving stage took her away, and there was total silence for a perceptible few seconds after she'd disappeared before a storm of applause took the roof off. Magic.

The end of the first act of Amadeus. Salieri is alone on stage, sick with shame at having tried to proposition Constanza when she'd brought Mozart's scores to him and pleaded with him to use his influence to help her husband. She'd stormed out, leaving the scores, and he'd picked them up and looked at the first one. And he'd heard it, and so had we through the loudspeakers. He'd flung it to the floor and we'd all heard the next score, and then another, and then another All very familiar to us and

all magnificent. He's thrown the last one down and stands there a broken man. A man who can no longer deny to himself that his God has gifted this nasty little man (not Mozart, you buffs, but Salieri's perception of Mozart) with a genius almost beyond his comprehension. And again the curtain came down in total silence. That's what I saw and heard and that's the memory which can still move me to tears and which I find it difficult to talk about.

Two problems. That conclusion to Act 1 was so superb that Act 2 couldn't match it. Pity. And I still wonder whether any musician can look at a score like that for the first time and really hear it. Can anybody help?

And so to the bathos of my crowning moment. The moment whose memory moves me so much that I really can't talk about it. The moment like Bill Oddie's starlings. Have you seen that? It's in a ramble through his bird-watching career and at the end he recalls the high spot of so many beautiful, rare sights. Which birds was he watching? Would you believe starlings, he asks? And shows a film of a sunset sky absolutely black with tens of thousands of starlings coming back to roost in a wood in the Severn valley. They form up into fluid but quite separate groups constantly changing shape and dancing all over the sky and finally pouring down into the woods, one group at a time, literally pouring like water from a spout. It's incredible, truly.

Will you believe me when I tell you that the musicians responsible for my greatest moment were Hinge and Bracket? How's that for bathos? But it's true. We saw them at the Liverpool Playhouse, a good-sized theatre which was almost full for An Evening with Hinge and Bracket. And a very good evening it was too. They got the audience eating out of their hands very quickly and as a finale roused them to an Albert Hall frenzy for the Last Night of the Proms. Everybody roaring out Land of Hope and Glory and waving their little Union Jacks. Almost everybody. I was in it but not of it, if you see what I mean. Greatly amused and enjoying it all but a million miles from being moved by any emotion but laughter. And that was the end of the show, it seemed. They left the stage and came back for a lot of very enthusiastic curtain calls and finally went off and stayed off. But the curtain had never come down. And as the audience grew quiet and started to look for their things the two ladies came back. Not on to the stage of the Liverpool Playhouse but into the living room of their home in Stackton Tressel, which had been the set all along. Somehow they made it clear that the evening was over, that we, their guests, had gone home, and that they were just settling down to relax for a while before going to bed. Doctor Evadne poured out two sherries with a bit of business which brought a chuckle from the audience, and Dame Hilda went to the gramophone and put on a scratchy old 78 of a remarkably good soprano. She sat down with her sherry and reminisced while the record played. A record, it appeared, which she had made herself when she was nineteen and studying in Italy; a time when she'd believed, with some support from her tutors, that she had it in her to bestride the world of opera like a Callas. And on through a far from unsuccessful career which had nevertheless never approached the heights she had once dreamed of. I've no idea what she actually said. I just remember that after three minutes the record had come to an end, she had stopped talking, and, quite slowly, the curtain had come down. All the way. Once again in that absolutely total silence which is such a tribute to the performance. Apparently everybody in the theatre was as stunned as I was. Even the applause afterwards was rather muted.

Most remarkable, to me, is that while the whole evening was based on the sort of incongruities that often get to me, like the fact that we were watching a pair of female impersonators playing a remarkably eccentric pair of ladies very effectively, I'd completely forgotten all that during those last three minutes. I was listening to a great soprano quietly musing over her failure to scale the heights. I was certainly watching a quite extraordinary coup de théâtre; working an audience up into a frenzy and then, in just a few minutes, calming them down into a quiet and thoughtful group murmuring quietly to each other as they left.

Last Folio

Timothy Robey

“Romeo,” said Father Lawrence,
“Are you absolutely sure?”
“Juliet is but a youngster;
And, of course, she’s spoken for.”

“Pistol,” said the red-nosed Bardolph,
“If you’ve set your heart on Nell,
You had better marry Quickly —
Nym is after her as well.”

“Mother,” said reproving Hamlet,
“You have made a bad mistake:
Wedding Uncle so soon after
Dad was bitten by a snake!”

“Tony,” cooed the sly Cleopatra,
With her soft and warm caress,
“Please remove, with due decorum,
Asps that wriggle down my dress.”

“Chuck,” said Macbeth to his consort,
“If I’m slow then please don’t scorn,
But that Thane, Macduff they call him —
How the Dickens was he born?”

