

MAJOR GIFT LAUNCHES NEW BUILDING PROJECT

When, eight years ago, the College drew up plans for what was to become the ARCO Building, it also had in mind the possibility of a further development at the south-west corner of the Fellows' Garden. Two years ago planning for a building on this site began: Rick Mather, architect of the ARCO Building, produced initial designs; planning permission was sought and granted; the massive task of raising the funds for the building commenced.

The prospects for the project were transformed this January by a pledge of £1.5mn. from George Robinson ('75, Engineering) and his colleague, Hugh Sloane. Through their highly successful fund management company, Sloane Robinson, they had established a charitable foundation for educational purposes. Keble will be the first beneficiary. On receipt of their offer Governing Body immediately set up a working party to re-examine the 1997 plans and make recommendations, based on the recognition that this would be the last major building project within the curtilage of the College. Revised plans have now been agreed and the aim is to begin construction in autumn 2000, completing by Easter 2002.

The new building will house a multi-purpose theatre, music room, reception

area/cafeteria, seminar rooms and 20 study bedrooms. Dr Martin Oldfield, who chaired the working party, believes the emphasis on communal facilities is very important. 'With the Hayward, de Breyne and ARCO Buildings, the College has doubled the number of study-bedrooms within the curtilage, but we have added few additional facilities for the community as a whole, or for the many talented musicians, actors, sportsmen and women who come to Keble. This building gives us a marvellous opportunity to get the balance right for the next century.'

Rick Mather has responded to the challenge with characteristically imaginative solutions. The basement theatre will have a mezzanine balcony at the level of the garden terrace, and incorporate retractable seating and moveable staging to allow its use as a 250-seat lecture theatre or a 180-seat performing arts theatre. On the ground floor, there will be a large reception/dining area, with a splendid view across the Fellows' Garden to the Butterfield buildings. This will be used as an informal cafeteria during term (but not in the evening — the Keble tradition of formal Hall is sacrosanct) and as a dining and exhibition area during the vacations. It will also serve as a reception area for both the theatre and the ground-floor

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music room, making Keble one of the finest venues for the performing arts in Oxford.

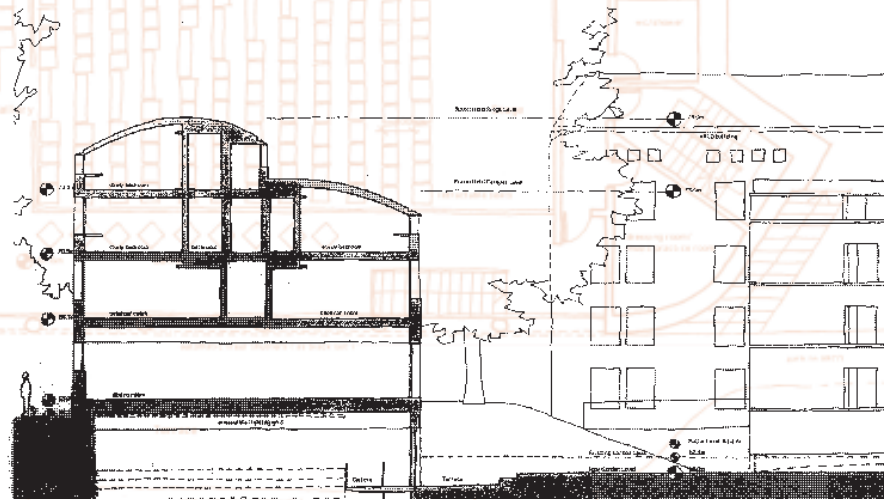
The Warden, Averil Cameron, is in no doubt about the benefits the new building will bring. 'This is a tremendously exciting project. It will make Keble an outstanding centre for cultural activities — music, drama, film, exhibitions and lectures; it will be a place where all members of our community — undergraduates and graduates, Fellows, lecturers and College staff — can meet informally; and it will be an ideal addition to the facilities we can offer for reunions of Old Members.'

The new building will also strengthen the College's appeal as a conference venue. Although Keble has, in the past few years, built the most successful conference business of any Oxford college, it is still forced to operate at no more than 50% of capacity because of

its limited meeting and dining facilities. With the new theatre, a second dining room, and many more 'breakout' rooms, this vital source of revenue will be protected and increased.