“Father,” said the curious daughter,
“Now we’re going to Milan,
Will the people be like Ferdy,
Or like poor old Caliban?”

“Julius dear,” said his good lady,
“Crowns of course are just for show,
But that meeting at the Senate —
P’r’aps it would be wise to go”

“William,” said his irate matron,
“I am thoroughly appalled —
Why were you so darkly smitten
When the Avon Lady called?”

Dermatologist

Fred Dyson

I

It seems so long now since I first discovered it —
Long, long before those lectures, cold and clinical —
Long ago I saw and learned the superficial truth:
These are not bodies which we Have, but bodies which we Are,
Wrapped Integumentally intact, intimate and individual,
Resisting pressure from without, containing pressure from within —
Apparently unending, limiting, wearing and replacing,
Sensitively drawing in and commensurately giving out —

Skin is good psychological stuff.

II

Why do you crease your brow – in puzzlement?
Why do you blush at the thought – embarrassment?,
Where is your regret – in Rugae tensely held,
concealed in warts we tried to charm away?
Where is your pain – can you put a finger on it
giddily pulsing from this Dermatome?
Where are your tears – hidden in a hand Eczematously weeping?
Where is your laughter – breaking from your shaking breast,
falling from the streaming arm, fighting, rising with the wave —
sweeping hair aside triumphantly? ... your pleasure shows.
Where is anticipation, and the fear —
your courage, facing forward, and your ease of gesture

Resident in ready skin.

III

Redolent, the Areola
Feeling, breast and cheek —
Fat, not far below the surface,
Giving and inviting Fascial form...
Primitive, this smell, this feeling, telling and important —
Origin of knowledge of the outside world,
And of where the inside world begins.
Exocrine – Regulating comfort to the mind;
Evaporating, commonness, a cry in labour,
Sometimes running cold;
Lubricating, bursting, spilling Sebum;
Suggesting speciality of other Dermal structure.

Laminated, Lamellated, naked ends of nerves...
Protected by a pigment, little more —
These horny, dying Squamous cells —

Keratin.

IV

This stuff of mind which breathes – but yet is dead —
Complete with holes, is folded, stratified and cracked
– Concealed histology of thought —
Spun in organic synthesis of fibres,
And only when the covers are removed,
Can we see ourselves – exposed.
Only when we come together, talking tactile sense,
We feel, we know each other.

This Psoriatic scale, this Alopecian nakedness,
This hand may – rashly – try to hide,
Frightened, Lupus-like, stroke the hair across the scars.
See this angry Erythema rising in the face.
Feel a million Pilons spring erect,
 And slowly fall, sullen, with the lip.
Sense the reassurance, challenge or restraint,
 As the arm is held.
Feel the ice contract to water, clear and cold
 Expanding, racing, underneath the collar,
 Sliding, chill inside the sleeve.
Know the spider climbing near the crevice of the ear,
See the sweated exudate, expressing panic, readiness or joy.

This Protoplasmic shell is all we see and feel,
This outer membrane of the Self,
Translucent, broken protein —
These Ectoskins and paint we hide in.
This hair we shape as signatures and uniforms,
Like the nails and the Callus which we cut away,
Is a structure of the Ectodermal Soul...

This story – this idea – touches me, you say—
Meaning that you felt it through your skin
– Palpated, pummelled, pressed?

Look – Sclera and Cornea, Iris, Crystal Lens —
Lightening, questioning, feeling with the eye
The mirror images, reflecting surfaces,
Exploring —
Seeing only that which wastes, is cast aside,
And half-hoping not to see the scar —

Collagen, white.

Moving in this shell which sees,
Mixing in this scent of Apocrine,
Stillness in Meatus echoing,
Touching, tasting dreams —
Reflecting, radiating and absorbing heat,
Stretching, aching, pressing to a point of pain —
Illuminating love, sharp at skin's extremity,
Here, where tissue changes,

Senses heighten and transform...

Just so, we meet.

Crossword (2006:3) Solution

by Gadfan

G	O	N	E	W	I	T	H	T	H	E	W	I	N	D			
V	X	T	I	A	H	I											
B	E	A	C	H	C	A	B	I	N	I	N	C	H				
R	O	H		A	D	T	E										
S	H	I	M	M	Y	C	O	L	L	E	C	T	S				
A	M					H	E	D	Y								
C	U	M	U	L	O	N	I	M	B	U	S						
L	N	L				A	E	B									
						I	N	D	O	E	U	R	O	P	E	A	N
A	C	S	S									U	C				
C	L	E	A	N	C	U	T				G	A	L	L	O	P	
B	T	H	A			A	C	N									
K	I	W	I			O	U	T	O	F	S	H	A	P	E		
N	O					O	E	F	R	I							
B	O	U	N	D	L	E	S	S	E	N	E	R	G	Y			

From David Edwards

Crossword 2006:3, the first prize crossword, yielded a satisfying number of entries. All were totally correct. I would have expected nothing less, of course! Almost every tie-break entry (an alternative clue for any of the answers) had me wishing I'd thought of it first. In judging them, I tried to take into account the economy of the wording, whether the clue presented itself as a coherent phrase or sentence, and that indefinable something I can only describe as elegance. In the end, of course, my judgment is purely subjective.