Gifts from Lady McNeice, (in memory of her husband, Sir Percy; 1920, Greats) and Victoria de Breynne (the widow of

André, whose support helped transform the College in the 1970s) mean that, with the pledge from George Robinson and Hugh Sloane, the sum raised for the new building has reached almost £2mn. More still needs to be found but, thanks to their remarkable generosity, Keble should enter the new century with a set of buildings unmatched in Oxford.



A BRICK TOO FAR?

Competition Corner: Where do these bricks come from? No prizes this time — trick question, they are to be found (if you search hard) in the Grove Building at Merton. Clearly Butterfield had the idea for Keble up his sleeve before Liddon, Pusey, et al ever got together to build our majestic edifice. The Merton building



predates Keble, but was 'bandaged' in the 1930s with a traditional stone facade. Given its location — it backs on to Christ Church Meadow — the timidity of Merton's Fellows is perhaps under-



Stone bandages

standable. But Butterfield would have mounted a relentless opposition. The Keble History describes him as 'a prickly, buttoned-up man, unmarried, with no close friends, who liked writing anonymous letters to

the newspapers'. And in his book on Oxford, Hugh Casson describes Butterfield as a stern and uncompromising man who ordered the destruction of any foliage approaching his buildings, and had scaffolding dusted before he mounted it.

QUIS TUTABITUR IPSOS TUTORES ?

This summer Dr Tim Jenkinson finishes his three-year term as Keble's Senior Tutor (for the last year of which he has been Chair of the Senior Tutors Committee). Kathryn Schofield went along to ask him what it was all about.

What is the role of a Senior Tutor in a college?

The Senior Tutor oversees the academic life of the college. Though students rarely require his/her services on a regular basis, in the event of individual problems such as changing course or repeating a year, the Senior Tutor can help.

What is the role and the power of the Senior Tutors' Committee in the university?

About 30 Senior Tutors from different colleges make up the Committee, which meets once a term. It does not take monumental decisions, as each Tutor would need the backing of the separate governing bodies, but each Senior Tutor can introduce issues flexibly in his/her own domain. The power of the Committee is mainly to block, or amend, developments initiated by others. But in the interest of progress, it generally finds it better to ensure it does not hold back reforms.

What issue is the Senior Tutors' Committee currently investigating?

The reform of tutors' contracts, some of which are becoming antiquated. For example, my contract states that I have to deliver 12 hours of tutorials per week but only 16 hours' lecturing per year. If a tutor does not have many students, 12 hours can be difficult to fill — the famous 'one-to-one tutorial system' may be the result of tutors filling 12 hours by teaching individuals, even if group work would be more beneficial. I would also like to lecture more, and perhaps do fewer tutorials. It

would obviously be more economical to change these contracts.

What major issues will the Committee have to tackle in the future?

Huge changes will not be necessary, but the introduction of fees will affect all areas of the university. In the event that full fees are introduced, which will inevitably be higher here than in other establishments, students will rightly become more demanding of the services they pay for. We must investigate ways to provide more attractive facilities and efficient financial aid such as scholarships.

What do you think is the perception of Keble on the Senior Tutors' Committee?

The way Keble uses its Tutors is radically different from most colleges. It allows the tutors much more freedom and responsibility with the result that tutors are free to experiment with a variety of different ways of teaching. Also, compared with many other colleges, I think Keble is very forward looking and prepared to consider innovative solutions to problems. There is often vigorous debate at Keble Governing Body meetings, in contrast to the more placid atmosphere at many other colleges. Keble is built on an unstuffy, diverse image with a more radical vision. Perhaps this is because it is a relatively new college with a tradition for innovation and modernisation.

What are the academic advantages and disadvantages of the collegiate system that the Senior Tutor encounters?

The advantage is the ongoing tutorial relationship. It is personal, so the tutors know each student's individual needs, strengths and weaknesses. In Keble, I monitor these relationships by

confidential questionnaires. Both tutors and students take the system seriously and provide informative feedback. Though there are inevitably tutorial relationships which are strained, most report very positively. A disadvantage of this system is that it is very resource-intensive, and sometimes the balance of academic research and teaching can be tipped too far in one direction.

What do you consider to be the most important qualities for the job?