Though it was difficult to single any out, three of my favourite clues were those submitted by Tony Dart, Richard Goodale and Peter Richardson. In the case of Tony's suggestion for KIWI (*Vital relief, we hear, without flight?*), I'm not sure which appealed to me more: the lavatorial undertones or the fact that I'd found it difficult to come up with a satisfactory clue. Richard and Peter both proposed anagrams which neatly folded back on themselves to refer in some way to the answer. For Richard, *Copper lancet could make this* led to CLEAN CUT, and I particularly liked Peter's *Glory be! Need suns for this* as a clue for BOUNDLESS ENERGY. However, the ludicrously nominal £10 prize goes to **Michael Davison** for an anagram clue which distracts from the answer rather than alludes to it. He offered *Eight down, when it ruined a romance!* for GONE WITH THE WIND. A £10 cheque will be winging his way.

My thanks to all who took part. I will gladly e-mail a full list of the suggested tie-break clues to anyone interested. My e-mail address is edwards@gadfan.freemove.co.uk.

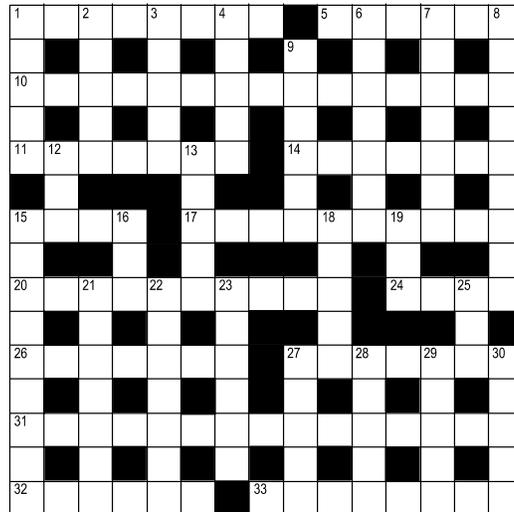
Ed: For this issue, David has again offered to make his crossword competitive, with the usual £10 book token as a prize. Entries should be submitted as before to him at 26 Lady Meadow Close, Denstone, Uttoxeter, ST14 5EY, to arrive by 31 January 2007.

Same rule on tie-breakers: a suggestion for an alternative cryptic clue to any of the clues given, with the prize going "to the clue I consider the most elegant".

The full crossword and clues are on the next page. Good luck!

Crossword (2006:4)

by Gadfan



ACROSS

- 1 Capital generated but spadework required (8)
- 5 Wall decoration given up by company following second cutback (6)
- 10,14 Weapon given up by posh-sounding Japanese leader – About time! (6-9,7)
- 11 He bounces in 3's seat (7)
- 14 See 10
- 15 First victim of so-called expert (4)
- 17 Tidy a tormented artist's exhibition space (4,6)
- 20 In absence can we find self-restraint? (10)
- 24 The sound of one's carriage at the door (4)
- 26 In death let everybody discover the sportsman within (7)
- 27 Round the bend for donkey's years – and still! (7)
- 31 Apparently the Manx event in which two competitors tied (5-6,4)
- 32 Relinquish commission but re-enlist (6)
- 33 Solution to capital murder mystery lies in the balance (8)

DOWN

- 1 Harry has no right to make a pass (5)
- 2 Two of the French EEC dodges (5)
- 3 He takes off a fraction greater than 3/16 (5)
- 4 Grave robbers disturbed removing brother's relics (5)
- 6 Separate room let to throbbing music-maker (7)
- 7 The scent of the city? (7)
- 8 Arms round the first person – It's a ritual (9)
- 9 Friday's company brief issued from unreliable source (6)
- 12,16 Collection of religious figures (3,3)
- 13 Frequently about 23 minus 1 (5)
- 15 Blocks of basalt are recycled as stone for sculpture (9)
- 16 See 12
- 18 Lights upon events (5)
- 19,25 Pursue graffitist's signature as evidence of identity (3,3)
- 21 Does their music make the world go round? (7)
- 22 Cold salad? (7)
- 23 At last a change of direction for French students' soccer team (6)
- 25 See 19
- 27 Granny knot nearly secures cross (5)
- 28 Troubled moods at the home of 16 (5)
- 29 A bit isolated (5)
- 30 Tyre mechanics using up grinding material (5)

© Gadfan

The Art Trail: Answers and Results

Solution:

1. Antonello da Messina
2. Cuypp
3. Delvaux
4. Elsheimer
5. Ercole di Roberti
6. Ernst
7. Eworth
8. Hockney
9. Ingres
10. Leyster
11. Liotard
12. Nattier
13. O'Keefe.
14. Overbeck
15. Rivera
16. Rousseau
17. Signac
18. Titian
19. Tura
20. Uccello
21. Uglow
22. Utamaro

Anagram: Henri de Toulouse-Lautrec

Result

Stewart Cross writes:

I had a really good response to the quiz and many thanks to all who sent in entries. There were 13 in all, of which 6 were totally correct. All except Mark Taylor provided the anagram. With such a goodly entry I felt I had to be fairly strict on a few close answers, so therefore it was *Antonello* da Messina not Antonella; *Ercole* di Roberti not Ercoli; *Cuypp* not Culp; *Rivera* not Riera.

Paul Emerson	22
Phillida Grantham	22
Anne Hegarty	22
Rachel Leonard	22
Marga Scott	22
Gill Woon	22

Patricia Cowley	21
Mike Formby	21
Mark Grant	21
Patricia Owen	21

Ann Leaney 20

Mark Taylor 19

Stuart & Kathryn Johnson 18

As promised all the correct entries went into a draw and the winner was Gill Woon, so congratulations to Gill and once again many thanks to all who took the trouble to enter.

A final special congratulations to Geoff Thomas for his triumph in this year's final — he looked so happy when he won that I fear his image of wry world-weariness may never quite recover!

Quiz Show Quiz

Ray Eaton takes up the mantle of quizmaster...

...with an offering of 25 questions on the theme of Quiz Shows. As usual the prize for the first all-correct entry out of the hat, or best entry overall is a £10 book token.

Answers by post please to;

Ray Eaton
5 Clifford Court
Westbourne Park Villas
London
W2 5EE

The closing date for entries is 20 January 2007. Good luck!

1. Achieved only once in the 15 years it was broadcast, what was the highest possible score on the Channel Four quiz, *15 to 1*?
2. Who, between 1957 and 1967, was the host of Criss Cross Quiz?
3. Which Channel Five quiz saw contestants take on the host of the show, in order to win cash prizes?
4. Which real-life US quiz show was the subject of the 1994 Robert Redford film, *Quiz Show*?
5. In which year did *Who Wants to be a Millionaire* first appear on our screens?
6. Which 21st century Channel Four quiz show, which ran for one series, was hosted by Krishnan Guru-Murthy?
7. Who, in 1963, were the first series winners of University Challenge?
8. Hosted by Jonathan Ross, what was the name of the fictitious quiz show in which Del Boy took part during the 2001 Christmas special of *Only Fools and Horses*?
9. Who was both the creator, and the voiceover, of the ITV quiz, *Winner Takes All*?
10. Bob Holness, the popular host of *Blockbusters*, was born in which country?
11. Who was the first celebrity to appear on a charity edition of *Who Wants to be a Millionaire*?
12. What was the name of the big money ITV quiz won by Sarah Lang in 2006?
13. Which quiz show host of the 1950s and 60s was often referred to as "Your Quiz Inquisitor"?
14. Which much-maligned quiz show that ran from 1981 to 1995 still managed to be so popular with viewers that there was a five-year waiting list just to sit in the audience?
15. Who hosted the mid-nineteen eighties BBC television quiz, *Master Team*?
16. What was the first UK quiz format to be sold to American television?
17. What is the middle name of *15 to 1* host, William G. Stewart?
18. Scottish presenters Kirsty Young and Kay Adams have both hosted which ITV quiz show?
19. Who, in 1985, became the first host of the occupational quiz, *Busman's Holiday*?
20. In 1998 a contestant named Ian Lygo won a world record 75 consecutive editions of which British quiz show?
21. What was the name of the quiz that featured in the variety show, *Sunday Night at the London Palladium*?
22. Following Judith Keppel and David Edwards, who became the third person to win the jackpot prize on *Who Wants to be a Millionaire*?
23. What was the name of the ITV quiz show hosted by Robert Kilroy-Silk, which was axed after just three shows?
24. On the ITV quiz *Blockbusters*, what was the maximum number of occasions on which a contestant, or team of two contestants, could take part in the lucrative Gold Run?
25. Which quiz, screened on ITV in 1982, was hosted by Eamonn Andrews and offered contestants from Britain, the United States and Australia the chance to win a vintage Rolls Royce?