You must be forward-thinking and try to take the right decisions early. You must be sensitive and realize that everyone is working very hard, and try to reduce burdens where you can. Where unanimity is impossible, you must be politically shrewd, knowing that you will never please everybody.

If you had absolute power on the Senior Tutors' Committee, what would you do?

Rather than work from the existing positions, that a place shaped by historical tradition imposes, I would turn the clock back and start from scratch. I find the 'parochial focus' of some of those on the Senior Tutors' Committee can produce a very narrow view, which is frustrating.

What will you be remembered for? What will you take away with you?

In Keble, I have had a lot of input into planning our future academic resources. We have appointed a number of new fellows, such as in Archaeology and Management, and have also withdrawn from certain subjects to focus on our strengths. I was also responsible for the introduction of the email policy — every room has a network socket and communication by email is now obligatory. This has reduced inefficiency and administration costs, though it was not looked on favourably by all at first.

LETTERS

Positively the last words (for now) about admissions

Dear Sir

What a pity that the stale debate about Oxbridge access should still be obsessing Keble men (and, presumably, also women!). There surely must be other and more productive or interesting themes with which to titillate the College alumni after all these years.

Of course Andrew Bunbury ('62 Theology) was a lucky chap to get into Keble. Equally Keble was doubtless fortunate to have had him. Theology (at least to my recollection and I actually went down myself in 1962) was no longer attracting too many candidates in those days and, after all, the College had always been particularly well known for that course of study.

Whilst I was yet up, C.V. Davidge was Bursar. The result was that practically the whole of the Eton boat was regularly imported into Keble to read Law. Some of them found it rather tricky passing their prelims and there was more than one case of a top class oarsman failing in the end to sit his finals. (But was this really any worse than importing American graduate students to row in the Oxford boat?)

Snobbery was probably rife and much more blatant than it would be now. I can recall that one O.E. member of the College was asked by a friend why he had chosen to go to Keble rather than Christ Church and that someone had heard him reply that he preferred being 'a big fish in a small pond'. This did not go down very well with many members of the JCR! But in those days we 'public school boys' at Keble were most definitely outnumbered by the state educated chaps — then 'grammar school boys' to us. In my own case, I was fortunate to have had a history master who had not only taken a First but was mistakenly convinced that I might be up to somewhere near his own intellectual mark and could thus be safely recommended to his old friend and tutor, Douglas Price.

Times change for better or for worse and most of the old grammar schools that did so well by so many in those days have either ceased to exist or have gone independent. This must explain the relative failure of the state sector to compete for Oxford entry several decades further on. Only when the appalling dumbing down of our state

education system ceases and becomes reversed will its pupils be able to match the products of the best of the private sector. Motivation is all, and the majority of good teachers within the old public schools now seem to come from what used to be the state sector.

Please God, in the meantime, that Oxford colleges do not drop their standards. It's bad enough to discover (from as son currently at Magdalen) that undergraduates have become 'students' — no longer 'ladies' and 'gentlemen' — that 'girls' mix with 'boys' for 'canteen meals' in Hall, that the traditional Oxford 'scout' exists no more. I wonder if there is anything left of C.V. Davidge's famous port cellar or if, indeed, there are any so-called 'students' at the College with a sufficiently well developed taste for such of its contents as remain to indulge themselves on occasion.

Yours much too nostalgically,
Charles FitzGerald ('59 History)

But what standards, exactly? The following is extracted from an account of his admissions interview at Keble sent to us by 'L' from Paris, taken from his novel, a copy of which (and, presumably, the author's full identity) is promised when it's published. In the meantime what we do know is that the fictional John Bryant preceded Charles FitzGerald by several years. Bryant is being interviewed by 'a tubby forty-year old Welshman' named Merlin. The conversation has moved from Bryant's essays on Corneille and Racine, written that morning in Hall, to the question of admissions, a topic on which Merlin has very clear views:

'Do you know my policy on admissions? This is it!'

He explained. The College housed three hundred undergraduates — one hundred men for each year.

'We need twenty-five percent grinding swots to get 'Firsts' in Schools in order to look as though we do actually belong to the University and twenty-five percent loutish oarsmen to prove it by staying 'Head of the River'. Most of the latter are ordinands so they can't do too much damage to the world in later life as vicars. The ones that do carry on doing things they didn't ought to with choirboys, we can usually find livings in

Istanbul or Tunis. Have you got tendencies, by the way?'

'Girls, I'm afraid, sir!'

'Oh? That's perfectly acceptable here. Don't worry too much about it. Oxford believes above all in the virtues of tolerance. Where were we?'

'Fifty down, sir! Fifty to go!'

'Good. You're following. Mental stamina. Like cricket. All for it! Yes! That leaves fifty to go. Knock off ten — casualties en route, gone mad, changed their minds, disappeared, dropped dead, played heroes in wars. One ended up in a monastery in Tibet! The list of the lost. Forty left. Twenty of those need to be 'Good Chaps' — Foreign Office, future Bishops, Queen's Counsel, Chancellors of the Exchequer and magnates of industry. Drum up funds for the College port-cellar in prosperous later life. The remaining twenty provide the better sort of criminal classes, that's to say artists, revolutionaries and uncanonised saints. Are you a Christian?'

'A poor one, sir!'

'Not surprising. Not many good 'uns left now. I often wonder if they weren't actually more numerous on Earth before our Lord than after His crucifixion. Still as a priestie I shouldn't really look a gift horse in the whatsit, and all that! What?'

'Yes sir.'

John wanted to end the torture on the spot.

'That's why you'll be called an 'undergraduate', Bryant. I'm glad to be able to offer you here and now a Commoner's Entrance in the College in two year's time, after military service and depending of course on your 'A' Level results. You're in the latter, criminal category! Become a gangster of great distinction. Or story-teller. Perhaps a saint! Same things really, when you think about it, what? Welcome to the College...'

...and finally...

Dear Sir

May I suggest that if you tried the problem about porridge [see back page] out on aspiring members of the College, you should not have any further trouble with too many applicants, possibly for some years.

Yours sincerely
David Taylor ('44, Chemistry)

DIARY

Thursday 9 September

Drinks Party at the Athenaeum. See this page for details.

Friday 24 September

Gaudy for Old Members who matriculated in the years 1945–54.

Saturday 25 September

Year Group Organizers second conference

Friday 1 October

BA Degree day. Following last year's successful experiment, the College will again be presenting all its current year finalists for their degrees at the same time.

Early October

The Record circulated to Old Members

Sunday 10 October

Michaelmas Term starts

Saturday 30 October

Freshers Parents Lunch

Friday 12 November

Richardson Lecture, Pusey Room, 5.30 p.m. Lecture by Dr Robin Wilson (see Competition Corner) 'Oxford Figures: 800 years of the Mathematical Sciences'. An illustrated talk for a general audience — all Old Members Welcome.

Saturday 13 November

Keble Women's Lunch. A celebration of 20 years of women at Keble. Details on this page. Invitations will be sent in September to all female Old Members.

DARTMOUTH – BEWARE THE KEBLE PAIR

Keble Second-years Marcus Starling and Kathleen Rice-Oxley are preparing for an exciting period at Dartmouth College this Summer, having been awarded scholarships to study on courses of their choice. Marcus, an Archaeology and Anthropology student, will improve his German, which he has practised by visiting German-speaking asylum seekers. He will also take up Spanish, and study Greek and Roman history. Marcus plans to become involved in many sports on offer in the College's ideal country setting. He represented Keble in Cuppers table tennis.

Kathleen, the most recent member of her family to study at Keble, has chosen Political Philosophy, Literature, and Media and Drama in Performance, with the intention of widening her theatrical experience. Her name may be familiar as the soprano soloist singing the *Allegrì Miserere* on the Keble CD *Lux Mundi*, and she has also sung alongside professionals in the rarely performed Baroque opera *Giulio Cesare in Egitto*. She took the leading role in *Ruddigore* with the Oxford G & S Society at the Buxton Opera House International Festival, and performed Eliza in *My Fair Lady* at the Old Fire Station this term.

DRINKS AT THE ATHENAEUM

John Grieves ('55) has very kindly offered to host a drinks party at the Athenaeum for Old Members of Keble on Thursday, 9 September, from 6.30 till 8 p.m. Because numbers are limited to a maximum of 150 the party is, on this occasion, for Old Members only.

The Athenaeum is located at the corner of Pall Mall and Waterloo Place. With luck we shall have a glorious, balmy September's evening and be able to enjoy ourselves in the secluded splendour of the Athenaeum's garden — a treat not to be missed!

There is a charge of £10 per person and tickets can be ordered from the Development Office using the booking form enclosed with this issue.

KEBLE WOMEN LUNCH

The Warden will host a special lunch in College on Saturday 13 November to commemorate the admission of women to Keble 20 years ago. 1979 was an important milestone in Keble's history and it is fitting to celebrate the occasion with the College's first female Warden, Professor Averil Cameron. Whilst Hall could not accommodate all our female Old Members, it would be great if it were filled to capacity. Invitations will be sent out in September.

APRÈS TEA, LE DÉLUGE



Before — tea and sandwiches on the lawn

The traditional Eights Week Garden Party was this year interrupted by a violent thunderstorm. Lightning struck the College, knocking out half the computers and phones and smashing a hole in the Hall roof. The party continued in the marquee.



After — strawberries in the marquee.

SALSA, JIVE AND CHA

Keble College Dance Society was established last Michaelmas by second year Law student, Lisa Weston. It has quickly gained a large following. Classes in Ballroom and Latin American dancing, taught by a professional instructor, are held every week in College. Trinity started with a successful black tie dinner and ended with Cuppers.

Ballroom Dancing Cuppers gives beginners a chance to show what they have learned and to dance in a competitive environment. Every college team enters a couple for each of four dances. Keble entered 2 teams this year, the majority of whom were beginners. The A team consisted of Steven Beddow and Anja Graupe, who waltzed their way into the quarter finals alongside Dileepan Joseph and Gillian Shaw (Quickstep), Martin Gillies and Rehana Azib, who reached the Jive semi-final, and Inderjeet Gill and Tonima



Lisa Weston demonstrates, Salsa style

Saha in the Cha. This beginner pairing danced marvellously, beating university team members to achieve fourth place and requests to trial for the university team. Members of St John's partnered B-team competitors, doing much to improve relations. Guy Collender and Eloise Hoyland competed in the waltz, Ben Golding reached the Quickstep semi-final, and Rachelle Stretch reached the semi-final in the Open Salsa and won Silver with her partner in the Cha.

Keble B came sixteenth out of 25 colleges and the A team an impressive sixth, the only team in the top 10 not to include a university team member. The team spirit was amazing, and Keble's supporters were definitely the loudest. The College's newest sport will continue to thrive and, in the words of the President, 'wipe the floor with them' next year.

MCR SPARKLE IN EIGHTS

Keble floated five men's crews and three women's crews in Eights. Except for the men's and women's third boats, all crews were bumped. The men's first eight dropped two places to lead Division II.

The women's first eight dropped three places into Division III.

Keble III (men's), known as the MCR crew in College, had a successful week. Rowing eight times in four days (as they were sandwich boat), Keble III bumped



A triumph of attitude over talent — the 1999 MCR VIII

Queen's II and Worcester II to move up a division. The MCR crew (composed entirely of graduates) held off the likes of Oriel III to become the highest ranked third boat in Eights and one of the few in history to enter Division IV.

Rower Enda Leaney attributed the success of the MCR, with five novices and no blues, to months of hard training, camaraderie and a willingness to accept enthusiasm when ability was lacking.

SIX CAPTAINS AND A PRESIDENT

Keble currently boasts no fewer than six Captains and one President of full Blue sports.

Norm Celliers, a South African MBA student, takes over the leadership of OURFC, the fifth Keble man in seven years. Rosie Illingworth is the President of the newly-amalgamated Hockey Club, who have just enjoyed their first season on the international standard AstroTurf pitch at Iffley Road. Ellie White, captain of Volleyball, will be leaving a very committed club who came fourth in BUSA and convincingly beat Cambridge in February.



Rosie Illingworth, Ellie White, Norm Celliers, Will Spencer and Elizabeth Goodwin

Geography confirmed its reputation as a sports person's subject, providing three captains from Keble's '97 vintage. Will Spencer follows Nick Rutter (himself a post-graduate geographer) as OUAFC's leader, with hopes of continuing the six-year run of Varsity Match victories. Elizabeth Goodwin takes on the responsibilities of the Athletics Club and aims to repeat their recent victories over Cambridge in both the Blues and second team matches. John Cloughton led his cricket team to a comfortable victory in the one-day Varsity Match at Fenners on 16 May. And for good measure, Lisa Weston has been elected as captain of DanceSport for next year.

The Johnson Fry Trophy for Varsity cricket returns to Oxford for the first time in four years, largely as a result of a superb innings from James Louw. The satisfaction of the winning shot and a score of 75 not out were his reward for a calculated, professional performance.

GERMAN CENTRE-STAGE

Keble seems to have come up with a new tradition. Dr David Barnett, who was College Lecturer in German until last year, masterminded productions in German of Goethe's *Faust* Part One, in 1996, and of Brecht and Weill's *Threepenny Opera* last year. The tradition continued this Trinity Term when Samantha O'Brien directed and Ben Harvey produced Frank Wedekind's *Erdgeist* (Earth Spirit), the first part of his *Lulu* drama, best known probably as the source for Alban Berg's opera of the same name. Sam and Ben are both reading Modern Languages at Keble and drew on the College's other strengths for production and acting: Steve Beddow (also MML second year) was a memorable Strong Man, and Dr Tony Phelan (new Tutor in German, succeeding David Barnett) played the low-life Schigolch and the Lion Tamer. In this respect he followed the lead given by Prof. Jim Reed, Taylor Professor of German, a couple of years ago who played God, no less, in the

Faust production. *Erdgeist* is a fantasy of male *angst*, as the heroine Lulu causes the death of two husbands (one by apoplexy, the next by suicide) before shooting the third herself, but it places serious demands on production since it requires staging that can deal with farce at the same time.

And there's more. In what looked like an outbreak of Wedekind-fever, David Ferrard (also second year MML at Keble) mounted an English production of Wedekind's *Spring Awakening* at the Burton Taylor in Hilary – an equally demanding piece dealing with adolescent sexuality, and consequently banned from most European stages until long after it was written. So one way and another this has been a remarkable year for German drama at Keble. Sam, Ben, Steve and David are off to France for their Year Abroad. So the question is, who will continue the line? Maybe it will be the second part of *Lulu*, which ends in an encounter with Jack the Ripper...

MAGS AND NUNCS

Humphrey Carpenter ('64) reviews the latest offering from the Keble Chapel Choir

A certain Oxford clergyman used to be known as 'the Evensong machine', because he did duty nightly at both New College and Christ Church. You'd have to be an Evensong addict to buy all twenty-one volumes of Priory Records' current project — recording all the Magnificats and Nunc Dimittis (Nunc Dimittises? Nuncs Dimittis?) ever composed.

Keble Choir was invited to record the penultimate disc in the series, and they've made a pretty good job of it, managing to sound fairly enthusiastic as they plough through stave after stave of the English Cowpat School at its most bland — Healey Willan in A, Charles William Pearce in D (Double Choir), Edgar Cook in G, Basil Harwood in E

minor, and so on. The Herbert Howells Chichester Mag and Nunc were so difficult that Chichester Cathedral Choir, which recorded one of the earlier discs in the series, passed the buck, and Keble has picked it up with reasonable accuracy. Thomas Tallis and Arvo Pärt, both in Latin, the latter just a Mag, no Nunc, provide welcome polyphonic and post-modernist relief from the relentless English pastoralism. The sopranos are the real strength, and the digital apology for an organ with which Keble has foisted itself sounds surprisingly like the real thing. Evensong addicts, get out your chequebooks.

Copies of the CD, and of 'Lux Mundi' and 'English Anthems from Keble Chapel', are available from the Development Office at a specially discounted price for Old Members — see the order form enclosed with this issue.

DIVA COMES HOME

Now launched in her operatic career, Sarah Estill ('87) returned to her musical roots in May to sing in an Opera Gala, organized by the Keble Music Society and performed by Keble Chorus. As an undergraduate, Sarah sang with the Oxford Classical Chorus, the forerunner of Keble Chorus, and her vocal prowess has since taken her to higher things. After graduating she combined study for an MA Mus. at Harrogate University with working as one of the country's youngest academic registrars as the Leeds College of Music. Having gained a distinction at Harrogate, she was accepted for an M Mus. in Advanced Opera at the Royal Scottish Academy of Music & Drama, one of only 4 British singers taken. Sarah has had leading roles with several northern opera companies, and has sung at the Covent Garden Festival. More recently she has performed with Scottish Opera, where her roles have included Lady Billows in *Albert Herring* and Donna Anna in *Don Giovanni*.



For the Keble Opera Gala Sarah sang a number of solos and duets, including *Casta Diva* by Bellini. For many, a highlight of the evening was the *Miserere* from *Il Trovatore*, noted for its demands on the soprano. A sombre male chorus and tenor soloist singing from the Chapel organ loft created a magical atmosphere.

PEOPLE

CONGRATULATIONS...

—to the Warden, Averil Cameron, on her recent award of a CBE for services to classical scholarship and also on her election as Chairman of the Conference of Colleges (variously described as the parliament, trades union or talking-shop of the colleges);

—to Rick Mather (see page 1) on his appointment as architect for the redevelopment of London's South Bank Centre;

—to Nigel Smith (Fellow and Tutor in English) on his appointment as Professor of English at Princeton;

—to Mike Mingos (former Fellow and Tutor in Inorganic Chemistry) on his appointment as Principal of St Edmund Hall;

—to John Davies (outgoing Chaplain) on his appointment as Vicar of Melbourne, Derbyshire, and to Mark Butchers who will be taking over from John.

the brick

the brick is written, designed and produced by current Keble undergraduates and graduates, with the assistance of the Keble Development Office.

Editor: Kathryn Schofield.

Contributors: Elizabeth Goodwin, Dileepan Joseph, Anthony Phelan, Rachelle Stretch, Robin Wilson.

Producer and Designer: Nick Perry/
amulation

For the Development Office: Roger Boden, Isla Smith.

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120 YEARS ON THE RIVER



The Bursar, Boatman and the Warden

The Bursar and the Warden share a celebratory drink with Peter Bowley in the Keble Boathouse during Eights Week. Peter holds the silver Armada Dish which Sir Peter North (Keble, '56, now Principal of Jesus) presented in recognition of 35 years service as boatman to Jesus and Keble and 25 years service to Brasenose and Exeter.

COMPETITION CORNER

In the last issue Robin Wilson, Senior College Lecturer in Mathematics, set a couple of brain-teasers. They produced a record crop of entries. Correct solutions for both problems were received from Bruce Andrews '53, Gerald Bettridge '56, David Biddle '64, Miles Blackford '97, Steven Braggs '85, Peter Clulow '58, Alan Douglas '52, Richard Field '81, Stephen Hehir '80, Wilfred Lingenberg '93, Paul Livesey '65, Anthony Martin '70, Stephen Martin (aged 15, c/o Victoria Martin, '98), Rob Owens '84, Arthur Sellwood (again!) '33, Will Stevens '58, Jerry Tyson '75, Richard Warren '91, David Woolger '96 and one from anon.

Question 1 was:

The 10-digit number $abcdefghij$ contains each of the digits 0–9 once only, and has the following properties:

- the 1-digit number a is divisible by 1
- the 2-digit number ab is divisible by 2
- the 3-digit number abc is divisible by 3
- ...
- the 10-digit number $abcdefghij$ is divisible by 10

What is the number?

The answer is 3816547290. Clearly $j = 10$ and $e = 5$. Since b, d, f, h are even, a, c, g, i are odd. Next, def is divisible by 3 and cd is divisible by 4, so $def = 258$ or 654 .

Since fgh is divisible by 8, $fgh = 816, 896, 432$ or 472 . Considering cases now yields the unique answer.

Question 2 was:

Pamela Potter's pease porridge is putrid provided that Pablo Picasso painted potted palms. Either Pablo Picasso painted potted palms, or Peter Piper did not pick a peck of pickled peppers. There are two possibilities: either Peter Piper picked a peck of pickled peppers or else it is impossible that both Pablo Picasso did not paint potted palms and that Pamela Potter's pease porridge is not putrid.

Is Pamela Potter's pease porridge putrid?

If so, why? If not, why not?

The answer is that Pamela Potter's pease porridge is putrid. Let a, b and c be the statements about porridge, Picasso and Peter Piper. By the first statement in the problem, if a is false then b must be false. By the second, c must then be false, which contradicts the third. Thus a must be true.

Congratulations to Richard Field, whose correct entry was the first to be drawn from the hat: dinner for two at High Table awaits, and the Chef is working on a non-putrid pease porridge recipe.